



UNIVERSITATEA
BABEȘ-BOLYAI



European
Sociological
Association

BOOK OF ABSTRACTS

Art and its contexts:
cross-disciplinary
dialogue

**The 8th midterm Conference of the
European Research Network Sociology of the Arts**

4-6 September 2014, Babeș-Bolyai University, Cluj-Napoca

**8th midterm Conference of the
European Research Network
Sociology of the Arts**

BOOK OF ABSTRACTS

**4-6 September 2014, Cluj-Napoca, Romania
Babeş-Bolyai University**

A Conference organized by:

Babeş-Bolyai University in Cluj-Napoca

Research Network Sociology of the Arts - European Sociological Association (ESA)

Organizing Committee:

Prof. Dr. Dan Eugen Raţiu, Conference Chair
Department of Philosophy & Centre for Applied Philosophy
Babeş-Bolyai University, Cluj-Napoca

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1. FOREWORD – WORDS OF WELCOME

Dear Conference Participants,

A warm welcome to the 8th midterm Conference of the ESA Research Network Sociology of the Arts in Cluj-Napoca!

Our Research Network, founded in 1999 in order to foster scientific debate in the area of sociology of the arts, has organised since 2000 a biennial conference. The previous midterm conferences took place in prestigious universities from wonderful cities such as Vienna (2012), Guildford (2010), Venice (2008), Lüneburg (2007), Rotterdam (2004), Paris (2003), and Exeter (2000). The Faculty of History and Philosophy of Babeş-Bolyai University in Cluj-Napoca is proud to contribute to this long-time tradition of excellence by hosting this conference.

As you know, our Research Network proclaims a conception of the arts as active ingredients in the making and remaking of social life. It aims to provide the sociological context for understanding the multifaceted and interwoven social aspects which characterize the art worlds. Like always, this year's conference wants to encourage collaboration and intellectual exchange between different traditions that sociology of the arts involves, to support the presentation of new research projects, and to offer inspiration for the further development of sociology of the arts.

But this year – under the general topic *Art and Its Contexts: Cross-Disciplinary Dialogue* – we also want to emphasize the reflection on the sociological approach to art and its tense but promising relations with other approaches by philosophy and aesthetics. The aim is to facilitate both mutual awareness of research issues, methodology and results, and their cross-fertilization through inter- or trans-disciplinary dialogue.

I am glad that two renowned scholars, a sociologist and a philosopher, participate in this dialogue and in our conference as keynote speakers: Pierre-Michel Menger, Professor at Collège de France and Director of study at EHESS Paris, and Noël Carroll, Distinguished Professor at The Graduate Center, City University of New York. Two related special events “Author Meets Critics” take place at the Institut Français Cluj-Napoca, and the American Corner at “Octavian Goga” Cluj County Library.

The 100 participants from 28 different countries – researchers in social sciences and philosophy as well as PhD students and artists –, take the challenging task to address all core topics of arts sociology, revisiting and reevaluating some hot issues, or the intersections between sociology and aesthetics. The openness is highly valued by our Research Network, since it has always brought together researchers from different traditions, disciplines, and countries, and supported interchange and mutual learning. In this spirit of openness, as a francophone country which cherishes its affinities with the French culture, we have invited the first plenary lecture to be delivered in French (with simultaneous translation in English).

It is also a tradition to integrate in our conference a Workstream on Arts Management. This year's workstream, co-organized by Leipzig University (DE) and Colorado State University (USA) at “Spațiu Intact” at The Paintbrush Factory, invites academics from different disciplines to participate in meaningful discussions on arts management research and its future perspectives, as well as about different cultural contexts of arts management in different societies. It calls for a reconceptualization of the relation between the arts and management, at odds with a certain aversion against aesthetics and normative aspects of cultural artefacts and cultural production. A Workshop on Everyday Aesthetics, co-organized by the Department of Philosophy of Babeş-Bolyai University and Colorado State University, would specifically define some concepts and methods of aesthetics, and discuss how they could actually be put into practice in daily and organizational life.

This conference is first and foremost an opportunity for scientific discussion, and I strongly believe that we will hear many great presentations. But it is also oriented to the social dimension. The conference is provided with a social programme, aiming to facilitate dialogue and encounter between the participants, with the Welcome Reception and the (optional) Conference Dinner; and to offer an opportunity for a phenomenological exploration of the urban fabric through the use of senses and serendipity, with a “Transect Walk” through the city of Cluj-Napoca, co-organized by colleagues from Leuphana University Lüneburg and the University of Art and Design in Cluj-Napoca.

A vibrant and pleasant city today, with a wonderful historical legacy and a great atmosphere, Cluj-Napoca also has a diverse and growing cultural scene, with cultural life exhibited in a number of fields, including the visual arts, film, and performing arts. It is certainly a great experience for those who want to feel the urban Transylvanian life at its best.

The organization of this conference would have not been possible without the institutional support of Babeș-Bolyai University. I would like to express my sincere acknowledgment and gratitude to the Rector of the university, Prof. Dr. Ioan-Aurel Pop, member of the Romanian Academy, as well as to several Directions of the university which provided technical support. I would like to express my gratitude to other institutions that supported this conference a lot: the European Sociological Association (ESA), the United States Embassy in Romania, and the Institut Français Cluj-Napoca. "Spațiu Intact" at The Paintbrush Factory, the American Corner at "Octavian Goga" Cluj County Library, and Wens Travel Agency have supported us as well. Many thanks for this.

I would also like to thank for their intensive collaboration in the organisational work: the co-organizers of the Workstream Arts Management from Leipzig University and Colorado State University; the co-organizers of the "Transect Walk" through the city of Cluj-Napoca; as well as my colleagues of the RN's Directing Board. A special "thanks" goes to the Conference Secretariat for the help in organizing, and the MA and PhD Students who provide support during the conference.

I wish you all an intellectually inspiring and challenging conference, memorable encounters, and a wonderful time in Cluj-Napoca!

Prof. Dr. Dan Eugen Rațiu

Babeș-Bolyai University in Cluj-Napoca

Chair of the Research Network Sociology of the Arts / European Sociological Association

Conference Chair

2.1 GENERAL PROGRAMME OF THE CONFERENCE

“Transect Walk” through the city of Cluj-Napoca (Wednesday, 3 September 15:00-20:00)

Thursday, 4 September 2014

from 8:30 Registration (Room 130)
09:30-10:00 *Coffee*
10:00-10:50 **Opening** – Welcoming Speech (*Aula Magna*)
11:00-12:20 **Plenary Lecture** – Pierre-Michel Menger (*Aula Magna*)
12:30-14:00 *Lunch*
14:00-15:40 **Section 1 & Workstream Arts Management (1)** (“Fabrica de pensule”*)
15:40-16:10 *Pause - Coffee*
16:10-17:50 **Section 2 & Workstream Arts Management (2)** (“Fabrica de pensule”*)
18:00-19:30 **Author Meets Critics** – Pierre-Michel Menger (Institut Français Cluj-Napoca)
20:00-22:30 *Welcome Reception*

Friday, 5 September 2014

from 8:30 Registration (Room 130)
09:00-10:40 **Section 3**
10:40-11:00 *Pause - Coffee*
11:00-12:20 **Plenary Lecture** – Noël Carroll (*Aula Magna*)
12:30-14:00 *Lunch*
14:00-15:40 **Section 4 & Workstream Arts Management (3)** (“Fabrica de pensule”*)
15:40-16:10 *Pause – Coffee*
16:10-18:45 **Workstream Arts Management (4)** (“Fabrica de pensule”*) &
16:30-18:30 **Author Meets Critics** – Noël Carroll (*American Corner, “O. Goga” Cluj County Library*)
20:00-23:00 *Conference dinner (optional)*

Saturday, 6 September 2014

from 8:30 Registration (Room 130)
09:30-11:10 **Section 5**
11:10-11:30 *Pause - Coffee*
11:30-13:10 **Section 6 & Workshop Everyday Aesthetics**
13:10-14:40 *Lunch*
14:40-16:00 **Feedback session** – “Transect Walk”
16:00-16:30 **Résumé** – Closing Meeting

*Shuttle departure at 13:30 from Babeş-Bolyai University; return from “Fabrica de Pensule” at 19:00, for presenters in Workstream Arts Management.

2.2. DETAILED PROGRAMME – PARALLEL SECTIONS

THURSDAY – 4TH SEPTEMBER 2014

- From 8:30 Registration (Room 130 first floor)
- 09:30-10:00 *Coffee*
- 10:00-10:50 **Opening**–Welcoming Speech: Ioan-Aurel Pop, Rector of Babeş-Bolyai University; Emil Boc, Mayor of Cluj-Napoca; Benoît Bavouset, Director of Institut Français; Dan Eugen Raţiu, Conference Chair (*Aula Magna*)
- 11:00-12:20 **Plenary Lecture – Pierre-Michel Menger** (Paris): *La sociologie du travail artistique: Réalisations et défis / Sociology of Artistic Work: Achievements and Challenges* (*Aula Magna*)
- 12:30-14:00 *Lunch* (Restaurant “Piramida”)

14:00-15:40 Section 1

| Section 1a | Revaluations: Authenticity, Beauty, and Aesthetic Resistance |
|--------------|--|
| Room | 123 (“Ştefănescu-Goangă”) |
| Chair | Sacha Kagan |
| 1. Presenter | Hans Abbing: <i>An Obsession with Authenticity, Authorship and Autonomy in the Arts</i> |
| 2. Presenter | Mikko Lagerspetz: <i>Lay Perceptions of Two Modern Artworks</i> |
| 3. Presenter | Hermann Pfütze: <i>Beauty and Aesthetic Resistance</i> |
| 4. Presenter | Ştefan Maftel: <i>The Aesthetics of Eco-Protest in Romania (2000-2013): the Rise of the Aesthetic Cosmopolitanism in Eco-Movements</i> |
| Section 1b | Creative Processes, Markets, and Fields: Music and Literature |
| Room | 124 (“Lucian Blaga”) |
| Chair | Tasos Zembylas |
| 1. Presenter | Florian Grote: <i>Jamming with Machines: Social Technologies in Musical Creativity</i> |
| 2. Presenter | Kristin Bothur: <i>A Golden Key Can Open any Door? Market Perception and Behavior of Freelancing Musicians in Germany</i> |
| 3. Presenter | Paula Guerra, Augusto Santos Silva & Tânia Moreira: <i>A Different Kind of Tension. Global and Local in Punk Musical Scenes</i> |
| 4. Presenter | Stanisław Krawczyk: <i>A Taste in the Fantastic: The Making of the Field of Fantastic Prose in Poland</i> |
| Section 1c | Processes of Valuation, Critique, and the Markets |
| Room | 132 (“D.D. Roşca”) |
| Chair | Victoria D. Alexander |
| 1. Presenter | Gunnar Otte: <i>Valuation Criteria of Professional Critics and Artistic Success in Popular Music</i> |
| 2. Presenter | Maarit Jaakkola: <i>Revisiting Reviewing: Reviewers as Cultural Intermediaries and Agents of Public Pedagogy</i> |
| 3. Presenter | Svetlana Kharchenkova: <i>Fast and Furious: How the Market for Contemporary Art is Emerging in China</i> |
| 4. Presenter | Marija Stanisavljevic: <i>Making Protest Visible: Aesthetics of Protest and the Mass Media</i> |

Workshop AM1 Arts Management Research: Framing the Future I

| Spaţiu Intact “Fabrica de Pensule” | |
|------------------------------------|--|
| Chair | Constance DeVereaux |
| 14:00-15:40 | CSU-LEAP: Samantha Rose, Carrie Care, Emelie Borello |
| | Alan Salzenstein: <i>Perspectives and Reflections on the State of the Field</i> |
| | Goran Tomka & Ivana Anđelković: <i>Theatre Lobbies and the Day After - Socially Oriented Study of Theatre as Everyday Practice</i> |
| | Valerio Zanardi: <i>A Theatre Festival as Laboratory of Culture and People. Integrated Solution of Creativity, Training and Experience</i> |

15:40-16:10 *Pause – Coffee*

16:10-17:50 Section 2

| Section 2a | Arts, City, and Everyday Life |
|--------------|--|
| Room | 123 (“Ştefănescu-Goangă”) |
| Chair | Hans Abbing |
| 1. Presenter | Sacha Kagan: <i>The City as Anthro-Scene? Art and Urban Spaces of Possibility in the Anthropocene</i> |
| 2. Presenter | Nikita Basov, Aleksandra Nenko & Anisya Kokhlova: <i>Generating Knowledge in the City: A Study on Creative Communities of St. Petersburg</i> |

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| 3. Presenter | Mirja Liikkanen: <i>Social Interpretations of Cultural Taste - is there a Bias?</i> |
| 4. Presenter | Predrag Cvetičanin & Jasmina Nedeljković: <i>Social Networks, Cultural Practices and Strategies in Everyday Life in South-East European Societies</i> |

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| Section 2b | Revisiting Processes of Production and Distribution of Arts |
| Room | 124 ("Lucian Blaga") |
| Chair | Mara Rațiu |
| 1. Presenter | Victoria D. Alexander: <i>Fine Arts, Commercial Arts and Folk Arts Revisited</i> |
| 2. Presenter | Sari Karttunen: <i>How to Model the Visual Art Production Cycle Today?</i> |
| 3. Presenter | Thomas Mazzurana, Franz Schultheis & Erwin Single: <i>Dangerous Liaisons: The Strange Relationship between Art Fairs and Galleries. The Case of the Art Fair "Art Basel"</i> |
| 4. Presenter | Målfrid Irene Hagen: <i>Art as Cultural and Humanistic Capital in Corporations</i> |

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| Section 2c | Professional development I |
| Room | 132 ("D.D. Roșca") |
| Chair | Wolfram Bergande |
| 1. Presenter | Anna Logrén: <i>Expectations and Ideals of the Contemporary Visual Artist in Public Discourses – the Case of Finland</i> |
| 2. Presenter | Ligia Dabul: <i>Portraitists on the Streets of Rio de Janeiro: Artistic Careers, Diversity and Social Origin</i> |
| 3. Presenter | Graciela Trajtenberg: <i>How to Become an Un-Commissioned Street Artist</i> |
| 4. Presenter | Marianne Bertelsen: <i>Dissecting Globalization in Chinese Visual Art Education</i> |

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| Workshop AM1 Arts Management Research: Framing the Future II | |
| Spațiu Intact “Fabrica de Pensule” | |
| Chair | Christian Kleindienst |
| 15:40-16:10 | Break & Tour of “Fabrica de Pensule” |
| 16:10-16:50 | Presentation: Group leaders |
| 16:50-17:20 | CSU-LEAP Group Discussion: Constance DeVereaux |
| Workshop AM2 On the Lack of Field Specific Methods &Theory in Arts Management I | |
| Spațiu Intact “Fabrica de Pensule” | |
| Chair | Christian Kleindienst |
| 17:20-17:50 | Leipzig University Group Discussion: Nina Zahner, Christian Kleindienst, Maria Braune, Marie-Luise Blechschmidt, Julia Rühr |
| 17:50-19:00 | Tour of “Fabrica de Pensule” |

18:00-19:30 **Author Meets Critics** – Pierre-Michel Menger: *Le travail créateur : S'accomplir dans l'incertain* (Médiathèque, Institut Français)

20:00-22:30 **Welcome Reception** (Restaurant "Piramida")

FRIDAY – 5TH SEPTEMBER

From 8:30 Registration (Room 130 first floor)

09:00-10:40 Section 3

| | |
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| Section 3a | Practices of Display and Curatorship |
| Room | 123 ("Ștefănescu-Goangă") |
| Chair | Martin Tröndle |
| 1. Presenter | Gerhard Panzer: <i>The Format of an Exhibition as an Instrument to Analyse Exhibitions in Art Worlds</i> |
| 2. Presenter | Chia-Ling Lai: <i>'Artists as Curators / Curators as Artists?': on Cindy Sherman's Curatorial Effects in 2013 Venice Biennale</i> |
| 3. Presenter | Nicoleta Sălcudean: <i>From Mediascapes to Ideoscapes: A Disembodied and Embodied Romanian Performance at the Venice Biennale (2005 vs. 2013)</i> |
| 4. Presenter | Valerio Zanardi: <i>Interaction Ritual Chains and Cultural Reception</i> |
| Section 3b | Ways of Art-Making: Networks and Spaces |
| Room | 124 ("Lucian Blaga") |
| Chair | Fiammetta Fanizza |
| 1. Presenter | Marco Serino: <i>Networks, Collaboration, and Innovation in Theatre-Making. A Research on Theatrical Co-Productions in Southern Italy</i> |
| 2. Presenter | Goran Tomka: <i>Do We Need Audience at all? Analysing Discourses on Audience in Serbia's Theatre-Making Community</i> |
| 3. Presenter | Kaija Kaitavuori: <i>Creating Art by Reassembling and Delimiting Networks</i> |
| 4. Presenter | Heli Ansio: <i>Artists' Work Spaces – Problems and a Possible Solution</i> |

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| Section 3c | Professional development II |
| Room | 132 ("D.D. Roșca") |
| Chair | Sari Karttunen |
| 1. Presenter | Sofia Lindström: <i>The Bread, the Butter and the Cream; Professional Artists and "the Other Work"</i> |
| 2. Presenter | Rene Mäe: <i>Cultural Producers, Artworkers and Creative Entrepreneurs</i> |
| 3. Presenter | Agnes Szanyi: <i>Curatorial Roles in Emerging and Established Contemporary Art Fields</i> |
| 4. Presenter | Yolanda von Tilborgh : <i>Cultural Distinction and the Field of Muslim Artists in the UK & US</i> |

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| Section 3d | Aspects of Cultural Policy I |
| Room | 138 ("François Chamoux") |
| Chair | Laura Verdi |
| 1. Presenter | Edwin Juno-Delgado: <i>Emergence of a Cultural Quarter in the Mustard Capital. Lessons Learned and Applied to Nascent Cultural Quarter in Dijon, France</i> |
| 2. Presenter | Claudia Steigerwald : <i>How Discourses Emerge in Cultural Policy. A Field Study on German Agenda Setting</i> |
| 3. Presenter | Christopher Mathieu: <i>Trollywood Dreams: Regional Film Policy in Southern Sweden</i> |
| 4. Presenter | Macarena Cuenca, Jordi López-Sintas & Ercilia García-Álvarez: <i>The Opera Experience: Performing a Vibrato with the Audience. Insights for Improving Cultural Policy</i> |

10:40-11:00 *Pause – Coffee*

11:00-12:20 **Plenary Lecture – Noël Carroll** (New York): *Art, Emotion, and Evolution* (Aula Magna)

12:30-14:00 *Lunch* (Restaurant "Piramida")

14:00-15:40 **Section 4**

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| Section 4a | Artistic Trans-formations: Film, Design, Advertising |
| Room | 123 ("Ștefănescu-Goangă") |
| Chair | Fiammetta Fanizza |
| 1. Presenter | Aleksandra Biernacka: <i>Dialectic of Enlightenment Vs Postmodernism – An Example of Two Films by One Director from Various Points of Time of the Polish Political Transition</i> |
| 2. Presenter | Kamil Luczaj: <i>The Artists of Creative Agencies. How Making Advertising Resembles Making Art</i> |
| 3. Presenter | Voica Pușcașiu: <i>Design, It's Not What It Looks Like!</i> |
| 4. Presenter | Leyla Önal: <i>Strategic Abjection: Between Repulsion and Deconstruction</i> |

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| Section 4b | Museums and Participatory Practices |
| Room | 124 ("Lucian Blaga") |
| Chair | Victoria D. Alexander |
| 1. Presenter | Martin Tröndle: <i>Affordances in the Museum Environment: The Effects of Space and Movement on Visitor Attention</i> |
| 2. Presenter | Przemysław Kisiel: <i>Museum Area as a Social Space</i> |
| 3. Presenter | Doris Koch: <i>On the Connection between Sociological, Artistic, and Participatory Practice</i> |
| 4. Presenter | Ștefania Voicu: <i>Cultural Consumption, Artistic and Leisure Activities of Romanian Children</i> |

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| Section 4c | Intersections between Sociology and Aesthetics |
| Room | 132 ("D.D. Roșca") |
| Chair | Mara Rațiu |
| 1. Presenter | Tasos Zembylas: <i>The Conception of Context</i> |
| 2. Presenter | Glauca Peres da Silva: <i>"Aesthetic Sensibility" - Making Sociology from Aesthetics</i> |
| 3. Presenter | Paula Abreu, Paula Guerra & Tânia Moreira: <i>New Borders of the Sociology of the Arts: Mapping and Discussion of the Approach Tendencies of the Punk</i> |
| 4. Presenter | Wolfram Bergande: <i>Laws of Artistic Form</i> |

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| Section 4d | Art for Social Transformation |
| Room | 138 ("François Chamoux") |
| Chair | Graciela Trajtenberg |
| Workshop | Mariangélica Rojas Gutiérrez & Cristhian Lozano Marín : <i>Feeling and Thinking on Latin America</i> |

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| Workshop AM2 On the Lack of Field Specific Methods & Theory in Arts Management II | |
| Spațiu Intact "Fabrica de Pensule" | |
| Chair | Nina Zahner |
| 14:00-15:40 | <i>On the Role and Perception of the Arts Manager: The Challenge of Attracting Audiences</i> Siglinde Lang: <i>Bridging the Gap between Fact and Fiction: Arts Management and its Role in Encouraging Cultural Production</i> ; Andreas Heinen & Ursula Weisenfeld: <i>From Representation to Purism – a Strategic Dilemma in Orchestras' Institutional Logic</i> |

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| | <i>On an Interdependent Research Program for Arts Management: Disentangling the Connection of Culture and Economy</i> Alan Salzenstein |
| | <i>On Re-Conceptualizing Cultural Management with Regard to Eventification</i> Nina Tessa Zahner; Laura Verdi: <i>Arts Management beyond Eventification</i> |

15:40-16:10 *Pause – Coffee*

16:30-18:30 **Author Meets Critics – Noël Carroll:** *Living in an Artworld & Art in Three Dimensions. Recent Artistic Tendencies and Debates in the American Artworld*
(American Corner at “Octavian Goga” Cluj County Library)

| Workshop AM2 On the Lack of Field Specific Methods & Theory in Arts Management III | |
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| Spațiu Intact “Fabrica de Pensule” | |
| 15:40-16:10 | Break & Presentation Georgiana Buț |
| 16:10-16:50 | Leipzig University Group Discussion: Nina Zahner, Christian Kleindienst |
| Workshop AM3 Transatlantic dialogue: Differences & Similarities of Arts Management Contexts | |
| Spațiu Intact “Fabrica de Pensule” | |
| 17:00-18:45 | CSU-LEAP: Constance DeVereaux. Carrie Care, Samantha Rose, Emelie Borello Leipzig University: Nina Zahner, Christian Kleindienst, Marie-Luise Blechschmidt, Maria Braune, Julia Rühr |

20:00-23:00 *Conference dinner* (optional, Restaurant “Casa Boema”)

SATURDAY – 6TH SEPTEMBER

From 8:30 Registration (Room 130 first floor)

09:30-11:10 **Section 5**

| Section 5a | Music, Performative Practices, and the Body |
|-------------------|---|
| Room | 123 (“Ștefănescu-Goangă”) |
| Chair | Tasos Zembylas |
| 1. Presenter | Ilaria Riccioni: <i>The Social Culture, Function and Impact of Music in a Bilingual Context: the Case of South Tyrol</i> |
| 2. Presenter | Chiara Bassetti & Emanuele Bottazzi: <i>Social Aesthetics of Rhythm: Comparing Theatrical Dance and Adult-Newborn Interaction</i> |
| 3. Presenter | Martin Niederauer: <i>The Body in Musical Composition Processes</i> |
| 4. Presenter | Christina Buck: <i>A Critical Exploration of Learning Concepts for Body Knowledge</i> |
| Section 5b | Arts in the Urban Space |
| Room | 124 (“Lucian Blaga”) |
| Chair | Graciela Trajtenberg |
| 1. Presenter | Laura Verdi: <i>Sustainable Urban Development and New Prospects for the Arts</i> |
| 2. Presenter | Fiammetta Fanizza: <i>Arts for Racial Integration: the Case of Art Village</i> |
| 3. Presenter | Marianne Bertelsen: <i>The Developments in Art Education and What It Can Tell us About the Meanings Surrounding Art in Denmark and China</i> |
| 4. Presenter | Alina Prodan: <i>The Communist Imaginary as Seen from the Sociology of Literature</i> |
| Section 5c | Arts Management and Leadership |
| Room | 132 (“D.D. Roșca”) |
| Chair | Victoria D. Alexander |
| 1. Presenter | Constance DeVereaux: <i>What Have We Left Behind? Legacy-Building in the Arts Management Discipline</i> |
| 2. Presenter | Carrie Care: <i>Space Age vs. Stone Age: Environments of Change in Arts Leadership</i> |
| 3. Presenter | Brea Heidelberg: <i>The Evolving Rhetoric & Practice of Educating Arts Managers: Curricular Questions and Field Implications</i> |
| Section 5d | Aspects of Cultural Policy II |
| Room | 138 (“François Chamoux”) |
| Chair | Sari Karttunen |
| 1. Presenter | Alan Salzenstein: <i>3 Million Voices, One Cultural Plan: Assessing Success After Year One</i> |
| 2. Presenter | Szylvia Nagy: <i>Transitional Transformations: Deinstitutionalisation of the Art Field in Central and Eastern Europe and Implementation of Network Based Models in European Union's Cultural Policies</i> |
| 3. Presenter | Pauli Rautiainen: <i>How Legal Regulation Promotes and Prohibits Freedom of Artistic Expression in Finland: Case of Professional Visual Artists</i> |

11:10-11:30 *Pause – Coffee*

11:30-13:10 **Section 6**

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|-------------------|---|
| Section 6a | Arts and Social Transformation |
| Room | 123 (“Ștefănescu-Goangă”) |
| Chair | <i>Sacha Kagan</i> |
| 1. Presenter | Karen Frostig: <i>At the Crossroads: Combining Criticism with Social Transformation</i> |
| 2. Presenter | Katarzyna Niziolek: <i>Social Art as a Means to Produce Social Benefits and Change</i> |
| 3. Presenter | Mariangélica Rojas Gutiérrez & Cristhian Lozano Marín: <i>Artistic Expressions as a Feminist Fight in Colombia</i> |
| 4. Presenter | Signe Grube: <i>Artwork as the Mirror of National Identity</i> |
| Section 6b | Developments in Music |
| Room | 124 (“Lucian Blaga”) |
| Chair | <i>Tasos Zembylas</i> |
| 1. Presenter | Martin Tröndle: <i>The Concert: A Theory on the Evolution of Musical Performances</i> |
| 2. Presenter | Jordi Alomar Payaras: <i>The Institutionalization of Contemporary Music in Spain: a Sociological Overview</i> |
| 3. Presenter | Andrei Crăciun: <i>Cultural Import and Hybridization in Post-Communist Romania: Debating the Authenticity in Rap Music between 1993 and 2012</i> |
| 4. Presenter | Paula Guerra, Tânia Moreira & Tiago Teles Santos: <i>I've Seen You in the Mirror when the Story Began. Legacy & Authenticity of the Sex Pistols in Portugal</i> |
| Section 6c | Arts Organisations and their Programmes |
| Room | 132 (“D.D. Roșca”) |
| Chair | <i>Brea Heidelberg</i> |
| 1. Presenter | Sophie Frost: <i>What is the Role of ‘Creativity’ in the Cultural Institution? A Qualitative Study of Southbank Centre, London</i> |
| 2. Presenter | Anda Becuț: <i>Alternative Spaces of Cultural Consumption. An Analysis of Bucharest Urban Culture</i> |
| 3. Presenter | Huidi Ma: <i>The Decline of Beijing Opera: The Reflection from the Aesthetic Perspective</i> |
| Section 6d | The Global-Local Dimension of Art Fields and Attendance |
| Room | 138 (“François Chamoux”) |
| Chair | <i>Hans Abbing</i> |
| 1. Presenter | Jeremy Scott Forbis & Donald Polzella: <i>Economic Well-Being and Arts Attendance: A Multi-Variable Analysis</i> |
| 2. Presenter | Målfrid Irene Hagen: <i>How Global Events Manifest in Art</i> |
| 3. Presenter | Szilvia Nagy: <i>Institutionalised Spaces of Culture: Ideological Instrumentalisation of the Art Field in the Eastern Bloc</i> |
| 4. Presenter | Ekaterina V. Potyukova: <i>The Changes of the Art Culture Values in the Structure of Personal Values of Russian Students</i> |

| Workshop Everyday Aesthetics | |
|------------------------------|---|
| Room | 131 (“Lab. Practici Culturale”) |
| Chair | Noël Carroll |
| 1. Presenter | Constance DeVereaux: <i>Practical Aesthetics: Research Prospects</i> |
| 2. Presenter | Dan Eugen Rațiu: <i>Applications for Everyday Aesthetics in Daily and Organizational Life</i> |
| 3. Presenter | Stefan Maftai: <i>Assessing Everyday “Aesthetic Social Situations”: a New Theoretical Framework</i> |
| 4. Presenter | Cristian Hainic: <i>Early Theoretical Models for the Aesthetic Analysis of Non-Art Objects</i> |

13:10-14:40 *Lunch* (Restaurantul “Colegiului Academic”)

| | |
|--|-------------------------------------|
| Feedback session – “Transect Walk” through the city of Cluj-Napoca | |
| Room | 123 (“Ștefănescu-Goangă”) |
| Chairs | Sacha Kagan, Mara Rațiu |
| 14:40-16:00 | Participants in the “Transect Walk” |

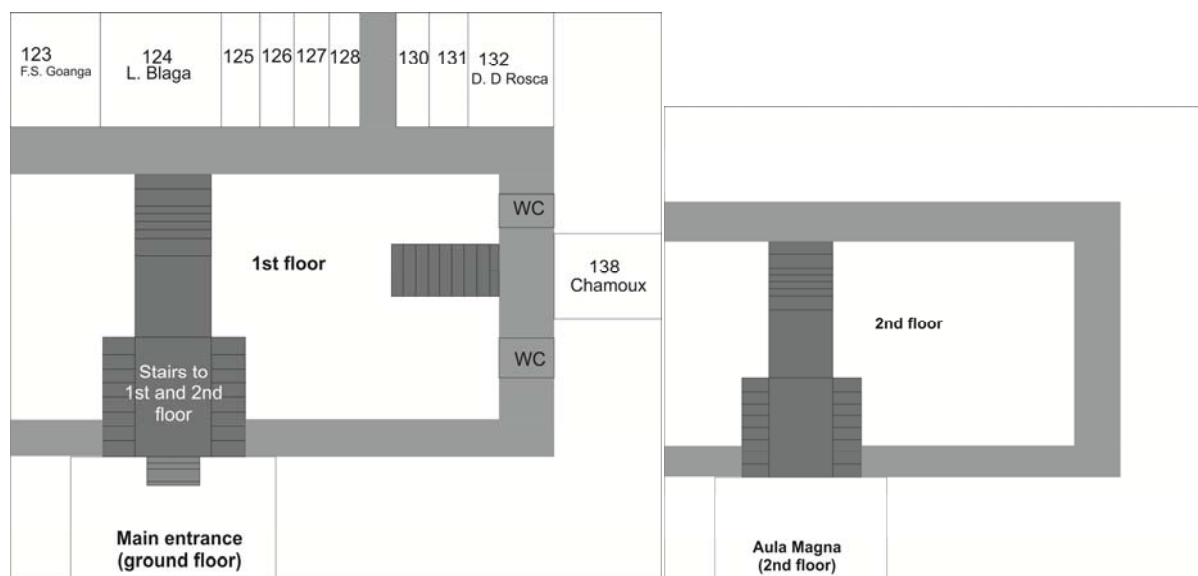
16:00-16:30 **Résumé – Closing Meeting** (Room 123 “Ștefănescu-Goangă”)

3. INFORMATION ABOUT VENUE

Parallel Sessions & Keynote Lectures

The main venue of the conference is **Babeş-Bolyai University**, 1 M. Kogălniceanu Street. All parallel Sessions take place here, as well as the Workshop Everyday Aesthetics. Rooms 123 (“Ştefănescu-Goangă”), 124 (“Lucian Blaga”), 130 (“Departamentul de Filosofie”), 131 (“Laboratorul de Analiză a Practicilor Culturale”), 132 (“D.D. Roşca”), and 138 (“François Chamoux”) are on the first floor of the building. Free Wi-Fi Internet access (non-secured) is available.

The keynote lectures take place in *Aula Magna*, which is on the second floor of the building:



Author-Meets-Critics Sessions

The Author-Meets-Critics session with Pierre-Michel Menger takes place at the **Institut Français Cluj-Napoca** (ground floor: *Médiathèque*), 22 Ion I.C. Brătianu Street. This venue is at a 5-minute walk from Babeş-Bolyai University (see the city centre map below).

The Author-Meets-Critics session with Noël Carroll takes place at the **American Corner, Biblioteca Judeţeană Cluj “Octavian Goga” / Cluj County Library** (fifth floor west), 104 Calea Dorobanţilor Street.

To get here from Babeş-Bolyai University, you can walk (30 minutes), take bus no. 24, 24P, or 25 and get off at “Mărăşti Market” station (10 minutes + another 3-minute walk), or take a taxi (7 minutes) (see the “Mărăşti” neighbourhood map below).

Workstream Arts Management

The Workshops AM1, AM2, and AM3 take place at **Spaţiu Intact, “Fabrica de Pensule” – Centru de artă contemporană / Intact Space, “The Paintbrush Factory”** (second floor), 59-61 Henri Barbusse Street. For presenters in the three workshops, a **shuttle** is provided (16 places). The shuttle departs at 13:30 from Babeş-Bolyai University central building (front parking), and returns from “The Paintbrush Factory” at 19:00.

Other participants: to get here from Babeş-Bolyai University, you can walk (35 minutes), take bus no. 24, 24P, or 25 and get off at “Mărăşti Market” station (10 minutes + another 10 minute walk), or take a taxi (10 minutes). To get here from the “Octavian Goga” Cluj County Library, you can walk (10 minutes) or take a taxi (5 minutes) (see the “Mărăşti” neighbourhood map below).

Bus fares are 4 RON (=1 EUR) for two trips and taxis charge about 2.2 RON (0.5 EUR) per kilometre, which is relatively cheap compared to most European countries.

Lunches

Lunches are served at **Casa Universitarilor–Colegiul Academic** / University House–Academic College, 1 Emmanuel de Martonne Street. On September 4th and 5th, lunch will be served at the **“Pyramid” Restaurant**. On September 6th, lunch will be served at the **Restaurant of the “Academic College”** (entrance also possible by 5 M. Kogălniceanu Street.)

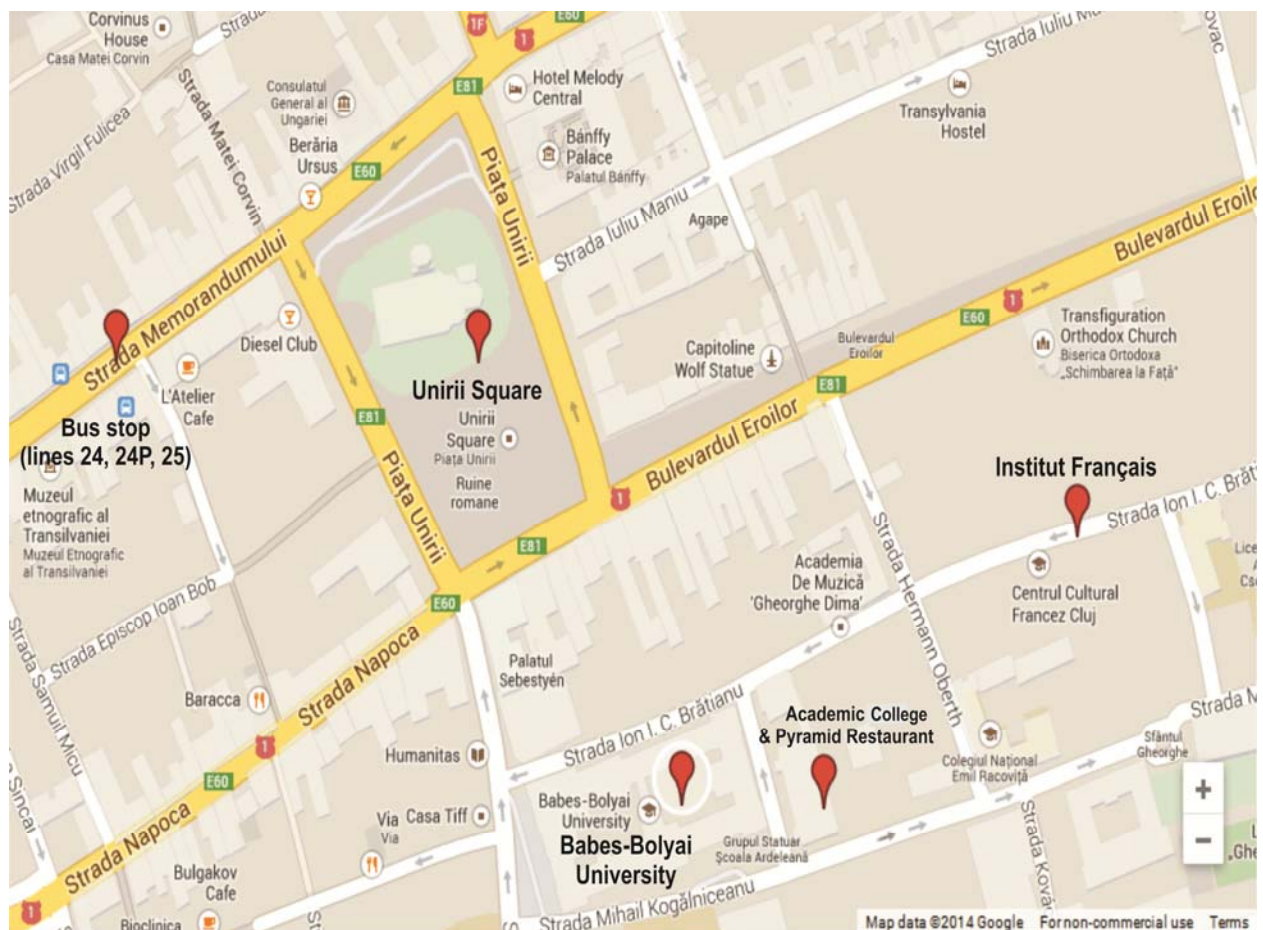
Welcome Reception

The Welcome Reception takes place at the **“Pyramid” Restaurant** within the University House–Academic College, 1 Emm. de Martonne Str.

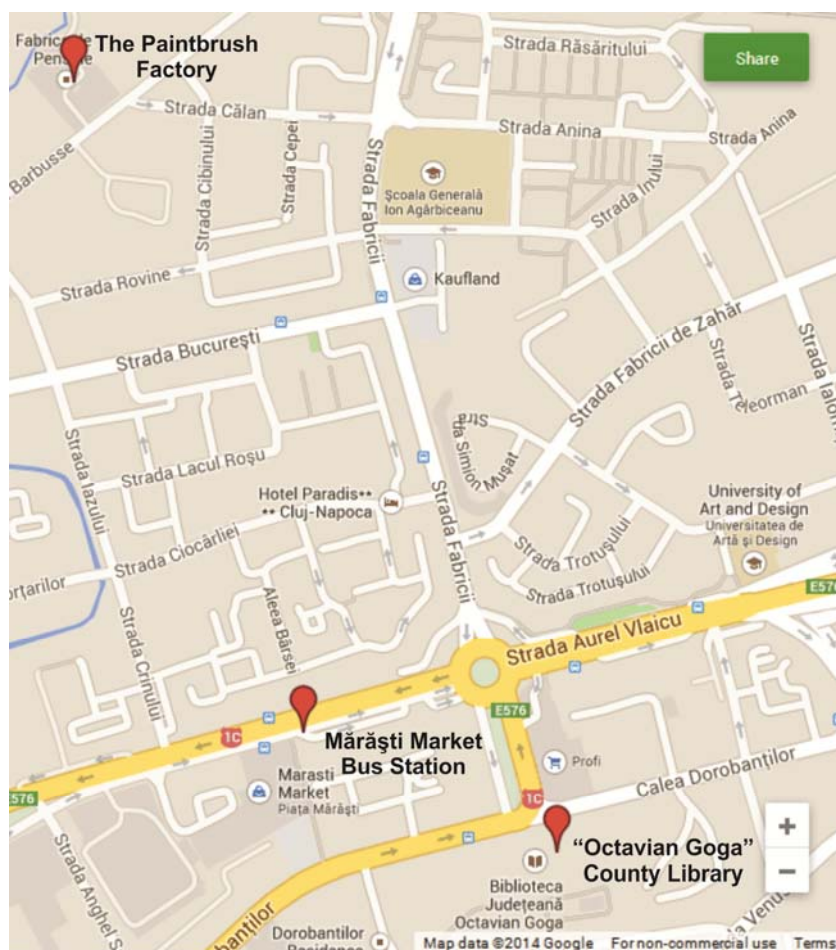
Conference Dinner

The Conference Dinner is optional, for participants having reserved a place by payment of the extra fee of EUR 30. The venue is the **Restaurant “Casa Boema”**, 34 Iuliu Maniu Street (*Sala Boema/Boema Room*, upper floor). This venue is at a 5-minutes walk from Unirii Square to Avram Iancu Square.

Map of City centre:



Map of “Mărăști” neighbourhood:



*See also the Google maps on the conference website:

http://hiphi.ubbcluj.ro/ESA-Arts-2014/city_info.htm

4. ABSTRACTS OF THE KEYNOTE SPEAKERS

THURSDAY, 4 SEPTEMBER 2014, 11:00-12:20

LA SOCIOLOGIE DU TRAVAIL ARTISTIQUE. RÉALISATIONS ET DÉFIS (SOCIOLOGY OF ARTISTIC WORK. ACHIEVEMENTS AND CHALLENGES)

Pierre-Michel Menger

Research on artistic labour markets, professions and creative work has seen remarkable developments for thirty years, building on large sets of original data, new methodologies and theoretical advances within the bounds of sociology as well as through cross-fertilization across social sciences (economics, psychology, history). Even the challenging issue of dealing with the art work itself is less perplexing than before, due to the analytical apparatus now at hand. My presentation will review the major challenges sociological research on artistic work has been facing, the issues puzzled out, and those still on the agenda.

Les recherches sur les marchés du travail artistique, sur les professions et sur l'activité créatrice ont connu de remarquables développements depuis trente ans, en s'appuyant sur de vastes bases de données originales, sur de nouvelles méthodes et sur des avancées théoriques. Ces évolutions ont trouvé place au sein de la sociologie, mais aussi grâce aux échanges et fertilisations croisées entre les différentes sciences sociales (économie, psychologie, histoire). Même la question délicate de l'analyse de l'œuvre d'art elle-même est moins intimidante qu'auparavant, en raison de l'outillage analytique disponible. Mon exposé passera en revue les principaux défis qu'a relevés la recherche sur le travail artistique, les énigmes qui ont été résolues et celles qui demeurent à explorer.

Pierre-Michel Menger is Professor at Collège de France and Director of Study at École des Hautes Études en Sciences Sociales (EHESS) Paris, France

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FRIDAY, 5 SEPTEMBER 2014, 11:00-12:20

ART, EMOTION, AND EVOLUTION

Noël Carroll

In "Art, Emotion, and Evolution" I address the question of why societies throughout history have supported the production of art, despite the demands it places on the resources of the societies in question. In order to answer this question, I focus on the longstanding connection between the emotions and art. Specifically, I emphasize art's capacity to engender emotional contagion which induces fellow feelings among the members of given societies. Moreover, insofar as this enhances solidarity, it is adaptive; it affords a group-advantage to the societies that had art versus those who did not. This hypothesis offers a plausible account of the way in which art took hold in Neolithic times and arguably continues to "pay its way" in the contemporary world in terms of mass art.

Noël Carroll is Distinguished Professor at The Graduate Center - City University of New York, US

5. ABSTRACTS OF THE PRESENTATIONS

ABBING, HANS

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An Obsession with Authenticity, Authorship and Autonomy in the Arts

Section 1a) Revaluations: Authenticity, Beauty, and Aesthetic Resistance

Keywords: art, authenticity, authorship, autonomy, aura

First, I will discuss and clarify the concept of authenticity in the arts and distinguish expressive and nominal authenticity. Some clarification is called for. In our society authenticity has become a buzz-word. Outside the arts the term is used in various broad senses as shows, for instance, from advertising and the texts in self-help books. Also various groups of artists (and popular artists) use the term differently and the ways in which they use it changes over time. Moreover, among artists the positive or negative value attached to authenticity changes. I will argue that artists have lost their monopoly on authenticity. Second, I will look into the notion of the-work-itself and the obsession with original artworks, genuineness and preservation. I will also briefly touch upon the distrust in art worlds of technical reproduction and home consumption. In art sociology there is little attention for the home consumption of art. This is unjustified. Next, I will look into the obsession with the-work-itself, authorship and the signature of the artist and how this is related to authenticity and the idea of the artist being in-the-work. Co-authorship and working in creative teams is rare in the (serious) arts. In the popular arts it is more common. Finally, given these obsessions the demand that art and artists must be autonomous is understandable. But the relationship between creativity, innovation and autonomy is less straightforward than one often assumes. Compromise, dialogue and an orientation on non-artistic goals, from pleasing an audience to the making of profit, next to an orientation on artistic goals, can enhance creativity. At present, among others due to a decrease in public support, the autonomy of art and artists appears to go down. The same does not apply to the symbolic and financial value of authorship.

The presentation will be based on parts of my forthcoming book *The Art Period*. These are available on request: hansabbing@gmail.com

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New Borders of the Sociology of the Arts: Mapping and Discussion of the Approach Tendencies of the Punk

Section 4c) Intersections between Sociology and Aesthetics

Keywords: Sociology of the arts, punk, subcultures, cultural industry, cultural field, scenes

Punk emerged in England and US during the second half of the 70s, coming out globally in the following couple of decades. A phenomenon of many faces, punk not only stays put when many (on many occasions) predicted otherwise but it still shapes some urban and youth contemporary cultures on many levels. Although the Anglo-Saxon media have always shown interest in this matter, the English cultural studies were the first to attempt to know and study, from a scientific point-of-view, what then became designated as a youth or urban subculture. Since the 70s and 80s much has evolved, enlarging not only the disciplinary fields interested in this object but also the number and diversity of specific issues related to punk. It matters, however, to recognize that punk is still regarded with distrust by the social sciences. Along with other urban popular cultures expressions, punk is still left aside in many sociological studies. This communication intends to contribute to an updated and deepen knowledge of the evolution of the international scientific production regarding punk, shading a light into the richness and actuality of this specific research domain and the importance of its place in the sociology of arts. In this context, the data that will be presented comes from an exhaustive analysis of scientific papers – indexed in the ISI and SCOPUS databases – that approached the punk (keyword) object. The 2013 collected data was inserted and catalogued and later was analyzed through social network analysis and more traditional statistical analysis. The results allow us to identify and discuss a relevant set of great tendencies not only concerning the main research lines regarding punk (what themes are already matured and those who are emerging) but also the specific characteristics of the researchers (analysis by nationality, genre, scientific area and institutional affiliation), of the research institutions (including, also, the international scientific networks) and also the disciplinary areas that are most committed to the punk research and analysis.

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Fine Arts, Commercial Arts and Folk Arts Revisited

Section 2b) Revisiting Processes of Production and Distribution of Arts

Keywords: Fine arts; Commercial arts; Folk art; Internet and digital technology; Art worlds

This paper looks at the development and institutionalisation of arts that are produced in systems that involve formal organisations, whether commercial or non-profit. It also examines the implications of changes in the last 150 years for our understanding of distinctions among art worlds: fine, commercial and folk. During the twentieth century, art worlds have been separated into producers or artists, on the one hand, and audiences or consumers, on the other. The creators have the talent, materials and equipment to produce art, and the

consumers have just enough cultural (and economic) capital to enjoy (and pay for) it. Also throughout the twentieth century, westerners tended to think of the arts as divided into the fine (or high) arts and the popular (or mass) arts. The elevation of the fine arts into a separate realm occurred only in the late nineteenth century (DiMaggio, 1982; Levine, 1988). In the popular arts, the separation between producer and consumer finds its roots in the 1830s and 40s with the invention in rotary press printing. Mass production, and with it, the distinction between producer and consumer, grew as new cultural industries were invented and flourished. The institutionalisation of both high and popular arts, although often seen as diametrically opposed, had one thing in common: experts produced the artwork, and ordinary people consumed the products that experts made. But the distinction between high and mass culture ignored a third kind of art – a form that had long been dominant – folk art, which is produced by people for their own entertainment. In the twenty-first century, there have been fundamental changes in technology, with profound implications for how art is, or can be, created and consumed. Notably, the Internet and digital technologies mean that costs of production and distribution are significantly lower, offering the promise that consumers could become active cultural producers and thereby leading (in some realms, or at least, in the realm of imagination) to an erosion of the distinction between artists and audiences.

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The Institutionalization of Contemporary Music in Spain: a Sociological Overview

Section 6b) Developments in Music

Keywords: Spain, contemporary music, institutionalization, festivals, canon establishment

This presentation approaches the social universe of contemporary western art music in Spain from the sociology of the arts perspective. Bourdieu's field theory (1993) and Josep Martí (2000) tripartite model of musical event analysis are used as frame of interpretation regarding institutional integration and dynamics of change in the field over recent times. Despite the lack of academic research on the field in the case of the Spanish scene (Cureses and Aviñoa, 2001), this research is linked to the enquiry carried on by Rodríguez Morató (1995), permitting an evaluation of change since his study. Studies on French contemporary music by Menger (1983) and Born (1995) are clear landmarks in this research. Related to the emergence of sociological methods of understanding in ethnomusicology applied to western art music (Nettl, 1992), and focusing on debates on canonic legitimation (Weber, 1999) and problems of reception and survival (Martí, op. Cit, McClary 1989), the object of study has been constricted to the case of contemporary music festivals due to its significant institutional role in the field. Festivals have consolidated as means of enthronement and reputation reinforcement, lengthening the traditional weight of authorship and focusing on particular aesthetic positions. The research concentrates on the detection, delimitation and characterization of a universe of study from which a representative set is subjected to an in-depth quantitative analysis. Festival programs comprising the content of the editions which took place between 2010 and 2013 have been exposed to a multivariate analysis, with the aim of pointing these questions: What characterizes the social organization of contemporary music in Spain? How are the processes of change in the field, and where are them? Which are the constituents of its local configurations? These questions allow an insight to issues as representation, concentration and distribution of aesthetic trends in relation to their means of subsidization, canonic clusters and institutional consolidation.

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Artists' Work Spaces – Problems and a Possible Solution

Section 3b) Ways of Art-Making: Networks and Spaces

Keywords: artists, work spaces, coworking

Artistic work can be done in various spaces, depending on, for example, the art form, artistic medium, or technique. Artists in different fields work in workrooms, studios, rehearsal spaces, stages, offices, coffee shops, their homes, different public spaces, and many other places. The basic requirements for a workspace vary with profession: while a writer may only need a desk, a chair and a computer, a sculptor may need a large and high workroom with special tools and equipment. The needs related to workspace also vary with an artist's overall situation in life, or the technique used in a certain project at a certain time. According to a survey done to Finnish artists – writers, visual artists and theatre artists (n=476) – the satisfaction to the functionality of current workspace depends on the artistic profession in question. While 2/3 of theatre artists (actors and others) were content with their workspace, only 42 % of visual artists were. The problems in visual artists' workspaces often related to lack of space, lack of proper lighting, coldness or bad ventilation. Many mentioned that renting a proper workspace is very expensive. According to the survey, most artists in different fields of art work from home, some from time to time, and some solely. Some artists feel that working from home suits them well, but most see the arrangement problematic in some respect. At home, work is susceptible to disturbances, and it is difficult to distinguish work from other areas of life. Working at home is also lonely. While loneliness is a problem for many artists, working in shared workspaces with other artists is not easy either. The survey respondents feel that shared workspaces are often restless and lack privacy. However, some artists in all fields of art end up suggesting similar arrangements for an ideal workspace: a private space in a community with other creative workers and different spaces for joint use. The suggested ideal resembles a coworking space, which is usually an open-plan office in which creative professionals work alongside others. My purpose in this presentation is to evaluate the possibilities for coworking as a solution to workspace-related problems in different fields of art.

This presentation is based on two research projects. Another was a study on artists' well-being conducted for Finnish artists 2012-2013. The other is a current research project Virtue2020: Work, Community and Sustainable Economy, which explores coworking in creative industries.

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Generating Knowledge in the City: A Study on Creative Communities of St. Petersburg

Section: 2a) Arts, City, and Everyday Life

Keywords: *knowledge, communication, arts, creative community, city*

Communities operating in the city space are increasingly often seen as the loci of knowledge creation processes. Creative communities – spatially embedded, relatively open expressive groupings of creative professionals who regularly make, promote and discuss artworks in the course of focused joint and/or related material- and context-driven creative practices – are of particular interest for the study of these processes in the urban context. Such communities actively engage with, and change, public spaces. They fill spaces with new artistic objects and activities, – and thus introducing new meanings and involving other citizens in knowledge creation processes. Though it has been recognized by a number of scholars that the arts do create knowledge, knowledge-generating activities of creative professionals united in communities have not yet been sufficiently theorized or empirically researched. The authors propose studying these micro-level activities, in course of which knowledge is socially constructed, as ongoing, focusing on creative communities functioning in contemporary St. Petersburg. This unique urban setting provides both abundant opportunities and numerous constraints for creative endeavours, collective artistic practice, and participation of publics in artistic projects. It is analyzed how, in such a context, communication creating new conceptual constructs unfolds in three different creative communities which operate in the city space of St. Petersburg. These communities work predominantly in the field of contemporary art and vary in size, history and artistic style. Using a set of qualitative methods such as in-depth interviews, participant observation and narrative analysis of online texts, the authors make an attempt to grasp the diversity of knowledge-creating communication activities of the communities. The analysis is developed along such dimensions of these activities as emotionality, reflexivity, participativeness, embeddedness in the city space, contextualization in the community localization space and orientation on the values and norms constituting the institutions of the art world. The study aims to show how it happens that communities embedded in the same city context still follow diverse logics of knowledge creation, stimulated by variations in their interaction patterns. By so doing, communities create different knowledge structures, dissimilarly interact with other representatives of the art world as well as broader publics involving them in the co-creation of new meanings and demonstrate specific approaches to urban space interpretation and transformation.

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BOTTAZZI, EMANUELE

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Social Aesthetics of Rhythm: Comparing Theatrical Dance and Adult-Newborn Interaction

Section 5a) Music, Performative Practices, and the Body

Keywords: *Rhythm, Dance, Newborn-adult interaction, Non-verbal interaction, Aisthesis*

The present contribution takes up the challenge proposed by convenors to bridge the divide between sociology and aesthetics, and – perhaps more importantly – between the social dimension and the aesthetic one. We try to do that by focusing on rhythm, and its role in both the domain of everyday life and the artistic one. The theoretical approach that lays at the basis of this proposal is the outcome of an interdisciplinary effort between sociology – in particular, ethnography and ethnomethodology – and philosophy – more specifically, social ontology. The approach is processual and pays attentions to the details of social interaction. We deem rhythm as one of the latter's key element. We take into consideration two “extreme” and somehow opposed cases, both concerned with non-verbal interaction mainly. On the one hand, we focus on theatrical dance, one among the most sophisticated forms of human interaction, in which rhythm clearly plays a fundamental –and explicit– role. On the other hand, we analyse adult-newborn interaction, as a sort of “degree zero” of social communication. The empirical material on which the contribution is based comes from two ethnographic researches, both employing an ensemble of techniques including participant observation, qualitative interviews and video-analysis. One has been conducted on the field of theatrical dance, in companies as well as dance schools (2006-2009). The other one consists in a case study, that has followed the everyday interaction and caring activities among a newborn, her parents and other members of the intimate circle, from birth to first birthday (April 2010 – April 2011). By comparison, we try to “extrapolate” the core aspects of rhythm in human interaction, and draw some reflections on the role of *aisthesis* in social life. We present rhythm as a meaningful –and sharable– pattern, endowed with an aesthetic dimension; a field of tensions and relaxations that lays at the foundations of human action-in-interaction. More specifically, we try to show how being in the flow of rhythm equals projecting oneself into the processual (i.e. moment-by-moment), intersubjective generation of a (common) rhythm. This, on the one hand, often entails mutual entrainment, with its pleasurable dimension, while, on the other hand, can be seen as a non-verbal, first order method of turn-taking in interaction. Ultimately, we conceive rhythm as the basic “sense” of sociality and sociability.

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Alternative Spaces of Cultural Consumption. An Analysis of Bucharest Urban Culture

Section 6c) Arts Organisations and their Programmes

Keywords: cultural urban spaces, underground culture, cultural institution, culture-business relation

The aim of the paper is mapping the independent cultural urban spaces in Bucharest. On one hand we will highlight the specificity of these hybrid spaces. Can these places be considered as a part of the cultural infrastructure, as independent cultural consumption spaces or as cultural entities that transcend the line between them? Are they a reflection of the alternative or underground culture? Moreover, what influences have their characteristics on the artistic content and on the relationship between the artists and the audience? How does the cultural content influence the relation between the artist, the businessman and the public? On the other hand, the paper analyses the customers' features depending on age, education and occupation. To what extent is this type of cultural consumption fit for certain specific consumers' categories? At last, the manner of negotiating the culture-business relation between the participants, the established limits and the tensions and strategic alliances give more information on how economic and cultural spheres are and can be integrated. The methodology is based on 23 semi-structured interviews with businessmen who organise cultural activities or are partners with cultural institutions and representatives of the cultural institutions who have entertainment spaces nearby. The analysed spaces (both those managed by the economic agencies that organise cultural events and those managed in partnership with a cultural institution) are entertainment or leisure spaces, part of the cultural infrastructure and of the cultural consumption spaces. We consider these places as alternative cultural consumption spaces because they are an alternative to the public cultural infrastructure type, addressed especially to mass consumption of „popular“ cultural genres. Likewise, we considered this type of spaces as part of the independent cultural sector because of the management method (private) and their inclusion in the creative industries sector. The profile of the public consists from young people, both young adults and middle youth, in search of „cool“ places. The owners and the managers of these spaces have an important role in the way the cultural offer is structured and cultural tastes are formed and performed. They have the power to legitimate and de-legitimate a certain type of cultural offer. From the culture–business relation viewpoint, the partnership with the artists brought added values to their business. On the other hand, the post-modern cultural institutions have become more accessible and „friendlier“, by their association with leisure spaces.

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Laws of Artistic Form

Section 4c) Intersections between Sociology and Aesthetics

According to Kant's *Critique of judgement*, artworks create their singular laws of form by breaking creatively established ones. This is the most basic and most accepted view about the laws of form of artworks. It also explains why it is hopeless to search for a general rule or law to guide an artist's practice. Today, however, after we have gone through postmodernism's denial of any meta-narratives and indeed of any grounded historical knowledge, the question of the laws of artistic form are more urgent than ever. This shows on the one hand on the historiographical level where epoch names like Reflexive Modernity, Altermodernity or Transmodernity are brought forward in order to give a name to our 'post-post-modernist' time and its 'art after the end of art' (Danto). However, on this level, it is far from clear whether for example the Hegelian tripartite scheme of the *Kunstformen* can be written forth or whether any contemporary philosophy of art history is possible – especially in a time like ours which, despite the actual challenges of globalized world history, seems to have discarded the very idea of philosophy of history as an acknowledged discipline. It also shows on the sociological level where Adorno's statement that "The unresolved antagonisms of reality return in artworks as the immanent problems of their form" (Adorno, *Aesthetic theory*) still awaits a more concrete formulation as to which art disciplines and which social antagonisms today would have to count as prominent in this respect and how they could be put into a systematic explanatory scheme. Apart from Critical Theory, there are other post-Hegelian discourses like Derridean Deconstruction, Lacanian Psychoanalysis or Systems Theory which have developed approaches to this question. In all of these discourses, however, the law of form remains fundamentally unquestioned. Derrida does not go beyond intrinsically paradoxical terms like *difference*; Lacan does not question the Symbolic order and its logic of constitutive exception as such; and in a tautologically self-affirmative manner Luhmann's System Theory does not question the fundamental contingency which triggers and opens up the necessities which operate within a particular system. Against this background, my paper sets out to explore theoretical perspectives that could reopen a philosophical discourse on the laws that govern contemporary developments in the arts.

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The Developments in Art Education and What It Can Tell us about the Meanings Surrounding Art in Denmark and China

Section 5b) Arts in the Urban Space

Keywords: Historical development, Artistic practice, Vocational education

Art is present around the world but manifests itself in different ways, and understanding the meanings surrounding art in a given society can be a very complex and ambiguous task. The paper suggests looking at the development in fine visual art education, in the form of art academies or art colleges, as cultural contexts with the potential to tell us something comprehensible about the meanings surrounding art in different societies. – In the case of this comparative study; Denmark and China. The paper is based on a comparative case-study of historical sources combined with qualitative interviews and observations of current arts students and faculty in two contexts of fine visual art education in Copenhagen (DK) and Xiamen (CN). The findings are analyzed through the cultural sociology of the arts approach, emphasizing the idea that the meaning of the arts is conditioned by particular cultural and historical contexts (Eyerma & McCormick 2006). In this case focussing on the contexts of the developments in art education in interaction with the larger context of the given society. When talking about developments in art education, the paper is dealing with the cultures around artistic practices in fine visual

arts, with a focus on the subjective aspect of the practice, as opposed to the artistic object and e.g. style hereof. These subjective aspects are in this paper categorized as the cultures regarding respectively; the methods and work processes applied in one's practice; the commercial managing of one's practice; and the ambitions and motivations related to one's practice. Among these different cultures around the artistic practice in art education in Denmark and China, the study reveals interestingly different patterns of interlinked mythic and pragmatic meanings. Consequently the paper suggests the concept of a 'mythic/pragmatic dialectic' in the cultures around the artistic practice as being able to tell us something comprehensible about the complex and ambiguous meanings surrounding art in different societies.

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Dissecting Globalization in Chinese Fine Visual Art Education

Section 2c) Professional development I

Keywords: Globalization, Artistic practice, Vocational education

Within recent decades Chinese fine visual art has found its way to the international art world, and in increasingly global times one could be prone to surrender to the notion that fine visual Chinese art too has become a globalized phenomenon. Yet Chinese fine visual art in general is also being categorized as though appearing westernized in form maintaining a certain Chinese style, which in the eyes of western peers is characterized by sophisticated technical skill but lacking independent individual artistic consciousness. Is the detectable certain Chinese style a subtle indicator of more profound global/local complexity in the local artistic practices? Does this suggest an explanation of the characteristics of globalization in Chinese fine visual art? To answer this question, the paper looks to the artistic practice of Chinese fine visual art education. In applying a hybridization approach to cultural globalization (e.g. Robertson 1995; Schneider 2006; Hannerz 1996), perceiving globalization as a dialectic interplay between local and global cultures, the paper attempts to identify a theoretical concept which will explain the characteristics of how local artistic practices evolve in the interaction between the cultures of (in this case) the globalized western art world and the particular local Chinese contexts. The paper hereby seeks to contribute to the predominantly object oriented research field of globalization of culture and the arts (Adams 2008; Regev 2003; Schneider 2003), beyond a cohesive view on the local context. It does so by applying the culturally dissecting analytical framework of cultural sociology on 'culture in action' (Swidler 2001) to a case-study of teachers and students at The College of Art at Xiamen University in China. Qualitative interviews and observation were carried out with an explorative focus on characteristics of the interplay - in this particular local context - between seemingly globalized western and local Chinese approaches to practicing fine visual art. The study shows how the teachers and students at the school distinctively fall into one out of two factions characterized by two characteristically different cultural patterns of which parts of the traditional local Chinese artistic practice to preserve and which parts of the globalized western artistic practice to embrace. Empirically the study signifies a number of interesting trials and potentials for Chinese art education onward, and conceptually it suggests a new theory for 'cultural globalization in action' explaining particular local differentiation in globalization of culture and the arts.

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Dialectic of Enlightenment Vs Postmodernism – An Example of Two Films by One Director from Various Points of Time of the Polish Political Transition

Section 4a) Artistic Trans-formations: Film, Design, Advertising

Keywords: enlightenment vs postmodernism in film, culture-in-transition, post-communist cultural changes, new forms of narratives after a political change

One of the aspects of the Communist dominance over cultural forms in the post-WW2 Poland was a total preservation of the discourse of enlightenment as opposed to the rising postmodernist strands of thought observed in the West. The political change of the 1989 brought opening of the country and gradual diversification of the frame of thought that slowly turns into direction of more numerous examples of works of art whose frame of reference is postmodernist. Adorno and Horkheimer's observations on the nature of cultural production, whose ideals lie in the enlightenment seem to make place to Lyotard's postmodern condition characteristics: the totalizing logic of a state logic of cultural production value disseminates into a fragmented, aestheticized, nostalgic search for a sublime and unrepresentable. These two opposing approaches visible in a number of feature films made in Poland in the last twenty years, often but not always marking the generational change as it is currently foregoing, manifest themselves in two films of one of the Polish notable young directors of the middle generation: Maciej Pieprzyc. His debut film "Inferno" made in 2001, still at the beginning of the Polish political transformation, presents a socially conscious, critical study aimed against a pathology of violence in schools and bears the signs of clear distinctions between right and wrong attitudes, their roots and consequences. It shows a crystal picture of social reality that is underpinned with an all-encompassing sense of social responsibility of an artist as to attempt to improve the world. His last film however – "Life Feels Good" (2013) – demonstrates a divergent approach. The problem of a cerebral palsy, the biological impairment is conferred here in a nostalgic, aestheticized frame of various points of view intermingling in a complex discussion of arguments, in which the language of communication attains unexpectedly the most prominent place. The example of work of Maciej Pieprzyc becomes a significant trademark for a paradigmatic change of mode of thinking the Polish film is undergoing after the political change of the 1989, and to which the Adorno's and Horkheimer's thesis seem not to readily apply any longer.

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A Golden Key Can Open any Door? Market Perception and Behavior of Freelancing Musicians in Germany

Section 1 b) Creative Processes, Markets, and Fields: Music and Literature

Keywords: music market development, popular music, market strategies, work practices

How do freelancing musicians perceive their markets and its dynamics and how do those influence their work practices and working conditions? And which coping and market strategies are used and developed by freelancing musicians to keep or improve their market position in times of change? There have been diverse works and reports on the socio-economic status of artists and their markets in various countries and disciplines; with different focuses as well as theoretical and methodological approaches. They share similar results: that artists' work is project based and irregular, contracts tend to be short-term with little job protection and there is an increasing number of artists working as freelancers. Artists can rarely influence their career trajectories and income because art and music markets are characterized by missing order principles and property rights as well as blurry market boundaries, cultures and institutional frameworks. This is due to the diversity of actors and goods and driven by globalization and technological developments, individual creativity as well as social and cultural entrepreneurship. All this goes hand in hand with a high diversity and individuality of career paths, investments, aims, strategies, venues and audiences. However, *not every artist is poor* and neither struggling continuously. It raises the question, which market strategies lead to more or less artistic and/or economic success and how challenges are perceived and met by artists – with means of qualitative research and a focus on musicians within this project. To get a better understanding of implications of music market dynamics on musicians' working conditions as well as their work practices and strategies (e.g. technological development and its impact on the production and distribution of their music), I conducted problem-centered interviews with freelancing musicians (in the field of popular music) in Germany. Among the sampling criteria have been that they produce and perform their own music and that they are in the music business for at least ten years. This allows an insight in reflected knowledge and experiences with music market specifics. An extract of the research project's results will be presented.

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A critical exploration of learning concepts for body knowledge

Section 5a) Music, Performative Practices, and the Body

Keywords: tacit knowing, artistic research, body knowledge, artistic practice

In 2012 a *Laboratory for Implicit and Artistic Knowledge (LikWi)* was established at Zeppelin University in Friedrichshafen (Germany). This initiative aims to provide a learning program within the range of implicit and artistic knowledge for students from different branches in their undergraduate studies. This program is a means of integrating alternative forms of experience and reflection into university teaching. It is organized through workshops under the guidance of artists from different backgrounds as for example visual media, theatre, performance or musical improvisation. With a particular focus on institutional or corporate contexts my proposal addresses intentions and objectives of learning formats that refer to the concepts of *tacit knowing* or *embodied knowledge* (Polanyi). At the same time these programs show a renewed interest in types of *knowledge production* or *practice-based research* in the fields of art (Hannula et al.). My exploration of the topics thus located within the thematic span of aesthetic experience, identity formation, and a critical discourse on the logic of *governmentality* (Foucault) and contemporary semantics of self-optimizing. Within an academic context the sensual and corporal dimensions of learning and reflecting have traditionally been neglected. Thus cognitive learning processes and a clear separation between thinking and acting were encouraged. However many working processes, as for example writing, do have a manual and therefore corporal component. They interweave the dimensions of action, knowing, and producing knowledge. In a sociological sense the body is strongly connected to the questions of practice and the concept of *habitus*. Thus sociality is internalized in the social body and thereby reproduces social order (Bourdieu). Moreover the body has become one of the main issues with reference to processes of social negotiation and the construction of meaning (Gugutzer). I argue that with reference to a phenomenological perspective body can be seen as a permanent condition of experience (Merleau-Ponty). Therefore educational concepts, which focus a kind of *productive involvement* (Gebauer/Wulf) of the body, are based on the idea that embodied knowing is essential for the conception of the self and for the development of skills of critical reception. In my presentation I will focus on the performing arts and professional body techniques. I believe that a deeper understanding for these practices, which includes repetition, rhythm and concepts of *mimesis* (Gebauer/Wulf), is essential for a further deepening of the subject. This leads to a critical investigation on the notion of knowledge production within the presented institutional contexts and its actual meaning for the realm of art and art production.

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Space Age vs. Stone Age: Environments of Change in Arts Leadership

Section 5c) Arts Management and Leadership

Keywords: Industrial Era, Knowledge Era, Liminality, Performance, Dialogue

One of the most daunting challenges facing the arts today is future leadership during a time that is already drastically different from what it has been. How can we better manage arts organizations for the future? While the differences may not be quite as drastic as the difference between the space age and the stone age, the title suggests that arts leadership has often looked to the past instead of being prepared for the future. Globalization and the technical revolution have painted a complex landscape that organizations and their leaders face in the Knowledge Era of the 21st century. Previous methods – many holdovers from Industrial Era thinking – no longer apply as they once did. Past leadership models and strategies were formed to address issues of an earlier era, many of which no longer apply, calling into question their applicability to leadership in the Knowledge Era. In order to reflect the drastically different environment in which leaders in the 21st century

must operate, new approaches to the way we view and practice leadership are needed. David Holzmer's framework of *Leadership in the Time of Liminality* outlines a new way for leaders to operate in the 21st century. He embraces the dynamics of disruptive change through liminality, performance, and dialogue that can be specifically applied to the arts. The era of solid sustainability and stability may never return in our lifetime, which is what makes Holzmer's framework so relevant and imperative. Leaders must learn to operate with divergent norms and constant tensions – "change [that] emerges from within, not merely reacting to what happens outside the organizational system (Holzmer 48). This paper examines Holzmer's leadership framework and compares it to organizational examples today and proposes how these strategies can be used in the arts. As arts leaders, we have the opportunity to encourage the continual incorporation of liminality, performance, and dialogue that initiates "a critical and conscious reflection upon meaning, interpretations, and values" (DeVereaux 2009) that makes our organizational constituents, be they employees, artists, board members, or patrons, open to the idea of change. As we carefully construct effective change with clear vision relevant to organizational mission, mobilize commitment, instill confidence, and develop consensus, we can not only combat the ineffective holdovers that resist change, but expand our worldviews on the capabilities of our organization and the arts as a whole.

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Cultural Import and Hybridization in Post-Communist Romania: Debating the Authenticity in Rap Music between 1993 and 2012

Section 6b) Developments in Music

Keywords: cultural territories, cultural hybridization, popular music, authenticity, rap music

In the late 1990s, in Romania, the local hip-hop scene gains massive success among young audiences, and strong visibility in the media. After the appearance of the first professional rap music video (1998) and after the launch of the first TV station broadcasting exclusively music videos (1999), rap music became a constant presence in the Romanian public space. This burst of popularity was preceded by a period of slow emergence and development of this new cultural form. In this paper I analyze the appropriation of rap music in Romania between 1993 and 2012. I use the concept of appropriation in order to describe "the productive use of an originally imported cultural pattern" (Androutsopoulos and Scholz, 2003) and to relate with James Lull's idea about the formation of new cultural territories (1995). My analysis is focused on the definitions and discourses used over the years by the Romanian rap performers to portray this new cultural form and to establish its local authenticity. In the first part of my paper, I describe five distinct stages in the evolution of rap music in Romania in order to capture the most important elements that have influenced its history. Subsequently, I identify two dimensions that structure the practitioners discourse about authenticity: *the locus of alterity* and *the instance of self-reflexive discourse*. My primary data consists of a sample of 40 rap songs released between the years 1995 and 2012, and personal interviews with rap music performers. Secondary data comes from the media (interviews and press articles) or video documentaries. The main conclusions highlight the co-existence in the Romanian rap music of different simultaneous understandings of the authentic (Theodossopoulos 2013) that are situated in different power positions and change places over the years. I argue that they can be identified at least two major articulations of the authentic between 1993 and 2012, and at least two more ones that begin to emerge after 2008. The first major articulation of the authentic can be summarized by the concept of *self-realization connective projects*, as a counterpart to the concept of connective marginalities proposed by Halifu Osumare (2001). The second major articulation of the discourse about authenticity can be interpreted as a manifestation of what Arjun Appadurai calls *nostalgia without memory* (1996). The orientations towards a more *eclectic style* or towards *diffuse socio-political ideologies* that have occurred after 2008 form the other versions of what can be name authentic by hip-hop performers.

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The Opera Experience: Performing a Vibrato with the Audience. Insights for Improving Cultural Policy

Section 3d) Aspects of Cultural Policy I

Keywords: audience development, opera, opera enjoyment, opera houses management, cultural policy

In recent years, audience development has become an important issue within the cultural sector. Evidence is the fact that the European Commission has included it in the Creative Europe Programme 2014-2020. The specific case of opera is an extreme example, since it is one of the most expensive performing art genres, and also attracts a minority, and mostly older, audience. Opera houses have invested great efforts in rejuvenating their audience in recent years. Much remains to be done, however, as attendees aged over 55 years continue to be overrepresented. Funding agencies and opera house management are particularly interested in novel cultural policies aimed at broadening and rejuvenating the opera audience base. However, over and above socio-demographic data, it is necessary more and better knowledge of opera goers and their enjoyment of opera as leisure experience. In this article we report our research into opera consumption and describe how and why people enjoy opera productions. Our research, which investigates opera enjoyment, is framed in the social constructivist paradigm, which suggests that there is no universal way of enjoying a social production awaiting discovery. Rather, human beings construct the way they enjoy an opera experience, and try to make sense of it through interactions with other people and objects in the context in which the social phenomenon occurs. It draws on interview data collected from 15 Spanish informants: 12 opera enthusiasts and the artistic directors of three major opera houses in Spain. Results suggest that certain pre-conditions are necessary to be able to enjoy an opera, mainly, being cultivated and actively acquiring a liking for the genre. As for strategies to prepare for an upcoming performance, some respondents approached it as a special day, while others viewed it as a cultural experience. For all our respondents, the experience was an emotional one. We conclude the article by discussing the policy implications of the results of our research.

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Social Networks, Cultural Practices and Strategies in Everyday Life in South-East European Societies

Section 2a) Arts, City, and Everyday Life

Keywords: social capital of solidarity, political social capital, local and global cultural capital, strategies in everyday life

In this paper we analyze how possession of different types of social and cultural capital influences strategies in the everyday life of people in Serbia, Bosnia-Herzegovina, Macedonia and Kosovo. Our previous analyses (Cvetičanin and Popescu: 2011; Cvetičanin, Nedeljković, Krstić: 2013) pointed out that in South-East European societies two different types of social capital can be differentiated, namely, *social capital of solidarity*, which refers to the use of personal networks and informal contacts to obtain goods and services in short supply, to skirt formal procedures and exchange "favors of access" to state resources [which is called "*blat*" in Russia (Ledeneva: 1998, 2006), "*guanxi*" in China (Smart: 1993; Yang: 1994) or "*załatwyc' sprawy*" in Poland (Wedel: 1986)]; and *political social capital*, which represents the parallel, informal structure of power in analyzed SEE societies, and refers roughly to the operations of power networks within *sistema* which Ledeneva analyzed in Russia (Ledeneva: 2013). Likewise, in contrast to the French society described by Bourdieu (1979), the basic opposition in the field of cultural practices in South-East European societies is not that between highbrow culture and popular culture, but the one between global and local culture, which enables the formation of two types of cultural capital – local cultural capital and global cultural capital – whose proponents struggle to promote their cultural resources as legitimate. Our analysis show that not only is there a connection between cultural tastes and sociability (DiMaggio: 1987); conversions between social and cultural capital (Bourdieu: 1986); influence of social networks on cultural tastes (Mark: 1998); and influence of cultural tastes on forming and sustaining social networks (Lizardo: 2006), but that acquiring a certain type of cultural practice is far from being a passive process. It is, instead, part of a strategic action aimed at enhancing the value and strength of the key resource that people use in everyday life. The results are based on the analysis of survey data obtained from 4115 respondents (1259 respondents in Serbia, 1256 in Bosnia-Herzegovina and 800 respondents in Macedonia and in Kosovo) and data from 140 semi-structured interviews (40 in Serbia and Bosnia and Herzegovina each, and 30 in Macedonia and Kosovo, respectively).

Both the surveys and the interviews were carried out in 2013 within the RRPP funded project "Resistance to Socio-Economic Changes in Western Balkan Societies".

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Portraitists on the Streets of Rio de Janeiro: Artistic Careers, Diversity and Social Origin

Section 2c) Professional development I

Keywords: artist, artistic career, portraitist

Starting out from a research on artists who paint and sell portraits on the streets of Rio de Janeiro, Brazil, we evaluate the variety of paths that plastic artists can take and the relational nature that artistic activities and artists' social places acquire. Portraitists who consider themselves part of a "tradition" that is passed on by artists of previous generations share certain spaces of Rio de Janeiro with artists who swear they have learnt to paint portraits "by themselves". They also share these places with other artists who attended an arts school at university, but not having been able to carry on with their career, due to their social origin, have to make a living doing their activities on the street. We will focus on the different ways of assessing artistic works and artistic lives, including the ways introduced by the artists who were educated in arts, which were referred to categories such as theory of art, history of art and the works from artists with a very different social origin and artistic life.

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What Have We Left Behind? Legacy-Building in the Arts Management Discipline

Section 5c) Arts Management and Leadership

Keywords: Arts management, historical development, legacy building

Among the challenges in teaching arts management and administration is history. Where did it all begin? What lessons can we learn from our past? What is the legacy that the field of arts management is built upon? Is there any such legacy to be found? In forging legitimacy as academic fields, many disciplines follow a traditional route including establishing well-regarded, peer-reviewed journals and both national and international forums for sharing and critiquing research. There is also an effort to codify an accepted history of the field including seminal published works: a history and a canon that any graduate student should be able to recite with no hesitation. Compared to some of its closest disciplines (as typically identified by those in the field): public administration, business management, art history, sociology of the arts, and so on, it is difficult, if not impossible, to find complementary developments in the arts management field. Where are our Durkheims, Rankes, Wildavskys and Taylors who—despite subsequent revelations of any theoretical flaws, are nonetheless seminal in their fields? The histories of philosophy, literary studies, art, music, history, and management are narratives that give shape and coherence even as each field remains dynamic in response to research and discovery. While there has been some success (and agreement) toward instituting the established marks of academic discipline in the case of arts management, least developed are history and identifying a canon. Indeed, many early works are hardly known. Is this due to lack of knowledge, lack of research, lack of interest, or even resistance (as an extension of art practice) to codification of any kind? These are pertinent questions that may require extensive study. A more modest approach—proposed here and to be considered a first step—is to investigate early (pre-1990) writings on arts management to analyze them in terms of content, approach, influence, and both historical and present-day applicability. Key to the process is documentation of little and unknown works and defining criteria for categorizing any works as canonical.

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Arts for Racial Integration: the Case of Art Village

Section 5b) Arts in the Urban Space

Keywords: In-between city, Urban democratic culture, Arts for sustainable immigration

The aim of the paper is to spread the idea that arts are important to enlarge racial integration and in particular for the involvement of immigrants in practises helpful to face problems of segregation. This thesis is founded on the Art Village activities, a health public service center, located in the countryside of San Severo, a small city in Puglia, an Italian southern region. In few years the Art Village artistic laboratories (music, papier-mache, painting, tailoring and fashion) have become a point of reference for a lot of immigrants who stay in San Severo for land working and, also, for many non profit institutions and trade unions that fight for job market regulation in agriculture. In particular, the philosophy of Art Village is inspired to the "in-between city" (Sieverts, 1999): mix together rural landscape and urban way of life for creating a new kind of public space where in possible to test both integration strategies and paradigms for immigration policies. From the comparison between nature and culture arise new concepts for defining a multicultural society. At last, by a urban sociology point of view, this comparison means look for different manners and behaviours for a urban democratic style. For these reasons Art Village can be assumed as a best practice, i.e. a way through which is been established how "sustainable" can be an immigration flow in a urban context.

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Economic Well-Being and Arts Attendance: A Multi-Variable Analysis

Section 6d) The Global-Local Dimension of Art Fields and Attendance

Keywords: Participation, Traditional, Custom, Class, Income, Macro

In order to investigate the relationship between economic well-being and arts attendance in the United States, this study analyzed data from 6257 households included in the 2008 U. S. Department of Commerce *Current Population Survey: Participation in the Arts Supplement*. The data were analyzed using structural equation modelling, in which three specific indicators were used to create a latent variable for *economic health* (i.e., income, occupation type and educational attainment). We separate arts attendance into two unobserved variables. The first component of our model measure *traditional arts*, which include attendance at the opera, musical plays, non-musical plays and classical music concerts. The second component looks at attendance at *custom arts*, which include outdoor and craft festivals. Results indicate that economic well-being has a strong and direct effect on traditional arts attendance. These results are in line with our assumption that income; economic class and education afford individuals the ability to participate in the arts at a higher level than less economically privileged individuals. Moreover, we find that economic well-being is not directly related to custom arts participation. These results suggest that craft festivals and outdoor festivals are more accessible and less expensive to attend than the traditional arts. This study indicates that exposure to a variety of arts and cultural experiences are predicted by economic well-being.

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What is the Role of 'Creativity' in the Cultural Institution? A Qualitative Study of Southbank Centre, London

Section 6c) Arts Organisations and their Programmes

Keywords: creativity, work, workplaces, creative labour, institutional critique

In *The New Spirit of Capitalism* (2006), Luc Boltanski and Eve Chiapello asserted that artists have become the role models in an uncertain world of work. 'Creativity' is the driving concept of the workplace, a set of coordinates that determine employability as much as employment. In other academic debates, this emphasis on 'creativity' has been associated with the rise of "cultural neo-liberalism" and the 'creative industry' phenomenon of the Blair and post-Blair years since 1997 (McRobbie, 2010). 'Creativity' in this sense is portrayed as "a kind of widely admired or desirable human attribute" (McRobbie), which works to meet personal demands for authenticity and freedom, whilst maintaining "the virtues of mobility and adaptability" (*The New Spirit of Capitalism*, p.199) which are vital to the working processes of late Capitalism. Autonomist Marxists have connected this obsession with 'creativity' to the onset of depression and social psychopathology (Beradi, 2009). However, empirical analyses of the impact of 'creativity' in work and the workplace are still relatively few. This paper will present findings from a qualitative study undertaken in 2014 into the role of creativity in the employees of the public arts institution, a site that, from first glance, could be assumed to thrive under this new emphasis. Described as "the most vibrant arts centre in the country", Southbank Centre (SBC) in London is a multi-arts venue created during the 1951 Festival of Britain celebrations. Drawing on its cultural and Left-wing heritage, Southbank Centre calls for the arts to be available to all and claims that the "arts have the power to transform lives". Such statements are problematized by a decade marred by cuts to the arts and redevelopment projects that position themselves ambiguously between cultural inclusion and commercial gain. Couched in the intertwining discourses of Sociology, Art History and Visual Cultures, this paper will present an analysis of the different ways in which employees working at all levels in Southbank Centre perceive the meaning(s) of creativity in their work, and will explore the impact of this for the organisation as a whole. Although supported by the Learning and Participation department at SBC, this qualitative study strives to be an independent undertaking. Through the context of this flagship cultural institution, this paper will consider afresh the impact of 'creativity' on the social and aesthetic dynamics of work in the 21st century, as well as reassess its psychological implications for the individual at work.

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At the Crossroads: Combining Criticism with Social Transformation

Section 6a) Arts and Social Transformation

Keywords: Activism, Memory, Social-Transformation, Collaboration

The Vienna Project is a new social action memorial project, taking place on the streets of Vienna over a period of six months. Developed as performance art linked to social agency, *The Vienna Project* disrupts passive habits of remembrance by inviting audiences to actively engage with memory through a series of public interventions. Joining collaboration with a participatory model of engagement, *The Vienna Project's* memorial content is co-produced by a cultural mix of historians, researchers, artists, students, educators, and technologists, as well as the general public. As a collaborative enterprise *The Vienna Project* elicits multiple perspectives of remembrance that are reflective of a city still coming to terms with the past, 75 years after the crimes were committed. Early formulaic images for *The Vienna Project* were focused on actions aimed at breaking historic silences. Gradually, ideas about art activism as criticism, a protest against forgetting, were infused with ideas about activism as a social medium, engaging the public through dialogue. Using performance art and installation art to manifest memory in public spaces, *The Vienna Project* is dedicated to promoting a personal relationship to the past through a measure of cultural transformation. The Vienna Project puts forth new concepts about remembrance that favors an open-ended, relational approach that values public input. Designed as a collaborative venture, *The Vienna Project* integrates rigorous scientific data collection with public input, and with adventurous interpretations of the past, thus providing the public with multiple entry points. Developed under the genre of durational performance, *The Vienna Project* reads as a series of memory modules, performed in the public sphere. "At the Crossroads: Combining Criticism with Social Transformation" will discuss three installations representing different formats for public engagement with memory: 1) *Parcour des Erinnerns* uses interactive technologies to produce new encounters with memory; 2) *Memory Map* and the *Smartphone app* uses technology to reach across borders; and 3) *The 38 Sidewalk Installation* project deals with ideas about territory, authority, and exclusions. Ideas about time and space and the transitory nature of memory permeate all three modules.

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Jamming with Machines: Social Technologies in Musical Creativity

Section: 1 b) Creative Processes, Markets, and Fields: Music and Literature

Keywords: Music, technology, creativity

In contemporary music production, machines are an integral part of creativity. This is not only true for the obvious cases of electronic music, but also for classical music recorded on digital systems or electro-acoustic rock music utilizing software for core aspects of sound manipulation. The philosopher Gotthard Günther has pointed out that traditional views on technology tend to devalue the use of machines versus social interaction in creative processes because of a loss of "spirituality". But what do they mean by this "spirituality"? After all, utilization of machines in creative processes does not usually correlate directly with the grade of "spirituality" attributed to their outcomes. And what are musicians' views on their creative processes? Do they see "spirituality" outside of social interaction? And what would Gotthard Günther have to say about the heavy use of machines in music production? Creativity is a social process. This is obvious when musicians work together in an orchestra or a band, negotiating their parts and structuring their performances. It may seem less plausible for artists working individually, especially lone geniuses like Mozart or Aphex Twin. When describing the creative process of such artists, usually the aspects of composition move to the foreground and are understood as individual actions where the creative subject establishes itself. Contrary to that notion, the paper argues that even the most subjective creative process of a lone genius is indeed a social endeavor, and that investigating it using methodologies of cultural sociology will facilitate a deeper understanding of what it means to be creative. All of this is done with the perspective and intention to support creative processes by designing and developing technologies that can break the barrier of individualism and help to leverage some of the power of distributed, social creativity. We start off with a basic question: How do musicians work together? Music collaboration is usually interactive, in a situation of mutual observation, with sequences of expressions and reactions, as described in studies on improvisation techniques. The strength of the social in this process is the ability of the human participants to observe and discuss the music at hand from their cultural backgrounds, evaluating and predicting how it might be received in their cultural publics. All participants are members of society, feeding their observations made in the creative process back into the social system, from their respective positions. This is also true for the lone geniuses, who observe themselves, possibly from different positions, against their background of cultural knowledge and values. On the other hand, interacting with machines is usually a less social endeavor, at least at first sight. Either the machine just provides an expression, without relation to the social context, or the machine observes the context somehow, and provides an expression it deems fitting. However, machines so far do not offer cultural understanding beyond what is already embedded into their construction. They follow a more or less traditional approach of individualism, aiming to become "mechanical brains". How, then, can we broaden the cultural perspectives of the machines we use in creative processes? Which aspects of creativity can benefit from enhanced sensitivity towards socio-cultural contexts? The paper explores these questions by providing scenarios and investigating recent developments in the relation between social and technological aspects of creativity in music.

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Artwork as the Mirror of National Identity

Section 6a) Arts and Social Transformation

Keywords: painting, national identity, artist

Art helps to detect the diversity of qualities of the life and it has deep roots in awareness of a people group conjunctive elements. Artwork itself, as symbolic value, is acquired when an individual is able to attribute meaning to it or decode it. In the same way representatives of a nation are able to decode artwork, in case if it contains nation characterizing elements what can be expressed in rhythm, color or content. Art affects individuals often without being them aware of the fact, determining nation characterizing elements created in social

environment. Painting reveals individual point of view about life of each artist; however through the painting we can view art of each period, where the spirit of age is present - social customs and aspirations, idols and political situation, scientific, cultural, fashion and other social aspects. With participation of artists, art is an instrument to unite a nation. Whether this instrument is used purposefully or artists' activities are naturally incorporated in awareness of nation, the process of forming and content interpretation is dependent on interaction between artist and national art institutions. The main question of the paper is "What is the result of interaction between national art institutions and artists to national art form and content, and what is the result of this interaction to awareness, forming and interpretation of national identity?" The case study is made to analyze policy of national art institutions and the paintings of Latvian artists from 19th century till present.

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A Different Kind of Tension. Global and Local in Punk Musical Scenes

Section 1 b) Creative Processes, Markets, and Fields: Music and Literature

Keywords: global; local; identities; punk culture; local and translocal music scenes

What is punk's geography? How the global background of the punk scene articulates with its various local manifestations? Is it a real transnational movement or are there as many punk scenes as the national configurations those can assume? And what about the sense of boundaries, mapping particular territories for particular communities, and marking capital differences regarding the global social environment, as well as to other cultural and musical communities? Does the 'global village' of Internet and music industries allow for the individuation of several and distinct local punk subcultures, or must we redress our sociological categories? The paper will address these issues considering a particular punk scene, in Portugal. Due to the singularity and complexity of the country and its peripheral condition the European Union, combined with the strong attachment and the obvious parallel to the cultural and artistic movements of contemporary Europe, it puts up a good case to analyse.

Our analysis draws extensively from the data gathered in a research project carried at the Institute of Sociology of the University of Porto. It comes mainly from (i) 160 interviews made to punk protagonists, (ii) a database of bands, records and songs, (iii) the content of fanzines and other newsmagazines (iv) ethnographic observation of rehearsals, concerts, gigs, and tours. This paper will address the following issues: (1) The international background of the Portuguese punk scene. As other national scenes, the Portuguese movement followed immediately the North-American and British take-off of the 70's. It is as 'close to the global' as it is 'local'. (2) The global configuration of the Portuguese punk scene is reinforced by the intensive use of the Internet and online social networks. The fast circulation of news, images and ideas, the worldwide connection of actors and groups, the immediate disposal of information and contents, all of this fosters a sense of global community, of 'one-world-scene'. (3) Simultaneously, punk bands consistently spread throughout the Portuguese national territory, and do not concentrate in the two major urban areas of Lisbon and Porto. Geography-wise, it is one of the few Portuguese cultural events to be evenly disseminated. On the other hand, the well-known socio-political, social order challenging dimension of punk may provide a rather acute criticism of the economic and political instances. (4) This double anchoring – national and global – is one of the most important aspects of Portuguese punk. But it is by no means the only one. It combines with the double anchoring in community and society. In community as it possesses a values core that unite and distinguish and in society because it is an attitude, an orientation towards the action and counterculture. (5) Finally, punk being a lifestyle, its geography is inextricably bundled with youth culture territories, identities and frontiers. Any attempt to understand it must read it within a wider universe of symbols, icons, 'arts de faire' that constitute youth simultaneously as a social category and as a cultural representation.

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I've Seen You in the Mirror when the Story Began. Legacy and Authenticity of the Sex Pistols in Portugal

Section 6b) Developments in Music

Keywords: Sex Pistols; Portugal; punk culture; local and translocal music scenes; authenticity

The impact, influence and legacy of the Sex Pistols inspired a considerable number of works, being the most paradigmatic the ones of John Savage. However, these studies are generally centered on English realities. We believe that it is important to understand the Sex Pistols cultural and economic impact globally, and thus, to realize the influence of the English or Anglo-Saxon culture in non-English speaking countries through popular music. Here, we present the Portuguese case, in which, music was not only one of the only ways to contact with the English language in the late 70s, but where there is also the historic specificity of the country only becoming a democracy in 1974. We, thus, aim to understand the influence of Sex Pistols legacy in the Portuguese punk movement, not only from a cultural or artistic perspective but also from a sociological perspective, using data from 160 interviews we conducted with people linked to this movement with different ages, genders, geographic belongs, functions and views on punk, which ensures a diverse and strong representation of the punk movement in Portugal. On this approach to narratives, we tried to understand what is the interviewees representations on the Sex Pistols today and what it was when they first got in contact with their music, what do they think is their legacy, value and importance in music, society and in themselves, always with a view to their representations on the relation between authenticity and commodification, Do It Yourself and industry, underground and mainstream.

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Art as Cultural and Humanistic Capital in Corporations

Section 2b) Revisiting Processes of Production and Distribution of Arts

In my PhD-thesis on corporate art collections and headquarters architecture in the USA, Japan, France and Norway (Hagen 2011), I made several interesting findings in respect of how the included 12 corporations were considering their art collection. Several myths on collecting art tell us that people collect art primary for the investment of money, and that the art can save them in bad times, although this is hardly the case for large corporations with tens and hundreds of thousands employees spread worldwide. As a curator in one of the American collections expressed, if they need to get rid of some artworks, they rather donate the art instead of selling it out. In my study most of the corporate collectors describe that the reason for collecting art is not due to the economical value of art, but because of the art interest of the founder or the management. Most of the collectors also describe that the main objective for collecting art is to increase the well-being of their employees. However, I also found cultural differences. While most of the Western corporations displayed their art collection only to employees, business partners and customers inside of their headquarters and office buildings, a main objective for the Japanese corporations to collect art was to share the art also with people outside of the corporation, for example in museums open for everyone. I also found differences among the Western collectors, which may be explained by the time of founding and variation over time in the popularity of collecting art, often following the fluctuations of the market. While the American corporations interest in collecting art was at its highest level in the 1980s, and declined after 1990, the popularity of collecting art in Norwegian corporations increased towards 2000, and is still strong. This may also explain the different beliefs in the social qualities of their art collections. While the corporations in the USA only had an average or sober belief in how the art collection could contribute to increase the well being of their employees, the Norwegian corporations expressed a great belief in the art collections ability to improve the work environment and increase the well being of their employees, as well as to increase creativity and innovation. The latter almost seems to have become a “creativity and innovation mantra” in the Norwegian corporations. Several of the corporations regarded their art collection as a part of their corporate brand. In particular the Norwegian and French corporations expected that their art collections would signal their positive qualities to the external environment, for example that their corporation is modern, innovative and updated with high intellectual competence and cultural capital. Most of them, and in particular the American corporations, also expressed that their art collection would signal their humanistic values. In a critical view, signaling humanistic values may also be used to offset criticism of a production which is harmful to people and the environment, which some of the included corporations actually are accused of, although they also signal their green orientation and precautions to save the environment. Apparently corporations may evaluate the worth or art differently. Although many artworks in corporate collections have a high economical value, they do not seem to be collected primarily for their economical value, although this may vary with the size of the business. Instead corporations may ascribe a wide range of emotional and symbolic values to their art collection.

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How Global Events Manifest in Art

Section 6d) The Global-Local Dimension of Art Fields and Attendance

Sociologists such as Becker and Bourdieu have analyzed art both in local and national contexts. In my experience their analysis are universal, in a way that they are suitable on different levels between micro and meta. In my PhD-thesis on corporate art and architecture in the USA, Japan, France and Norway (Hagen 2011), I found that the art collections were reflecting the culture and time period in which it was founded, which means that they were also reflecting the general art interest and the art development in the current society. For example an art collection in the USA, which was founded in the 1950s, was marked by many artworks within post World War II Abstract Expressionism from the fifties and the following styles in the 1960s. Although Abstract Expressionism is often regarded controversial and rebellious, the style was welcomed in the USA as it contrasted the Socialistic Realistic art styles in the Soviet Union, as well as the preferences for Romantic art in the German Nazi regime during World War II. In the same time period the USA also got involved in the space race with the Soviet Union, and the new abstract art was also future oriented. A Japanese collection founded in the same time period appeared quite different, as it contained many French Impressionist paintings as well as Japanese Impressionist paintings and European art from the early 1900s. Obviously Japan was recovering from World War II in a different way than the USA, after the bombings of Hiroshima and Nagasaki. My impression of the Japanese art collection was that it was marked by nostalgia, looking back to better times. In spite of this, some years later Japan became a leading industrial nation and a model for industrial production also in the West. In my experience global events, including war, political upheavals, technological and scientific progression are reflected in art in different ways, as shown also in the Dada art responding to World War I, as well as in the art of the Italian Futurists who worshipped the technological development in the beginning of the 1900s, and in many other examples. Although art develop in every culture and society independent of size, and can tell about life in small communities, most of the recognized art styles have developed as a response to the development of the society. So indeed, global events also manifest in art in different times and cultures, and make art a useful tool also for sociologists to understand different times, cultures and events from micro to meta level.

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Early Theoretical Models for the Aesthetic Analysis of Non-Art Objects

Section: Workshop on Everyday Aesthetics

Keywords: *environmental aesthetics, everyday, extended scope of aesthetics*

The paper takes interest in the conditions that made possible the development of everyday aesthetics in contemporary philosophy. I explain why certain positions in the aesthetics of the 20th century need countering in order to satisfactorily take into account contemporary art, and I conclude that two main traits of aesthetics that have to be overcome were a specific form of aestheticism and anthropocentrism. By providing several examples (or models) of how the latter task may be accomplished, the paper implicitly argues that the focus of aesthetics need not anymore be art in its traditional forms, but can rather move toward the realm of non-art objects such as the

environment and, in some extreme cases, all that is perceivable. Since it naturally leads to the embracement of the notion of “everyday aesthetic experience,” environmental aesthetics is outlined as a step forth toward the forming of what is now known as “everyday aesthetics.”

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The Evolving Rhetoric & Practice of Educating Arts Managers: Curricular Questions and Field Implications

Section: 5c) Arts Management and Leadership

Keywords: *Arts Management Education, Arts Management Curricula, Training in Arts Management*

The field of arts management continues to professionalize. Part of professionalization includes collective definition of the field through norms (Powell and DiMaggio, 1991), some of which is occurring through norms established in arts management classrooms. Past investigations into arts management education raised questions about curricular and programmatic choices. My research compares questions of the past to the curricula and programmatic choices of current arts management programs. I seek to discern if those questions have been answered, either implicitly or explicitly, or if they have been rendered obsolete by the advancements of arts administration training programs. The theory of professionalization, which serves as the foundation for my investigation, includes the production of university-trained experts, creation of a specialized body of knowledge, and collective definition of the field thru norms (Powell and DiMaggio, 1991). I argue that the curricular and programmatic choices made by arts management programs and educators speak directly to the aforementioned indicators of professionalization; those choices serve as factors in the way the field is, and continues to be, shaped. I will conduct a thorough literature review of previous investigations into curricular and programmatic choices. Based on the findings of this review I will distill a list of questions that will guide my investigation of current arts administration programs, which will be conducted with NVivo. My investigation of current programs will be based on three primary elements: 1.) Rhetoric utilized by arts management programs, 2.) Core competencies deemed relevant by each program (determined by program admissions requirements and curricula), and 3.) Available information about the educators employed by each program. This paper will have three outcomes. First, it will provide an update on questions asked of arts management training programs in the past two decades. Second, it will provide information about the trends in programmatic choices and curricula for arts management education institutions. Finally, various components of arts management training programs will be discussed as norms in the field of arts management; providing evidence of the process of professionalization and offering insight into the solidification of current norms and the establishment of new ones.

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From Representation to Purism – a Strategic Dilemma in Orchestras’ Institutional Logic

Section: Workshop AM2

Keywords: *Orchestra, Institutional Logic, Audience Development, Stakeholder, Market, Aesthetic*

Like in any organisational field, actors in the field of classical music (such as composer, conductors, listeners, funding bodies) interact on the basis of values and beliefs, thereby (re)producing institutions. Eras might be characterized by different ideas of what classical music performed by orchestras is good for and what constitutes a good performance etc. Common and consistent values and beliefs form an institutional logic that is an important guideline for actions and interpretations. Especially in Germany there is a long-standing orchestra tradition and there are 133 public orchestras (in the definition of labour contract TVK1). But since the German reunion, 54 orchestras were merged or dissolved. The audience is getting older and older and is becoming an endangered species (Hamann 2004, Heinen 2013). The differences between traditional and potential audiences can be described with the theoretical approach of institutional logic. Classical Music can be interpreted through two institutional logics, the aesthetic logic and the market logic (Glynn & Lounsbury 2005). But a look into history of orchestral performances shows that each of the logics can be further divided into two distinct categories. Based on empirical findings (survey in 2010, n=2943) we suggest defining four logics: (1) The representative logic as the first requirement for orchestras at courts that is still an instrument for political legitimation for public support and therefore part of the aesthetic logic; (2) The entertainment logic as one part of market logic, created in the late 18th century when musicians and composers addressed their work to the bourgeoisie; (3) The contemplative logic as a result of medial presence (especially LP) of classical music and the rising size of concert halls, which also follows the market logic; (4) The puristic logic focusing on historically informed performances (HIP) and contemporary music, leading back to the aesthetic logic. Especially the stark contrast between entertainment logic and contemplative logic makes it difficult to reach one audience with a programme pursuing both logics simultaneously. This seems to be one basic dilemma that leads activities in the field of audience development into failure. On the other hand, there is a great chance to use the same repertoire in different logics to build a bridge for newcomers into traditional audience and to lower barriers.

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Revisiting Reviewing: Reviewers as Cultural Intermediaries and Agents of Public Pedagogy

Section: 1c) Processes of Valuation, Critique, and the Markets

Keywords: *reviewing, criticism, arts journalism, cultural journalism, cultural intermediaries, Bourdieu*

Reviewers of art have been typically studied in terms of their influence on arts, while their media-related professional ideology that they apply in their day-to-day activities has remained in the background. Due to the lack of research, the norms and practices of professional reviewers who draw on both aesthetic and journalistic cultures have thus often been regarded as free from constraints put forward by organizational and journalistic cultures (Elkins 2003, Blank 2007). Recent research on “old” and “new” cultural intermediaries has also

highlighted that the term, originally coined by Pierre Bourdieu (1993), has suffered from a diluted use, which has caused confusion and given rise to calls for a more specific definition of who exactly counts as a cultural intermediary and on what criteria (Wright 2005, Smith Maguire & Matthews 2012). This paper intends to elaborate a framework for understanding the role and function of reviewers by looking at their aesthetic and journalistic aims in the context of media organizations. By revisiting the concept of a cultural intermediary and drawing on the emerging paradigm of public pedagogies (Sandlin et. al 2010, Giroux 2000), this paper conceptualizes art reviewers of newspapers as intermediary agents of public pedagogy. It is suggested that with this framework we can understand qualities that are of relevance for reviewers for functioning as arbiters of good taste and categorization of art: pedagogicality, criticality, and expertise, enabled by specialization, i.e. dual position-takings in aesthetic and journalistic fields. It is suggested that the reviewer's goal is to shorten the cultural consumer's distance to the field of cultural production by making through critical pedagogical action the relationship to art transformative. Legitimate criticality, however, is achieved only through shared set of criteria with the production field.

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Emergence of a Cultural Quarter in the Mustard capital. Lessons Learned and Applied to Nascent Cultural Quarter in Dijon, France

Section: 3d) Aspects of Cultural Policy I

Key words: cultural quarter, culture-led strategy, urban regeneration, local culture policy

Mention 'Dijon' and people everywhere will immediately think of mustard. Even now, some people around the world don't know that Dijon is a French city and not only a kind of mustard. This ancient capital of the Dukes of Burgundy located in the cross-road of the spice route, was historically associated with excellent wine and refined food. From the 2000's Dijon's traditional industries, particularly mustard production, fell into permanent decline—a casualty of a new global division of labour that favoured other locations. In order to deal with this situation, knowledge, creativity and cultural activities have been used by Dijon's local authorities as cornerstones of new strategies for local development. There is a consensus among local authorities (city and regional councils) and the cultural sector, with their own approaches, to support the development and establishment of cultural spaces and creative clusters in the urban area. However, all of these initiatives need a more sophisticated understanding of the complex dynamics involved. Which cultural quarter strategy must be privileged? How are the cultural network and urban policy built? What is the real contribution of cultural quarters to urban regeneration? What is the optimum focus of such quarters? Central to this is locally specific research of the changing interaction between culture (place), urban policy and commerce (market) in today's mixed economy of leisure, culture and creativity. This paper discusses the emergence of the "Port du Canal quarter" as a new "area that contains a high proportion of cultural activities which are considered appropriate for further concentration of such uses" (Roodhouse 2010) in Dijon. We will make a critical analysis and advancement of existing theories concerning the role of culture in urban development and the development of a more detailed comparative perspective of urban cultural policy projects. An exploratory case study method was developed drawing on interviews with local cultural authorities and organisers of small and mid-sized art spaces. The study explores a set of necessary conditions and success factors in establishing cultural quarters, emphasises ways in which the "Port du Canal cultural quarter" contributes to both community revitalisation and cultural development in Dijon. The case study examined in this paper is just such an example, with implications for cultural entrepreneurs, local policy makers, artists and arts' managers, as well as a pedagogical example.

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The City as Anthro-Scene? Art and Urban Spaces of Possibility in the Anthropocene

Section: 2a) Arts, City, and Everyday Life

Keywords: sustainable creative city, social transformation, urban sustainability, urban resilience, art as a verb

A "sustainable creative city", fostering the individual and collective creativity of communities to create "spaces of possibility" for urban resilience, is different from the unsustainability of a "neoliberal creative city" as fostering individual creativity for economic market gains. The key characteristics of urban resilience require the flourishing of spaces where imagination, experimentation and challenging experiences open up futures-oriented questions and perspectives. My research focus lies especially on the different roles and forms of agencies that a diversity of artists and creatives bring into the creation and development of such spaces. My attention is also placed on the relations of these creative agents to urban social movements and to urban policy developments. From 2014 onwards, I have thus started engaging into a comparative exploration of the roles of artists in such urban spaces of possibility, exploring cities as "anthro-scenes" – i.e. cities, in the planetary context of the Anthropocene, both as naturecultural scenes and as stages where diverse agents engage (on different levels) with the 4 or 5 dimensions of the search process of sustainability. I will discuss some of my research questions in relation to emerging insights from empirical explorations in Hamburg, Hannover, New York City, Oslo and Singapore in the first half of 2014.

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Creating Art by Reassembling and Delimiting Networks

Section 3b) Ways of Art-Making: Networks and Spaces

Keywords: contemporary art, participation, authorship, actor-network theory, cross-disciplinary (social & aesthetic)

In the sociology of art, art production has been described as 'collective' (Howard Becker, *Art as Collective Action*, 1974) or 'social' (Janet Wolff, *The Social Production of Art*, 1981) as a way of drawing attention to the many actors and elements 'behind the scenes' which allow the artist to create the ultimate artwork. These aspects include, among other things, the production of physical materials and facilities, technological innovations, conventions of artistic expression, prevailing and emerging ideologies, training of artists and audiences, supporting institutions, cultural policies, patronage and funding. Some of the activities in the production process are defined as artistic, requiring special gifts and skills, others as craft or business and considered less worthy of respect; the contributors are divided into artists

and support personnel. In contemporary art – and in participatory art that engages non-art professionals in the making or using of artworks, as a specific case – the above division of labour into artistic and other activities is often hard to maintain. When production occurs in the presence of users and even by them, the division becomes blurred. Furthermore, the artwork is no longer an object but rather an event or situation, in which human beings and objects act together. The works – or projects – bring together heterogeneous material from various sectors of life. This presentation will look at a particular case, Santiago Sierra's *Person in the Ditch* (2001), describe it as a network of various actors and take stock of the elements that have been assembled in the work and of the forces that have produced them. The project essentially consists of a homeless person sitting in a pit, but through its components is a complex node of material, social, cultural, and financial actors; it is made of and it creates connections. Reconceptualising the artwork as a network made of relations, rather than as an independent object, changes the perspective on historically created categories of art production. The collective or social dimension described in sociology of art as a support structure is in place in order to produce an artwork and as a background from which the work emerges; the artwork is understood as an end product and the final stage of a process. In participatory practice, art is not only sustained by a network but is a network in and of itself. The work of an artist is revealed as bringing actors together and, in an opposite move, as delimiting the potentially endless network by defining the limits of the artwork.

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How to Model the Visual Art Production Cycle Today?

Section 2b) Revisiting Processes of Production and Distribution of Arts

Keywords: visual art, production, distribution, reception, chain, cycle, network

I will talk about my attempts to update models depicting the “art process” or “art production cycle” in visual art. I became involved in this endeavor when preparing for a study of the role of curators in the production of contemporary art. No existing framework seemed adequate for portraying what was happening in visual art today. In the presentation I will look into how art sociology textbooks represent the art production chain, with an eye to references to visual art (e.g., Silberman, Becker, Griswold, Alexander and van Maanen). Peterson's concept “cycle of symbol production” will be assessed as well. I will also draw upon the more economically oriented cultural industry models (Caves, Throsby) and cultural statistics (Unesco, EU) frameworks. In my mind, our understanding of the production of visual art needs updating. Visual art tends to be conceptualised as the production of tangible, durable objects. The service or event aspect of contemporary art is missing, and the same holds true for socially engaged and collaborative works. In the production of contemporary visual art, there exist many types of organization structures, modes of production, occupational statuses, and business and revenue models. The nature of the end product varies, and sometimes the main purpose of activity lies in the process itself. Today artists carry out projects in groups that include other artists as well as curators, producers and managers whose job is not limited to affairs external to the artistic substance. The audience may take part in the (co)production processes as well. The role of the artist as the core producer of visual art is challenged, and boundaries between the phases of creation, distribution and reception are blurring. A renewed depiction of contemporary production processes would help both researchers define conceptual frameworks and decision makers devise policy measures. Personally I would also need an updated model for courses in professional practice for art students. In the presentation I will explore what could be gained from such concepts as, e.g., “co-production”, “co-creation”, “production network” and “value network” in the study of contemporary visual art production. I will also discuss the distinction between sociologically and economically oriented models.

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Fast and Furious: How the Market for Contemporary Art is Emerging in China

Section 1c) Processes of Valuation, Critique, and the Markets

Keywords: art market, development, China, new institutionalism

The Chinese art market, now the world's second largest, has barely existed for two decades. Despite the initial rejection of experimental contemporary art by the Chinese government, China has become one of the most successful examples of an emerging contemporary art market. This paper traces the historical development of the market for contemporary art in mainland China. It explores both foreign and local origins of organizational forms and institutions in the art market and their subsequent change. Theoretically, this paper contributes to the literature on the making of markets. It highlights the complex processes of institution-building, diffusion and translation, and the roles of foreign and local institutional entrepreneurs. Empirically, this study relies on archival materials, such as interviews, periodicals and writings by key actors. For more recent developments, it draws on a ten-month ethnographic fieldwork in Beijing, Shanghai and Hong Kong. This paper outlines the development of the Chinese art market from the late 1970s until now and distinguishes several periods. In the 1980s - a period of cultural relaxation - there was no market to speak of, and the art sales were sporadic and mainly to foreigners. In the 1990s, despite economic reforms, no complex art market system developed due to the censorship of contemporary art. We do, however, witness some Chinese artists being active in European and American art markets, and institutional entrepreneurs - local and foreign - establishing the first galleries and auction houses in China. The 2000s, after the government started supporting cultural industries, are characterized by a gradual diffusion of organizational infrastructure of galleries, art fairs and auction houses, reminiscent of the global art market model. This growth culminated in the boom years of 2006-2007, which were triggered by, among other factors, an auction sale in New York, which resulted in the inflow of Chinese capital to the art market in China for the purposes of investment and speculation. The economic slowdown, which started in 2008, led to the disappearance of speculative and other players, and an increasing focus on art consumption. This paper argues that the development of the art market has been influenced by political and economic factors, by actors located both inside and outside the art world, and importantly, by foreign actors and institutions. Although organizations and institutions were initially borrowed from the existing international model, they were adapted to the local context and continue to evolve in a distinct direction.

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Museum Area as a Social Space

Section 4b) Museums and Participatory Practices

Keywords: museum area, social space, types of museum visitors, reception of art

Museum area is most often seen only as an aesthetic space, reordered by exhibited there works of art. From this point of view a work of art should focus audience interest and should determine behavior of visitors in the museum. The validity of this approach seems to be evident. But looking from this side, we can't see that the rules of behavior of visitors in the museum are determined not only by the aesthetic, but also by the social dimension of the museum's space. Social dimension of space is well known to sociologists and anthropologists. Among the others H. Osmond and E. Hall especially, paid account in his conception, pointing to sociopetal and sociofugal character semified-feature space. As a result they argued that the space should be treated as a social variable. This means that the behavior of recipients in the museum are determined not only aesthetically, but also socially, so a behavior of museum visitors are ordered by social rules too. The aim of presentation is a sociological analysis of visitors behavior in a museum in the context of social aspect of the museum's space. Based on the results of an empirical research of the museum audience, realized during the exhibition of performer and avant-garde Polish artist Julian Antoniszczak (1941-1987) at the National Museum in Cracow (April - June 2013) we want to point out the importance of social rules and conditions in the behavior of visitors. Particular attention we want to paid to the consequences of shaping the semified-feature space in museum area, which may result in "aesthetic-petal" (conducive to aesthetic reception of works of art) and "aesthetic-fugal" (not conducive to aesthetic reception of works of art) character of the space museum. We also want to draw attention to the diversity of visitors behavior depending on the character of this space. And on the basis of specific forms of visitors behavior we want to present a typology of recipients in the museum space. It allow to see the importance of the museum space as a social factor and its impact on the way the reception of works of art of the museum exhibition.

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On the Connection between Sociological, Artistic, and Participatory Practice

Section 4b) Museums and Participatory Practices

Keywords: artistic practice, research, process design, action, contextual art

Linking sociological, artistic, and participatory elements in research and in art has far-reaching consequences for research, for art and also for participatory practice on the whole. The artistic approach represents a difference to everyday and sociological manners of thinking and acting. It is enabling a public space not only for encounters and debate but also for action. Therefore it evolves an subversively operation level that arises out of spatial, social and cultural aspects of a given situation. This, in turn, is of great value for both the participatory and the sociological approach. In my presentation I depict the relevance of this particular approach for art and artistic practice. On the basis of project examples, I portray this special practice by reflecting on aspects of process design, of communication and of the link to urban or rural context.

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A Taste in the Fantastic: The Making of the Field of Fantastic Prose in Poland

Section 1 b) Creative Processes, Markets, and Fields: Music and Literature

Keywords: literary journals, literary criticism, fantastic literature, sociology of literature, field theory

Fantastic literature (science fiction, fantasy, etc.) is an important phenomenon for sociologists – not just because of its popularity but also due to its rich social context. A sizeable part of that context is built by specialized critics, writers, editors, or publishers. In Poland, as well as in some other countries, they have created a relatively independent world of literary rivalry – the field of fantastic prose. The paper deals with the practices of those social actors, putting the emphasis on art criticism: a vital area of aesthetic contests in which fantastic literature – with its limits, essence, genres, and values – has been defined. Apart from being a source of knowledge on the critics' own tastes, critical utterances can also be treated as more general data, providing information on aesthetic dispositions in the entire field. The dynamics of these dispositions, seen in the wider context of the field, is the focal point of the study. For a long time, the texts in question were mostly published in journals devoted to fantastic fiction. The research material for discourse analysis in this paper is taken from two of those magazines: "Fantastyka", later renamed as "Nowa Fantastyka" ("The Fantastic", "The New Fantastic"), and "Fenix" ("Phoenix"). The period considered is 1990–2001, the time when both journals co-existed and competed on an uncertain post-communist market. Research inspirations in the sociology of the arts are drawn from the publications of such authors as Harrison C. White and Cynthia A. White (1993/1965), Howard Becker (1982), Wendy Griswold (1986), and Diana Crane (1987), all of whom have analyzed the social context of artistic objects. Within the sociology of literature, there is not very much work either on journals or on criticism; however, a book by Stephen Parker and Matthew Philpotts (2009) is a crucial resource. The theoretical foundations of the study lie in Pierre Bourdieu's theory of practice and field theory (Bourdieu, 1993).

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Lay Perceptions of Two Modern Artworks

Section 1a) Revaluations: Authenticity, Beauty, and Aesthetic Resistance

Keywords: Modern arts, perception, meaning

The paper is based on 86 open ended interviews conducted and transcribed by as many students during 2006-2013, as a part of their training in sociological methods. The respondents (selected at the students' convenience) were presented with pictures of two artworks, *The Persistence of Memory* (1931) by Salvador Dalí and *Which Link Fails First?* (1992) by Teemu Mäki, a Finnish contemporary, and at times, controversial artist. They were asked to comment and compare the two pictures. The respondents' spontaneous comments show different aspects of how an artwork is perceived and evaluated: They are about demarcations between art and non-art, beauty and non-beauty; about ways of detecting the artwork's "message" or "meaning", including different attitudes towards coping with or rejecting ambiguity of meaning; and about the artwork as a consumption item. In the analysis, I will use the available basic information on the respondents' gender, age, education and occupation; but basically, the analysis will build on the more substantial features of the interviews, as revealed by analysis techniques close to those suggested by Strauss and Corbin's (among others) view of grounded theory.

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'Artists as Curators/Curators as Artists?': On Cindy Sherman's Curatorial Effects in 2013 Venice Biennale

Section 3a) Practices of Display and Curatorship

Artists and curators used to occupy two different positions in the artistic field (Bourdieu, 1996), when artists as creators and curators as mediators. Curatorial practices, from prioritizing conservation over exhibition in banally arranging exhibits according to orthodox art histories to creatively engage with theoretical thematizing exhibition with personal aesthetic styles, are arguably considered as art practices itself gradually. Heinich and Pollak (1995) identified the emergent trend since late 1980s when curating thematized exhibitions like directing films obtain authorship statuses; Obrist (2005) signals the star independent curators as auteurs when they curate-at-large. O'Neil (2011) analyzes the development of curator and artist positions over the decades and argues the advent of 'curator-as-artist' trend since the 1990s. Deepwell (2011) reviewed how Feminist curating engagement evoked the blossom of feminist artists and alternative curating practices. In the same line, this study argues that 'artist-as-curator' trend not only echoes this convergence of artist and curator positionings, but also develops alternative gazes both upon displayed art works and exhibition itself as an art work that culminates 'the curator as artist' trend. Taking Cindy Sherman's curatorial work 'Imaginary museum' in the 2013 Venice Biennale as the example, this research scrutinizes the dual performances of artistic/curatorial practices and how artistic field respond upon 'curator-as-artist' when a celebrity feminist 'artist-as-curator'. It begins with the comparison of Sherman's feminist artistic/curating performances/strategies in conception and styles based on feminist embodied performativity theories, according to exhibition's fieldwork and archive researches on Sherman's oeuvre. Then it applies assemblage theory (Bennett and Healy, 2011) and ANT's topological analysis (Hetherington, 2002) to examine the exhibition as materials bound spatial text in the cultural space, considering the gaze of major art criticism and news(in English) upon this exhibition and the 'curator as artist' trend.

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Bridging the Gap between Fact and Fiction: Arts Management and its Role in Encouraging Cultural Production

Section Workshop AM 2

Keywords: cultural production, participatory arts, collaborative management processes, public space, communication management, cultural citizenship, polyphonic discourse

In the sense of a contemporary, democratic understanding of public space(s) (Mouffe 2007, Fraser 1990, Klaus/Lünenborg 2013), the production of a polyphonic discourse can be seen as the guiding principle within the arts management process, as outlined in a relevant research study at the University of Salzburg. The talk will present the findings from this interdisciplinary inquiry into the extent to which arts management processes are able to initiate and professionally coordinate cultural meaning production. On the basis of *cultural studies*, supported by concepts of *cultural citizenship* (Klaus/Lünenborg 2013) and *participatory culture* (Jenkins et al 2005), cultural production is hereby defined as a collaborative process in which perspectives and attitudes are generated, gathered, and distributed in a public circulation process. Specifically, as a key result of the research, a communication (management) model will be introduced: It illustrates this very mediation process that fathoms the production of a polyphonic discourse as the central objective of arts managers' actions and communication. Beyond economic concepts and categories, the main responsibility of arts managers is hereby seen as rooted within a mediation process of hegemonic and alternative attributions of meaning. Current trends toward active audiences and participatory practices in arts management mean that diverse and also contradictory perspectives are given space for articulation. These developments become virulent, particularly in participatory art projects, as such projects refer to concrete social phenomena, whereby a current cultural or social situation is taken up in a specific context, and collaboratively deliberated within specific social groups. In the charged atmosphere of the imaginary aesthetic realm, a participatory process gives rise to a space located between "fact" and "fiction," between the worlds of "what is" and "what could be." In its insularity as art, or as cultural project, a temporary microcosm is drafted that opens up "conceptual gaps," and thereby, creative leeway beyond common parameters of perception and conventional interpretation schemes. Created are (counter-)spaces beyond and yet within the space of everyday experience and action that allow the discovery of new perspectives. These microcosms accordingly offer an imaginative-relational counterpart to that "normal space" (Foucault 2012) where influential or predominant attitudes and perspectives are structurally situated, and break through them with their illusion and concentration. These (counter-)spaces are consequently (also) to be understood as temporary, staged spaces of communication that compress various

perspectives and open alternative, polysemic options for interpretation. Their spatial constitution is based on interaction and difference, which creates, or is capable of creating conditions for alternative paths of (cultural) development (Massey 2005). In this way, precisely this format of an imaginative-relational microcosm, as I call this space between “fact” and “fiction,” can be regarded as the motor of collaborative meaning production. A new understanding of the communication work carried out by arts managers is thus necessary for initiating and professionally guiding these negotiation processes among diverse interests. When the goal of communication in the arts sector is understood as the creation of space for diverse interests, contradictory interpretations cannot be considered unwelcome, but instead, must be seen as necessary and goal-promoting. This implies grasping critical opinions and appeals for action that arise in participative processes as—in the ideal case—valued impulses for new-negotiations. This task of cultural-politics mediation herewith shifts increasingly into the sphere of activity and (co-)responsibility of arts managers.

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Social Interpretations of Cultural Taste - is there a Bias?

Section 2a) Arts, City, and Everyday Life

Keywords: cultural taste, class, identification, interpretations

Kähkönen et al. (2013 *Sociologia* [the Journal of the Finnish Sociology]) explore in their article how the research methodology often shapes our conceptions and understanding of reality. They pay a special attention to an observation how “research can maintain and create hierarchical class segregations and distinctions not only through conceptualisation but also by the way the data is interpreted”. In my writings on cultural taste, choices and their meanings the same problem has bothered me already years (e.g. Liikkanen 2000, 2005, 2009). I wonder if the tendency mentioned by Kähkönen et al. might characterize especially the interpretations of the relationship between cultural taste/consumption and the class and more generally interpretations of the social meanings of taste. I discuss the role of readings of Pierre Bourdieu’s book *Distinction* in this connection. The book has an incomparable status and position in the extensive international sociological research on cultural taste and cultural consumption. I draw attention to aspects like the central position of quantitative data in the tradition, concept of cultural capital and its concrete interpretations, presumption of homology between taste and the class and how it is methodologically proved, roles and static nature given to different social classes, confidence in the trickledown effect, the hermetic notion of society and the social, omnivorousness thesis. I don’t want to deny the importance of taste in connection to social class, but I wonder if performative repetition of similar kinds of results over time and different contexts has put aside important, nowadays maybe even more important, other aspects of cultural taste or consumption, and one should not forget different historical traditions either. These other aspects could be belonging and (positive) identification, horizontal structures, fandom etc. There are surely also universal features in the social development, but as Daloz (f.i. 2012, 2013) reminds us, from comparative perspective an inductive approach is very important in interpreting social distinctions. As an example I’ll use results from Finland.

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The Bread, the Butter and the Cream; Professional Artists and “the Other Work”

Section 3c) Professional development II

Keywords: artistic work, precarity, multiple jobs, gender

During the last 20 years, there has been a growth in employment in artistic professions (Menger 1999). Culture and creativity has been understood as important for the economy in new ways, especially in relation to the cultural industries (Røyseng et al. 2007; Taylor & Littleton 2012). However, the conditions of artistic work is characterized by precarity and risk, as short-term contractual relationships, freelancing and self-employment prevail in artistic labour markets (McRobbie 1998; Menger 1999). Artists have been thus understood as forerunners of the shift towards work flexibility observed elsewhere in the economy (Menger 1999; Lund & Flisbäck). Artists are known to handle manage risk and low income security by holding multiple jobs (Baumol & Bowen 1966; Throsby 1996). Although teaching is known as a common “host occupation” (Friedson 1986) for artists, most secondary jobs are mainly in sectors with a history of low pay and precarious labour conditions, such as sales, health care or service jobs. Much of the academic work on multiple job holding is quantitative (c.f Menger 1999; Throsby 1999, The Swedish arts grants committee 2010). Although providing statistical data on a general level, these studies tend to ignore the gendered aspects of work and family life (c.f Flisbäck & Lindström 2013). There is a need for more contextual and generative quantitative studies on the multiple job holding of artists. Using critical discourse analysis, this study explores multiple job holding of visual artists in Sweden, and how they, although sharing the same artistic training, form different attitudes towards both their artistic work and their “other job(s)”. The research questions are: What kind of work situations do the artists have? how do they reason, feel and talk about their different jobs? Why do they display differences in their experiences and attitudes towards their work situations? What are the implications of the understanding of multiple job-holding for the sociology of the arts? The results suggest that three factors are of importance in understanding experiences and attitudes towards multiple job holding: family situation, health and gender. The paper also discusses the attitude towards non-artistic work as parallel to the attitude towards artistic work; as either a profession or a lifestyle choice. The paper adds to the existing knowledge on artistic labour markets by highlighting social aspects of gender and health status that have hitherto not been sufficiently addressed before.

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Expectations and Ideals of the Contemporary Visual Artist in Public Discourses – The Case of Finland

Section 2c) Professional development I

Keywords: definitions of visual artists; media, newspapers; the national and local art world of Finland

The presentation is based on my research of the definitions of the visual artists in public at the beginning of the 2000s in Finland. The general ethos of the Finnish art world consists on the ideals of pluralism and the questioning the authorities, boundaries and hierarchies. The theoretical-based problematisation of the concept of the art and the artist is dominating the core of the art word. Concurrently plenty of the fragments of traditional conceptions and paradigms have maintained their vitality on the outside and at the borders of the art world. The presentation demonstrates what kinds of negotiations of the visual artists are taking place on the culture sections of two daily newspapers. The data of the research is based on, firstly, the largest newspaper *Helsingin Sanomat*, which has a national significance and coverage, and, secondly, the smaller and provincial newspaper *Karjalainen*. The presentation demonstrates what kind of expectations, ideals and values are articulated in the discourses of the visual artists in the context of the national and local art world. The comparison of the newspapers shows differences and commonalities between the two. Culture sections are dominantly the space of professional artists. The artist in the news is typically an award-winning achiever with a national appreciation. The news of art exhibitions highlights the artist as an international operator in context of the contemporary art. On the national level the space of artist as the critical opponent of the (political, economic e.g.) establishment has narrowed while the artist as a successful “star” capitalizing explicitly the commercial and economic prospects of art has getting more dominant space. However, in the local paper the artist is articulated more conventionally, and the discourse of the contemporary art is minor. In addition, the artist is defined as the facilitator of cultural services for the local communities. Lastly, in art critics both newspapers cherish the ideals of originality and regeneration. Expectation is that the artist addresses by the means of art both the universal or classic themes of art, and also processes the current issues and societal changes with high cultural and social importance. The other frequent ideal is the ability to transmute subjective and particular matters or experiences as having more general and universal meaningfulness. Among other things, the comparison of the two newspapers showed the differences between the news genres, but the local variations as well.

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The Artists of Creative Agencies. How Making Advertising Resembles Making Art

Section 4a) Artistic Trans-formations: Film, Design, Advertising

Keywords: art as experience, advertising, creative agencies, creative process

From the theoretical point of view the presentation fits into a long tradition in cultural studies and sociology, which treats advertisements as art (J. Dewey, J. Baudrillard, M. Featherstone, P. Willis, M. Nava, J. Gibbons). Whereas there is a plenty of evidence confirming the affinity between advertisements and art (e.g. in terms of their construction, narration, use of symbols, and reception) the problem of a ‘popular artist’ seems neglected. This paper aims at describing the creative process of making print advertisements. The presentation is based on qualitative interviews with creative employees of the top Polish advertising agencies (graphic designers, creative directors). The respondents were asked if they believe in existence of (1) universal principles for likeable design, (2) class-, culture-, or age-related principles, and (3) other factors of successful design. Second significant set of questions examined the difficult relationship between an artistic vision and a commercial function of advertising, which stays behind it. Third area of interest was a self-identification of advertising professionals. The respondents were asked directly if they feel like artists, and what makes them feel (or not) this way. Moreover, the study employed some techniques from visual sociology. The respondents were asked to assess selected advertisements in terms of their aesthetics appeal.

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The Decline of Beijing Opera: Reflection from the Aesthetic Perspective

Section 6c) Arts Organisations and their Programmes

Keywords: Beijing Opera, Aesthetic Reform, Market

As a quintessence of Chinese culture, Beijing Opera was awarded the Human Non-material Cultural Masterpiece by the UNESCO in 2010. Beijing Opera is the comprehensive art system including literature, performance, music, singing, dancing, makeup, costumes, and mask value, which tends to combine the virtual with the real, and also surpass the stage space and era constraints, making the characters and story to *shape vivid and unity of form and spirit*. Its aesthetic value is in parallel with Stanislavski system, and Brecht system. From the late Qing Dynasty to the early 1960, Beijing Opera’s show reached the peak. Theatrical troupes were often invited to play at the palace, even to the extent that one ticket was hard to get for people. The main reason was that the aesthetic value of Beijing Opera was nearly perfect. People could not only enjoy in the spiritual perspective, but also get the truth, goodness and beauty from Chinese traditional culture. But over the past 30 years, Beijing Opera seriously declined for the following reasons. First, the amount of Beijing Opera teamwork decreased seriously following the brain drain and talents wasted (because of the less chance to perform). Most of the local Beijing Opera teamwork depressed because of the less professional training. Second, the performance market shrunk because the lack of effective market system, acting talents, aesthetic value, large scale audiences. Third, social aesthetic interest changed because the television programs, Internet, mobile phones, games and other technologies offered *fast food culture, vulgar culture*, which influenced people to appreciate and enjoy Beijing Opera. Until now, objective environment does not support the existence and development of Beijing Opera. Fourth, the scripts are dull and old, especially the lack of the deep aesthetic play. It is difficult for people to enjoy the valuable stories. Fifth, the new modern Peking Operas are infected with political and ideological, which deviate from the drama principle and the basic rules of the program in some respects, and also dismember the art storytelling tradition and aesthetic standards. This paper tries to make clear how to enhance the art value in commercial society, how to improve the audience aesthetic taste, how to go the reform way of troupes system itself, how change the principle for Peking Opera or whether continue to *big-pot distribution Organizational system* in the future from the aesthetic perspective.

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Cultural Producers, Artworkers and Creative Entrepreneurs

Section 3c) Professional development II

Keywords: Art-workers, cultural and creative industries, critical discourse analysis, Eastern Europe

During the last ten years the working conditions of Estonian artists have emerged as a significant theme in various kinds of artistic projects – art exhibitions, special seminars and journalistic publications. Parallely the ideas of Creative Industries and Creative Economy have emerged in Estonia. At the same time, various kinds of endeavours have appeared also on the latter side – creative industries mapping documents, promotional newspapers and special seminars. What is common to both of these discourses is that they attempt to depict an occupational and/or professional image and identity of a cultural producer as a specific kind of *worker*. Airi Triisberg (2011), an Estonian art critic and activist, has proposed that ‘as an umbrella-concept’ *the art-worker* ‘is wide enough to bridge curators, critics, theoreticians and teachers’ to artists. The most recent Estonian Creative Industries Mapping Document (2013), however, pursues the romanticist image of the cultural producer, stating that ‘throughout history, the free flow of mind and disavowal of the commercial world has been characteristic to creative people’. Thus, while the artistic community tries to envision the cultural producer as an ‘art-worker’, a different signifier is used in the creative industries documents – the ‘creative entrepreneur’. The aim of this paper is to analyze and bring together these discourses, using the analytic tools of Critical Discourse Analysis offered by Norman Fairclough (1992) and Ernesto Laclau & Chantal Mouffe (2001). The research data consist of (1) promotional papers published by the foundation *Creative Estonia* during 2009-2013, the Creative Industries mapping documents and (2) recent artistic projects, interventions, exhibitions and publications by the Estonian artistic community. The paper poses the following questions. What kinds of social identities and subject positions these new discourses create in the context of post-socialist Estonia? What is this political, cultural and discursive space between the ‘art-worker’ and the ‘creative entrepreneur’? The overarching aim, which this paper is part of, is to gain a better sociological understanding of the current public discourses addressing work and labour in the arts and cultural and the creative industries specifically in the *Central-Eastern-European* context.

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The Aesthetics of Eco-Protest in Romania (2000-2013): the Rise of the Aesthetic Cosmopolitanism in Eco-Movements

Section 1a) Revaluations: Authenticity, Beauty, and Aesthetic Resistance

The paper will focus on the aesthetics of protest as an example of the processes of „aestheticization” (Ossi Naukkarinen) and „artification” (Tom Leddy) occurring in relation to human behavior which is usually not considered „aesthetic” (does not usually foster aesthetic qualities), but, as in the case under discussion, pertains to practical, moral and social meanings. The paper will discuss the emergence of the „aesthetics of protest,” a notion coined and usually referred to by art critics and artists of the contemporary scene (e.g. Rebecca Jones, Hito Steyerl, Simon Sheikh), a notion with multiple connotations emerging in multiple contexts. The paper will be generally referring to „aesthetics of protest” when speaking of the aestheticization processes within the social protest movements. Of these social protest movements, the eco-protest (environmental protest) is just one example. This eco-protest will be the example chosen to represent the social protest movements in Romania after 2000. The paper will analyze the aestheticization processes going on inside the development of the eco-movement in Romania from 2000 onwards. Particularly, the protest against „Rosia Montana Gold Corporation”, one of the most sensitive and debated cases of ecologic activism in post-1989 Romania, will be the focus of attention. On the other hand, the study will look upon the „aesthetics of protest” of the social eco-movements from a transnational perspective. Thus, it is already known that the eco-protest movements are part of a transnational environmental network of protester movements and activist movements that are influencing governments and environmental policymaking on a global scale. It is also known that there is a new type of social awareness on the rise, at least in the developed and developing countries, a social awareness that goes beyond traditional party politics with the tremendous changes in communication technologies in this new world of network societies. The final task will therefore be to discuss the consequences of these social transformation upon the „aesthetic” awareness of these eco-movements (with a special reference to the cases in Romania), an awareness that could be described as a „cosmopolitan” awareness.

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Trollywood Dreams: Regional Film Policy in Southern Sweden

Section 3d) Aspects of Cultural Policy I

Keywords: film, cultural policy, regional development, cultural economy

This paper is based on a “pre-study” on the prospects for developing the regional film sector conducted for the county of Skåne in southern Sweden conducted by the author in late 2013. From a regional cultural policy perspective the pre-study examined both film production and consumption. Methodologically, the study was based on organizational reports and policy papers from various national and regional authorities, companies and organizations, as well as 32 interviews with actors involved in film related activities in the region of Skåne, as well as actors involved in the policy formulation process. This paper takes up central tensions and opportunities found in the Swedish context for regional film policy. One opportunity or disadvantage, depending on how one sees it is the longstanding absence of a national film policy for film, which is accentuated by the current Swedish model of devolving cultural policy and responsibility to the regional or county level. However, due to the nature of filmmaking and the centralization of large-scale financing to the Swedish Film Institute in Stockholm, the regional level is a problematic level for supporting and financing film production. For promoting film consumption the regional level is quite appropriate and adequate. This actualizes the “one medium/artform, one policy approach” problem. On the other hand, one Swedish region – around Göteborg, has been very successful in becoming both consumption region (with Sweden’s most important film festival) and a production (the so-called “Trollywood” region of Trollhättan-Göteborg), exploiting the lack of a national film policy and making pioneering advances to become the primary production hub in Scandinavia. This leaves regional film policy in Skåne in a position between a vacuum at the national level and an established dominant regional actor, with the internationally successful Danish film

industry just across a bridge. With a variety of models for film policy available, but presently occupied by dominant actors, forging a new direction is a creative conceptual challenge, where niching in an already moderately successful documentary field is one readily apparent option, and striving towards a leading position in the emerging "transmedia" field is another. Other central issues taken up are: the dilemma of giving one-off project support (allowing for future financing flexibility) versus supporting initiatives over a longer time period to enable them to develop and mature; the tension between supporting potentially commercially viable initiatives versus initiatives of high artistic or social value with public funding; the ambition of creating sophisticated film/arts consumers via scaled programmes; and creating coherent production environments on the regional scale. Theoretically the paper uses discussions of arts and culture in regional development (Lindkvist&Lindeborg 2013; Hidle&Leknes 2012) and recent work on cultural policy change (Barbieri 2012; Horrigmo 2012), as well as research on the wider "creative/cultural industries" perspective (Hesmondhalgh 2007; Cooke & De Propriis 2011) to analyze the regional film policy debates in Skåne.

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Dangerous Liaisons: The Strange Relationship between Art Fairs and Galleries. The Case of the Art Fair "Art Basel"

Section: 2b) Revisiting Processes of Production and Distribution of Arts

Keywords: Art fairs, Galleries, Economy of symbolic goods, Art Basel

Art fairs play a central role in the art market, particularly in the trade of contemporary art. In the wake of the art fair boom since the turn of the millennium, they have grown to become one of the most important sales and marketing channels for art dealers. Through this distribution channel the gallery owners are able to gain access to new markets and reach new collectors. In 2012, 36% of sales made by dealers were through local or international fairs. The commercial logic of the art fairs is obvious; they have become a symbol for the commercialization of art. To this extent, art fairs question the creed of the art field, its denial of the "commodity character" of the artistic works. We study this tense relationship between art and capital from the perspective of the art dealers at the art fair Art Basel. Next to qualitative interviews, a full survey of the participating gallery was carried out at the fair. The study is complemented by the analysis of secondary sources. Above all, the art dealers find it difficult to maintain the character of the "anti-'economic' economy of pure art" (Bourdieu). The benefits of the participation at an art fair are too big. The interviews clearly show the advantages: large share of annual revenue, contact with an international clientele, networking, and greater visibility. But there is doubt within the "economic" considerations. Not only the economic success tends to be a "flaw" in a world of "pure" values. Furthermore, problems arise because of the overall changes in business due to the growing dominance of art fairs: the "constraint" to new "business models" like collaborations with other art dealers or "franchising". High trade costs and marketing expenses, the "time theft" at the expense of the traditional art dealers work, namely the on-site work, personal customer care, the promotion of young artists and local or regional cooperation with museums. The fairs are considered a necessary "evil" to secure reputation and liquidity – the economic pressure leads to a gap between "unconventional" art and "art fair art", between "money business" and "art business". Not only the interviews, but also the surveys at the Art Basel show this increased tension in a field that depends on the sale of the "priceless".

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Transitional Transformations: Deinstitutionalisation of the Art Field in Central and Eastern Europe and Implementation of Network Based Models in European Union's Cultural Policies

Section 5d) Aspects of Cultural Policy II

Key words: cultural policy, institutional transformation, networks

The political-economic transformation of Central and Eastern European societies – indicated by the transition from one-party states to parliamentary democracies after 1989 and the European Union membership in 2004 – lead to institutional transformations in the art field. While in the socialist era the institutional framework was determined by totalitarian ideologies, nowadays the institutional structure in the transition countries of Eastern Europe is to a large extent defined by the European Union's cultural policies. This transforming institutional landscape is the center of my interest: how does the given political, economic and social background determine the institutional transformations? How do cultural policy tools and funds affect the art institutes in the Central and Eastern European transition societies? My paper focuses on the institutional transformations of the art field in relation to the role, development and relevance of the network based organisational models. In the framework of cultural policy analysis I juxtapose cultural policy documents with academic literature and archive materials to estimate the narratives of the cultural politics from a multiple point of view. This inquiry on the one hand estimates the presence of networks in cultural policies and funding programs in the 2004 to 2014 period through cultural policy analysis and case studies; on the other hand it contextualises cultural policy theories in the light of the 'discursive turn' of policy analysis.

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Institutionalised Spaces of Culture: Ideological Instrumentalisation of the Art Field in the Eastern Bloc

Section 6d) The Global-Local Dimension of Art Fields and Attendance

Keywords: cultural policy, Eastern Bloc, instrumentalisation

Cultural policies as implementations of political strategies are manifested in the corresponding institutional system; therefore cultural institutes can be estimated as the representational field of political power. In the Eastern Bloc after the Second World War cultural development was instrumentalised by the communist plan for the development of society. Art institutes, as conceptual spaces and

infrastructures of the cultural field were established on the pattern of the administrative grid to serve the leading ideologies through their educative role. In this vein, the paper aims to analyse the structural changes of the art field inaugurated by totalitarian political ideology in Hungary between the 1950s and 1990s. Through historical inquiry I aim to investigate how the communist metamorphoses had brought about new (and eliminated former) roles for art institutions and led to the transformation of the institutional landscape. The paper concentrates on the process of instrumentalisation in two stages: first, through the analysis of the communist ideological model as it defines the roles and regulation of the stakeholders (artists, audience, organisations, etc.); and second through the investigation of the controversial cultural policies leading to the reverse tendencies of centralisation and decentralisation. It also aims to estimate how these transformations were conceptualised, organized and executed and to offer a framework for the understanding of this new art field with new forms of capital and legitimization. The benefit of the research is twofold. On the one hand it provides the cultural sector with an analysis about the power field by revealing the underlying structure of art institutes and the inherited funding system. On the other hand it enables a more reflected discourse on the political ideology behind the transformation tendencies and to estimate the narratives of the cultural politics from a multiple point of view.

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The Body in Musical Composition Processes

Section 5a) Music, Performative Practices, and the Body

Keywords: composition, body, tacit knowing, affordance

In this presentation I would like to discuss three sociological aspects of the role of the body in musical composition processes. Unlike other artistic practices such as painting, dancing or sculpting, composing seems to be a predominantly intellectual activity without any explicit bodily representation. However, the involvement of the body is not the opposite of intellectual creation, but an important element of it. (1) One can discover a physical dimension. For example, when physical activities (such as jogging) are used to generate ideas and the change of the physical condition activates a tacit dimension of personal knowing. (2) Also, there is a relation between emotions and the development of the composition. During the composition process, the composition can acquire the status of an “actor” which alienates itself from the composer and therefore has to be re-adopted by her/him. Here, the emotional approach to it can play a constitutive role. The “right feeling” can function as a somatic assurance about the quality, status and authorship of the composition. (3) Furthermore, one can discover a technical dimension. Composers sometimes have to learn about the affordances of instruments they use in their composition but which they are not familiar with. This requires the study of two bodies and therefore of two anatomies: the anatomy of the instrument as well as the anatomy of the human body and the relation between them; for example, the position of strings and fingers.

This presentation is based on qualitative interviews with Austrian art-music composers and theoretically influenced by the thoughts of Michael Polanyi and James J. Gibson. It contains recent results from an empirical research project on “Tacit Knowing in Musical Composition Process” at the Institute for Music Sociology (Vienna) under the direction of Prof. Dr. Tasos Zembylas.

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Social Art as a Means to Produce Social Benefits and Change

Section 6a) Arts and Social Transformation

Keywords: social art, social benefits, social change

The presentation is focused on the notion of social art introduced as a theoretical model and further developed on the basis of a qualitative research conveyed in Poland between 2010 and 2012 (with the main focus on in-depth interviews with animators, participants and observers of the practices under scrutiny). The term “social art” originates in Joseph Beuys’s idea of social sculpture (*soziale Skulptur*), among other inspirations, however it is given a more scientific (sociological) and empirically rooted meaning. The adjective “social” suggests a parallel to social activity and social organizations (as social art takes place in the same sector of society). It also highlights the distinction of social art from public art, community art, activist art, and other similar phenomena. Social art is defined as a combination of five interrelated elements: (1) the aim or result of an activity (social change or public benefit); (2) the addressees of the activity (broad social groups or categories, such as: a rural community, an urban neighbourhood, immigrants, women, youths, etc.); (3) the way the addressees are engaged in the activity – as creators or recipients of art (no requirements of artistic skill, or other intended barriers of participation or reception); (4) the place where the activity is undertaken (public, in institutional sphere, within the middle-level structures, outside both the art world and public cultural institutions); and (5) the quality of the activity (bottom-up, spontaneous, self-organized, responsive etc.). Defined as above, social art is a specific area (enclave) of civil society, or the third sector of society (separate from both the state, and market). It comprises all sorts of activities linking artistic creation with social activism. The instances of social art include: participatory artistic practices, interventionist strategies within public art, street art and street culture (including adusting and culture jamming), artistic “new communities” (the term introduced by Peter Drucker), community art, Internet collective projects, associations of amateur artists, unconventional theatrical practices, grassroots creation of cultural spaces, contemporary folk art, as well as individual unprofessional artistic creativity (boosted by the electronic media), and beautification of one’s surrounding. The research findings included in the presentation show that social art serves a number of crucial civic functions, such as: social articulation, creation of social bonds, or social mobilization, to mention but a few, which makes it a vehicle of social benefits and changes, both on the structural, and cultural level.

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Strategic Abjection: Between Repulsion and Deconstruction

Section 4a) Artistic Trans-formations: Film, Design, Advertising

Keywords: abjection, body, deconstruction, jouissance, representation, transgression

The 'object' is coined by Kristeva (1982) as 'something which is rejected by the symbolic order' since it disturbs such order. Facing the object is an inherently traumatic experience and the object evokes in the viewer a variety of feelings from repulsion to fascination. Although Kristeva used the concept for understanding the pleasure, or jouissance, related to viewing horror, in some forms of avant-garde art, and especially in object-art, abjection can be strategically used beyond an aesthetic statement. In a discourse of aesthetics centered on beauty, the object is denied a place in the discussion and is repressed into the realm of the unconscious. However, the object still shapes the discussion through a power it gains from a desire of avoidance. Through this power -the power of the repressed to return- the object gains a potential of transgressing borders, boundaries and rules. Abjection can be seen as a creative critique of the symbolic order in general and that of the bourgeoisie aesthetics in particular. The anti-aesthetics of abjection create a negative ecstasy, or an 'obscene jouissance' (Murray 2007) for the audience. In abjection, there is a symbolic reversal of representation and when the object is presented as a spectacle, it transgresses the proper lines of representation. Through this transgression, not only the viewing pleasure collapses on itself, but meaning collapses in general, leaving one without a basis for subjecthood. Contemporary visual-performance artists such as Oryelle Defenestrate Bascule, Aesthetic Meat Front and Anna Varney focus on the body and subjecthood, and they use the body not only as an aesthetic, but also as a political tool. However, despite the critical intentions of the artists, there may be a discrepancy between presentation and perception, and many viewers might perceive 'infantile perversion' (Foster 1996) rather than an act of deconstruction. This work revolves around a discussion related to the deconstructive potential of abjection and whether that potential can strategically be utilized as a critique of the symbolic order.

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Valuation Criteria of Professional Critics and Artistic Success in Popular Music

Section 1c) Processes of Valuation, Critique, and the Markets

Keywords: music criticism, aesthetics, valuation, symbolic boundaries, popular music

Professional critics occupy a mediating position between cultural producers and consumers and are said to act as "gatekeepers", "tastemakers" or mere "predictors" of artistic success. In recent years, the impact of critics on market success has been studied particularly in the realm of film. There is also work on the historical changes in the techniques that critics have been using in their film reviews. Concrete valuation criteria, however, have rarely been investigated systematically and comprehensively – even less so in the realm of popular music. In a pioneering effort emanating from an aesthetical perspective, musical scientist Ralf von Appen has developed a classification scheme of valuation criteria in popular music discourse. His coding scheme was revised and elaborated in order to content-analyze album reviews in three influential German popular music magazines – Rolling Stone, Spex and Intro – on a quantitative basis. The codebook differentiates several dozens of subcategories of compositional, interpretative, emotional and personal qualities as well as references to musicians' biographies and their positioning in the musical field. Our database also links critics' valuations to objective characteristics of musicians and their albums as well as their chart success. The sample consists of about 950 reviews in 1995, 2000, 2005 and 2010. The presentation will address the following questions: How frequent are different valuation criteria? What is their relative impact on critics' overall rating of an album? Do valuation criteria differ between music genres such as rock, hip hop and electronic dance music? Has the evolution of musical styles lead to changes in critical discourse over the fifteen year time-span? How do critical reviews relate to an album's popular success?

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The Format of an Exhibition as an Instrument to Analyse Exhibitions in Art Worlds

Section 3a) Practices of Display and Curatorship

Keywords: Art world, Exhibitions research, network analyse

Considering that art exhibitions have a longer tradition than modernity, the diversification of exhibitions is a modern development. Meanwhile the artists differentiate their styles in multiple directions various forms of exhibitions mediate these contributions to participate at the take off of modern art world. Up to now, the different forms and the great number of exhibitions provide for the research a difficult object. It is not easy to get an overview about the field of exhibitions. Moreover, there is still a lack of typological attempts to prepare a deeper insight. The instruments to analyse exhibitions aren't yet well developed either, because art history has still a specialised view concentrated on the artists, the styles and the artworks while art sociology has only scarce questioned about art exhibitions. First I will introduce in exhibition analysis which is influenced by institutions, organisations and persons in art world. Second I will draw attention on the format of exhibition which consists of three levels of structure the initiator or possessor, the exhibition committee and the exhibition as result each of them with several subdivisions. Third I will apply this instrument at a sample of exhibitions. And at the end I will ask, what is contribution to the cross disciplinary dialogue.

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“Aesthetic Sensibility” – Making Sociology from Aesthetics

Section 4c) Intersections between Sociology and Aesthetics

Keywords: sociology of music, economic sociology, relational sociology, aesthetic

Sociological studies of music are marked by a polarity (Hennion 2012). One research program focus on artistic aspects, understanding music as an art world. In contrast, there are researches centered on production, diffusion, and consumption of music, emphasizing social aspects. In both cases, sociology defined itself in opposition to aesthetics, avoiding to explain musical values. My aim in this paper is to suggest a new frame to understand this divide in order to overcome it. We can understand aesthetics as a specific sensibility, an interpretative tone in a field of recurring discourses, which sustains and reproduces a distinctive rhythm of social interaction (White 2008). My research into the emergence of the “World Music” market showed that some record producers interpreted similarly their aesthetic choices in the recording studios, when this market was emerging. Their interpretative tone of “how music should sound” made their style apparent, creating a context for interpretation and expertise. As their records attained success of critic and sales in a specific network that they considered important, these producers became experts in “World Music” in this context. Over time, their aesthetic sensibility became a quality standard that defined, at the same time, the limits of “World Music” as a genre and as a market. Thus, aesthetic could not be separated from artistic and social aspects in my analysis of “World Music”. My proposition is based on advances in relational and economic sociology, which question sociological explanations based on the conception of autonomous spheres of life: the opposition of economic rationality and intimate relationships (e.g. Zelizer) as well as of social and cultural aspects (e.g. White). I intend to gain insight from these sociological debates to overcome the opposition of sociology and aesthetics. Hence, the analytical separation of artistic, social and aesthetic aspects of music will be seen as based on the conception of separate spheres of life. By criticizing this principle of sociological explanation, it may be possible to make sociology from aesthetics. Some initial results will be presented.

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Beauty and Aesthetic Resistance

Section 1a) Revaluations: Authenticity, Beauty, and Aesthetic Resistance

Keywords: Beauty, Aesthetic resistance, Arts, Democracy

Some basic sociological and aesthetic questions: Where from comes and whereto goes beauty? What is its origin, exists a universal human sense of beauty? Is it a contradiction, that everybody and everything can be made more or less nice and beautiful within a rather ugly and destructive world? Became beauty democratic, even in non-democratic societies? If beauty is no more a domain of the arts, whereto did it migrate? What is the difference between political and aesthetic resistance? Can art vanish into society? The idea is, to discuss beauty, as experience and concept, in a double sense: as a traditional, but meanwhile doubtful element of fine arts, shaping and design, and also as a universal sign of aesthetic resistance against resignation, destruction and ugliness. In the first sense, beauty is no more the guide of contemporary fine arts and poetry, of artistic and literary aesthetics, but has migrated into pop culture, advertisement and cosmetics – good looking, nice shopping and feeling well. This is the industrial mass-democratization of beauty, while contemporary art became a domain of the aesthetics of ugliness, trash and deformation. But beauty cannot be sold and bought like other goods. When you are unhappy, all cosmetics won't help, and when you are happy, you feel and look beautiful without cosmetics. In this second sense, beauty is a universal sign of aesthetic resistance against misery and destruction – sign as a signal, not only a mark, with Thomas Hobbes' classic distinction. (A signal acts and communicates by itself, it says something, while a mark must be interpreted and is not an actor by itself.) So, beauty signalizes a willingful relation with the world, it is not only an accidental or natural fact. Neither is beauty only a servant or medium of economic, political or aesthetic purposes, but is a desire to live unhurt even in a rather damaged world. In this sense beauty has appeared in many recent examples of creative political and artistic resistance in different places of the world. In moments of liberation and emancipation, the sense of beauty awakes and is felt and seen in very different situations. The examples, given in the lecture, are answers to the basic questions.

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The Changes of the Art Culture Values in the Structure of Personal Values of Russian Students

Section 6d) The Global-Local Dimension of Art Fields and Attendance

Keywords: Art museums and culture, the cultural policy, empirical cultural research, values

In the USSR the model of official cultural life was determined by the Soviet ideological standards, while family and friends were forming not only a private part of life, but also had some properties of a “private-social” area. Some forms of Artistic and Underground Culture as being a Dissident, reading officially unacceptable literary works, visiting Non-conformist Art exhibitions originated within the circle of the family and friends, in the “private home”. Such cultural events were providing an opportunity for personal and social identification of some Soviet youth, giving them a sense of some freedom. Thus in the 1970-ies at the top of the list were the values of “Companionship” and “Artistic Culture”. After the collapse of Soviet ideology in the early 1990s the full range of social activities (political, cultural, professional) became possible. Different Russian museums were given an opportunity to exhibit the artistic works of a great variety of artistic styles and trends of both Russian and foreign Art (Classical Russian Avant-garde, Contemporary Art, etc.). The general public was free to choose from the different styles in literature, music, cinema and theatrical performances. The boundaries of “family life” became focused entirely in a private space. The sociological surveys (carried out by The Department of Applied Sociology of the State Russian Museum; data collected by questioning), conducted in 2009-2011, have shown that the Saint-Petersburg high school students' value system is leaded by “Family Security”, “Love”, “Health”, followed by the “True friendship (close companionship)” and “Freedom”. The value of “A world of beauty (beauty of nature and the Arts)” for the modern students is the peripheral one (it occupies the 13 – 17th position in the hierarchy). The students' focus on the Art Culture is a lot of lower at the present time. Nowadays the cultural competence, educational background, professional occupation connected with Culture and Art are tightly connected to lifestyle and goals of an individual person.

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The Communist Imaginary as Seen from the Sociology of Literature

Section 5b) Arts in the Urban Space

Keywords: the imaginary, Communism, sociology of literature

For the Romanian Communist period, the social imaginary was primarily a stake and a mark of power. There was progressive work to be done with Totalitarian mythological artifacts. But this reality was doubled through artistic intervention, which questioned this “official mythology” created and imposed. It is very important to try and demystify all this mythological system created by the Communists in order to understand its effects upon society, its mentality and, more importantly, the figures of imaginary it generated. At this point, sociology comes very helpful. We will draw some lines of this domain, particularly talking about the sociology of literature, its major issues and debates. Although the sociology of literature is superficially configured in the Romanian cultural criticism after the 90s, it is well argued, however, in Europe. During the twentieth-century, European social analysis established a frame of reference, to which the collective mentality can report, approaching the imaginary as an *a priori* mechanism which loads with meaning every time a new artistic communication is issued. Thus, the social imaginary is a function of the complex social organism, a means of communication, for which, in essence, the springs are the same as for individuals from other centuries, but new content is continuously filled, with every new user. The writing and the social dimension represent a doublet identifiable on a large scale of possible situations. It can get extreme forms: from art in the service of politics to evasion art, the latter being only at a superficial level detached from social environment, because in fact the escape from the “real” is only a maladjustment and criticism brought to the world. The middle situation and the most common way is that in which art and the social are drawn in a very complicated game, in which power relations are subject to sudden changes. The relationship between the two comes to deep levels, from the material condition of the artist (as an individual with a biography, living in a particular historical, political and social moment, which relates to this context, it belongs to it and is involved in it with or without his will, criticizing it or adhering to an ideology or another), to his abstract authorial status, where “reality” is transformed into “fiction” and social substance becomes subjective, filtered and re-represented at imaginary level. The artistic sublimated perspective influences in turn the social imaginary, once it reaches the public. The relationship between art and the social context is particularly interesting to us as the period analyzed in our thesis is one imbued with ideological and marked by Totalitarianism, in so that relations become chronic, malignant, but never dying. And “courageous” art or “drawer literature” (literature that could not be published during Communism because it was criticizing the system and it was revealed later, after the ‘90s), although minority (cruel truth to be found only in the post-Communist era), will be able to exorcise these demons and have a curative role for social imaginary, in the long term.

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Design, It's Not What It Looks Like!

Section 4a) Artistic Trans-formations: Film, Design, Advertising

Keywords: materials, affectionate design, throwaway culture, commodification

The main purpose of this paper is to explore the message that is inevitably being sent when choosing a certain material for the creation of an object, and especially how much this choice influences the way the object is perceived. Similar to the theory according to which the medium is the message, the material that is being used holds a special importance in the message the artist or craftsman wants to put across. Materials have personalities which get embedded in the final product, which explains why faking them has been a fairly common practice for centuries, mainly in the decorative arts. Historically speaking, the so-called noble materials were being faked, thus speaking volumes on their owner's social status. This practice makes sense since the fake was much faster, easier, and cheaper to produce than the real thing, but interestingly enough in the vast and varied word of contemporary design we can notice a shift in paradigm. Whereas faking expensive materials is often considered kitsch, designers now choose to take a different direction and create objects that look as if made of plastic when they are, in fact, made of glass or porcelain. Commodification, a principle of kitsch, is used and turned on its head making the perishable and ignored objects, such as the humble plastic bottle, become valued items onto themselves as they are transferred to a more permanent setting. Examples of this practice are abundant, one being the case of the Anthora paper-cup whose design imitates an ancient Greek amphora and is now considered an endangered symbol of New York City thus making its way into the MoMA, while a ceramic version of it is sold in the museum's shop. These practices constitute a strategy in which designers, and even some fine artists, use materials as a way to criticize consumerism and the throwaway culture, while simultaneously trying to produce successful designs. Affectionate design comes into play by tapping into sentiments such as the comfort of old habits and nostalgia, since it's common knowledge that great design needs to be something more than just functional. The deceiving materials have a crucial role in its tactics, humor and surprise. The success of these practices may betray a recent fear of having to abandon our current lifestyle, that translates into an ever-growing obsession towards being environmentally responsible.

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How Legal Regulation Promotes and Prohibits Freedom of Artistic Expression in Finland: Case Professional Visual Artists

Section 5d) Aspects of Cultural Policy II

Keywords: law, visual artists, Finland, promotion of art, censorship

My presentation is based on my doctoral thesis (2012) which aimed to raise discussion concerning the legal status of visual artists in Finland. In the thesis I used the fundamental rights system as a reference point of the analysis and examined how the state promotes and prohibits artistic expression by legal regulation. The Finnish constitutional reform, conducted in 1995, added several totally new fundamental rights to the Finnish Constitution. Freedom of artistic expression was one of them. It is written under the article (art. 16), which deals with the right to education and culture. This means that in addition to its connection to the negative freedom the Finnish freedom of artistic expression is derived from the idea of a positive freedom (freedom as an ability to conduct a certain act) and can be

seen from the perspective of constitutional law also as a tool to increase the welfare of people and their level of cultivation. The conclusion of the thesis is that the current legislation does not significantly prohibit visual artists' artistic expression if the way interpreting the legislation is harmonized both with the constitutional fundamental rights and the domestically applicable international human rights norms. However, this does not mean that the state do not intervene in the artistic activities. It just simply means that the way of the state carrying out its constitutional obligation for positive state actions sets up the main legal framework, which intervenes in the capabilities of the visual artists to act in a society.

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The Social Culture, Function and Impact of Music in a Bilingual Context: the Case of South Tyrol

Section 5a) Music, Performative Practices, and the Body

Keywords: Identity, Change, Community, Bilingualism, Culture

If the organization of sound, meant as music, can have many functions, from strengthening the identity as well as creating a community and separate it from within; what is the function of music in such communities? Is it possible to trace the consequences of history on everydaylife in a community through its music? Artistic expressions are connected with a given social context. Besides cultural and aesthetic values, every artistic expression has a potential social function as well as a social impact: art and music can create a sense of belonging improving social cohesion as well as its contrary; art can also contribute either to the change of cultural taste opening the way to new social order conceptions, or confirming old traditions and identities. Moreover, music as culture can play a crucial role in the process of understanding cultural dynamics acting in a given place. South Tyrol represents a peculiar territory: there are a variety of cultural traditions connected with three different linguistic groups (German, Italian, Ladin). Such diversities and divisions are likely to be represented also by local music cultures, and one among the aims of the research will be of verifying the social role of music in such a multicultural coexistence. The perspective of the present research is to collect data with the qualitative methods in order to answer two main questions: is it possible to trace in traditional songs the system of values of a given community? Is music a factor of potential cohesion and cultural commitment in a bicultural and bilingual country such as Alto Adige? Can music be the vehicle towards a progressive commonly shared culture and sensibility towards leaving together and on which basis? The aims of this research are as follows: 1. to analyze the social function and impact of music, considering education, culture and cohabitation needs (from a conservative function to an emancipatory one); 2. to observe if and how music contributes to the local dynamics of inclusion/exclusion; 3. to compare with similar multicultural contexts; 4. To find the possible relation between local values and music. This is an interdisciplinary research and operates on two levels: on one side the issue of music education, on the other side the sociological implications connected to the experience of music and the relationship between the region and the needs of young generations.

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Artistic Expressions as a Feminist Fight in Colombia

Section 6a) Arts and Social Transformation

Keywords: feminist art, contra-culture, rebel art

Development of social studies of art shows the role of art in the construction of the social life, and in the construction of alternatives. This paper is based in a specific experience which was born 7 years ago in Bogota, Colombia. Since 2008, we have been making a contra cultural and feminist festival, which take into a count many artistic and politics bets. This paper, talk about 3 things that in conclusion shows the role of art in transformation. First, we are going to talk about the advances of sociological studies en relation with art and the construction of relations and how it coincide with the festival objective. After, we are going to make a political and artistic description of festival, talking about the feminist, libertarian and contra cultural character. Festival purpose is the construction of a feminist society and also as different way of making art. In that way, festival shows developments in art as a methodology and as a way to make. Finally, let's going to talk in a deep way about feminist contra cultural bet, as a kind of transformation in art, as well as show development artistic in contra cultural movement, because it is a movement artistic and politic, which create possibilities of developments in art. That is something relevant that we want to show in this paper. For presentation, we want to submit the experience and things that we have listed here, and also we want to show a video of some artistic presentations which have been taken place in those 7 years.

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WORKSHOP: Feeling and Thinking on Latin America

Section 4d) Arts for Social Transformation

Keywords: art for transformation, Latin America, subjectivity, socio-political relations

Art is a possibility of discussion, expression, diffusion and construction. As well as in theory is evidenced the social effects of art; in our real life we see the impacts. We are from a country which never has been in peace, we are from Colombia, from Latin America, and we are also people who are thinking on liberation. That's why we want to realize this workshop, as a way to communicate with people around the world, as a possibility to know what are they thinking and feeling about us. We did not decided to make a paper, because we hope a really

personal chat, we are interested in making deep discussions of ourselves, also we want to make some products to can bring to our country. Is important to say, we are in a construction of an "itinerant and popular gallery" in Bogota city. We are expected that products of this workshop will be displayed in the gallery, making evident how arts play an important role in the transformation and alteration of subjectivity. That's what the workshop will be about. As an event who take place in the "global north", we are interested in discuss the relation of them with de "south-global countries", as Latin-American ones. Workshop is for create "artistic pieces", and also is a place where we can make some discussions, because in that exercise we see the possibility of thinking the construction of a new society, and the construction of a popular artistic bet. In a general way, the workshop development would be like that: First an artistic exercise about how assistant people get identify with Latin-American. Then, we pretend to make a discussion about those creations in a social and political way, and also we are going to promote the discussion about "relations center-periphery" around the world, showing some artistic and cultural pieces from Latin America, something about our history, and talking about the relation of art with all of the imaginaries we have about a continent. Finally, we expect that as a result of the first product and the discussions about, we could create a new artistic piece which shows the reflections, conclusions or ideas which the workshop has generated. Conclusion, we want to show the social effects of art, how it can be part of transformation and the relation with social-political aspects.

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From Mediascapes to Ideoscapes: A Disembodied and Embodied Romanian Performance at the Venice Biennale (2005 vs. 2013)

Section 3a) Practices of Display and Curatorship

Keywords: Venice Biennale, mediascape, ideoscape, contemporary art, body representation

The year 2005 brought to media attention a cultural and artistic event that echoed many questions. The Romanian naked pavilion at the Venice Biennale in 2005 sparked controversy; it was one of the most politicized events of the season. Amid valiant efforts to join the European Union, the euroscepticism of the artists involved in this event has prompted many reactions. In 2013, the attempt of the Romanian artists was to embody history and archive it through an *immaterial retrospective* of the Biennale, to transform objects into actions of the body, comprising 100 years into one day. Art history is questioned, re-interpreted and illustrated by body representations, human reverberations of the past. From an aesthetic perspective this article will operate with distinctions related to art as a closed or an open system, tackling the questions related to the autonomy of the aesthetic body and the non-referential language of art. Contemporary art is overstepping the boundaries of "symbolic order", and becoming a "transgression" (McClellan 2007, 327-345). Therefore appraisal standards for contemporary art are changing. From the aesthetic perspective the shift is toward practical/contemporary values: ethical, legal, commercial, political, economic and civic. (Jimenez, pp. 238-260) Culture is often marked by other socio-political realities. We could consider a political map, a geographical and socio-cultural one. The overlap of these realities creates new debates, new areas of interest and challenges.

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3 Million Voices, One Cultural Plan: Assessing Success After Year One

Section 5d) Aspects of Cultural Policy II

Keywords: Cultural Policy; Public Discourse; Governmental / Cultural Bodies

Chicago is a city with more than 250 theatre companies, almost 900 music establishments, dozens of museums and galleries, and one of the only free city-sponsored large-scale music festivals in the United States. Included in these figures are internationally recognized institutions such as Lyric Opera of Chicago, Chicago Symphony Orchestra, Steppenwolf Theatre Company, and the Art Institute of Chicago; along with musical offerings Gospel Fest, Jazz Fest, and the World Music Festival. Chicago is one of the most culturally rich cities in the United States; and, yet, the City has operated without a stated cultural policy for more than a quarter century. Following a 22-year mayoral dynasty, Chicago welcomed a new mayor – one with a renewed cultural vision. In February 2012, the City's Department of Cultural Affairs and Special Events launched an initiative to develop a cultural plan. Released in October 2012, the Plan created a "blueprint for Chicago to elevate its profile as a global capital for creativity, innovation and excellence in the arts." Public engagement from all neighborhoods and demographics was crucial in the Plan's development, attempting to engage as many of the 3+ million residents as possible. Using a combination of in-person interactions, social media strategies, and active online campaigns, the City planners engaged the population in a widespread cultural conversation that exceeded expectations. How did a major city capture the attention and contributions of its population? The author contends that the planning process was as important as the final Plan itself. This paper presentation will examine the public engagement campaign, the tools employed for its success, the roles of public funding and public discourse, the organization and implementation of the Chicago Department of Cultural Affairs and Special Events, and the benchmarks for success as the Plan moves into its second year. Through this examination, timely and topical issues will be analyzed applicable to all types of populations and demographics related to cultural indicators for public engagement in 2014.

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Perspectives and Reflections on the State of the Field

Section Workshop AM 1

As current president of the Association of Arts Administration Educators (AAAE), I am faced daily with this overriding issue of defining the relationship between research and practice, and research and pedagogy. (Even at last year's ESA Conference, my esteemed colleague Constance DeVereaux and I had some fascinating conversation about this very theme.) As the membership of AAAE increases and expands internationally, I am witnessing that the disparities between academic programs, priorities, learning goals, teaching methods, faculty backgrounds, etc., continue to become greater, more diverse, and less cohesive. But, ultimately, as the workshop description expresses, we

must recognize the synergy, accept how researchers, practitioners, and pedagogues all work together, rely on each other, and bolster work across the field. I have particular interest in this workshop discussion, and would welcome the opportunity to share my perspectives and reflections on the state of the field, from an overview of AAAE membership from Canada, United States, Europe, and Asia.

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On an Interdependent Research Program for Arts Management: Disentangling the Connection of Culture and Economy

Section Workshop AM 2

I am intrigued by the related topics of “arts autonomy and support of the arts” and that “arts management as an academic discipline has to systematically investigate the basic assumptions of economic thinking and how they affect the arts and their production.” Woven through the lyrics of the Sondheim song “Putting it Together” are references to this dichotomy of artistic freedom vs. control from financial sources. Seemingly about the process of creation, the lead character clearly struggles with the influences of potential supporters in order to fund his work. “Art isn’t easy,” “Advancing art is easy, Financing it is not,” “First of all you need a good foundation,” “Takes a little cocktail conversation,” “Making the connections,” “Adding just a dab of politician, knowing where to draw the line,” “Lining up the funds,” “You have to pay a price.” When we canvass the standard curricula of many arts administration and management academic programs, we observe an alignment that has developed over time – albeit, a relatively short span of forty to fifty years. Areas of competency have developed to sophisticated and complex areas, including Community Engagement, Financial Management, Legal and Ethical Issues, Marketing, Fundraising, Arts Policy, Distribution, and Strategic Planning – all integrated and result in decision-making about arts programming and production. But are we teaching our students to question the status quo? And when it comes to the current processes of arts production as they relate to financial support (whether it be state/government, individuals, or foundations), artists and arts organizations are in a constant conflict balancing their artistic visions with the need to appease supporters. Compromise, departure from vision and values, and competing interests become operating norms. As educators, we must train the next generation of arts managers and producers to question historical and ongoing systems, demand transparency, and seek acceptance for qualitative measures to be as impactful as quantitative measures. (At the time of the conference, I will be reviewing a graduate thesis that will distill information about the funding priorities of United States foundations and their impacts on artistic programming in their granting organizations.) Exploration and dialogue about these topics in the workshop will hopefully result in creative approaches to instill these values in the academic setting.

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Networks, Collaboration, and Innovation in Theatre-Making. A Research on Theatrical Co-productions in Southern Italy

Section 3b) Ways of Art-Making: Networks and Spaces

Keywords: producing theatres, co-productions, collaboration, innovation, social network analysis

Collaboration among art institutions and firms may have a critical impact on cultural production, particularly with regard to innovation and creative improvements. In the performing arts sector, collaborations among producing theatres are frequently held and involve different institutions in order to realize co-productions, either national or international. Both economic and socio-cultural reasons inform theatre companies’ willingness to be involved in such partnerships. On the one hand, companies can share economic risks and gain mutual advantages from co-producing. For example, one or more partners can compensate for one another’s lack of essential resources such as financial means or spaces for rehearsals and performances. On the other hand, deciding to work conjointly for co-productions can rely on shared artistic principles and views of theatre-making. Thus, collaboration obviously depends on the extent to which co-productions do fit the characteristics of these firms. In any case, theatrical co-productions rely on the relationships that theatre institutions establish and maintain with one another, these links being, at the same time, an outcome of those collaborations. Sometimes, pre-existing relations among theatre firms may induce them to collaborate. Nonetheless, links created *ad hoc* as resulting from these forms of collaboration are even more interesting. In this light, the structure of the links connecting firms involved in co-productions can be seen as a form of network. The purpose of this paper is thus to describe and examine the co-production network among producing theatres located in Campania region, Italy, by means of social network analysis. A social network constitutes of a number of actors and the links that connect them. In this study, producing theatres are the primary actors to be considered, along with other types of institution – such as theatre companies, festivals, local authorities, universities, foundations, and so on – that participate in co-productions. Further, the network considered here is made of actors – as defined above – and *events*, that is, the co-productions. For each co-production, the actors that collaborate in it are considered as affiliated to the same event – therefore, this network can be termed *affiliation network*. The main research hypotheses is that the structure and composition of affiliations among producing theatres are related to degrees of innovation that characterize co-productions. One expected result is that the more complex and geographically dispersed the affiliations, the more innovative the co-productions will be. Further results may reveal differences between institutions in terms of power and extension of their linkages to others.

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Making Protest Visible: Aesthetics of Protest and the Mass Media

Section 1c) Processes of Valuation, Critique, and the Markets

Keywords: Protest communication, Aesthetics, Pussy Riot, Mass media, Theory of Social Systems, Hermeneutic Approach

Pictures, videos, images and movies are constitutive part of mass media daily routine. And since the nineties the sociology developed the sensitivity for the questions of visual construction of social realities (Boehm 1994; Mitchell 1992). In this contribution I would like to discuss cohesion between mass media construction of social relevant and the impact of art and aesthetics on mass media communication. In particular, I would like to focus the artistic praxis as vehicle of political action and try to explain, what are the reciprocal effects of artistic

praxis on media routines and how can an artistic expression cope with this routines. Then, by coping with partly very severe rules of mass media presentation forms, art can visualize parts of political, cultural or everyday life spheres, which normally don't get any of broadcasting time. Art can create new forms and styles of communication, it can recreate and redefine the usual ways of presenting something and by doing so, art can turn what seems to be forgotten or dispossessed into current media topic. Using the aesthetic forms in order to cope with mass media is especially productive in a sphere of political communication. The latest protest actions across Europe highlighted this tight bond between aesthetic and political communication. Maybe one of the most well known recent examples of protest communications, which chose art and aesthetic forms as vehicle of political action is the "Punk Prayer"-Video by Russian punk band and performance Pussy Riot. Using this video as an outset, I would like to exemplify the correlations between art, aesthetics, mass media and political communication.

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How Discourses Emerge in Cultural Policy. A Field Study on German Agenda Setting

Section 3d) Aspects of Cultural Policy I

Keywords: Politics of Cultural Policy, Cultural Policy and art organizations; Infrastructures of the arts; Museums

Cultural policy is not merely informed by a 'neutral' operation of enabling cultural production, but is heavily influenced by the strategic and implicit goals of its actors (Mulcahy 2006: 320). Kingdon has used the metaphor of an open "policy window" when advocates get the opportunity "to push their pet solutions, or to push attention to their special problems" (Kingdon 1995: 165). Such policy windows are dependent on external factors that facilitate the apprehension of a certain topic as being the solution for a long-standing problem, changing the dynamics of cultural policy. On the flip side, the intentional use of language for the advocacy of certain cultural policy issues can generate connectivity to more general societal concerns. The aim of this paper is to show, in the context of German cultural policy discourse, how such issues have infiltrated public discussion and shaped cultural policy decision-making throughout the last decades. I have focused on the German "Neue Kulturpolitik" [New Cultural Policy], as a term through which to analyse implicit policy making. Having its roots in the 1970's, this discourse has now been reactivated or prolonged by a new term, called "kulturelle Bildung" [cultural education]. "Cultural education" is seen as means to integrate socially disadvantaged groups such as young immigrants, but also to promote general "creativity". An important trigger in this case was the result of the "PISA"-Study, a comparative analysis by the OECD that demonstrated poor reading and maths skills for non-native schoolchildren. Though the actual value of cultural education for its proclaimed purposes was never proved, the idea of "Cultural education" succeeds in gaining support from private and state funders throughout the country. The research questions this paper will address are thusly comprised of the following: Who promotes the discourse of "Cultural education," and with what goal? What actors, motives and networks contribute to its predominance? Through what semantic strategies and events can it come to display political impact? The methodological approach is two-fold: First, a discourse analysis has been applied to documents including: public statements published by political interest groups; scientific discussions of the topic; as well as related media coverage. Additionally, an ethnographic approach has been conducted by participating in various conferences to gain potential insights concerning the implicit goals from relevant actors in the field. These initial procedures elucidate the formation of the discourse, which are then tested through interviews with advocates and opponents of the discourse.

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Curatorial Roles in Emerging and Established Contemporary Art Fields

Section 3c) Professional development II

Key words: symbolic boundaries, art world, curators, professionalization

Are contemporary art curators mediators or gatekeepers? What conditions determine which role they play within a certain field? Do they play multiple roles within different conditions or at the same time? The conflicting views embedded in these questions may be rooted in the work of Pierre Bourdieu and Howard Becker, who described the field of artistic production in terms of constant power struggles for the dominant positions of the art field, versus a collaborative, consensus and convention-based editing process. It may also be rooted in the characteristics of different national art fields. In contrast to some studies, which focus on the mediating and editing role of curators between artists, audiences and institutions, in this presentation I investigate the gatekeeping practices of curators, and prove that in certain cases building and maintaining boundaries characterize agency of curators more than mediation, and boundary-crossing. I support my claim with findings from interviews conducted among a group of internationally active Hungarian contemporary art curators in 2009 and 2010, just before the political changes completely reorganized the power relations of the Hungarian contemporary art field. I compare these findings to that of Liah Greenfeld's in relation to the emerging Israeli art world. In turn, I argue that the history of the field as well as the level of professionalization among curators have a significant impact on the strategies of curators.

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Do We Need Audience at all? Analysing Discourses on Audience in Serbia's Theatre-Making Community

Section 3b) Ways of Art-Making: Networks and Spaces

Keywords: Audience, Participatory culture, Cultural citizenship, Discourse analysis

The so-called 'participatory turn' or 'social turn' (Bishop) has been propelled by the arrival of the digital culture and new possibilities in the area of technology and communications, which offer audiences unprecedented possibilities for involvement. A tide of terms like 'smart mobs' (Rheingold), 'collective intelligence' (Levy), 'people formerly known as the audience' (Rosen) and 'crowdsourcing' (Howe) renegotiate

(often uncritically) the place of audiences in creative process and suggest that audience is getting highly engaged in all areas of innovation and creativity. Moreover, a growing literature on citizenship tries to prove that arts participation is an active force in the creation of active citizenship (i.e. Stevenson, Mercer). However, recent researches of cultural needs and habits of Serbian population (Cvetičanin), especially younger part of it (Mrđa), show disturbingly low (and decreasing) interest for any kind of institutionalized culture or arts. I argue here that a very important factor for this is the same kind of low interest of artists, arts critics and producers for the audience. Thus, theorizing about audience activity is often distanced from the activity itself. The main research question of this paper is how artists and cultural practitioners in the Serbian theatrical community construct the idea of their audience. What kinds of roles do audiences play in theatre? To understand and interpret the relation between artists (and other families of cultural system - Mollard) and audience, study focused on the discourses about audience, which were analysed using the discourse analysis method. Data derived from over one hundred interviews with ten most-acclaimed actors and actresses in the last twenty years in Serbia. Analysed interviews were published in special publications by the National Theatrical Museum in the occasion of awarding these artists with a lifetime achievement award "The Ring of Dobrica." The results suggest that inside institutionalized, elite cultural scene in Serbia discourses about audience are oddly rare; in discourses that do exist, audience is most often constructed as passive mass; collaboration or any other sharing with audience does not exist. All this leads to the conclusion that the whole theatrical system of Serbia is in many ways distanced from the audience. This is arguably linked to the wider public dis-engagement in transitional Serbia. However, in order to become an agent of change, theatre and arts in general, have to create a new concept of audience.

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Theatre Lobbies and the Day After - Socially Oriented Study of Theatre as Everyday Practice Researcher

Section Workshop AM 1

Keywords: theatre, practice, Personal Construct Psychology, audience studies

Historical research shows that theatre has lost some of its sociable characteristics (Conner, 2008; Butsch, 2008) and has ceased to be an engaging public space (Oldenburg, 1989). So, with diminishing audiences and shrinking public budgets, theatres are pushed to the business of community-(co)creation and audience development. When it comes to solutions, research and practice are mostly oriented towards (1) community and immersive theatre programmes, (2) various pre- and post-programme activities, (3) managerial research and economic analysis and (4) quantitative market research on audiences. However, we argue that these inquiries have seldom contributed towards the understanding of why and how people do(not) go to theatres. Number of practices related to theatre are much neglected, so are the places related to the main theatre hall (Bennett, 1997; Harris, 1999; McGrath, 1996; Mackintosh, 1993). Here, we reflect on the recent work on Nick Couldry who argues for a 'socially oriented study of media' (2012). Taking from the practice theory (Schatzki and others), he argues that media theory has been overly interested in texts and institutions (same counts for theatres?), and that the crucial question is what people do 'in relation to' media and 'how is people's media-related practice related, in turn, to their wider agency?' Consequently, we are asking here *what people do in relation to theatre-going* and how is such practice related to their wider practices and agencies in the public sphere. This research aims to further explore this topic through empirical research with theatre-goers. By investigating theatre-going as practice, research highlights neglected activities (planning, being late or leaving the play), spaces (like theatre café, or the lack of it) and temporal aspects (the day after) that are found on the margins of the usual research agenda. In order to better understand these notions and their significance to the audience, we observe and interview theatre-goers using personal construct psychology (Bannister, Fransella, 2003) as both theoretical and methodological framework that enables deep understanding of the ways individuals construe the practice of theatre-going. By presenting this research we want to provoke the usual arts management methodology agenda oriented at institutions, texts and audiences in the auditorium.

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How to Become an Un-Commissioned Street Artist

Section 2c) Professional development I

From its inception in different American cities during the 1970s, un-commissioned street art, just like other art forms, has enjoyed wide circulation. Today it can be found in almost every city around the world (Gastman et al. 2007; Ruiz 2008). Although at first sight un-commissioned street art looks like an unplanned artistic practice, spontaneously created by men and women in randomly chosen places, it in fact amounts to a corpus of knowledge created by individuals and groups who are aware of the aesthetic and political purpose of their action. The presentation draws attention to the ways this unique knowledge is produced and distributed. Un-commissioned street art seems like the antithesis of the established field of art. Since 1563, the year in which the Accademia e Compagnia delle Arti del Disegno ("The Art of Drawing Academy and Company") was established in Rome, generations of visual artists have been raised within the confines of the Academic System. Conversely, street art made without permission is conceived and learned through an informal education process. The literature concerning informal education treats learning as something occurring in a variety of places and considers these places sites that generate learning in a variety of forms (Jeffs and Smith: 2011). Jeffs and Smith argue that informal education is driven by conversation and by being with others. It is developed through spending time with people who share their lives, listen and talk (2011). Wenger explains that three main components bring a community of practice alive: the mutual engagement of the participants, the fact that they share an enterprise as well as a common repertoire which includes stories, styles, tools, artifacts and actions (2004: 72-73). The presentation explains the process of acquiring artistic competences in an unusual social setting.

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The Concert: A Theory on the Evolution of Musical Performances

Section 6b) Developments in Music

Keywords: Presentation and mediation of arts, Theoretical development in arts sociology, Social and cognitive effects of the arts, Concert Studies

In contrast to museum studies, there is rather little literature on 'concert studies'. Musicologists are primarily interested in the piece of music (such as a sonata, fugue, symphony or a song). They analyze the compositions in depth in order to understand their structure, the making-of, as well as taking a look at the historical circumstances informing the composers when the works were made, and comparing various interpretations. This becomes obvious when taking a look at the two most important musical Encyclopedias, 'The Grove Dictionary of Music and Musicians' and the 'MGG - Die Musik in Geschichte und Gegenwart' [Music in History and the Present]. In the 17 volumes of the German MGG, only one rather short article concerns the concert itself. Moreover, only a few books have been written on the concert as a form of display. Those rare books have been either historical (descriptive of what happened at the time); systematic (listing different forms of concerts such as chamber, solo, or symphony concerts); or critical (the classical concert as a forum for the aristocracy, the bourgeoisie, the cultural industry). Rarely have the discussions taken on a sociological or anthropological perspective with regard to the function of music. It is surprising that there exists hardly any theory related to these questions of how and why the concert-form evolved in the last 500 years. This may be due to the fact that musicologists often work historically, on pieces and persons, where theories are not really needed. Nonetheless, the question of how the concert evolved is of importance, especially when one considers the future of classical music and the concert. This presentation will introduce a theoretical perspective on the form of the concert, through the lens of evolutionary aesthetics. The key questions are: Why do we present classical music the way we do? How did this format evolve? Is the accumulation of attention a key driver in understanding the form of the concert? Deploying evolutionary theory in the arts is quite uncommon (especially in continental Europe), but it offers a fruitful perspective on the classical music industry. Furthermore, it delivers a helpful explanation of why classical music has lost a significant degree of popularity for audiences in the second half of the 20th century.

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Affordances in the Museum Environment: The Effects of Space and Movement on Visitor Attention

Section 4b) Museums and Participatory Practices

Keywords: Presentation and Mediation of Arts, Theoretical Development in Arts Sociology, Museum Studies, Visitor Studies

This presentation demonstrates results from an in-depth visitor analysis conducted in the St. Gallen Museum of Fine Arts. Using the latest tracking technology, exact visitor positions and movement paths inside the exhibition were recorded. Based on the psychological concepts of "valence" (Lewin), "standing patterns of behavior" (Barker) and "affordance" (Gibson), the analysis of the movement data is an explorative and descriptive investigation of the "raw material", investigating how architectural and curatorial settings influence visitor attention given to various artworks and how the visitors' move within the spaces of the museum. The tracking technology revealed visitor streams alongside so-called "space-cells", which were found to influence the rhythmicity of the museum visit. Space-cells can be characterized by a reference point attracting visitor attention that produces a "stopping-moment", followed by cell-specific movement patterns in relation to the composition of the cell. Furthermore we will discuss our findings on viewing distances (the proximity and distance); the effects of hanging arrangements (curatorial effects); and text-artwork-arrangements. The results reveal the influence of the architectural space and objects on the museum visitors' behaviour with high precision. Practically speaking, these results are of relevance to curators, whose work it is to implicitly guide visitors attention throughout an exhibition.

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Cultural Distinction and the Field of Muslim Artists in the UK & US

Section 3c) Professional development II

Keywords: Field of Muslim Artists, Pierre Bourdieu, Art & Islam, Post Islamism, Popular Culture, Sociology of Culture

When a number of Muslims in non-Muslim majority countries in the West gained attention as upcoming performers in the genres of hip-hop, stand-up comedy and performing poetry in the last decade, this was perceived as a remarkable phenomenon by public media and social scientists. Firstly, manifold of these performers put Islam to the fore of their artistic and public expressions, whereas, secondly, the relation between art and Islam is perceived as troublesome on divergent social levels. While gaining visibility after the 2001 terrorist attacks, the phenomenon of entertaining Muslims is often understood as an expression of post-Islamism, the manifestation of tolerance in Islamism that synthesizes contrasting opinions by considering the performing arts as a means to diffuse Islamic values. This phenomenon, in which art merges with Islam into 'purposeful art', is also presented as an unknown trend for which existing social understandings are no longer valid. Social scientific models are even believed to be outdated when it comes to comprehend the complex manifestations of religion in modern day societies. The forthcoming paper examines if the perspectives of figurational sociology and Bourdieu are indeed invalid to understand Muslims, their practices and discourse regarding (popular) art. Do these performing artists share religious conventions instead of professional ethics? What kind of classification schemes do they use; do all of them equally pursue purposefulness and no art for art's sake? Do the artists work predominantly in the field of religion instead of the field of cultural production? Or have they created an alternative field of art to follow deviant strategies in conversing cultural capital to achieve their (Islamic) objectives? All together: How is the subfield of Muslim performing artists structured by strategies of distinction and positions of domination? This way, the paper aims to gain a greater understanding of the entanglement between the arts, culture and religion.

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Sustainable Urban Development and New Prospects for the Arts

Section 5b) Arts in the Urban Space

Keywords: space and power, nature and city, intermediate city, urban contraction, urban development, new land-art

Public and social spaces are meant to put humans in contact with their senses and nature, representing a fundamental condition of democracy, since they foster the establishing and maintaining of relationships. Here below, I am dealing with some aspects of cultural meanings as supplied from the uses of public spaces in the city: from a sustainable urban development in its relationship with the power and territorial ambitions, as well as with the symbolic and political uses of nature. Besides, we shouldn't forget the relationship between city and nature, considering that nowadays the cities of developed countries are mostly confronted with problems of "green". The "intermediate city" (Sieverts 1999 and 2003) becomes here a new paradigm of reference, whereas the urbanization suggested by the vision of the world inherent in the consumer culture appears unsustainable (York, Pink and Dietz 2003 and Reitan 2005). Another important issue is that of regeneration, sustainable urban retraining and reusing by means of the construction of appropriate decision-making inclusive processes (Musco 2009) able to operate as strategy of modification of the metropolitan area (Mazzoleni 2009). The problem of urban decline and growth is discussed below: meanwhile the phenomenon of "urban contraction" is in progress in many European cities. The reuse of the city, in regions with a dramatic reduction in the population can thus become the occasion for the invention of new practices aimed at creating new urban shared spaces and new collective meanings (Schwiontek 2010). In the footsteps of Čapek (2010) I will then try to suggest that urban sociology can benefit from a socio-ecological approach apt to improve our understanding both of nature and city, and to let us more fully participate in the discussions on sustainability. The social construction of space, by means of an economic and social landscape, apparently involves a detachment from nature, in so far as it also builds territoriality. Following Zukin (2002) I will try to address the issue of the construction of urban spaces availing myself of models of urban planning representing, at the same time, "hieroglyphics of the environmental, economic and social power", i.e. attempts at culturally defining the problem of formation of the urban space. That the built environment conveys an image of power is also shared both by Gans (2002) and Chandra Mukerji (1997). The latter, in particular, wonders whether and how it is still possible to govern through the landscape, this being one of the most pressing social problems of our time –as in the case of the historic gardens (Verdi 2004). I will therefore consider some case-studies, such as the sustainable architectures of Sheppard Robson, with their aspiration to a more "responsible" architecture, envisaged as a process of redefinition of possible relationships between environmental, social and economic aspects of the project of sustainability.

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Arts Management beyond Eventification

Section Workshop AM 2

Arts management nowadays copes much more with design of the content and dramaturgy of events, planning and production scheduling, marketing processes of the specific event itself, communication and promotion of the event than with a critic conceptualization of the forced relation between arts and instrumental thinking (Habermas). In a new perspective of a cultural and social role of the arts, autonomously and not only instrumentally/economically conceived (i.e. the so called cultural deposits) the aims and core of a necessary reconceptualization of the relation between the arts and management could concern with: to requalify the relationship between arts and aesthetics in the frame of the need of new categories but the solid of modernity; to develop awareness of the importance of creativity and innovation for individual, social and economic development; getting closer to communities; taking advantage of the new technologies; attracting new audiences; to stimulate education and research; to promote and bolster policy debate on art issues; to disseminate good practices.

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Cultural Consumption, Artistic and Leisure Activities of Romanian Children

Section 4b) Museums and Participatory Practices

Keywords: cultural consumption of children, leisure activities, artistic activities

The paper is based on a statistical analysis about the cultural activities of children (with age 7 to 15) with the purpose to present their involvement in cultural, leisure and artistic activities. The paper is valuable since there is still a small number of studies and researches on the children's cultural consumption. Moreover, these types of analyses help understand the manner in which children socialize and develop their communication, creativity, interaction and learning capacities. The analysed data refers to a series of cultural activities such as: museum visits, monuments and memorial houses visits, theatre attendance, dance shows attendance, Opera shows attendance, going to cinema. The leisure activities refer to trips, going to amusement parks, going to circus shows, going to malls, listening to music, watching TV, using the computer. The artistic activities refer to taking dance courses, acting courses, singing in a group or choir, painting, playing a musical instrument. The main results show that children involve more often in cultural and leisure activities according to the needs and preferences specific for the childhood period such as activities with an animated feature (circus shows, theatre plays), activities according to their preference for playing (amusement parks, fast-food restaurants/malls, trips) and activities that respond to their curiosity (museums visits, memorial houses and monuments visits). At home, children spend more time watching TV, using the computer, socializing and playing with their peers, but also studying and doing homework. However, only few children involve themselves in artistic activities that can develop their creative capacities such as sport activities or artistic activities (play an instrument or sing in a choir, take dance lessons, write poetry, take pictures etc.). This low degree of involvement in creative and artistic activities must be understood bearing in mind that it can be determined by a series of factors such as the access to cultural events or activities, the opportunity to participate at cultural activities and financial compulsions.

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Interaction Ritual Chains and Cultural Reception

Section 3a) Practices of Display and Curatorship

Keywords: Interaction Ritual Chains – Cultural Publics – Festivals – Theatre – Methodology

Although sociological literature on publics and audiences is almost huge, especially in France where researches and studies are directly made, promoted and granted by the “ministère de la culture”, we still don’t know how to explore the ways in which people account, and give sense to their experience as publics. While a lot of data from surveys to ethnographies has been and still is currently produced on publics, we still are not able to know what the people really do when they go to shows, join festivals, attend to expositions etc. In addition traditional models for analysis, mainly the hierarchical one of American tradition created by Gans and Levine and the French one coming out from the agonistic distinction model of Bourdieu, currently melt into air in the debate on omnivorous behaviour of higher classes, opened by Richard Peterson. To go beyond these considerations, this paper apply the interaction ritual chains perspective of Randall Collins to the studies of publics, as well as I used it to analyse publics joining the several activities and programme of the “Folle histoire de l’art de la Rue”, (<http://follehistoire2013.karwan.info/> <http://www.mp2013.fr/evenements/> 2013/05/la-folle-histoire-des-arts-de-la-rue/?lang=en) one of the most important activity of the Marseille 2013 Capital de la culture. In this paper I will highlight the ritual dimension of the activities and behaviour of publics who joined shows and expositions of a macro-festival that was intended as one of the main projects for the internationalization of Marseille. In addition I will connect the ritual analysis of publics to the changes in the uses of public space. This research is part of the “Marseille 2013 public and practices” research activity of the Aix en Provence/Marseille University.

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A Theatre Festival as Laboratory of Culture and People. Integrated Solution of Creativity, Training and Experience

Section Workshop AM 1

Key words: Art Management – Professionalism – Festivals – Theatre – Creativity

Although in the latest years the tendency to the internationalization of the cultural field has remarkably increased, still there are limits in the conduction of artistic projects among partners of different countries, in the mobility of theatre companies, in the circulation of cultural works and products especially if belonging to an experimental context. Therefore, there is – on the one side - an urgent necessity to analyze and redefine the systems of competence of the culture professionals that support creative processes and the distribution of highly innovative works, as well as starting real processes of trans-national collaboration and exchange among training institutes, universities, theatre institutions and organisations; and – on the other side - the necessity of facilitating the spreading of local and international initiatives through a growing professionalism of the operators in the field. The principal aim of the project created in the context of the Italian theatre festival of Santarcangelo, was to promote cultural co-operation by reinforcing the abilities of minor structures, characterized by talent, flexibility, innovation and the capability of penetrating in the territory that suffer organization and management difficulties. The project was meant to provide, existing and future operators in the cultural field, with the required instruments to manage their activities with growing standards of quality and efficacy, as well as to offer them the adequate training to acquire a comprehension of the context – and of its evolution - and a ‘problem solving’ attitude in operative and administrative aspects. Moreover, the project was intended to allow the identification of professional skills and instruments necessary to international operators to offer to young future managers of the culture sector, the opportunity of living the festival as a training laboratory. In this communication main results of the experience will be exposed and discussed in the cross-disciplinary workshop’s context of the ESA Conference 2014.

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The Conception of Context

Section 4c) Intersections between Sociology and Aesthetics

The term „art” represents a bundle of entities, events and processes (including social interactions, discourses and artworks). Since they are not „things-in-themselves”, they gain an intelligible meaning through their concrete social embedding. I would like to address the question of context that is also associated with the question, if the relation of art to its context generates a regime, a social order or if art’s development is radically contingent. Furthermore the concept of context is theoretically relevant because it marks how we constitute our epistemic objects. At the first glance many scholars would agree that the context of arts is constituted by a system of legal frameworks, social structures, institutional powers, values, practices and material interests that make art to a social phenomenon and consequently to an epistemic objects of art sociology. Going deeper in the epistemological discussion about contextualisation, we are facing different contested approaches: Poststructuralism, some continental Hermeneutics and some Social-Phenomenologists consider „the social” as a discursive swarm. Social phenomena are for them threads interwoven in a textual fabric. Others especially scholars who have been inspired from Neo-Marxism, Pragmatism or Ludwig Wittgenstein’s late philosophy understand under „context” a practical background that is extensively pre-reflective and therefore to a large degree tacit – at least for the practitioners. Consequently the first group interprets context mainly as intertextuality, while the second group stresses the constitutive role of habits, implicit rules, and beliefs. In my presentation I will discuss the epistemic foundations of both approaches.

6. OUTLINE OF THE WORKSTREAM ARTS MANAGEMENT

The Workstream Arts Management – Workshops AM1, AM2, and AM3 – is co-organized by the Working Group Arts Leadership Dynamics, LEAP Institute for the Arts, Colorado State University (Constance DeVereaux, Samantha Rose, Carrie E. Care, Emelie Borello), and the Working Group Future Perspectives of Arts Management from Institut für Kulturwissenschaften, Leipzig University (Nina Zahner, Christian Kleindienst, Marie-Luise Blechschmidt, Maria Braune, Julia Rühr).

AM1 ARTS MANAGEMENT RESEARCH: FRAMING THE FUTURE (CSU)

Anyone involved in the field of arts/cultural management whether as practitioner, educator, researcher, or student is well aware that research in this area has barely scratched the surface of available topics. We are also challenged by disputes about what we need to know in this field, how it should be studied, the relationship between research and practice and research and pedagogy. How will the future of arts management be framed? Can we anticipate the future needs of the field unless we have a handle on the past and the present? What is the role of arts management research in answering these and other significant questions about the development of the field?

The aim of this workshop is to initiate meaningful discussions among those interested in arts management research. Whether your focus is in doing arts management research, publishing your results, benefiting from research in arts management practice, or teaching, we invite you to take part in our workshop. What will result from our focused discussions? Collaboration? Research ideas? Exchanging information about research opportunities? Laying plans for a future conference or symposium? Take part in the process along with other arts management research colleagues and help us forge ideas for the future.

AM2 ON THE LACK OF FIELD SPECIFIC METHODS AND THEORY IN ARTS MANAGEMENT (LEIPZIG UNIVERSITY)

Arts management as academic discipline, but also as practical activity, still lacks field specific methods and theory. Today economic techniques and theories are often applied in a rather uncritical way. This has vast impact on the production of art. The affirmative application of economic principles, like simple cost-benefit-analysis, promotes the commodification of the cultural field while ignoring the peculiarities of the arts. Aesthetic aspects or the social significance of the arts are too often ignored here. In our opinion this is due to a certain aversion against aesthetics and aspects of cultural artefacts beyond economic concepts and categories. We therefore call for a reconceptualization of the relation between the arts and management that critically investigates: (1) existing role perceptions and ascriptions within the cultural field; (2) the use of quantitative and qualitative methods in arts management; (3) questions of arts autonomy and state support of the arts; (4) aesthetics, sociology, cultural history, and cultural studies as theoretical perspectives of arts management. However we are not saying that the economic perspective on the arts is entirely useless. We rather want to point to the fact that arts management as an academic discipline has to systematically investigate the basic assumptions of economic thinking and how they affect the arts and their production.

The aim of this workshop is to investigate the future of arts managements as an academic discipline. We would like to discuss how arts management can establish mechanisms of critical self-reflection under conditions that are dominated by semantics of “culture industry”, “spectacle” and “efficiency”. The workshop is open for presentations referring to perspectives and approaches of cultural management as an academic discipline. Participants of the workshop are welcome to present brief descriptions of their current work, evaluate the status quo of arts management, reflect on methods and theories, and propose future perspectives of arts management. These future perspectives will subsequently be discussed and elaborated as the bases for future conferences and symposia.

Other AM1 & AM2 Workshops groups:

On the role perception of the arts manager: the challenge of attracting audiences (Andreas Heinen, Ursula Weisenfeld, Sieglinde Lang)

The arts manager is faced with the challenge of how to implement classical management theory on the artistic field without invading the specific values of the arts. The ongoing professionalization of the cultural sphere intensifies this conflict and calls for a re-evaluation of the self-image of the arts manager and his fields of action. The growing importance of attracting ever growing audiences for artistic productions is at the center of this conflict. The workshop will strive to elaborate the role-perception of the arts manager, his responsibilities and the methods he applies especially when it comes to attracting new audiences.

On an interdependent research program for arts management: disentangling the connection of culture and economy (Alan Salzenstein)

The workshop strives to emancipate arts management from thought patterns crudely derived from the economic sciences. It will be discussed how arts management could be established as an autonomous discipline with an independent research program within the field of cultural science. This new conception of arts management should provide a reflexive critical moment on existing practices of arts management and the present conditions of artistic production.

On re-conceptualizing cultural management with regard to eventification (Laura Verdi, Nina Zahner)

Present societies are diagnosed to transform into experience-driven societies („Erlebnisgesellschaft“) where consumers seek immediate satisfaction. Culture here is first and foremost entertainment, expected to have an event character. The workshop questions this development by discussing if it is legitimate that everything in the field of culture is to be understood as an event? Which role must arts management play in order to focus on different values of culture? The aim of the workshop is to discuss the eventization of culture and to design a concept for an arts management that withstands the idea of culture as an event.

AM3 TRANSATLANTIC DIALOGUE: DIFFERENCES AND SIMILARITIES OF ARTS MANAGEMENT CONTEXTS (CSU & LU)

It can be stated that arts management in different social contexts appears in various forms. These differences and similarities of arts management can be discussed from a transnational perspective to provide a number of starting points for a common, future co-operation. Workshop 3 will offer room for discussions about different (cultural) contexts of arts management in different societies to work on a sustainable network between our working groups to intensify co-operation. Furthermore Workshop 3 will culminate in concrete suggestions from the group about the conference in Prague.

BOOK OF ABSTRACTS

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