**EUROPEAN SOCIOLOGICAL ASSOCIATION
RN SOCIOLOGY OF THE ARTS**

13TH MIDTERM CONFERENCE

QUESTIONING ARTISTIC HEGEMONY

Old and New Resistances
in Algorithmic Capitalism

08.09 —
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Universitat Autònoma de Barcelona

ESA European Sociological Association

Ciències Polítiques i Sociologia
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ESArts2025

13th Midterm Conference of the European Sociological Association (ESA) Research Network Sociology of the Arts

Barcelona, 8–9 September 2025

13th Midterm Conference
ESA RN Sociology of the Arts

ABSTRACT BOOK

QUESTIONING ARTISTIC HEGEMONY
Old and New Resistances in Algorithmic Capitalism

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CONFERENCE THEME

ESA RN02 the Sociology of the Arts promotes the sociological understanding of artistic processes and the roles and places of the arts in society. The 13th Midterm conference theme **Questioning Artistic Hegemony: Old and New Resistances in Algorithmic Capitalism** is a Gramscian wink to the conflictual reality of the arts in contemporaneity.

Due to economic, political and social crisis, these are hard times to make art matter. Making art follows a strong individualization process that became a model for the contemporary capitalist mode of production. The individualism of distinction is a powerful drive that draws from the myth of creativity. The digital platforms available contribute to this shift of paradigm, enhancing the precarity of the artistic careers. Cultural imperialism, business concentration and corporate dependence have become hallmarks of algorithmic capitalism. In this model, the logic of permanence favours the big players. Artists as a group are increasingly associated with dominant positions in the social structure.

Barcelona is the host city for this conference, and it is currently the most densely touristified city of the world, with more than 7 million tourists in the streets. Following the tides of financial neoliberalism, the artists' pressure for recognition and personal success often overrides collaborative or politically engaged initiatives. Similarly, the lack of local and national policies to control irrational speculation makes apparent the structural factors that shape this urban landscape. Gentrification comes from the fact that their presence in urban neighbourhoods often signals the valorisation of previously accessible areas, resulting in rising housing prices and the displacement of original residents. By becoming symbols of the creative industries, artists can be seen as indicators of economic changes that, while bringing investment and development, also end up driving social exclusion and inequality in certain urban communities, as well as promoting social hegemony.

But in these times of change, the sociology of the arts has a lot to say. The arts and most importantly the sociology of the arts face a crossroads within algorithmic capitalism. Consumption is all about lifestyles that are based on cultural and artistic choices. Artistic

practices increasingly take place at home, so that the prosumer becomes a producer and a creator all at once. These new forms of creation and creativity blur the boundaries between the sphere of creation and consumption. Aart is everywhere and with everyone, and despite the social transformations that seem to fragilize and reduce artistic practice to an individual lifestyle, there is still power for subversion in the social action and collective work through activism(s), social responsibility and professional/amateur art. Cultural production becomes a radical practice of deconstruction of dominant discourses. By working with languages that are often marginalized or alternative—such as graffiti, public performance, protest music, and other forms of urban art—it makes visible the struggles of oppressed and invisible groups and the inequalities that come with it.

WELCOME NOTE

We welcome you to the 13th Midterm Conference of the European Sociological Association (ESA) Research Network Sociology of the Arts.

It will take place at Universitat Autònoma de Barcelona, a campus located within a garden city that was inaugurated in 1968, censored by Franco's dictatorship in 1973 and finally consolidated in 1975 with the Bellaterra Manifesto, the first document that claims the need for an autonomous, democratic and socially responsible university.

The richness and variety of the parallel sessions of the conference show that, despite the bleak panorama that seems to engulf partially mainstream art, wich decolonial, intersectional and plain critical paradigms point out, artistic practice can be associated to alternative models of creativity such as DIY, as well as structure social movements, new audiences and heterogeneous forms of artistic production, distribution and consumption Artivism is a strategy of cultural resistance that goes beyond symbolic production, interacting directly with social struggles and proposing new forms of collective engagement.

We will count on three exceptional invited speakers, Angela McRobbie, Dagmar Danko and Nathalie Heinich that will shed light on the definition of creative industries, the cooperative nature of art and the battle for value among mediators. We put together six roundtables on what we believe are key topics on current research: Cultural Management, Gender Violence, The City, Music, Creativity in AI, and Cultural Policy. Also, book launches and artistic performances and exhibits open up the academic discourse to lay communication and practitioners.

The social dinner will take place at the Estació de França, built in 1929 for the International Exhibition, and inspired by the Orsay Station in Paris (now Musée d'Orsay). The organised visit to the Fundació Joan Miró will include the tour of the building built by Josep Lluís Sert, who designed the Spanish Republic Pavilion in 1937 International Exhibition in Paris, and was Dean of the Harvard School of Architecture. These two artistic landmarks can be thus traced to the history of Catalan architecture that is the

backbone of Barcelona, together with the works of Antoni Gaudí and the rest of the modernist movement.

We look forward to welcoming you to this conference. The sociology of the arts, by showing the strength in theoretical contributions, methodological designs and innovative results is more than ever (re)claiming its place in sociological practice. Far from being at the margins of society, the emergent processes of artification expands to all spheres of the market and ought to be at the centre of sociological imagination.

Dafne Muntanyola-Saura
Professor at Universitat Autònoma de Barcelona
RN02 - Sociology of the Arts Coordinator

Coordinator of 13th ESArts 2025. Barcelona

PARALLEL SESSIONS – SLOT 1

📅 **Monday 8ᵗʰ September | 15:00h - 16:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T01-S01

Monday 8 September
15:00 - 16:30

Room: *Aula 1*

ARTIVISM I

Chair: **Oleksandra Nenko** *(University of Turku)*

Participants

Between Disruption and Collaboration: Artistic Interventions in Late Capitalist Society
Laura Karoline Rogalski, *Freie Universität Berlin*

Surrealist strategies for algorithmic resistance
Eke Rebergen, *University of Amsterdam*

The Troubled Young Artist: Navigating Activisms and Anxieties
Ance Kristāla, *Latvian Academy of Culture, Institute of Arts and Cultural Studies*

Social, textile and contemporary. Towards a more inclusive sociology of art
Katarzyna Niziołek, *University of Białystok*

BETWEEN DISRUPTION AND COLLABORATION: ARTISTIC INTERVENTIONS IN LATE CAPITALIST SOCIETY

LAURA ROGALSKI
Freie Universität Berlin
Collaborative Research Centre 1512 "Intervening Arts"
Institute of Sociology

ABSTRACT

This paper explores the interplay between disruption and collaboration in artistic interventions, examining distinct underlying objectives of contemporary artistic-activist practices. Artistic in-terventions – understood as practices that transcend the boundaries of the field of cultural production – are increasingly shaped by demands for social impact rather than abstract politi-cal claims. While commonly perceived as disruptive, many interventions emphasize collectivity and collaboration.

Drawing on practice theory (Schäfer 2016), situational analysis (Clarke 2005) and ethnogra-phy, this study investigates two collectives positioned as relative outsiders to/within the hege-monic field of cultural production: Lebenslaute, an activist choir and orchestra that combines civil disobedience with classical music, operating outside the professionalized cultural sector, and OderHive, a transdisciplinary project initiated by the sound art collective FrauVonDa nav-igating the precarious landscape of the 'Freie Szene'[1]. Field research suggests that Le-benslaute's practice appears outwardly disruptive, while its internal structure is shaped by grassroots democratic principles, illustrating a tension between radical action and collective organization. In contrast, OderHive fosters collaborative and dialogical practices, both pro-grammatically and in practice.

These contrasting dynamics reflect distinct aims of artistic interventions: Disruption not only challenges dominant structures, whether through direct

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[1] Germany's predominantly state-funded cultural sector, particularly in theatre and music, is characterized by a division between private and long-term state-funded institutions and the so-called 'Freie Szene'. The latter relies heavily on project-based public funding while simultaneously adhering to values of grassroots democracy.

action or symbolic subversion, but also serves as an effective strategy to generate attention in today's media-driven attention econ-omy. Conversely, collaboration is oriented toward prefiguring alternative futures, engaging dis-tinct audiences, and integrating multiple perspectives. It can be strategically used to resist commercialization and to foster networks that are crucial in a short-term, project-based public funding system.

This study situates these artistic interventions within broader debates on the societal role of the arts in late capitalist societies, which are characterized by a "creative imperative" and an ubiquitous aestheticization (Reckwitz 2021). As Boltanski and Chiapello (2006) argue, artistic engagement in social movements risks being co-opted within capitalist structures, raising questions about its transformative potential. The increasing focus on social impact can be seen not merely as a reaction to global crises, but as an effort to legitimize the arts in shifting soci-opolitical contexts and as a strategy to resist cooptation.

By analyzing empirical negotiations of artistic interventions, this study contributes to a deeper understanding of the complex conditions of contemporary artistic-activist practice.

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Reckwitz, Andreas. 2021. "Be Creative! Aestheticization and Creativity in the Age of Aesthetic Capitalism." *Nouvelle revue d'esthétique* 28(2):27–40.

Schäfer, Hilmar. 2016. "Grundlagen, Rezeption und Forschungsperspektiven der Praxistheo-rie." Pp. 9–25 in *Praxistheorie: Ein soziologisches Forschungsprogramm*, edited by H. Schäfer. Bielefeld: transcript.

KEYWORDS Artistic Intervention; Collaboration; Disruption; Practice Theory; Situational Analysis

SURREALIST STRATEGIES FOR ALGORITHMIC RESISTANCE

EKE REBERGEN

University of Amsterdam
Cultural and Creative Industry research group of CARADT (Avans University of Applied Sciences in 's-Hertogenbosch).

ABSTRACT

This contribution explores surrealist strategies for creatively resisting and subverting algorithmic systems. It explores the more explicitly defiant and subversive artistic engagements of surrealists to employ them towards current algorithmic applications. Taking inspiration from surrealist 'scorning of white supremacy, patriotism, religion, colonialism' (Rosemont & Kelley) it distinguises strategies for traversing art activism, hacking, as well as critical design, and creative forms of protest, to counter the social injustices, military deployment, policing and environmental destruction inherent in what is called 'fascist AI' (McQuillan). The surrealist promise to "manifest a conscious revolt of artists against the material conditions and morality imposed on humanity" (Paris Surrealist Group) is actualized, not trough re-creating old debates or melting still more watches, but by capturing the energy, commitment, passion and the political action of the movement and adapting it to our present reality (Polizzotti), which is understood here as entangled with the complexities and reprehensibilities of the proliferating algorithmic technologies.

Concrete examples of surrealist practice and theory are elaborated on to inform creative forms of algorithmic resistance (Bonini & Trere) and disobedience in digital societies (Quadflieg et al). Central to this are the work and lives of surrealist artists Claude Cahun and Marcel Moore, whose creative work and ideas for subverting (artistic) identity and gender, defying classifications and codes, and ultimately developing a bold creative practice of resistance during Nazi occupation, are examined closely. Their surrealist ways of looking (Caws) are figured out in order to employ it in opposition to "the eye

of the master" (Pasquinelli) that currently operates through the omnipresent algorithmic systems for governance and control. Their 'indirect action' towards occupying forces are contrasted with more current creative forms of resisting militarism (Rossdale) and investigative approaches of militant media. Surrealist experiments of symbolic sabotage and disavowel of work (Susik) are recovered in order to devise new ways to subvert current logic of the creative industries and the push towards enhancing commercial creative work with algorithmic technologies, and their political sensibilities and more general the anarchist imagination in surrealism (Sakolski) is explored in relation to the ethics and political philosophy of AI (Coeckelbergh). Subsequent avant-garde experimentation "with and against automation" (Routhier) is used for augmenting or extending current efforts of improper education and creative provocation. Taken together, it calls for more creative responsibility and artistic experimentation to 'exist differently' (Shaw) in today's algorithmically mediated world through radical investigations and creative disruptions of today's world.

THE TROUBLED YOUNG ARTIST: NAVIGATING ACTIVISMS AND ANXIETIES

ANCE KRISTĀLA

*Latvian Academy of Culture,
the Institute of Arts and Cultural Studies*

ABSTRACT

This paper explores the complexities and anxieties among young Latvian artists. Drawing on eight focus group discussions with students from three arts universities in Latvia the study highlights how emotional distress, arising from global crises such as climate change and the war in Ukraine, alongside personal challenges, shapes the artistic practices and personal lives of these emerging artists. The aim of this study is to examine how climate and emotional anxiety influence young artists' creative practices and engagement with social and political issues, focusing on the tension between activism and introspection in their work.

The findings reveal that this generation of artists is marked by a strong sense of ambivalence. Torn between personal vulnerability and a perceived responsibility to address pressing social issues, these artists waver between engagement and withdrawal. While some students actively integrate political themes into their creative work, others avoid direct activism, opting instead for highly personal reflections on their immediate surroundings and individual experiences. This ambivalence also reflects a tension between local and global perspectives. While global events dominate their thinking, many participants emphasize that their creative responses are shaped more strongly by personal experiences and the immediate context of their daily lives. For them, art becomes a space of negotiation - balancing global anxieties with deeply personal reflections.

Climate anxiety (Hickman et al., 2021) emerged as a central theme in this

research. Many participants described it as an inescapable emotional burden that both paralyzes and inspires. Some students respond with direct artistic interventions that address environmental crises, using art to channel their frustration and fears into tangible action. Others, however, express a deep sense of powerlessness and frustration at their limited ability to effect change, which often manifests as a more generalized fear about the future.

Ultimately, this paper focuses on the deep anxieties, inner conflicts, and emotional turbulence that define the latest generation of artists. They are simultaneously troubled and determined, anxious yet creative, and profoundly torn between retreat and engagement. Their stories reveal a generation struggling to find balance between their personal vulnerabilities and the pressures of engaging with a world in crisis. This ambivalence is not a weakness but a defining characteristic - reflecting both the precarious realities they face and the complex ways in which they navigate and respond to these challenges through art.

KEYWORDS Climate anxiety; young artists; artivism

SOCIAL, TEXTILE AND CONTEMPORARY. TOWARDS A MORE INCLUSIVE SOCIOLOGY OF ART

KATARZYNA NIZIOŁEK
University of Białystok

ABSTRACT

According to Bourdieu, the field of art is a space in which social actors compete over their status in the field, including the definition of art and who can be named artist. Thus, the field is divided into four subfields: legitimate, avant-garde, commercial, and social. It is also connected to other social fields, like political, civic, or economic. Although Bourdieu linked social art mostly with the socialist agenda, in the broadest and democratic sense it can be defined as all art that falls outside the other three subfields. Thus defined, social art embraces folk art, outsider art, community art, indigenous art, and many more. It seems, however, that a number of sociologists of art tend to focus on the first three: legitimate, avant-garde and commercial art, with their corresponding institutions, and exclude social art from the field of art, as if it was not art at all. This hints to what is dominant in the field of art and in the society as a whole, with sociologists acting as agents of structural reproduction.

Against that background, the status of textile art remains ambiguous; it can be produced as contemporary art, social art, folk art, political art, or craft, among other labels. Some textile artworks have found their way to arts museums, galleries and biennales; others can be found in ethnographic collections or cultural centres. To illustrate how the structure of the artistic field is dealt with by arts practitioners and mediators, I will focus on four cases of textile art in Poland: (1) the exchanges between tapestry artist Eleonora Plutyńska and folk weavers in the 1930s, (2) the feminist tapestries by contemporary artist Małgorzata Markiewicz (who employs folk weavers as makers), (3) the hand-embroidered protest banners by Monika Drożyńska, and (4) the "Textile Sociology" project I have initiated as a collective and

collaborative arts-based research.

Beyond critical analysis, the presentation is intended as a call to sociologists of art for a greater recognition of the wide array of social art practices and expressions that transcend the boundaries of arts institutions, and thus a more inclusive and democratic sociology of art.

KEYWORDS   Field of art; social art; textile art

PARALLEL SESSIONS – SLOT 1

📅 **Monday 8ᵗʰ September | 15:00h - 16:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T03-S01

Monday 8 September
15:00 - 16:30

Room: **Aula 2**

CREATIVITY I

Chair: **Volker Kirchberg** *(Leuphana University Luneburg)*

Participants

Transforming Creative Agency: Architects and Designers in the Era of Advanced Design Software
Hadas Nur, *Bar Ilan University*

Aesthetic Action in the Sick Bed: Diktgymnasiet and the CRIP Project as a Challenge to Artistic Traditions
Simon Lindblom, *Mälardalen University*

Centres for interaction and literary creation in Catalonia: residences, writing schools and literary programme centres
Maria Patricio Mulero, *Université Toulouse Capitole*

Triggering photography. A mixed-method analysis of the media debate about Boris Eldagsen's Pseudomnesia: Fake Memories. The Electrician
Chiara Spaggiari, *Università degli Studi di Urbino Carlo Bo*

TRANSFORMING CREATIVE AGENCY: ARCHITECTS AND DESIGNERS IN THE ERA OF ADVANCED DESIGN SOFTWARE

HADAS NUR
Bar Ilan University

ABSTRACT

The work of architects and industrial designers has long been associated with creativity, as the quality of their output is measured mainly by its novelty and distinctiveness. In recent decades, advanced technological tools have significantly transformed these professions, reshaping work processes and challenging traditional conceptions of creativity. This research examines how architects and industrial designers reconstruct their creative and professional agencies in response to challenges posed by advanced technological tools, particularly parametric software. Parametric software such as Rhino and Grasshopper are becoming increasingly prevalent alongside the Building Information Modelling (BIM) software and the established Computer-Aided Design (CAD) software. The working techniques employed in parametric software differ considerably from those in CAD software. This shift is evident not only in the technical stages of producing working drawings but also in the initial conceptual phase of the design process - traditionally perceived as the most creative stage. In conventional 'manual' CAD processes, architects begin by drawing an initial design based on the client's brief and their conceptual inspiration. Through an iterative process of analysis and refinement, they gradually develop and select a final design.

However, parametric software demands a fundamentally different approach: designers must first create code by defining various parameters that characterize the desired object and establish connections between them. This shift represents a move from direct control over the creation process to a more fragmented form of control where the software generates multiple possibilities based on the defined parameters. The study employs qualitative

methodology, based on in-depth interviews with 41 architects and industrial designers, complemented by observations in educational settings. The theoretical framework draws on sociological perspectives of cultural production and professional expertise. I identify four critical challenges to traditional notions of creativity: the need for technological literacy, transition from visual design to code construction, delegation of creative stages to software, and selecting singular design from multiple algorithmically generated possibilities rather than through iterative processes. My findings indicate a shift in self-perception: from creators to curators, emphasising process design over object creation and a focus on selection. This transition raises questions about the nature of creativity and expertise in the technological era. By extending the discussion beyond architecture and design, the article offers broader insights into changes in the cultural production field and the evolving nature of work, contributing to wider debates on human agency in increasingly automated professional environments.

KEYWORDS Creativity; agency; professionalism; selection

AESTHETIC ACTION IN THE SICK BED: DIKTGYMNASIET AND THE CRIP PROJECT AS A CHALLENGE TO ARTISTIC TRADITIONS

SIMON LINDBLOM
Mälardalen University
Innovation & Design

ABSTRACT

This paper examines Swedish artist Diktgymnasiet and their collaborative CRIP project at Konstfrämjandet Västmanland. Diktgymnasiet show how creativity is not solely an individual phenomenon, but fundamentally shaped by social, cultural, and material contexts, requiring research that moves beyond the individual to integrate these broader influences (Glăveanu, et. al, 2019).

Through Florian Klinger's (2024) concept of aesthetic action, it explores how their work challenges traditional notions of artistic labour. By situating artistic production in the sick bed and redefining collaboration as an interactive practice, Diktgymnasiet's work critiques the ableist norms underpinning artistic labour, challenging the hegemony of able-bodiedness and individualism in the art world.

Klinger defines aesthetic action as practices that "act out" new possibilities for being and relating through their very execution, rather than merely representing ideas. Diktgymnasiet's work operationalizes this framework by transforming the sick bed a site typically associated with passivity. Here, the artist's constrained bodily condition is a limitation. This practice rejects the ableist binary of "part-time" versus "full-time" labour, which equates artistic value with physical endurance. Instead, aesthetic action unfolds in iterative, durational gestures, dictated by bodily needs rather than capitalist efficiency. The CRIP project extends this critique through collaborative aesthetics. By co-creating, CRIP rejects the myth of the solitary genius, foregrounding interdependence as both method and politic. Klinger's emphasis on action as

a "transformative encounter" aligns with CRIP's structure: collaboration becomes a performative act and challenges exclusionary hierarchies. The project's emphasis on collective, process-oriented labour critiques capitalist notions of effectiveness, proposing instead that slowness, mutuality, and accessibility are integral to artistic practice.

Drawing on Diktgymnasiet's digital archives, CRIP project documentation, interviews with project participants, and institutional statements, this study analyses how their work enacts Klinger's theory. The sick bed's resignification as a studio and the use of poetry as a durational, bodily practice exemplify aesthetic action's capacity to "reconfigure the possible." Similarly, CRIP's collaborative framework materializes Klinger's claim that aesthetic action "produces new social imaginaries" by centring marginalized perspectives as constitutive of artistic innovation.

Innovation for humans, not for the system.

CENTRES FOR INTERACTION AND LITERARY CREATION IN CATALONIA: RESIDENCES, WRITING SCHOOLS AND LITERARY PROGRAMME CENTRES

MARIA PATRICIO-MULERO
Université Toulouse Capitole
LLA Creatis (Université Toulouse Jean Jaurès, France)

ABSTRACT

Literature is one of the arts in which sociability is less valued or relevant in artistic creation. However, generations of writers have been able to evolve together thanks to a map of places where they meet to recite, to attend presentations, to dialogue or even to create. In Catalonia there are a series of policies in support of literary creation that in the last decade have made possible a map of centres of creation and interaction for writers: grants for residencies abroad, residencies in the countryside or in cultural centres in the city, etc. The writers who benefit from these opportunities are established players in the Catalan literary world, and can avail themselves of specific dissemination mechanisms that constitute a form of sociability with their peers, with players in the literary world, and with the readers. Other creative centres, such as writing schools, promote different interactions among their students. Complementarily, there are specific programmes for foreign writers, and particularly refugees (through PEN Català) who use these places as centres of resistance through writing. Finally, contemporary writers can be programmed in a wide range of events or venues, from bookshops to bars, where they meet audiences and peers. This paper will analyse different cases of places of creativity and artistic interaction in Catalonia. Through interviews with the people in charge of the venues, as well as with writers and programmers, we will measure the evolution of these venues (the rise of writing residencies vs. the disappearance of recital bars, for example) and their impact on the Catalan literary world.

KEYWORDS   Literature; Artistic residencies; Literary programmation

TRIGGERING PHOTOGRAPHY. A MIXED-METHOD ANALYSIS OF THE MEDIA DEBATE ABOUT BORIS ELDAGSEN'S PSEUDOMNESIA: FAKE MEMORIES. THE ELECTRICIAN

CHIARA SPAGGIARI
University of Urbino Carlo Bo

ABSTRACT

The widespread adoption of generative visual media – GVM – (Manovich, Arielli 2024) in 2022 quickly sparked concerns, curiosity, and revived social imaginaries about the automation of creativity, the role of the author, and the value of artistic production. In some fields, as photography, this shift has provoked intense debate. These photographic discussions unfold in a context where, since the algorithmic turn (Uricchio 2012) and the rise of computational photography (Rubenstein, Sluis 2013), scholars have described photography as a "zombie media" (Hertz, Parikka 2012). As a technical image, photography is undergoing an epistemological shift, also defined "post-photographic turn" (Grazioli 2024), suggesting that traditional photographic practices should be "forgotten" (Dewdney 2021) in favor of networked images in post-digital culture (Dewdney, Sluis 2023).

A paradigmatic case is related to photographer Boris Eldagsen, who, in April 2023, won the Sony World Photography Award in the "creative" category with an AI-generated image titled Pseudomnesia: Fake Memories. The Electrician. However, he declined the award, admitting that he entered as a "cheeky monkey", to spark a discussion about the photographic medium in the age of AI. This provocative and artistic gesture started an online public debate, engaging the art and photography worlds, its institutions, actors, and audiences, as well as mainstream media, amateur communities, and AI technology enthusiasts.

This paper focuses on the relationship between AI-generated photorealistic

images and photography, adopting a visual culture perspective, drawing on media sociology (Gemini 2021). Facebook provides a key platform for observing the debate's resonance and spread.Through a mixed-method approach, based on a quantitative collection of online data and a qualitative content analysis of posts and comment shared online (Schreier 2012), the following questions are inquired:

- What distinctions do users rely on to identify technical images (photographic vs. AI-generated)?
- What perceived and imagined impacts accompany the advent of GVM and AI-generated photorealistic images?

Using Crowdtangle tool, 513 posts are obtained from English and Italian public pages and groups over a year (2023/2024).

First, 11 different media spaces emerge through the categorization of the pages and public groups in which the online media debate was spread. Next, the main key issues and positions regarding AI-generated images are highlighted, through the analysis of posts' descriptions related to the different fields of interest. Finally, the dominant topics and sentiments in online public discourse are tracked and schematized by the qualitative analysis of the 3,226 sampled comments – collected on the relevance and popularity of posts with more than 10 comments, i.e. the top 55.

As results, it will be shown the different perspectives on the definition of technical images; the challenges and imaginaries AI poses in arts and in their folks' conceptions; the concerns related to ethical and political post-truth spheres.

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KEYWORDS   Photography; AI-generated images; Boris Eldagsen; Visual Culture; Art system

PARALLEL SESSIONS – SLOT 1

📅 **Monday 8ᵗʰ September | 15:00h - 16:30h**
📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T10-S01

Monday 8 September
15:00 - 16:30

Room: **Aula 3**

MUSIC I

Chair: **Paula Guerra** *(University of Porto)*

Participants

Classical Concert Visitor Types: Attendance Motivation, Expectation, and Experience
Martin Tröndle, *Zeppelin Universität*

Resistance Intersections: Exploring the Dynamics of Jazz and Gender During the Turkish and Portuguese Revolutions
Deniz Ilbi, *University of Porto*
Paula Guerra, *University of Porto*

Trans, Black, and Queer Performances in Brazilian Popular Music
Juliette Borges, *University of Montreal*

Thinking music scene outside the scene – between understandings of networks, ecosystem, and infrastructure
Robin Kuchar, *Leuphana University Lüneburg*

Listening Behind the Curtain: Practices and Repertoires of Evaluation in Blind Auditions for Symphony Orchestras
Juan Carlos Escobar Campos, *University for Music and Performing Arts – Vienna*

CLASSICAL CONCERT VISITOR TYPES: ATTENDANCE MOTIVATION, EXPECTATION, AND EXPERIENCE

MARTIN TRÖNDLE
Zeppelin Universität

ABSTRACT

The motivation to attend cultural events is an insightful aspect with which to study audiences. To understand their motivations and experiences is key for audience development. However, classical concert visitors have rarely been studied in this regard. Moreover, the relationship between motivation and experience has not been studied at all.

To shed light on this topic, 802 concertgoers of a concert series were surveyed before and after the concert about their motivations, expectations, and experiences and also provided sociodemographic information. A cluster analysis of motivation items reveals four types of concert visitors: *concert accompaniers, concert enthusiasts, social-event visitors, and music lovers*.

The statistical analysis of the types shows that they also differ regarding frequency of concert attendance, music education, lifestyle, listening modes, etc., as well as regarding their expectations and experiences. For the field of audience research, this analysis represents a comprehensive and novel perspective on classical concert visitors and offers meaningful implications in the fields of arts management, cultural sociology, and concert design.

These research results derived from *ECR – Experimental Concert Research*.

Further publications please see https://experimental-concert-research.org/publications/

KEYWORDS   Audience studies; classical concert; attendance motivation; aesthetics

RESISTANCE INTERSECTIONS: EXPLORING THE DYNAMICS OF JAZZ AND GENDER DURING THE TURKISH AND PORTUGUESE REVOLUTIONS

DENIZ ILBI

CITCEM – Transdisciplinary Research Centre «Culture, Space and Memory»
University of Porto, Portugal

PAULA GUERRA

University of Porto, Portugal

ABSTRACT

Responding to the 13th Midterm Conference of the European Sociological Association (ESA) Research Network Sociology of the Arts Call, this paper examines the historiography of patriarchal jazz culture in Turkey and Portugal. Throughout the twentieth century, jazz, as a musical and social practice, experienced significant internal and external influences according to distinct social, cultural, and political circumstances in both diasporic locations. Moreover, existing research reveals an evident lack of gender diversity in both jazz scenes (Cravinho 2019; Paes 2019; Tunçağ 2019).

Historical debates around jazz and gender have gradually emerged as a critical topic within academia, particularly within the field of sociology. Recently, the #MeToo movement has raised issues of gender inequalities within the jazz world. However, it is also the case in other music scenes, such as metal, punk and indie rock (Guerra, 2016; Guerra & Oliveira, 2019; Guerra et al., 2019; Berkers & Schaap, 2018). Nevertheless, the definition of gender as a complex and interactive phenomenon is changing according to distinct perceptions and value systems. Using a renewed theoretical-analytical framework, which articulates the Bourdieusian perspective with the cultural turn (Buscatto, 2014; Bennett & Guerra, 2019), this paper intends to carry out a fruitful reading of the structuring system and social dispositions present in contemporary Turkey and Portugal, consolidated in a strong normative gender ideology.

Anchored in Sociology, Contemporary History, Gender and Jazz Studies, and as part of an ongoing doctoral research dedicated to studying women jazz leaders, funded by the Portuguese Foundation for Science and Technology (FCT - 2021.07645.BD), this paper investigates gender dynamics in two distinct geographical/geopolitical European jazz scenes through a diachronic transdisciplinary and comparative approach. Focusing on the current debates around jazz and gender, this paper intends to analyse the existent knowledge about the two countries' jazz scenes, and how social, political and cultural factors learn, make, and evaluate gender in Turkish and Portuguese art & culture, specifically jazz scenes. As RN02 the Sociology of the Arts "promotes the sociological understanding of artistic processes and the roles and places of the arts in society", the main objective of this paper is to analyse how distinct sociological factors contributed to gendered construction within the national jazz scenes in two of its diasporic locations, Portugal and Turkey which celebrate their liberty of 100 years and 50 years.

KEYWORDS Sociology of Arts; Jazz Resarch; Gender; Turkey; Portugal.

TRANS, BLACK, AND QUEER PERFORMANCES IN BRAZILIAN POPULAR MUSIC

JULIETTE BORGES

University of Montreal, Canada (Quebec)

ABSTRACT

My ongoing PhD research examines gender issues in Brazil, focusing on the performances of Black queer and trans artists in the popular music scene through their mediatic and online productions. Brazil has the highest number of murdered LGBTQIA+ individuals globally. This violence is exacerbated with individuals at the intersection of multiple forms of oppression, with Black people representing 72% of the victims (de Oliveira, 2024).Within a political context of polarization around gender discourse in the country, Colling (2018) highlights queer artivism as a key form of resistance against violence affecting the LGBTQIA+ community.

Given this sociopolitical reality, my research explores the role of Black queer and trans artistic performances—and their mediation—within contemporary gender struggles, particularly at the intersection of race and social class in Brazil. Drawing from Diana Taylor's conceptualization of performance as embodied knowledge and the notion of queer worldmaking developed by Muñoz (2009) and Berlant & Warner (1998), I pose the following questions: To what extent do these performances create new worlds for queer, trans, and Black individuals in Brazil? How are these performances produced and shared across social, media, and cultural spaces, including online? What queer, trans, and Black affects and intimacies do these performances generate in digital environments?

Methodologically, I employ a multimodal analysis of videos and discourses on social media platforms such as YouTube and Instagram, alongside podcasts and interviews. This approach allows me to investigate the performances of queer, trans, and Black artists active on Brazilian social media, including Linn da Quebrada, Liniker, Jup do Bairro, and Majur. These artists share a common

political stance, using their music and public personas to challenge hegemonic narratives on gender and sexuality while engaging in activism.

By examining these performances through their mediatic and digital productions, I highlight the role of contemporary communication tools in producing and circulating dissident gender artistic expressions that challenge dominant norms in Brazil. My research explores their potential to generate counter-hegemonic knowledge within media and online spaces, fostering public awareness and social change. It situates these performances within broader intersectional struggles around gender, race, and class. Additionally, by foregrounding these performances, this research seeks to share localized intersectional knowledge on gender and sexuality in Brazil, contributing to the construction of transnational and decolonial perspectives.

KEYWORDS   Cultural studies; performance; media; queer worldmaking; Brazil

THINKING MUSIC SCENE OUTSIDE THE SCENE — BETWEEN UNDERSTANDINGS OF NETWORKS, ECOSYSTEM, AND INFRASTRUCTURE

ROBIN KUCHAR

Institute of Sociology and Cultural Organization, Leuphana University Lüneburg
Collaborative Scholar at Institute of Sociology, Universidade do Porto

ABSTRACT

Music scenes are inextricably connected with the spaces and places they are emerging from (Bennett/ 2000; Bennett/Rogers 2016; Cohen 1991). In this sense, scene activity appears as symbolic and socio-cultural revaluation of their – mostly – urban surroundings. Emanating from discourses on urban symbolic economy and the delusion of the 'creative city', local and translocal scene activity received increasing recognition in urban development during the 2000s. Hence, scenes and scene related heritage has been increasingly used as a tool for symbolic valorization, gentrification and place making by urban planners and local policy (Cohen 2007; Reckwitz 2012; Lloyd 2006).

Whereas scene related research has long been focused on the inside of scene related processes and structures, current research among concepts like Music City clearly shows the missing of thinking outside the box as a weak point of the scene concept´s explanatory power. Questions of social embedding, urban environments and the significance of external influence are increasingly getting important in scene-related research – and especially for what this means for music scene as a theoretical concept.

In order to initiate a more theory-based discourse, this paper critically discusses current challenges of the concept and questions potential ideas for updating the theorization of music scene for research. Therefore and against the backdrop of growing complexity and multi-layered facets and spaces within the spheres of urban culture, the paper relates 'scene' to recent notions of 'network', 'ecosystem' and 'infrastructure'. In which way these concepts might be a valuable approach to further conceptualize a current an 'advanced'

understanding of music scene? Which role the scene perspective can play as self-reliant entity – or as a sub-category within urban cultural infrastructure or local 'music ecosystems'?

KEYWORDS   Music scenes; theoretical concept; transformation; socio-spatial embedding; cultural infrastructure

LISTENING BEHIND THE CURTAIN: PRACTICES AND REPERTOIRES OF EVALUATION IN BLIND AUDITIONS FOR SYMPHONY ORCHESTRAS

JUAN CARLOS ESCOBAR CAMPOS

Institute of Cultural Management (IKM)
University for Music and Performing Arts – Vienna (mdw)

ABSTRACT

Studying music evaluation practices is fundamental to understanding gatekeeping in the music field. Evaluation determines the distribution of opportunities and shapes music careers. In this regard, recent studies have investigated evaluation and gatekeeping practices in higher music education entry exams (Prokop & Reitsamer, 2023; Nylander, 2014), and in classical music competitions (McCormick, 2015; Lepännen, 2009). However, no studies have explored music evaluation practices in blind auditions, where the musicians' identities are concealed by a screen.

Most symphony orchestra have implemented blind auditions in hiring in an effort to make their procedures "objective" and "bias free". While studies on blind auditions have found that they can effectively reduce bias against women (Goldin & Rouse, 2000; Fasang, 2006) and Asian musicians (Fang & O'Flaherty, 2020), the evaluation criteria, practices, and values frameworks that guide assessments behind the curtain remain unknown. Using empirical material from twenty-one interviews with musicians and managers, and applicants from three different symphony orchestras –two in Vienna and one in Amsterdam–, this paper investigates how audition jurors evaluate candidates in blind auditions.

To do so, it applies concepts from recent works in the sociology of valuation and evaluation (Kuipers & Franssen, 2020; Lamont, 2012; Krüger & Reinhart, 2017) and from pragmatic sociology (Heinich, 2020; Bolstanski & Thévenot, 2006; Boltanski & Chiapello, 2011). Drawing on the notion of evaluation repertoires (Lamont, 1992; 2012; Lamont & Thévenot, 200) the analysis seeks to

unravel the cultural frameworks that jurors apply to make sense of and produce valid judgments about auditioning candidates. Three evaluation repertoires are identified: music as group identity, music as self-expression, and music as virtuosity. The analysis explains how these three repertoires provide listening tools, a vocabulary for producing value judgments, and evaluation strategies –ranging from more standardized to more intuitive approaches.

Given this plurality of values (Heinich, 2020), repertoires clash or mutually enhance each other, depending on contexts. The findings reveal that orchestras' organizational contexts play a central role in the application of each repertoire, and that this is linked to jurors' understanding of the orchestra's collective and artistic identity.

Lastly, the paper describes the rise of virtuosity-based evaluations in recent years as a growing trend in music evaluation. This follows broader structural and institutional conditions in the field of music, including the individualization of musical practice and a neoliberal approach to career development that promotes competition among artists and the pursuit of individual perfection—factors further reinforced by global mobility and the expansion of private educational courses. Thus, examining the complexities of blind audition evaluation reveals larger trends in music production.

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KEYWORDS   Blind auditions; gatekeeping; evaluation practices; repertoires of evaluation; music hiring

PARALLEL SESSIONS – SLOT 1

📅 **Monday 8ᵗʰ September | 15:00h - 16:30h**

📍 *Aula 1 - 6 -* *Faculty of Political Science and Sociology*

T12-S01

Monday 8 September
15:00 - 16:30

Room: **Aula 4**

ARTS MANAGEMENT I

Chair: **Arturo Rodríguez-Morató** *(Universitat de Barcelona)*

Participants

See in Venice, Buy in Basel: The Challenges of Decolonizing Venice Biennale
Jonathan Adeyemi, *Jue-Prayses UK Ltd*

Reframing cultural inequality: Policy frames and alternative paradigms in Barcelona's cultural policies (2015–2023)
Mariano Martín Zamorano, *Universitat Oberta de Catalunya*
Nicolás Barbieri Muttis, *Universitat Oberta de Catalunya*

Measuring the Influence of Special Interest Groups on Cultural Policy: The 'Lobby Law' in Chile's Current Cultural Institutionalization
Tomas Peters, *University of Chile*

Green cultural management? Negotiating values and environmental responsibility in cultural institutions
Njordur Sigurjonsson, *Bifröst University*

SEE IN VENICE, BUY IN BASEL: THE CHALLENGES OF DECOLONIZING VENICE BIENNALE

JONATHAN ADEYEMI
Jue-Prayses UK Ltd

ABSTRACT

The growing influence of the market on public art institutions has attracted considerable attention. Still, its impacts on issues around the decolonization of the Venice Biennale are yet to be explored. Therefore, this paper addresses three questions, including the rationale for Venice Biennale's transition from its original colonial vision to that of globalization and decolonization.

The artistic field has been conceived as one structured by power relationships and the inclusion and exclusion struggle, aimed at gaining control over the symbolic capital. It is argued that dominant agents perpetuate their hegemony by monopolizing the systems of legitimation, and the underdogs could only change their position by navigating alternative systems.

Due to the West's craving for differences (exoticism) in global cultural relations, some postcolonial theorists emphasize the disparities in the treatment of Western and non-Western artists. They argued that unless cultural differences are recognized and accepted, art or the culture game will continue to reflect the Westernized hierarchy of valorization and consecration.

Thus, using El Anatsui's Golden Lion recognition at the 56th Venice Biennale, the paper also interrogate the veracity and viability of the Biennale's vision for decolonization, and lastly, I explored how the neoliberal art market ideals impact the Biennale's decolonisation agenda. Evidence has shown that moving from its original colonial vision, Venice Biennale's agenda for globalization and decolonization resulted from the new multipolar world order and pressures of socio-political exigencies imposed by the fall of the Berlin Wall in the late 1980s.

However, dwindling public funding for the Biennale has subjected it to the support and influence of the art market, which owing to its configuration and neoliberal manoeuvrings, could jeopardise the Biennale's decolonial agenda.

KEYWORDS Venice; Decolonisation; Exoticism; Artistic field; Neoliberal

REFRAMING CULTURAL INEQUALITY: POLICY FRAMES AND ALTERNATIVE PARADIGMS IN BARCELONA'S CULTURAL POLICIES (2015—2023)

MARIANO MARTÍN ZAMORANO
Universitat Oberta de Catalunya

NICOLÁS BARBIERI MUTTIS
Universitat Oberta de Catalunya

ABSTRACT

This presentation examines the role of cultural policy frames in addressing, or potentially perpetuating, cultural inequalities in the context of Barcelona's cultural policies between 2015 and 2023. Following previous research on this issue (Stevenson 2019, Zamorano and Barbieri 2024, among others), we argue that the cultural policy landscape often constructs the issue of cultural inequality as a central problem that legitimizes the need for public intervention. This framing influences not only the discourse surrounding cultural participation but also the design and implementation of policies aimed at redressing inequalities in access to culture. Drawing on the policy frame analysis approach (Rein & Schön, 1977; Schön & Rein, 1994), this paper critically contrasts historical policy frames through the city policies (Zamorano and Barbieri, 2024).

Our core hypothesis is that cultural inequality, while often presented as a pervasive and naturalized issue, is a socially, institutionally and professionally constructed and disputed concept that can be reimagined through alternative frameworks. In particular, it investigates the potential of policy frames that deny the existence of cultural inequalities or emphasize cultural commons and the equality of human capabilities as a means of fostering equitable cultural policies. We aim to uncover the ways these alternative frames are represented in Barcelona's cultural policies and the implications of their inclusion—or exclusion—in the policy formulation process of the studied period. Specifically, our research questions are: What are the main characteristics of these policy frames (diagnosis, prognosis, and feasibility of

collective action)? What degree of (in)consistency do they present, and what are the consequences of this for public policy on (in)equality in cultural participation?"

This research employs a mixed-methods approach: document analysis of 24 policy and social organization documents and cultural organizations manifestos, alongside qualitative interviews with 9 stakeholders, including city officials, cultural practitioners, and representatives of social movements. Through thematic analysis, the study explores the construction of cultural inequality in cultural policies. Additionally, it evaluates the viability of counter-hegemonic cultural policy frames challenging traditional models of inequality and democratization.

The findings underscore the complexity of formulating equitable cultural policies, revealing how the conceptualization of inequality within the policy framing process can either reinforce existing power structures or open spaces for alternative, disruptive approaches. This paper contributes to the ongoing discourse on the intersection of cultural policy, arts management, and the sociocultural implications of inclusion, inspecting the role of policy framing in shaping debates around cultural participation and inequality.

KEYWORDS Cultural inequality; Policy framing; Cultural participation; Equitable cultural policies; Intersectionality

MEASURING THE INFLUENCE OF SPECIAL INTEREST GROUPS ON CULTURAL POLICY: THE 'LOBBY LAW' IN CHILE'S CURRENT CULTURAL INSTITUTIONALIZATION

TOMAS PETERS
University of Chile

ABSTRACT

The "Lobby Law" in Chile was created to establish a more transparent and "cleaner" form of contact with officials in government agencies. The adoption of the Lobbying Act is a key component for transparency, accountability, and citizen engagement in public affairs, and was designed to address two critical issues: on the one hand, to reduce influence peddling by requiring the registration and transparency of authorities' and elected officials' agendas; on the other hand, it provides mechanisms and opportunities to improve citizens' access to authorities. Chile was the first country in Latin America to implement legislation on lobbying disclosure (Britcham.cl, 2025).

To understand the current institutionalization of culture in Chile, it is crucial to examine the influence of special interest groups in setting the government's agenda and allocating resources. Based on an analysis of the records of meetings held under the "Lobby Law" at Chile's Ministry of Culture, Arts, and Heritage (MINCAP) from the promulgation of the law in 2014 until 2024, this presentation aims to establish how various actors converge and dispute interests and power in the decisionmaking process surrounding cultural policies in Chile.

This research involves systematizing, organizing, and preparing a database in RStudio from the historical meeting records. From this database, univariate and bivariate analyses were conducted, as well as a temporal analysis (tracking the trajectory of issues by year). The results show that 3.45% of the individuals or entities registered with MINCAP are "lobbyists" (53% men, 47% women). The remaining individuals are "interest managers" who transparently

promote their views in the public decision-making process.

Requests for meetings saw a significant increase in 2016, declined in 2017 and 2018, and rose again in 2019. The pandemic led to a decrease in requests between 2020 and 2021, but with the return of confinement and under the government of Gabriel Boric, requests reached a historic "peak" in 2023. Who requests these hearings? What are their characteristics? What are they seeking: resources, sponsorship, or influence over cultural policy decisions? Who is most successful in their petitions? What institutions do they represent? These are some of the questions that this presentation seeks to answer, contributing to a deeper understanding of how power, influence, and knowledge shape the making of recent cultural institutions in Chile.

KEYWORDS   Lobby; Interest Groups; Power; Cultural Policy; Chile

GREEN CULTURAL MANAGEMENT? NEGOTIATING VALUES AND ENVIRONMENTAL RESPONSIBILITY IN CULTURAL INSTITUTIONS

NJORDUR SIGURJONSSON

Bifröst University

ABSTRACT

Cultural institutions have adopted sustainability and environmental policies which vary in scope and objectives and are to a degree telling of contemporary management discourses and climate politics. This study applies critical institutional theory and pragmatic sociology to examine the implementation of sustainability measures in four Icelandic cultural institutions through a case study approach. The study reveals differing institutional logics or value systems underlying sustainability policies and their execution. While sustainability practices in cultural institutions are shaped by isomorphic developments, public standards of responsible management, and government climate regulation, they are equally influenced by internal value systems, "orders of worth" and assumptions concerning the institution's mission and purpose. The variations in policies, despite external pressures for standardized actions, highlight the need for negotiation of diverse values between cultural management, creative mediation, and environmental concerns.

The four cultural organisations examined in this study are of different size and structure. They extend to the performing arts industry and media production, connecting venue management, cultural funding, theatre performances, music and film production. The cases are however far from being exhaustive of the diversity within the cultural sector. This study does for instance not cover smaller, grassroots organizations or entities that may lack formal environmental policies yet still engage in sustainability practices informally. This limitation potentially narrows the range of insights into how environmental action is approached across Icelandic cultural institutions of various sizes and capacities. Another significant limitation lies in the selection

of institutions that have publicized their sustainability efforts. While this choice was intentional, to allow for an examination of documented initiatives, it means the study primarily captures more established or resourceful organizations with the means to develop and promote these policies. Smaller or less visible organizations may face different challenges and adopt alternative, potentially less formalized, approaches to sustainability due to resource constraints. Thus, the insights gained in the study may reflect an idealized view of sustainability practices in cultural institutions that do not fully capture the experiences of under-resourced organizations. Furthermore, in terms of generalizability, the study's focus on Icelandic organizations also limits its broader applicability. Iceland's cultural sector operates within a unique sociopolitical and environmental context, characterized by small population size, relatively generous government funding, and distinct policy structures that may not mirror those of other countries. While the findings may offer insights for other small or regionally specific cultural sectors, they may not fully apply to larger or more commercially driven markets where sustainability practices and policies are shaped by different economic and regulatory factors.

KEYWORDS Cultural sustainability; management values; climate policy; economies of worth

PARALLEL SESSIONS – SLOT 1

📅 **Monday 8th September | 15:00h - 16:30h**

📍 ***Aula 1 - 6 -*** *Faculty of Political Science and Sociology*

T05-S01

Monday 8 September
15:00 - 16:30

Room: **Aula 5**

EVALUATION I

Chair: **Tal Feder** *(Israel Institute of Technology)*

Participants

How Do Museums in Valencia Build Public Value Today? A Comparative Study
Valentina Paz Muñoz Díaz, *Universitat de València*

Updating Discursive Power: How e-flux Constructs Artworld Hierarchies
Tommie Soro, *Technological University Dublin*

"In art we trust". The Moco Museums (Amsterdam, Barcelona, London) or the unusual museum primacy of demand over supply
Clara Lévy, *Université Paris 8*
Alain Quemin, *Sorbonne Université*

From cultural practices to cultural participants: performances, experiences and valuations
Paula Abreu, *University of Coimbra*

HOW DO MUSEUMS IN VALENCIA BUILD PUBLIC VALUE TODAY? A COMPARATIVE STUDY

VALENTINA PAZ MUÑOZ DÍAZ
Universitat de València

ABSTRACT

This presentation outlines the progress of a comparative research project focused on how public value is conceived and produced in four publicly funded museums located in the center of the city of Valencia: three devoted to contemporary art and one dedicated to ethnology which, despite a different disciplinary approach, also engages with current social issues. The study is grounded in a theoretical framework that combines critical museology, the notion of public value, and debates on cultural governance, thereby allowing an exploration of both the tensions and synergies between institutional management and external influences from political actors or funding bodies.

Methodologically, the research draws on semi-structured interviews with different profiles within each museum (management teams, mediation departments, administrative and maintenance staff), as well as with members of artistic and social collectives. These perspectives are complemented by an analysis of institutional documents (strategic plans, annual reports) and direct observation of exhibitions, mediation programs, and participatory activities. The aim is to examine how each institution negotiates its internal hierarchies, incorporates socially engaged art, fosters cultural mediation, and draws upon the collective knowledge of its surroundings, all under the potential influence of political interests and external constraints.

Initial findings reveal that although all the institutions share the goal of delivering public value, they differ in how they define it and in the strategies they employ to achieve it. Some prioritize co-creation with local communities and promote collaborative mediation practices, while others focus more on artistic excellence or high-profile international programming. Meanwhile,

political governance and variations in resource allocation affect each museum's ability to maintain inclusive programs and develop strong connections with groups typically underrepresented in cultural institutions.

This study offers a critical perspective on the challenges and opportunities museums face when they take on a more active sociopolitical role. Furthermore, it provides insights into how relationships among internal teams, local communities, the artistic sector, and political actors shape the formation of a public value that merges aesthetic reflection with social transformation. In doing so, it seeks to contribute to debates on how cultural institutions can (re)define their mission in shifting contexts while simultaneously strengthening citizen engagement in cultural processes.

KEYWORDS   Museums; Cultural value; Public value; Cultural policy; Museology

UPDATING DISCURSIVE POWER: HOW E-FLUX CONSTRUCTS ARTWORLD HIERARCHIES

TOMMIE SORO
Technological University Dublin

ABSTRACT

Analysing the power words have to create the realities they describe has been central to our understanding of the formation of social structures since Aristotle proposed his theories of Rhetoric and Poetics, which dealt with the manner, or genre, through which information is communicated. Bourdieu provided a sociological account through his notion of discursive power, which locates this power in the symbolic capital of the speaker, as well as their linguistic capital, which conditions this power based on the social recognition of linguistic competencies. Judith Butler amended Bourdieu by pointing to the power that statements, in particular heterodox statements, have to transform social structures and subjectivities.

Foucault and Critical Discourse Analysis in his stead locate this power, not in individuals, but in Discourses and the apparatuses to which they contribute. Contemporary philosophers of language, such as Stiegler, point instead to how historically contingent language technologies facilitate distinct social formations and subjectivities, an aspect of discourse that Critical Discourse Analysis has criticised Bourdieu for overlooking.

Understanding the role discursive power – the capacity to influence reality through discourse – currently plays in the construction of artworld hierarchies requires an attendance to each of these foci. This paper presents an analysis of the bases and operation of the discursive power of e-flux - the most revered and influential online art magazine.

The paper attends to the composition of capital that compose e-flux's symbolic capital, quantifying the value of its editors, contributors, advertisers, location, and esoteric discourse relative to other agents. It identifies the power e-flux acquires through the criticality of its discourse, which is key to its

habitus and field positioning.

Finally, it examines how e-flux employs online genres, such as email newsletters, to construct reputational hierarchies in the art world, and how the affordances that digital communication technologies provide regular art world participants have altered the impact e-flux's discourse can have on the global art community. The paper thereby provides an updated theory of discursive power and an empirical snapshot of the operation of online discursive power by the most influential media organisation in the contemporary artworld.

KEYWORDS   Discursive Power; Symbolic Capital; e-flux; Hierarchy

"IN ART WE TRUST". THE MOCO MUSEUMS (AMSTERDAM, BARCELONA, LONDON) OR THE UNUSUAL MUSEUM PRIMACY OF DEMAND OVER SUPPLY

CLARA LÉVY
Institut d'Etudes Européennes (IEE), Université Paris 8 (France)

ALAIN QUEMIN
Université Paris-8 (France).
Senior Member of Institut Universitaire de France.

ABSTRACT

This paper explores the interplay between disruption and collaboration in artistic interventions, examining distinct underlying objectives of contemporary artistic-activist practices. Artistic in-terventions – understood as practices that transcend the boundaries of the field of cultural production – are increasingly shaped by demands for social impact rather than abstract politi-cal claims. While commonly perceived as disruptive, many interventions emphasize collectivity and collaboration.

Drawing on practice theory (Schäfer 2016), situational analysis (Clarke 2005) and ethnogra-phy, this study investigates two collectives positioned as relative outsiders to/within the hege-monic field of cultural production: Lebenslaute, an activist choir and orchestra that combines civil disobedience with classical music, operating outside the professionalized cultural sector, and OderHive, a transdisciplinary project initiated by the sound art collective FrauVonDa nav-igating the precarious landscape of the 'Freie Szene[1]. Field research suggests that Le-benslaute's practice appears outwardly disruptive, while its internal structure is shaped by grassroots democratic principles, illustrating a tension between radical action and collective organization. In contrast, OderHive fosters collaborative and dialogical practices, both pro-grammatically and in

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[1] Germany's predominantly state-funded cultural sector, particularly in theatre and music, is characterized by a division between private and long-term state-funded institutions and the so-called 'Freie Szene'. The latter relies heavily on project-based public funding while simultaneously adhering to values of grassroots democracy.

practice.

These contrasting dynamics reflect distinct aims of artistic interventions: Disruption not only challenges dominant structures, whether through direct action or symbolic subversion, but also serves as an effective strategy to generate attention in today's media-driven attention econ-omy. Conversely, collaboration is oriented toward prefiguring alternative futures, engaging dis-tinct audiences, and integrating multiple perspectives. It can be strategically used to resist commercialization and to foster networks that are crucial in a short-term, project-based public funding system.

This study situates these artistic interventions within broader debates on the societal role of the arts in late capitalist societies, which are characterized by a "creative imperative" and an ubiquitous aestheticization (Reckwitz 2021). As

KEYWORDS   Inclusive museum; visual arts

FROM CULTURAL PRACTICES TO CULTURAL PARTICIPANTS: PERFORMANCES, EXPERIENCES AND VALUATIONS

PAULA ABREU
University of Coimbra

ABSTRACT

According to the latest survey on the cultural practices of the Portuguese (Pais et al., 2020), we know that the Portuguese are more likely to attend local festivals and parties than live music concerts or theatre, circus, classical music concerts, dance, ballet/classical dance or opera performances. We also know some of the reasons given by those who say they don't attend such events - lack of time, lack of interest, high price, among others - as well as the social profiles associated with a lower or higher likelihood of such practices. However, we still know very little about each other's cultural experiences (Glevarec, 2021) and the meanings attached to these experiences, namely the importance (value(s)) that people (groups or communities) attach to these (or other) cultural activities, or the reasons for the greater or lesser importance (the valuation principles) that they attach to them.

Moving in this direction means assuming that it is not only institutions (cultural, political and academic) that define cultural values, but that individuals and social groups develop their conceptions of culture and their cultural values through their cultural experiences; it also means changing the assumptions for understanding how social actors assign value and evaluate cultural practices - from a vertical conception of valuation and legitimation to a horizontal one capable of accounting for the processes of recognition of cultural values.

Based on the pragmatist approaches developed by various French authors - Boltanski and Thévenot (1991), Thévenot (2006), Hennion (2001; 2004; 2015) and Heinich (2017, 2020) - and inspired by the data from the empirical research carried out within the UNCHARTED project - Understanding, Capturing and

Fostering the Societal Value of Culture, I propose to discuss: i) how different social actors develop attachments to different cultural objects and activities; ii) how, through these attachments, they express different forms and principles of valuation; how they deal with more or less established cultural hierarchies; as well as the tensions and conflicts that can arise from valuations based on different principles of value or greatness.

KEYWORDS   Cultural participation; cultural experience; attachments, values

PARALLEL SESSIONS – SLOT 1

📅 **Monday 8ᵗʰ September | 15:00h - 16:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T07-S01

Monday 8 September 15:00 - 16:30

Room: Aula 6

PARTICIPATION

Chair: **Olga Kolokytha** *(University of Vienna)*

Participants

Youth and Museums in Dialogue: Mapping Motivations and Barriers in Participatory Museum Practices
Laura Brutāne, *Institute of Arts and Cultural Studies of Latvian Academy of Culture*
Lote Katrīna Cērpa, *Latvian Academy of Culture, Institute of Arts and Cultural Studies*

Reception of artworks in physical and virtual reality – the differences in reception
Przemysław Kisiel, *Krakow University of Economics*

Accessibility in perspective: museum accessibility as seen by professionals working with people with intellectual disabilities in Greece
Olga Kolokytha, *University for Continuing Education Krems*
Chaidemenaki Loukia, *University for Music and the Performing Arts Vienna*

Mediatized Theatrical Communities: Studying and Fostering Audience Participation Through WhatsApp
Laura Gemini, *Università degli Studi di Urbino Carlo Bo*
Lorenzo Giannini, *Università degli Studi di Urbino Carlo Bo*
Francesca Giuliani, *Università degli Studi di Urbino Carlo Bo*
Chiara Spaggiari, *Università degli Studi di Urbino Carlo Bo*

YOUTH AND MUSEUMS IN DIALOGUE: MAPPING MOTIVATIONS AND BARRIERS IN PARTICIPATORY MUSEUM PRACTICES

LAURA BRUTĀNE
Institute of Arts and Cultural Studies of Latvian Academy of Culture

LOTE KATRĪNA CĒRPA
Institute of Arts and Cultural Studies of Latvian Academy of Culture

ABSTRACT The growing emphasis on social engagement as a core function of museums reflects a broader shift in the cultural sector towards participatory practices. This development aligns with the International Council of Museums' (ICOM) recent redefinition of the term "museum," which underscores community involvement as an essential institutional responsibility. Building on Nina Simon's (2010) framework of the "participatory museum," this paper explores the motivations and barriers experienced by youth who engage with museums in Latvia.

Nina Simon's framework emphasizes that participation is not just about technology or interactivity—it's about fostering meaningful relationships between institutions and their audiences. She highlights that museums that embrace participation can become more relevant and responsive to their communities, fostering deeper connections and civic engagement (Simon, 2010). Studies suggest that young people are more intrested in engaging in cultural activities when they align with their interests, provide social connections, offer learning opportunities, and allow for self-expression, identity formation, or activism (Ostrower, 2016; Falk & Katz-Gerro, 2016; Jenkins 2009).

This paper aims to identify the key factors driving youth engagement in museum education programs and to examine the obstacles that may hinder their continued participation. Understanding these barriers and motivating factors is crucial for creating inclusive and engaging museum programs that

can foster greater youth participation by reducing obstacles and expanding accessibility.

The paper draws on findings from the research project "Striving Towards Participatory Engagement in Museums: Inquiry into Museum Education Practice in Latvia (MEET)" (No. lzp-2022/1-0379), conducted at the Latvian Academy of Culture. The project investigates participatory practices in museum education, employing participatory action research. Empirical data was collected between 2023 and 2024 through in-depth interviews, peer-to-peer interviews, audio diaries, and timeline mapping. The research involved young participants, museum educators, and curators across five case study institutions: Eduards Veidenbaums Memorial Museum "Kalāči," Rainis and Aspazija Summer House Museum, Latvian National Museum of Art, Olaine Museum of History and Art, and the Rothko Museum.

Preliminary results suggest that youth participation is driven by intrinsic motivations, including creative self-expression, self-discovery, cultural curiosity, and the desire for social belonging. However, authors have identified barriers to sustained engagement, such as locations of activities, lack of young people self-confidence, competing educational and extracurricular activities/obligations, lack of cooperation skills with other young people, and a perceived disconnect between museum environments and their everyday cultural practices.

KEYWORDS Youth engagement; participatory practices; motivation for participation; barriers to participation

RECEPTION OF ARTWORKS IN PHYSICAL AND VIRTUAL REALITY — THE DIFFERENCES IN RECEPTION

PRZEMYSLAW KISIEL

Krakow University of Economics

ABSTRACT

The Fourth Industrial Revolution and the dynamic development of communication technologies are changing the forms of daily activities. This can be observed very clearly in cultural participation, where emerging new patterns of cultural activity have become serious alternatives to existing traditional forms of participation, offering participants with, for example, a higher quality and depth of experience, greater convenience or reducing existing barriers to access to culture.

In this context, the process of hybridization and the possibility of incorporating Virtual Reality (VR) into the processes of cultural participation offer particularly interesting and promising perspectives. For some time now, VR applications have been developed, that allow the reception of outstanding and popular works of art ("Mona Lisa", "The Scream", etc.) and now even virtual art galleries are being created, that allow access to entire collections of works whose primary form is physical objects.

This form of contact with art is gaining its adherents and may soon significantly change the participatory practices in art culture. For this reason, it should become the subject of systematic research on the reception of works of art available in virtual form, as well as research that makes it possible to compare the processes of reception of works of art in the form of physical and virtual objects. Indeed, both forms can be considered as alternative forms of contact with art, while it is possible to have many doubts about whether they are equivalent - if not, it is worth identifying the differences in their social perception.

The purpose of presentation is to present the results of a study on the

differences in the reception of artworks, depending on whether the contact with them was physical or during a virtual gallery visit. The physical reception study used original graphics from the Nkrombe Series by Kenyan artist Anne Mwiti. Meanwhile, the virtual reception study was based an exhibition of the same prints, but in virtual form, available through VR goggles in the virtual art gallery KONKRET AR.T Gallery. The survey was conducted among students of the Department Fine Art and Design at Kenyatta University in Nairobi under the CAPHE Project, MSCA-RISE Horizon Europe, GA No. 101086391. The empirical material obtained from the study illustrates how the same works of art are received in physical and virtual form and also makes it possible to compare differences in the experience works of art depending on the form of contact with them.

KEYWORDS Reception of work of art; physical reality; virtual reality; virtual gallery; Anne Mwiti artworks

ACCESSIBILITY IN PERSPECTIVE: MUSEUM ACCESSIBILITY AS SEEN BY PROFESSIONALS WORKING WITH PEOPLE WITH INTELLECTUAL DISABILITIES IN GREECE

OLGA KOLOKYTHA

University for Continuing Education Krems
University of Vienna

LOUKIA CHAIDEMENAKI MA

University for Music and the Performing Arts Vienna

ABSTRACT

This presentation discusses accessibility to culture for people with non-visible intellectual disabilities. It is grounded on a research project exploring the perception of museum accessibility of social/mental health professionals who work directly with people with intellectual disabilities in Greece. This is an underrepresented audience group, is often deprived of cultural opportunities and accessibility to public goods, and can be at risk of social exclusion or has been socially excluded.

The World Report of Disability identifies barriers as 'factors in a person's environment that, through their absence or presence, limit functioning and create disability', and facilitators as 'factors in a person's environment that, through their absence or presence, improve functioning and reduce disability' (WHO & World Bank 2011: 302, 304 as seen in Leahy and Ferri 2022: 69). Previous research shows that museums do not offer the same opportunities as other institutions regarding the needs for people with disabilities such as wheelchair users, the visually challenged, people with hearing impairment or intellectual disabilities (Montscho, 2022). Research on accessibility in culture for disabled people has, however, evolved mostly around physical and visual or hearing disabilities, so our project also aimed to fill this gap.

Empirical data was gathered through questionnaires distributed to registered social organizations in Greece. Factors that hinder accessibility are grouped in five categories namely physical, sensory, information, content, and co-creation

and participation. Results highlight the need towards greater accessibility to and experience of culture for this particular audience. They also showcase the need for cultural policy and management to rethink the role of technology and the roles of arts managers to that end and develop tools and methods to facilitate digital and multi-sensory accessibility, content accessibility, and accessibility to participation and cultural dialogue.

References

Leahy, A., & Ferri, D. (2022). Barriers and Facilitators to Cultural Participation by People with Disabilities: A Narrative Literature Review. Scandinavian Journal of Disability Research, 24(1), 68-81.

Montscho, G. (2022). Making Museums Accessible to Those With Disabilities. Available from https://www.museumnext.com/article/making-museums-accessible-to-those-with-disabilities/ accessed 25 January 2025.

KEYWORDS Museums; intellectual disabilities; accessibility; participation

MEDIATIZED THEATRICAL COMMUNITIES: STUDYING AND FOSTERING AUDIENCE PARTICIPATION THROUGH WHATSAPP

LAURA GEMINI
LORENZO GIANNINI
FRANCESCA GIULIANI
SPAGGIARI CHIARA
Università degli Studi di Urbino Carlo Bo

ABSTRACT

In recent years, messaging apps like WhatsApp and Telegram have taken on an increasingly central role. Unlike traditional social networks such as Facebook or Instagram, which structure interactions around public posts and algorithmic visibility, messaging apps facilitate more private and continuous exchanges.

Beyond their role in everyday communication, messaging apps have been explored as methodological tools for qualitative research, including focus groups (Chen & Neo 2019; Colom 2022) and diaries (Schönbächler 2023). They can oUer more flexible, inclusive, and sustainable environments compared to traditional data collection methods, though they are not without disparities in communication participation.

These platforms are becoming essential spaces for organization and engagement also within artistic and cultural contexts. Moreover, in the field of performing arts, they are being utilized as mediums for interactive performances. Projects like *Teatropostaggio* on Telegram by the Onar Collective (2024) or the WhatsApp-based dance project *Call My Name* by Fabrizio Favale / Le Supplici (2020) demonstrate that these spaces are not merely tools for coordination and discussion but also creative devices that shape new forms of digital liveness (Gemini, Brilli 2023; Giuliani 2023).

Despite the growing use of messaging apps in the artistic landscape, research on their impact in facilitating discussion about performing arts remains limited. This contribution presents results from the research project **Cultural**

Welfare Ecosystems for Wellbeing: Mapping Semantics and Practices, Codesigning Tools, and Raising Awareness, funded by the Italian Ministry of University and Research (MIUR) and NextGenerationEU. It analyzes WhatsApp's functions as a tool for coordination, staging, audience engagement, and qualitative research in participatory performing arts projects. Specifically, it addresses the following questions: 1) What are the limits and potentials of WhatsApp chats in actionresearch on participatory artistic projects? 2) How do the aUordances of chats shape pre- and postperformance experiences?

To answer these questions, we analysed through qualitative e quantitative content analysis and interviews with organisers three case studies of chats lasting from four months to one year: **BAT - Bottega Amletica Testoriana, Sognando Apiria, and Dance Well,** each characterized by diUerent modes of audience participation. For **BAT**, we conducted a retrospective chat analysis, while for **Sognando Apiria** and **Dance Well**, we created and moderated discussions from their inception. WhatsApp proves to be an eUective tool for action-research and co-design, particularly in extending participants' experiences and reflective processes. However, challenges emerge in balancing focused discussions with oU-topic conversations, freedom of expression with inhibition due to the research group's presence, and the dynamics between active users and lurkers. While the asynchronicity of chats provides more space for reflection on the experience, it may also generate an expectation of "competitive performativity" among users.

References

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KEYWORDS Audience Participation; Digital Liveness; Performing Arts; WhatsApp; Qualitative Research

PARALLEL SESSIONS – SLOT 2

📅 **Monday 8ᵗʰ September | 17:00h - 18:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T01-S02

Monday 8 September 17:00 - 18:30

Room: Aula 1

ARTIVISM II

Chair: **Anna Lisa Tota** *(Roma Tre University)*

Participants

Brief history of feminist and participatory art practices as repertories for feminist activism in Mexico
Elba Illeana Cervantes López, *Universidad Autónoma de Puebla*

Reimagining the Wetlands in Tigre (Argentina): Harnessing the Power of the Arts for Socio-ecological Transformation
Maria Rovisco, *University of Leeds*

Political art and artivism: how Ukrainian artists challenge war
Anna Lisa Tota, *Roma Tre University*
Antonietta De Feo, *Roma Tre University*

Re-remembering "Swan Lake". A collaborative inquiry into the cultural memory of the artistic field
Polina Golovátina-Mora, *Norwegian University of Science and Technology-NTNU*
Katarzyna Niziołek, *University of Białystok*

BRIEF HISTORY OF FEMINIST AND PARTICIPATORY ART PRACTICES AS REPERTORIES FOR FEMINIST ACTIVISM IN MEXICO

ELBA CERVANTES LÓPEZ

*Instituto de Ciencias Sociales y Humanidades de la
Benemérita Universidad Autónoma de Puebla, (ICSyH-BUAP)*

ABSTRACT

Since the 1960s, artists have been involved with systems of meaning and knowledge production, through artistic and traditional research, especially those who developed their practice in an academic environment as a site of social engagement and pedagogic experimentation. The context of political unrest and social movements created the circumstances for art to function as a tool for resistance, to criticize the status quo, and to propose new ways of disseminating ideas.

Feminism is a key example to understand the way political action permeated into artistic practice, by decentralizing of the figure of the artist as well as focusing on processes and experience instead of final products. These were important aspects that characterized this reconfiguration of the female artist and her function in society.

Through discussion in consciousness raising groups, they managed to place their personal experience, invisible human efforts and affects that produce relations at the core of their work, feminist artists created an important foundation for what we understand today as participatory and art, although some authors do not acknowledge the feminist origin of these conceptual practices.

We have reviewed testimonies, catalogues, interviews and texts from women that participated in and wrote about the Feminist Art Program, the Feminist Art Workshop and the Woman's Building in Los Angeles CA. during the 1970s to understand the way academic experience reconfigured how the figure of

the artist is understood, thought of, and creates content for their artistic production.

Subsequently we focused on a key agent considered pioneer for Feminist Art in Mexico, Monica Mayer. Her formation at the Feminist Art Workshop influenced and migrated into Mexico during the 1980s, she impacted the way feminist, collective, and performance art is understood and produced today – specially in México–, as a resistance to hegemonic and patriarchal art practices.

To further analyze the way her work has created a background, history and memory for art and feminism in Mexico, we turn to Diana Taylor's notion of archive and repertoire. Other than being a mentor for contemporary artists Mayer has also produced archives and documentation that has helped to write the history of art and feminism in Latin America, we can also find her influence in the way her work has created embodied repertoires, methodologies and attitudes as critical and political tools that feminist artists and activists use to intervene into their immediate social contexts in order to expose and interrogate violence against women.

REIMAGINING THE WETLANDS IN TIGRE (ARGENTINA): HARNESSING THE POWER OF THE ARTS FOR SOCIO-ECOLOGICAL TRANSFORMATION'

MARIA ROVISCO

School of Sociology and Social Policy, University of Leeds

ABSTRACT

In this presentation, I will discuss some of the results of the project 'Reimagining the Wetlands in Tigre (Argentina): Harnessing the Power of the Arts for Socio-ecological Transformation'. This project seeks to harness the potential of the arts for socio-ecological transformation by fostering knowledge-exchange between academic and non-academic partners.

The territory of the Delta de Tigre is an inhabited network of rivers and streams afflicted by socio-ecological problems and conflict (i.e., waste, climate change, gentrification, pollution, and real estate mega-enterprises). These problems and conflicts affect human interaction with the ecosystem and the functioning of the wetland as a whole. Over the years, human-non-human living conditions have degraded.

This project focuses on supporting local stakeholders addressing these challenges through knowledge-exchange activities (i.e., creative workshops) that value and harness the knowledge and imagination already existing in the community for pursuing a more sustainable future.

The key objectives are: (1) to carry out social and community mapping in the territory of the Delta de Tigre to expand knowledge, recognize and record different personal narratives, imaginaries, and experiences about inhabiting the wetland; (2) to co-create with non-academic partners three participatory workshops involving the local community at the Tigre Wetlands; (3) to document and evidence the process and impact of community-led knowledge creation for socio-ecological regeneration; (3) to develop a tool-kit for arts and socio-ecological transformation.

This ethnographically-inspired project involves collaborations between academics at the University of Leeds and the University of Buenos Aires, and artists based in the UK and Argentina.

KEYWORDS   Socio-ecological   transformation;   knowledge-exchange,   community-led knowledge creation; artivism

POLITICAL ART AND ARTIVISM: HOW UKRAINIAN ARTISTS CHALLENGE WAR

ANNA LISA TOTA
ANTONIETTA DE FEO
Roma Tre University

ABSTRACT

Our contribution is part of a two-year research project, called TRAMIGRART. From "places of violence" to "spaces of memory": the role of artistic practices in the inscription of forced migration as cultural trauma in the public discourse (www.tramigrart.it) designed to explore the artistic languages as central key for working through traumatic and controversial events. Art is here considered especially as a negotiating arena, where rights, social identities and definitions are questioned and claimed. The project deals with the traumas related to the Ukrainian war and the forced migration across the Mediterranean and it investigates under what conditions artistic practices can contribute to the individual, collective, and public memories of surviving victims of war and forced migration.

This paper presents the results of a part of ongoing research that, with an ethnographic approach, explores the relationships between arts, traumatic events, and resilience with a special focus on the Ukrainian war. The research is carried out with a blended approach combining in-depth interviews and collaborative workshops with Ukrainian artists. In particular, twenty-five interviews were conducted with Ukrainian artists, covering the following aspects in depth: a) how art can undermine the powerful visual regime of war that is strongly established by public discourse; b) what kinds of aesthetics are applied by artists to deconstruct common ways of seeing; c) what kind of aspects related to the war are addressed with what kind of aesthetic and visual strategies. Collaborative workshops further facilitated co-creation processes, allowing participants to collectively explore the impact of war on daily life and the resilience of people.

The research highlights the power of art to document, reflect and resist in

times of conflict, emphasising the importance of cultural identity and memory in shaping responses to trauma and violence.

KEYWORDS   Art and resilience; artivism; war; public memories; cultural traumas

RE-REMEMBERING "SWAN LAKE". A COLLABORATIVE INQUIRY INTO THE CULTURAL MEMORY OF THE ARTISTIC FIELD

KATARZYNA NIZIOŁEK
University of Białystok

POLINA GOLOVATINA-MORA
Norwegian University of Science and Technology-NTNU

ABSTRACT

In the paper, we attempt to trace the cultural and social memory of the famous Pyotr Tchaikovsky's ballet "Swan Lake" in the contemporary artistic field. For that purpose, we employ the theoretical framework of Pierre Bourdieu's artistic field as divided into legitimate, avant-garde, commercial and social.

We analyse how this canonical work of music and performing art has been remembered and re-remembered as an object of audience appreciation, a means of political coercion and a symbol of opposition against the Russian regime. We follow the "Swan Lake" from the TV programs in the times of political unrest during the Soviet period in Russia and vinyl records distributed in the Eastern Bloc, to the artwork of Anna Jermolaewa presented at the 60th Venice Biennale, a rock band Noize MC's appropriation for one of their songs and videos available on YouTube, and dissident stencil graffiti reported to be appearing in the streets of Russia by the ABC News.

We look at "Swan Lake" as a memory in transit between times, people, places, media, meanings, political struggles and artistic genres. We see our own collaborative reflection as a memoryscape in its own right, where "Swan Lake" rediscovers, redefines, and connects our private memories – some of them distant, like Polina's childhood in Russia, some recent, like Katarzyna's visit to the Venice Biennale, some shared, like the moment of conceptualisation of the idea during Katarzyna`s research stay at Polina´s department.

This highlights the layered and dialogical nature of memories facilitated in this case by diverse artistic means. Following the performative paradigm, we write in a creative and dialogical manner, allowing ourselves some level of experimentation and freedom in this academic endeavor, as we meander between theory, empirical material and our own experiences and voices.

Reminiscent of Jermolaewa and Serheieva's work, our collaborative practice can be seen as yet another kind of "rehearsal for 'Swan Lake'" – an expression of hope for world peace. Arts expands and spills over from the focus of research towards meta-focus, towards the methodology of research itself.

KEYWORDS Memory-scape; artistic field; artivism; performativity; collaborative inquiry

PARALLEL SESSIONS – SLOT 2

📅 **Monday 8ᵗʰ September | 17:00h - 18:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T02-S01

Monday 8 September 17:00 - 18:30

Room: Aula 2

COMMUNITIES I

Chair: **Victoria Alexander** *(Goldsmiths, University of London)*

Participants

Defending the democracy with 'Girls Generation' and 'Korean Confederation of Feline Unions': Curious lives of artistic representations in anti-martial law protests of South Korea, 2024-2025
Byung Hun Yoon, *Seoul National University*

The role of public cultural institutions: opinion and perception of cultural workers in a community production by the Barcelona opera house
Nil Barutel-Gaspar, *Universitat Pompeu Fabra*

Collectivity in Contemporary Art: Theories, Practices, Critique
Marie Rosenkranz, *Humboldt-University Berlin, Cultural Sociology & Zürich University of the Arts Aesthetics*

"Like Those Who Dance in Stairwells": Navigating Ruptures, Liminality & Imaginaries in Exilic Filmmaking
Mariam Agha, *Ibn Haldun University*

DEFENDING THE DEMOCRACY WITH 'GIRLS GENERATION' AND 'KOREAN CONFEDERATION OF FELINE UNIONS': CURIOUS LIVES OF ARTISTIC REPRESENTATIONS IN ANTI-MARTIAL LAW PROTESTS OF SOUTH KOREA, 2024-2025

BYUNG HUN YOON
Seoul National University

ABSTRACT

The abrupt declaration of martial law on December 3rd, 2024, brought about heightened political tensions in South Korea for months to follow. Despite its swift lift following the Parliamentary vote to nullify it, this apparent coup attempt by the president which sought a military crackdown on the opposition-led Parliament sparked massive street protests demanding the president's impeachment and punishment of those involved. The Parliament voted to impeach the president on December 14th, but nationwide protests continue as now-arrested president sabotages impeachment trials and calls on his supporters to defy constitutional institutions.

This paper explores the workings and ramifications of two forms of artistic representation which have emerged as defining features of these protests. The first is the case of self-made flags carried by protestors, which brandish names and emblems of fictitious organizations such as the 'Citizens' Coalition for Plant Pot Salvation', prompting a playful competition to come up with wittier specimens. Some parody existing organization flags, such as the self-designed flag of the 'Korean Confederation of Feline Unions', referencing the 'Korean Confederation of Trade Unions', a prominent civil organization in progressive labor politics and anti-authoritarian protests. The second is the case of 'protest anthems', whose playlist has instantly come to include much wider repertoire of songs with disparate historical meanings, often without any inherent political connotations. This paper focuses on three of these anthems: 'Into the New World' (2007 K-Pop hit by 'Girls' Generation'), 'To You'

(1990's cheering anthem), and 'Marching of Our Beloved' (anthem of 1980's anti-authoritarian protests).

Drawing upon the insights of communications theory, Latour's agent-network-theory, Gell's 'anthropological theory of art', and recent calls for socio-material perspectives in analyzing cultural production, this paper examines the curious lives of these artistic representations in the anti-martial law protests. Three questions are presented and answered: Firstly, how are these representations 'arriving' at the protests? That is, through what trajectories, transformations, and mediations are they making themselves present? Secondly, how do these seemingly incoherent and apolitical representations conjoin with one another, albeit without tensions and appropriations, to engender particular experiences of collective effervescence and emancipation at the protests? Lastly, what are their ramifications concerning protest cultures and configuration of political subjectivities in contemporary South Korea? By answering these questions based on the author's ethnographic data, audiovisual materials in social media, and documentary records of protest cultures, this paper aims to interrogate dynamic workings of artistic representations and their political potentials and constraints.

KEYWORDS Artistic representation; protest cultures; protest anthems; social performance; political identification

THE ROLE OF PUBLIC CULTURAL INSTITUTIONS: OPINION AND PERCEPTION OF CULTURAL WORKERS IN A COMMUNITY PRODUCTION BY THE BARCELONA OPERA HOUSE

NIL BARUTEL-GASPAR
Universitat Pompeu Fabra

ABSTRACT

Large cultural institutions have been given goals that surpass the fulfilment of their conventional artistic worth. The Barcelona opera house (Gran Teatre del Liceu), between 2018 and 2023, created and developed Òpera Prima Raval, a new community production with the aim of strengthening the links between the institution and the citizens. It also aimed at offering a transformative experience to the professionals.

Although important research in both public cultural institutions and community-based programmes fields have been developed, what is the effect of social programmes among cultural professionals? How do they perceive the public value of the institution? And also, how related are the values of cultural workers to those of their institution? This research focuses on the perspective of these institutions in terms of access to culture and the differences between values and practices.

The literature review, using an Anglo-Saxon framework combined with literature from central and southern Europe, firstly looks at the evolution of the public role of large cultural institutions. Afterwards it focuses on the professionals (their profile, their experience when being part of a community production and their values, opinions and perceptions regarding these productions and the public role of institutions). The methodology used was mixed, with two focus groups and an online survey, both for the professionals of the Liceu (considering it was their first time developing a community opera, the theatre commissioned an external evaluation which is the basis of this article).

Results suggest that there was in fact some organisational unease and supports previous findings on classical music organisations being resistant to change. Also, the production caused inequalities among the institution's workers, in terms of participation and acquisition of new competences (not all of them participated). Regarding their opinion and perception, the vast majority of the professionals think that the Liceu should be a facility that promotes 1

access to culture for all citizens. Also, cultural workers were aware of the difference between what they would like (opinion) and the current reality of the theatre (perception).

What this division raises is that, besides the difference between the values of these workers and the rest of the population, they may have little weight in influencing the economics of the institutions' productions and the narrative that the institutions generate with these productions. Therefore, social programmes (and community-based approaches in particular), create a window of opportunity for institutions but the question is whether we take advantage of these opportunities.

KEYWORDS Cultural institutions; public value; cultural workers; opinions, perceptions

ART AND POLITICAL DIVISION CRITICAL COLLECTIVES AND THE NOT-SO CRITICAL FANTASY OF POLITICAL UNITY?

MARIE ROSENKRANZ
Humboldt-University Berlin, Cultural Sociology
Zürich University of the Arts Aesthetics

ABSTRACT

In my talk, I examine the increasing prominence of collective practices in art production. I would like to address three questions: First, and most simply: Why has collectivity become "a thing" in the arts? And what does the rising number and the explicit exposure of collective forms of production have to do with new projections on the arts? What projections are made on collectives in times of political division? Using examples, I argue that there is an emerging tendency to place high hopes in the arts when it comes to creating forms of social unity, particularly in politically divided western democracies.

I trace this development through various theories of collectivity, including Howard Becker's concept of art worlds[1], Grant Kester's notion of collaboration[2], Judith Butler's theory of performative assembly[3], and Kai van Eikels' idea of synchronization[4]. In the first part of my talk, using these theories, I would like to highlight how the understanding of collectivity in art discourses has evolved over time.

In the second part, I propose some societal factors such as neoliberalism and processes of singularization[5] as influential in this new view on collective approaches in the arts. While these factors have facilitated the emergence and visibility of collective methods, they simultaneously pose challenges to

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[1] Howard Saul Becker, Art Worlds (Berkeley: University of California Press, 1982).
[2] Grant H. Kester, The One and the Many: Contemporary Collaborative Art in a Global Context (Durham: Duke University Press, 2011).
[3] Judith Butler, Notes Toward a Performative Theory of Assembly (Cambridge, Massachusetts: Harvard University Press, 2015).
[4] Kai van Eikels, Die Kunst des Kollektiven: Performance zwischen Theater, Politik und Sozio-Ökonomie (Paderborn: Fink, 2013).
[5] Andreas Reckwitz, Die Gesellschaft der Singularitäten: zum Strukturwandel der Moderne (Berlin: Suhrkamp, 2017).

their implementation as critique.

Overall, my talk aims to show the role of societal projections on the arts in understanding their current social and political function. On a methodological level, I would like show how doing research on art practices is more and more intertwined with practicing social theory.

"LIKE THOSE WHO DANCE IN STAIRWELLS": NAVIGATING RUPTURES, LIMINALITY & IMAGINARIES IN EXILIC FILMMAKING

MARIAM AGHA
Ibn Haldun University

ABSTRACT

In 2020, actor and storyteller Nader released a short film titled Fasla (Comma). The film features a young exiled man clad in a casual hoodie roaming the bustling streets of Istanbul in a state of self-alienation, pondering the emotional strain of expulsion and the solace that the companionship of friends offers to ease this burden. In one scene, he expresses, "The thought of journeying to a far-distant foreign land evokes an unsettling feeling. Caught in eerie silence, one constantly daydreams about a far-off place. Your body is here, but your soul is certainly elsewhere" (Fasla, 2020).

In conversation with the film's lead, I asked why they named the film Comma. Nader recounted that the entire phase following the forced departure felt like a comma in their lives, a suspended moment where you're perpetually stuck between two incomplete sentences. Analogously, another exiled actor, Ahmad, introduced himself as "the dancer on the stairs," referencing a famous Egyptian proverb: "Like someone who danced in the stairwell, neither seen by those above nor those below."

This ethnographic piece intricately weaves the stories of exiled Egyptian filmmakers in Istanbul, who were forced to depart following the 2013 coup. Drawing on Árpád Szakolczai's concept of permanent liminality, this piece captures the nuances of their "comma," resembling the landscapes of ambivalence between the "not yet" of their new lives abroad and the "no longer" of a revolution and a revolutionary subjectivity on the verge of vanishing.

Combining several qualitative methodologies, I conducted 15 semi-structured,

in-depth interviews with various members of the community. I also employed a participant observation method, which required me to attend social gatherings, a live concert, and drama shooting days where these artists were actively present. I also employed a digital ethnography method, which enabled me to explore how my interlocutors express their emotions in the digital space. This study also involves a discourse analysis of the Egyptian media representations of this community of artists. Lastly, I employed a content analysis method to highlight the recurring themes in the drama works produced by those artists.

Drawing on Victor Turner's theory of liminality and Jacques Derrida's concept of hauntology, I examine the sociological implications of how the subjectivities of exiled filmmakers are reconstructed, arguing that these artists are continually haunted by the memory of their homeland and the specter of the unfulfilled yearnings of the Arab Spring.

In the artistic sphere, some find themselves reliving the pain of forcibly fleeing their country while also finding a way to escape their realities and create new meanings for transnational activism that ties them to their homeland. This ethnography sets the stage for a deeper exploration of exiled art, born from collective and individual ruptures, which challenges the conventional dichotomy between commercial art and resistant or revolutionary art, and unveils the latent potential of exilic art in mending ruptures and bestowing alternative imaginaries.

KEYWORDS Diaspic Filmmaking; Emotions; Exile; Imagination; Potentiality

PARALLEL SESSIONS – SLOT 2

📅 **Monday 8ᵗʰ September | 17:00h - 18:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T04-S01

Monday 8 September 17:00 - 18:30

Room: Aula 3

URBAN SPACE I

Chair: **Matias I. Zarlenga** *(CONICET2-UNTREF3 – CECUPS)*

Participants

Engaging Young Audiences: The Role of Cultural Operators in Fostering Youth Participation in Cultural Activities
Sabīne Ozola, *Institute of Arts and Cultural Studies of Latvian Academy of Culture*
Laura Brutāne, *Institute of Arts and Cultural Studies of Latvian Academy of Culture*

The `When` of Monuments
Voica Pușcașiu, *Babeș-Bolyai University*

(E)valuation systems and methodologies in urban cultural policies: the case of the Arte Factories in the city of Barcelona
Victoria Sánchez Belando, *Universitat de Barcelona*
Ariannni Batista, *Universitat de Barcelona*
Matías I. Zarlenga, *CONICET2-UNTREF3 – CECUPS*
Arturo Rodriguez Morató, *Universitat de Barcelona*

Homage to Dionysius: The Cultural (De)constructions of Europe's Racial Color Lines through Free Improvisation
Ádám Havas, *International Fellow at the Institute for Advanced Study in the Humanities*

ENGAGING YOUNG AUDIENCES: THE ROLE OF CULTURAL OPERATORS IN FOSTERING YOUTH PARTICIPATION IN CULTURAL ACTIVITIES

SABĪNE OZOLA
LAURA BRUTĀNE
Institute of Arts and Cultural Studies of Latvian Academy of Culture

ABSTRACT

Young people participate in a variety of everyday environments, from schools and student government to clubs, extracurricular activities and digital spaces (Ballard et al., 2021; Wray-Lake & Ballard, 2023). The environments in which young people operate play a crucial role in shaping their ability to participate. Cultural operators - museums, theatres, concert halls, art centers, and other cultural institutions - play a vital role in shaping young people's engagement with culture (Barber et al., 2021; Ohme et al., 2022). As the creators of cultural content and participatory activities, they have the responsibility to ensure that young audiences not only consume but actively participate in cultural experiences. Engaging young people is critical, as they form an important part of the future audience and influence broader cultural trends. However, fostering meaningful youth participation requires strategies that consider the evolving interests, digital habits, and diverse backgrounds of young audiences (Peppler et al.,2022).

The aim of this paper is to identify key preconditions that foster meaningful youth participation, with a particular focus on how these insights can be applied to cultural operators. It draws on findings from the research project "Preconditions of Authentic Youth Participation in Formal and Non-Formal Education / UNFRAMED" (No. VPP-IZM-Izglītība-2023/6-0002), conducted at the Latvian Academy of Culture. The study incorporates data collected in 2024-2025, including (1) a survey (n=1000) of pupils and students on youth participation trends and determinants, (2) narratives from young people about their participation experiences, gathered at a youth festival in Latvia, and (3)

secondary data from the 2024 Latvian Culture Consumption Survey and the five-year evaluation of the culture and arts education programme "Latvian School Bag", which is the primary public policy initiative ensuring schoolchildren's access to cultural experiences.

Findings indicate that cultural operators must embrace participatory approaches that go beyond passive consumption. This includes designing interactive, youth-driven activities that allow for creative expression, co-creation, and collaboration. Cultural institutions should leverage digital platforms to connect with young people in ways that feel natural and engaging, while also ensuring accessibility and inclusivity in both physical and virtual spaces. Moreover, partnerships with schools and youth organizations can enhance cultural participation by embedding artistic and cultural experiences into educational frameworks. The study also highlights the importance of institutional flexibility – allowing young people to influence programming, share their perspectives, and feel a sense of ownership in cultural spaces.

By recognizing youth not just as future audiences but as active cultural participants, cultural operators can foster more sustainable engagement. This paper provides practical recommendations for cultural institutions to create meaningful participatory opportunities, ensuring that young people's voices shape the cultural landscape of tomorrow.

KEYWORDS   Culture operators; youth; meaningful participation

THE `WHEN` OF MONUMENTS

VOICA PUȘCAȘIU
Babeș-Bolyai University

ABSTRACT

"A time to kill, and a time to heal; / A time to break down, and a time to build up;" says the over-quoted poem in the Ecclesiastes, but just because it is a cliche it doesn't make it less true. Public monuments commemorate remarkable events or individuals while simultaneously forging the collective memory of a community, yet as unmovable as they seem, they too have a life cycle and this presentation seeks to focus on the timeline of a monument's materialization.

The period between the monumental event and the monument itself can fluctuate greatly and is quite long even in the best of cases when a memorial is clearly desired. This could be easily pinned on the inescapable bureaucracy when dealing with public space, the need for substantial funds, and the technical intricacies of large projects. But there are other reasons for significant delays: unfriendly regimes might prove an insurmountable obstacle, while the recasting of history and the decision to emphasize the importance of a historical figure in order to drive a national discourse is another reason for creating a monument sometimes centuries after the fact.

The research is based on an ever-growing crowdsourcing project that documents the public monuments in Romania as well as their reception, particularly those that have to do with difficult historical themes. What is the perceived hierarchy of the issues that need to be commemorated? Considering Cluj-Napoca as an example – the monument for the victims of the 1989 Revolution was built 14 years after 1988, while the one remembering the Holocaust deportations, was erected 70 years after the events took place. The situation is similar throughout the country and while the few Holocaust memorials built as early as 1947, like in the nearby town of Dej, were removed, they were not discussed either and were not a part of the nation's collective

memory, a conversation which came much later and is still ongoing.

Reflecting on timing, what prompted the building of a monumental statue for Mihai Viteazul (1593-1601) in 1976 in a city which was otherwise historically baneful for the figure? Or what is the relevance of unveiling a bust of Woodrow Wilson (1856–1924) in the city center in 2025? Meanwhile, the Monument to the Liberating Soviet Soldier was already in place within a year of the end of WWII and was also promptly removed in 1990, mere weeks after the regime change.

(E)VALUATION SYSTEMS AND METHODOLOGIES IN URBAN CULTURAL POLICIES: THE CASE OF THE ARTE FACTORIES IN THE CITY OF BARCELONA

VICTORIA SÁNCHEZ BELANDO
Center for the Study of Culture, Politics and Society (UB) - CECUPS
Department of Sociology, University of Barcelona

MATÍAS I. ZARLENGA
National Scientific and Technical Research Council - CONICET (Argentina)
University of Tres de Febrero - UNTREF (Argentina)
Center for the Study of Culture, Politics and Society (UB) - CECUPS

ARIANNNI BATISTA
Center for the Study of Culture, Politics and Society (UB) – CECUPS
Department of Sociology, University of Barcelona

ARTURO RODRIGUEZ MORATÓ
Center for the Study of Culture, Politics and Society (UB) – CECUPS
Department of Sociology, University of Barcelona

ABSTRACT

This article analyzes the (e)valuation regimes and methodologies of urban cultural policies, based on the case of the Art Factories Program of the city of Barcelona implemented in 2007. From a perspective that combines pragmatic sociology and valuation studies (Boltanski and Thévenot, 2006; Lamont, 2012; Heinich, 2020) we explore the valuative and evaluative practices of the different social actors involved in the program, as well as the valuative conflicts and the ways in which these are mitigated, resolved and stabilized throughout the development of the program. By analyzing the configuration of value principles (economic, social, aesthetic, etc.) that govern the program, we show that the Art Factories express a reorientation of the values underpinning urban cultural policies, dominated by a shift from economic to social and aesthetic values in the context of urban cultural regeneration processes.

The case study is developed following a qualitative strategy that includes the analysis of primary sources (semi-structured interviews and focus groups in which experts and technicians linked to the local cultural administration have

participated, as well as members of cultural associations and artists active in Art Factories) and secondary sources (documents of the local cultural administration).

KEYWORDS   Valuations; evaluations; culture; cultural policy; Barcelona.

HOMAGE TO DIONYSIUS: THE CULTURAL (DE)CONSTRUCTIONS OF EUROPE'S RACIAL COLOR LINES THROUGH FREE IMPROVISATION

ÁDÁM HAVAS

*International Fellow at the Institute for Advanced Study
in the Humanities (KWI Essen)*

ABSTRACT

Free improvisation, also known as creative, spontaneous, or real-time music, is celebrated for its utopian qualities and aesthetic radicalism. Often positioned at the fringes of "legitimate culture," this movement has served as the "ultimate avant-garde" since the 1960s – a dynamic space for experimentation, collective risk-taking, and unrestrained creative flow.

While scholarship has primarily focused on Western – mainly US and West European – trends, the movement is deeply shaped by the local characteristics of geoculturally diverse urban scenes, offering a lens to explore postcolonial Europe's sonic landscape within and beyond the Black Atlantic.

Drawing on ethnographic research and over 40 in-depth interviews with musicians from diverse backgrounds in Barcelona and Budapest, this talk examines how free improvisation acts as a site of "aesthetic disobedience," resisting neoliberal racial capitalism and creating a laboratory for rethinking the relationship between aesthetics and ethics in multiethnic contexts.

The comparison of scenes from postimperial East Central and postcolonial Southwestern Europe provides a unique transperipheral vantage point to study the cultural and sonic construction of Europe's racial color lines. Using concepts such as "plural habitus," "sensual cosmopolitanism," "social aesthetics," and "trans-idiomatic" practices, the research explores how musicians, through spontaneous and collaborative performances, challenge fixed notions of genre, gender, class, race, and place.

By synthesizing Bourdieu-oriented cultural sociology and postcolonial studies,

this work raises critical questions about the role of musicians, music sociologists, and ethnographers in envisioning and building alternative futures. It also problematizes the concept of "improvisation" in both the arts and social mobility, particularly in a time when the combined forces of post-fascism and algorithmic capitalism threaten vulnerable social groups often racialized as "others".

It explores how free improvisation can serve as both a methodological and conceptual tool for interdisciplinary scholarship to engage with notions of futurity and resilience, especially in the face of ongoing technological, geopolitical, and cultural challenges.

The detailed ethnographic study of DIY practices in various urban scenes demonstrates how alternative models of collaboration and conflict are being developed, which may be theorized as a distinct form of anarchism, one that rejects rigid institutional frameworks, academic orthodoxy, commercial market imperatives, technocratic cultural policies, and the (neo)liberal identity politics shaped by moral geopolitical and ideological stakes.

Ultimately, it asks to what extent contemporary avant-garde music can be seen as a "Dionysian spirit," offering an utopistic counterpoint to the discontents of neoliberal racial capitalism, even if it is often confined to the fleeting moment of performance.

KEYWORDS   Color Lines; Diaspora; Habitus; Improvised Music; Ethnography

PARALLEL SESSIONS – SLOT 2

📅 **Monday 8th September | 17:00h - 18:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T11-S01

Monday 8 September 17:00 - 18:30

Room: Aula 4

ARTISTIC PRACTICE

Chair*: **Tasos Zembylas** (University of Music and Performing Arts Vienna)*

Participants

Talking about art - How descriptions of art may influence the reception of art
Målfrid Irene Hagen, *Independent researcher*

Making kin with Black Boxes in Experimental Electronic Music Performance
Miriam Jochmann, *University of Music and Performing Arts Vienna*
Tasos Zembylas, *University of Music and Performing Arts Vienna*

Spectators' Experiences of Online Theatre Performance: From Necessity to "Digital-Site-Specific" Audiences
Laura Gemini, *Università degli Studi di Urbino Carlo Bo*
Stefano Brilli, *Università degli Studi di Urbino Carlo Bo*
Alex Dellapasqua, *Università degli Studi di Urbino Carlo Bo*

Artists-in-Residence as Spaces of Resistance and Catalysts for Social Transformation: The Case of Dies Irae
Francesca Giuliani, *Università degli Studi di Urbino Carlo Bo*
Lorenzo Giannini, *Università degli Studi di Urbino Carlo Bo*

TALKING ABOUT ART - HOW DESCRIPTIONS OF ART MAY INFLUENCE THE RECEPTION OF ART

MÅLFRID IRENE HAGEN
Independent researcher

ABSTRACT

In this paper I present some findings from a case study on media debates on four public art projects in Norway between 2013 and 17, analyzed in light of Goffman's theory on the Presentation of self. Here I will focus on one of the four cases; the memorial monument for the victims of the Utøya Island terror in 2011, and Jonas Dahlbergs winner project Memory Wound. I try to reveal why this case became controversial and led to intense media debates and resistance among art critics, the neighbors of Utøya Island, and people in the public. By analyzing how the art proprietors, or officers in charge (responsible actors), were talking about the artwork, as well as how they were answering the critique, a pattern appeared.

Seemingly, the responsible actors contributed to create and reinforce the critique and resistance against Memory Wound through the way they were describing and talking about the artwork from the very beginning; how they presented the winner project, and by how they were answering critique in the media. In accordance with Goffman, they held on to their first description, based on their definition of the situation, trough the long-lasting media debate until the case reached a final solution in 2017; (the decision of cancelling the implementation of Memory Wound). By doing so, their performance seemed to make them appear doubtful or even cynical, which increased the critique and resistance against the artwork, repeatedly.

In other words; the responsible actors may have contributed to create and maintain a negative view on the artwork, instead of a positive view, which was also possible, by the way they were talking about Memory Wound, which led to harsh critique and resistance against the artwork, and finally, its cancellation.

MAKING KIN WITH BLACK BOXES IN EXPERIMENTAL ELECTRONIC MUSIC PERFORMANCE

MIRIAM JOCHMANN
TASOS ZEMBYLAS
Artistic Research Center University of Music and Performing Arts Vienna

ABSTRACT Music is often produced in an interacting process of humans and instruments in a specific context, i.e., a social, cultural and architectural space (Cerulo 2009). As a rule, after many years of intense artistic practice, musicians develop a close functional and affective relation with the instruments involved in musicking – e.g. acoustic instruments, but also technical electronic devices such as recording equipment, synthesizers, software etc. These close relations between human and non-human actants can metaphorically speaking take the form of a kinship relationship, though there are various moments when negotiations, frictions and confrontations occur (see also Tatar and Pasquier 2018; Thelle and Wærstad. 2023).

In contemporary electronic music practice the instruments often consist of micromechanical/electro-nic/algorithmic technologies, which can be considered as complex in the sense that they are not fully stable, transparently functional and controllable. Therefore, in certain cases we regard these technological settings as "black boxes" (see Borgo 2016). This is particularly evident in instruments based on deep learning (AI).

We, the authors of this proposal, collaborate in an ongoing research project "Spirits in Complexity"[1] with six experienced electronic composers/performers to investigate the experimental approach to various kinds of opaque electronic music systems, often appearing as black boxes. In particular, we focus on the dynamic interactions of performers with complex technical devices, their "dialogue" with the "spirits" in these black boxes (see also Young

et al. 2021), and on their reflection-in-action in experimental situations, to better understand the formation of situated artistic knowing and the development of distributed agency in this field of practice.

In our presentation, we will analyze a case study, a short video of a live performance of four musicians using unknown instruments (black boxes). The performance shows a complex process of making kin, facing uncertainty and openness on the creative collaborative level. Since we are still in the process of collecting and analyzing the empirical data, we cannot indicate to any tentative results. However, the existing empirical material (autoethnographic reports, interviews, field observation) promises rich insights into the complex, mostly tacit processes of exploring instruments and generating a practical knowing in music making.

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KEYWORDS Experimental music performance; artistic knowing; improvisation; complex technical assemblages; artificial intelligence

SPECTATORS' EXPERIENCES OF ONLINE THEATRE PERFORMANCE: FROM NECESSITY TO "DIGITAL-SITE-SPECIFIC" AUDIENCES

LAURA GEMINI
STEFANO BRILLI
ALEX DELLAPASQUA
Università degli Studi di Urbino Carlo Bo

ABSTRACT   During the pandemic, the internet and social media became the sole interfaces between the theater sector and its audiences for several months. This period brought the mediatization of performing arts into mainstream visibility for a broad, non-specialist public (Gemini et al., 2020), as screen-based digital performances shifted from niche to widespread consumption. Scholars and artists debated whether this shift would redefine the role of digital technologies in theater or prove a fleeting "temporary disruption" (Hylland, 2022).

These experiments fostered new forms of knowledge and relationships among artists (Brilli et al., 2022) and spurred the creation of best practices and guidelines for integrating digital tools into theater (Aebischer & Nicholas, 2020). Yet, post-pandemic, most theater companies, organizations, and festivals that explored innovative digital formats abandoned these efforts. Audience interest in digital performances has also declined, though not entirely vanished (Creative Australia 2023). This raises the question of under what conditions such interest might persist or re-emerge. Our research addresses:

- What spectatorial practices did audiences adopt when engaging with digital performances during and after the pandemic?
- What challenges and pleasures did spectators encounter in these two distinct periods?

To explore these questions, we analyzed Residenze Digitali (RD), an Italian

case of a digital performance program launched in April 2020 and now in its fifth edition. RD offers a unique opportunity to study the longitudinal evolution of digital theater audiences. Each year, it selects and funds approximately six online performance projects by contemporary theater artists or companies. Despite initial enthusiasm, audience engagement has declined over its five-year span. Our study compares four years – 2021 (with lingering theater restrictions), 2022, 2023, and 2024 – tracking all project phases through observation of organizational meetings, artist tutoring sessions, and audience interactions. We supplemented this with 25 spectator interviews and four focus groups.

Findings indicate that the drop in audience numbers aligns with a reduced tendency among spectators to dedicate specific time and space to digital performances—a practice that, during the pandemic, helped distinguish these events within the constant digital stream. While RD now struggles to attract a broad audience, it has evolved into a more defined "laboratory-like" initiative.

In the post-pandemic era, digital performance can be reconceptualized as a form of digital site-specific performance. This requires organizers to build networks of trust, guiding audiences through transmedial experiences across screens and platforms, transmaterial shifts between physical and digital stages, and transtemporal frameworks that transcend the conventional single-event model.

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KEYWORDS   Digital Performance; Spectatorial Practices; Digital Liveness; Mediatization; Post-Pandemic.

ARTISTS-IN-RESIDENCE AS SPACES OF RESISTANCE AND CATALYSTS FOR SOCIAL TRANSFORMATION: THE CASE OF DIES *IRAE*

FRANCESCA GIULIANI
LORENZO GIANNINI
Università degli Studi di Urbino Carlo Bo

ABSTRACT

Over the past few decades, Artists-in-Residence (AiR) programs have become a crucial phenomenon in the global art landscape, fostering the mobility of artists, resources, ideas, and expertise. While academic research on this topic is relatively recent, numerous studies have explored their evolution (Lehman 2017; Lithgow, Wall 2017; Eernstman et al. 2021; Roberts, Strandvad 2023; Basov et al. 2024), highlighting their significant expansion and increasing diversification over the past twenty years. This growth reflects a broader shift from individualistic artistic models to collaborative approaches, aligning with the social turn in contemporary art (Bourriaud 1998; Kester 2004; Bishop 2012).

In today's socio-economic landscape – marked by accelerating production processes and the economic and algorithmic valorization of culture (Lazzaretti, 2021) – AiR programs have emerged as spaces of resistance against dominant modes of artistic production and dissemination, which are often shaped by power structures (Gaupp, Barber-Kersovan, Kirshberg, 2022). In Italy, these residencies offer alternative models to the prevailing paradigms of hyperproduction and performance measurement (Donati, 2023), instead promoting sustainable, communityoriented, and participatory artistic practices. These approaches are part of a broader transformation of spectatorship and participatory practices in contemporary theater, where the relationship between audience and performer is being redefined through new modes of engagement and interaction (Gemini, Giannini, Giuliani, 2024). Within this framework, AiR programs function as spaces for shared creation and social transformation, fostering artistic practices that interact with local dynamics while promoting inclusion and participation (Manzoli, Paltrinieri,

2021; Allegrini, Paltrinieri, 2022).

Building on these premises, this study examines the transformative impact of participatory artistic processes through the case of a residency dedicated to the performative reinterpretation of Dies irae, a composition by Russian composer Galina Ustvolskaya (1919–2006), realized through dedicated choreographic construction and rhythmic exercises. The project, developed as an intensive seven-day laboratory at L'arboreto - Teatro Dimora in Mondaino (Emilia - Romagna, Italy), engaged a diverse group of women in an immersive experience of music and dance, guided by artist and performer Gloria Dorliguzzo and music director Gianluca Feccia.

From this perspective, this study explores the following questions:

- What are the transformative impacts of participatory artistic processes on participants?
- How do relationships between artists, creative processes, and participants evolve within the residency ecosystem?

The research employs an ethnographic approach, combining non-participant observation of the creative process, solicited diaries (Hyers, 2018) collected via WhatsApp to capture participants' real-time perceptions, in-depth interviews with artists and participants to explore their lived experiences and transformations, and focus groups designed to reveal collective dynamics and shared meanings.

This study contributes to the ongoing discourse on Artists-in-Residence programs, emphasizing their role as experimental laboratories that challenge dominant production models and redefine community engagement in the arts. Furthermore, it underscores how the adoption of innovative and digital research tools is emerging not only as a valuable environment for the participants' reflective self-observation but also as an effective means for the empirical analysis of power dynamics and the distinctive processes that unfold in participatory performative contexts (Gemini, Giannini, Giuliani 2024).

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KEYWORDS   Artists-in-Residence; participatory Art; social Engagement; community-based art; collaborative art practices

PARALLEL SESSIONS – SLOT 2

📅 **Monday 8ᵗʰ September | 17:00h - 18:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T13-S01

Monday 8 September 17:00 - 18:30

Room: Aula 5

AI & THE ART MARKET I

Chair: **Ana Oliveira,** *(ISCTE- University Institute of Lisbon)*

Participants

Modes of Artistic Existence: Gender, Digital Platforms, and Legitimacy in the Contemporary Art Market
Anne-Kathrin Gerlieb, *University of Applied Sciences Potsdam*

Beyond the Hashtag: The Formation of a Feminist Movement Against Gender-based violence in the French Contemporary Art World
Mathilde Provansal, *Ludwig-Maximilians-Universität*

After the Hype: A Critical Reflection on Blockchain Technology in the Art Field
Diana Kral, *Kunstakademie Düsseldorf*

The Algorithmic Trap: Punk, Anticapitalistic Resistance, and the Paradoxes of Digital Media
Diana Choi Loureiro, *Universidade Lusófona – Porto University Center*

MODES OF ARTISTIC EXISTENCE: GENDER, DIGITAL PLATFORMS, AND LEGITIMACY IN THE CONTEMPORARY ART MARKET

ANNE-KATHRIN GERLIEB
University of Fine Arts Düsseldorf (Germany)
University of Applied Sciences Potsdam (Germany)

ABSTRACT

This paper explores how feminist artists navigate and contest artistic hegemony within the context of algorithmic capitalism. The central research question guiding this inquiry is: How do digital platforms shape the legitimacy formation of feminist artists, and to what extent do they act as sites of resistance against traditional market structures? Building on previous research on the digitalization of the art market, this study examines how digital infrastructures have not only reshaped artistic practices but also transformed collector behaviors, particularly among millennial collectors and new forms of patronage (Gerlieb 2021, Gnyp 2015, Buchholz 2022, Yogev & Grund 2020, Velthuis & Curioni 2021). These shifts disrupt established hierarchies in the art market, while simultaneously reinforcing new forms of exclusion through algorithmic visibility and digital market mechanisms.

Female artists remain underrepresented in the art market, with fewer exhibition opportunities, lower sales prices, and reduced institutional recognition. This systemic exclusion makes feminist artists a crucial subject of investigation for understanding how gendered dynamics shape access to artistic success. Ultra-contemporary feminist artists under 45, who are not yet firmly established in the art market, serve as a case study for examining structural inequalities in artistic legitimacy. The study focuses on #feministartist and their strategies to navigate exclusion and gain recognition in digital and institutional spaces, while also analyzing how digitalization has fostered a shift in collector-artist dynamics, influencing purchasing behaviors, artistic positioning, and strategies of market inclusion (Gerlieb 2021, Gnyp 2015,

Yogev & Grund 2020, Velthuis & Curioni 2021, Coslor 2010). The selection of feminist artists is based on their positioning at the margins of institutional recognition, where gendered and digital mechanisms shape their access to legitimacy within hegemonic structures. To capture the lived experiences of these artists, this study employs narrative interviews, allowing for an indepth understanding of the social and digital mechanisms that influence their access to legitimacy.

Methodologically, this study is grounded in a qualitative research design using a grounded theory approach. It employs dispositiv analysis (Bührmann 2005) and Latour's actor-network theory as sensitizing theories to examine the legitimation processes of ultra-contemporary feminist artists within hegemonic structures. Dispositiv analysis reveals how discourse and power structures influence artistic subjectivation (Küsters 2014), while actor-network theory highlights how digital and social connections shape access to recognition. Additionally, intersectional approaches to art sociology (Kastner 2023) and the role of authenticity norms in artistic practice (Geimer 2019) provide further insights into the processes shaping feminist artists' legitimacy in algorithmic capitalism. These perspectives provide a nuanced framework for analyzing exclusionary mechanisms, the transformation of collector-artist relationships, and new modes of legitimization emerging in digital spaces, particularly in the context of algorithmic capitalism (Buchholz 2022, Zahner 2016). Additionally, Zahner (2016) highlights the impact of market structures on artistic autonomy, demonstrating how economic forces shape recognition and legitimation within contemporary art.

This methodological reflection highlights how sociologists can approach the study of intersectionality in the art market through qualitative methods, particularly in the context of #feministartist, engaging with underrepresented voices and examining the digital infrastructures that shape access to legitimacy. The talk will critically assess challenges in designing a study on an emerging sociological phenomenon and propose ways to adapt existing intersectional research frameworks to digital and institutional inequalities, ultimately questioning artistic hegemony in the age of algorithmic capitalism.

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KEYWORDS Feminist artists; Digital platforms and art markets; Legitimacy and artistic recognition; Algorithmic capitalism; Intersectionality in cultural production

BEYOND THE HASHTAG: THE FORMATION OF A FEMINIST MOVEMENT AGAINST GENDER-BASED VIOLENCE IN THE FRENCH CONTEMPORARY ART WORLD

MATHILDE PROVANSAL

Ludwig-Maximilians-Universität (LMU) Munich

ABSTRACT

In the wake of the Weinstein affair, many women, and men, have disclosed and denounced gendered violence in a large range of artistic and cultural work and education contexts (Buscatto, Karttunen & Provansal, 2025). Contrary to other artistic sectors such as the cinema or live performance arts (Hayman & Brzezowska-Dudek, 2022), the contemporary art world (Becker, 1982) has not really been affected by the #Metoo movement until recently. In June 2024, more than two hundred artists, intermediaries and other workers in the French field of visual arts signed a manifesto 'for a #Metoo of the art world.'[1] Since then, testimonies of sexist and sexual violence and discriminations in the contemporary art world have been published daily on the Instagram account "metoo.artcontemporain." Along with research on gender inequalities in the arts (Provansal, 2023 & 2024), they challenge the dominant discourse on talent which prevails in artistic work. Beyond digital feminist activism practices (Mendes et al., 2019), such as the creation of an account on a social media platform, the collection, formatting and publication of testimonies of sexual violence on Instagram, a feminist movement against gender-based violence is trying to emerge in this precarious, individualized, competitive and hierarchical art world. Which experiences of sexist and sexual violence are challenged by the movement? How? What changes in the gender order in contemporary art does it aim for?

Based on a study of the collective "Metooartcontemporain," this

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[1] (2024, June 26). Tribune. Pour un #Metoo du monde de l'art. Manifesto XXI. https://manifesto21.com/tribunepour-un-metoo-du-monde-de-lart/

communication focuses on theformation of a feminist movement against gender-based violence in the contemporary art world. I will explore how its organizational structure, collective identity, goals and interpretive frames, and tactics and strategies adopted to make social change are negotiated and defined within the movement. The ongoing research[1] combines observations of the general assemblies of the movement (two completed and three planned observations), a netnography of its Instagram account, planned interviews with the founders of the movement and women, men and non-binary people involved in sub-groups of the movement (the resources group, the legal work group, the feminist self-training group, the call-out group, etc.). Overall, this research aims at exploring the continuities and change in feminist activism, the transformation in the relations between art and politics (Balasinski & Mathieu, 2015), and the effect of #Metoo on gender relations in the contemporary art world.

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KEYWORDS Contemporary art; feminism; gender-based violence; metoo; social movement.

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[1] I have been on parental leave from May 2024 until March 2025. This is why the fieldwork has been quite limited.

AFTER THE HYPE: A CRITICAL REFLECTION ON BLOCKCHAIN TECHNOLOGY IN THE ART FIELD

DIANA KRAL

Kunstakademie Düsseldorf

ABSTRACT

That blockchain technology has made its way into the art world is evident from various examples: the continuous coverage in leading art magazines such as Monopol, artnews, artforum, and The Art Newspaper; renowned museums like the Centre Pompidou in Paris, the Leopold Museum in Vienna, as well as the Venice Biennale are displaying NFT-based artworks and are integrating them into their collections; blockchain-supported art being present at art fairs like Art Basel; and, not least, the increasing engagement of auction houses like Christie's and Sotheby's in this field—whether through Christie's own blockchain-based auction platform, Christie's 3.0, or Sotheby's Metaverse, the auction house's dedicated platform for blockchain-based art.

These developments demonstrate that, despite the decline of the initial hype in 2021/2022 blockchain technology remains present in the art world. It is often framed as a potential disruptor of traditional hierarchies—yet does it truly redistribute power, or does it reinforce existing structures?

My contribution to the conference first provides a status update on blockchain-based art and examines its impact on established power dynamics in the art field. I critically assess whether blockchain technology fosters transparency and accessibility or merely sustains institutional dominance. In conclusion, I will offer an outlook on how to approach this topic from a sociological perspective moving forward.

My presentation will provide insights into my ongoing PhD project, *"Structure and Dynamics of the Art Field under the Influence of Digital Technologies – A Study of Blockchain Technology in Art"* (working title) at the Kunstakademie Düsseldorf. I will also discuss my theoretical perspective, which combines

Bourdieu's approach with that of Latour. Additionally, I will reference the recent publication by Amy Whitaker & Nora Burnett Abrams, *The Story of NFTs: Artists, Technology, and Democracy (2023),* which offers a valuable academic contribution to the study of this topic in the art world.

Although we can observe a trend toward the integration of NFT-based artworks into the art field and its traditional institutions (museums, fairs, auction houses), there remains a certain reluctance among the humanities and social sciences to engage with this technology. With my project, I aim to address this gap and hesitation. My goal at the Midterm Conference in Barcelona is to reduce these barriers and present a possible (art-)sociological approach for discussion.

KEYWORDS   Blockchain technology; power dynamics; digitalization; Bourdieu; Latour

THE ALGORITHMIC TRAP: PUNK, ANTICAPITALISTIC RESISTANCE, AND THE PARADOXES OF DIGITAL MEDIA

DIANA CHOI LOUREIRO

Universidade Lusófona – Porto University Center

ABSTRACT

The paradoxical relationship between punk and digital media unfolds within the context of media convergence. Digital platforms such as Spotify, Instagram, and Facebook amplify punk's message and visibility while simultaneously embedding commercial logics that challenge the subculture's anticapitalistic and autonomous ethos. Drawing on the contributions of Jenkins, McLuhan, Foucault, and Deleuze, this analysis traces punk's media practices from fanzines and MySpace to contemporary digital networks. It explores how digital tools function as cultural extensions of punk, enabling democratization and community-building while also posing risks of commodification and authenticity loss. While this study may appear to adopt a pessimistic perspective, its aim is not to frame punk's relationship with digital media as one of mere loss or domination. Instead, it highlights punk's plasticity in adapting to and reimagining itself within adverse technological contexts. This relationship is not binary—neither purely oppositional nor entirely assimilative—but rather a continuous negotiation and strategic rearticulation. Within the landscape of algorithmic capitalism, punk is not merely a story of survival but a persistent demonstration of creativity and resistance. Even in an environment dominated by market-driven algorithms, punk retains its disruptive potential, inspiring alternative imaginaries and possible futures.

PARALLEL SESSIONS – SLOT 2

📅 **Monday 8ᵗʰ September | 17:00h - 18:30h**

📍 *Aula 1 - 6 - Faculty of Political Science and Sociology*

T14-S01

Monday 8 September 17:00 - 18:30

Room: Aula 6

LABOUR CONFLICTS I

Chair*:* **Sari Karttunen** *(Center for Cultural Policy Research CUPORE)*

Participants

Displaced Ukrainian Artists in Finland: Professional Integration and Resilience
Oleksandra Nenko, *University of Turku*

Act of Resistance or Imposed Precarity? The Desirability of Artistic Photography Careers in Belgium Challenged by a "Demonetized" Professionalization Model
Hélène Mariaud, *Université libre de Bruxelles*

Inclusive Periphery or Liberal Center? Gender Occupational Segregation and Regional Inequality in Creative Occupations
Tal Feder, *Israel Institute of Technology*

Understanding Artists' Experiences Through the Societal Organisation of Artistic Labour
Sari Karttunen, *University of the Arts Helsinki & Center for Cultural Policy Research CUPORE*

DISPLACED UKRAINIAN ARTISTS IN FINLAND: PROFESSIONAL INTEGRATION AND RESILIENCE

OLEKSANDRA NENKO
Turku Institute for Advanced Studies
University of Turku, Finland

ABSTRACT

The paper presents the results of an ongoing study on professional integration of Ukrainian artists in Finland, forced to leave their homeland after the full-scale invasion of Russia. The study focuses on exploring: a) institutionalised opportunities existing in the Finnish art field and enacted by artists in their integration effort; b) self-organisation and adaptation tactics developed by artists; b) changes in their professional and personal identities as well as in themes and formats of their artworks conditioned by displacement. The theoretical framework is based on literature on place, place identity, and displacement (Relph 1976, Altman & Low 1992), in particular, studies on displaced artists (Arda 2019, Catalani 2021, Grabska & Horst 2022), and was developed in previous papers (Nenko 2023, 2025). The methodology of the study rests on the mixed methods approach, comprising: narrative interviews with artists (20) and representatives of the Finnish art field (5); review of artworks and projects created by the interviewed artists in Finland; participant observation and review of the professional events artists took part in. The study also incorporates author's autoethnographic reflections to add an insider perspective into interpretation of the results.

All artists highlight considerable personal difficulties and experienced institutional challenges in their attempts of professional integration in Finland. Half of them had to put professional careers on hold and take the path of migrant integration (language courses, social services for unemployed); some had to invent hybrid employment tactics. The continuity of professional activities depends foremost on active persistent personal networking with a variety of cultural and artistic institutions, events, and spaces in Finland, with a low rate of successful contacts. Artists are dependent on the interior

information exchange through several closed messenger groups created by curators of two Finnish institutions who supported artists from Ukraine with temporary artistic residences. Artists see a major opportunity for continuing their professional activities in self-organised initiatives and self-promotion. At the same time artists underline as a considerable advantage the availability of the developed grant system which they actively learn to use with relative success. The experience of displacement has considerably impacted professional identities: artists find themselves in new social and political roles, including that of activists (artivists) struggling for the visibility of Ukraine in Finland, with their projects thematically connected with the war and its critics. Artists vary in evaluating their chances for professional integration in Finland from low to plausible; however, many consider staying in Finland long-term.

KEYWORDS   Ukrainian artists; displacement; artistic identity; integration; career

ACT OF RESISTANCE OR IMPOSED PRECARITY? THE DESIRABILITY OF ARTISTIC PHOTOGRAPHY CAREERS IN BELGIUM CHALLENGED BY A "DEMONETIZED" PROFESSIONALIZATION MODEL

HÉLÈNE MARIAUD

Université libre de Bruxelles
Research Center for Arts and Cultural Sciences and Sociology – GRESAC
Brussels Art Market Laboratory - BAMLab

ABSTRACT

My presentation proposal is based on my ongoing doctoral research. It explores the complex dynamics of artistic photography careers in Belgium, examining the tension between passion-driven work and economic precarity. The research employs a qualitative methodology, primarily utilizing 50 semi-structured biographical interviews with artist-photographers at various career stages (Menger, 2009). The sample includes photographers who self-identify as "artist-photographers," have recent residence in Belgium, and have participated in exhibitions, publications, artist residencies, or received prizes or grants.

The study reveals a multifaceted landscape where marginalization from traditional work structures is both a choice and a constraint. Preliminary key findings include:

1. Marginal Position: Artist-photographers operate on the fringes of conventional employment, characterized by intermittency and atypical work schedules (Sinigaglia, 2013).

2. Multi-activity Strategies: To survive economically, these artists engage in a plurality of activities, combining artistic creation with "bread-and-butter" jobs (Perrenoud, 2007; Bain and McLean, 2013).

3. Economic Challenges: A significant portion of photographers struggle financially, with 30% of Dutch-speaking and 49% of French-speaking photographers earning less than €1,000 net per month.

4. "Demonetized" Professionalization: Despite economic hardships, many

persist in their artistic pursuits, suggesting a form of professionalization that is often disconnected from financial gain. This "demonetization" of professionalization is well understood by artists from the beginning of their careers, yet they continue to invest in their practice.

5. Technological Impact: The digitization of photography has profoundly affected the profession, increasing competition and necessitating constant adaptation.

The study questions whether this marginality is a deliberate choice or an imposed condition. While some artists claim marginality and precarity as part of their identity, viewing it solely as a (sometimes activist) choice risks romanticizing an often stigmatized reality.

This research contributes to understanding how artist-photographers construct and maintain their professional identity, finding meaning and continuity in their practice despite uncertainty and economic challenges. It raises important questions about the sustainability of artistic careers and the need for new social and fiscal measures to address the sector's flexibility requirements.

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INCLUSIVE PERIPHERY OR LIBERAL CENTER? GENDER OCCUPATIONAL SEGREGATION AND REGIONAL INEQUALITY IN CREATIVE OCCUPATIONS

TAL FEDER

Israel Institute of Technology

ABSTRACT

This paper examines gender inequality and occupational segregation in cultural occupations, comparing core and peripheral regions. Cultural occupations play a central role in shaping and reproducing cultural identities and representing different groups in society. Although the creative workforce is often characterized by liberal values, research shows persistent gender inequalities, with some occupations dominated primarily by men and others by women. These disparities reflect broader patterns of both horizontal and vertical occupational gender segregation within the creative field.

Our study investigates whether spatial factors influence gender inequality in cultural occupations by contrasting core urban regions with peripheral areas. Core urban regions attract artists and provide a sustainable economic environment for the arts due to the high demand for cultural consumption and occupational clustering. By contrast, peripheral regions face economic challenges and have a smaller cultural consumer base, which may prompt creators to relocate to urban centers. However, the periphery may offer distinct advantages, particularly for marginalized groups, including lower living costs and less rigid cultural gatekeeping, potentially supporting more diverse and equitable artistic communities, also in terms of gender.

We test two hypotheses. The "liberal center" hypothesis posits greater gender equality in creative occupations within core urban areas, stemming from liberal gender norms and supportive infrastructures found in such regions. Conversely, the "inclusive periphery" hypothesis suggests a higher level of gender equality in the peripheral regions, owing to increased independence from mainstream cultural institutions and lower living costs. To test these

hypotheses, we analyze labor force surveys from the Israeli Central Bureau of Statistics. We test differences in gender balance between and within different creative occupations and regions and estimate logistic regression models to assess gender inequality within these occupational and geographical groups.

The findings indicate distinct regional effects on gender segregation within specific creative occupations. This research advances our understanding of how spatial dynamics shape gender equality in cultural fields and provides insights into the complex interactions between geography, gender, and representation in the creative workforce.

KEYWORDS   Creative and cultural work; labour markets; gender; spatial inequality; occupational segregation

UNDERSTANDING ARTISTS' EXPERIENCES THROUGH THE SOCIETAL ORGANISATION OF ARTISTIC LABOUR

SARI KARTTUNEN

University of the Arts Helsinki & Center for Cultural Policy Research CUPORE

ABSTRACT

This paper explores artists' personal experiences in relation to how their labour is structured and positioned within society. Empirically, it draws on data from the Arts and Culture Barometer, compiled annually by the Arts Promotion Centre Finland and the Centre for Cultural Policy Research. The 2022 edition focused specifically on artists' well-being at work.

Rather than taking well-being as the central analytical concept, my aim is to interpret the barometer results through the lens of the societal organisation of artistic labour: What can artists' work experiences reveal about the structural and systemic factors shaping their status in society and the economy?

The "societal organisation of artistic labour" encompasses perspectives from "art worlds" (Becker) and the "organisation of creative production" (Caves), while also engaging with "field theory" and "charisma ideology" (Bourdieu). This approach provides a comprehensive view of artists' income models, funding mechanisms, working environments, distribution channels, audience relations, and the broader cultural, economic, and policy frameworks shaping their careers.

Findings from the barometer indicate that while artists find their work intrinsically meaningful—offering autonomy and creative fulfilment—it is also marked by economic insecurity and structural instability. Artists report exceptionally high levels of work engagement alongside stress, financial strain, and job precarity. Their experiences suggest that despite ongoing efforts to integrate artistic work into broader labour policy frameworks, significant structural challenges persist.

By contextualising the work well-being barometer data within previous

research and theoretical perspectives, this paper aims to identify the mechanisms that sustain artists' precarious working conditions, including the ideology of art and the ambiguous relationship between art and work, and explore potential avenues for structural intervention. Notably, an exclusive focus on individual-level experiences risks resulting in measures that remain confined to the same level—such as the provision of well-being services and peer-support models tailored for artists—while failing to address the deeper systemic issues that define their status in society.

KEYWORDS Artistic labour; well-being at work; experience; structure

PARALLEL SESSIONS – SLOT 3

Tuesday 9th September | 9:00h - 10:30h

Aula 1 - 5 - Faculty of Political Science and Sociology

T02-S02

Tuesday 9 September 9:00 - 10:30

Room: Aula 1

COMMUNITIES II

Chair: **Mariano Martin Zamorano** *(Universitat Oberta de Catalunya)*

Participants

Rituals in School Revues and Community Formation
Guro Høimyr, *Norwegian Academy of Music*
Sigrid Røyseng, *Norwegian Academy of Music*

The extent and limits of participatory governance of sociocultural facilities to tackle inequalities in cultural participation: the case of the Community Center Casa Orlandai in the city of Barcelona
Victoria Sánchez Belando, *Universitat de Barcelona*
Marina Pera, *Universitat Oberta de Catalunya*

Comparative Study of Visual Political and Cultural Expressions in Tbilisi and Hyderabad: Defining Community Testimony
Yeshashwini Kadiri, *University of Kent*
Aidan Settman, *University of Kent*

The commodification of culture: economic instrumentalization and the erosion of cultural identity in Galicia
Mariano Martín Zamorano, *Universitat Oberta de Catalunya*

RITUALS IN SCHOOL REVUES AND COMMUNITY FORMATION

GURO HØIMYR
SIGRID RØYSENG
Norwegian Academy of Music

ABSTRACT

Rituals play a key role in fostering a sense of community. However, they can also highlight social hierarchies that may increase exclusion (Bourdieu, 1996). Upper secondary school represents a crucial developmental stage for adolescents, characterized by forming and consolidating social bonds. This study explores the following question: In what ways do rituals contribute to the constitution of community in school revues, and how do these rituals open and close the symbolic boundaries of the community?

This paper stems from an ongoing Ph.D. project focusing on Norwegian adolescents (ages 16-18) and their experiences participating in school revues at upper secondary schools. These revues are a traditional activity led by students with minimal involvement from school employees and represent a little-explored field of research. A school revue is a theatrical performance that may include skits, songs, dances, and comedy routines, often revolving around popular culture or current events. The revue involves various work groups, e.g., cafeteria staff, costumes, and on-stage performers. Typically, about 200 pupils from all grade levels (1-3) at each school participate in some capacity.

As an extracurricular activity, school revues offer a distinctive platform for students to collaborate, perform, and connect in ways that transcend traditional classroom interactions. However, participation can also engender feelings of exclusion. Existing social patterns and statuses might affect the sense of community. Consequently, questions about inclusion and exclusion arise.

Data were generated within an ethnographic context across two school

revues during the 2023-2024 academic year in the counties of Oslo and Akershus, which have a 100-year tradition of revues. Methods involved participant observation and qualitative, semi-structured interviews (individual and group). Using an inductive approach, it was found that rituals hold significant importance in the revue communities.

The rituals in school revues stem from traditions such as auditions, division of groups, and party culture. Additionally, these rituals can evoke social hierarchies that exacerbate exclusion. Students may be sorted into roles based on popularity. Those who do not fit into the established norms of participation may feel their identities and contributions are belittled or overlooked. Rituals in school revues play a dual role in fostering a sense of community and highlighting social hierarchies that can lead to exclusion. We aim to explore these dynamics by examining the significance of rituals in school revues. We will do this by drawing on Bourdieu's concept of rites of institution and Lamont's concept of symbolic boundaries (Lamont et al., 2015).

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KEYWORDS   Adolescents; community; rituals; symbolic boundaries; school revue

THE EXTENT AND LIMITS OF PARTICIPATORY GOVERNANCE OF SOCIOCULTURAL FACILITIES TO TACKLE INEQUALITIES IN CULTURAL PARTICIPATION: THE CASE OF THE COMMUNITY CENTER CASA ORLANDAI IN THE CITY OF BARCELONA

VICTORIA SÁNCHEZ BELANDO
Center for the Study of Culture, Politics and Society (UB) - CECUPS
Department of Sociology, University of Barcelona

MARINA PERA
Urban Transformation and Global Change Laboratory – TURBA LAB
Universitat Oberta de Catalunya

ABSTRACT
As part of the DEPART Project "The right to participate in the cultural life of the city: inequalities and equity policies" (PID2022-138429OA-I00) this paper seeks to examine the relationship between Public-Common Partnerships (PCPs), set up in sociocultural facilities, and cultural participation, focusing on inequalities in participation from an intersectional perspective. With this purpose, we inquire about the role of the PCPs, as forms of participatory governance and transfer of the management of municipal sociocultural services and facilities to community organizations, to the expansion of equity in cultural participation.

We understand cultural participation as a multidimensional practice that involves processes of consumption, creation and decision-making on the production and management of cultural content and spaces for culture and sociability. We develop the analysis by studying the case of Casa Orlandai, a municipally owned socio-cultural facility located in the municipal district with the highest per capita income in the city (Sarrià-Sant Gervasi) managed since 2007 by the Casa Orlandai Association. Thus, our research contributes to the debates on cultural participation, by identifying forms of inequality and exclusion articulated to specific dimensions of practices in upper-middle and upper class socio-territorial contexts with a predominantly native european

population.

The case study is based on the analysis of primary sources (in-depth interviews carried out as part of the DEPART fieldwork) and secondary sources (documentation from the local administration, from the associations involved in the management of Casa Orlandai, as well as from other social actors involved in PCPs).

KEYWORDS Public-Common Partenrships; Cultural Participation; Inequalities; local context

COMPARATIVE STUDY OF VISUAL POLITICAL AND CULTURAL EXPRESSIONS IN TBILISI AND HYDERABAD: DEFINING COMMUNITY TESTIMONY

YESHASHWINI KADIRI
AIDAN SETTMAN
University of Kent

ABSTRACT

Art has historically served as a powerful means of resistance, political expression, and cultural empowerment. Building on this understanding of artivism, our study examines this concept through a comparative lens, focusing on graffiti in Tbilisi, Georgia, and rangoli in Hyderabad, India. Drawing on photo-ethnographic case studies, we employ cultural semiotics and critical discourse analysis to decode symbols, political messages, and cultural narratives embedded in these art forms. Psychogeographic walks facilitated photographing street graffiti in urban neighborhoods of Tbilisi, while in Hyderabad, rangoli was documented through ethnographic observation and photography, accompanied by informal interviews with women about their artistic and social practices.

Graffiti, an often-masculinized space, is commonly associated with urban rebellion, youth subcultures, serving as a visible critique of political power and societal norms. Rangoli is traditionally linked to women's roles in home decoration and has expanded into a form of cultural and even political expression. In this evolution, rangoli enables women to reclaim space, challenge gendered expectations, and voice their perspectives in the broader public sphere. Through a visual analysis of photographs capturing both graffiti and rangoli, the paper explores how these distinct modes of artivism manifest in different spatial and gendered contexts and reflect broader socio-political struggles.

Our findings reveal that both graffiti and rangoli serve as powerful mediums to express political outrage, cultural identity, and social grievances,

contributing to a novel framework of community testimony. This framework contributes to sociological, criminological, and urban studies discourse by demonstrating how art functions as a living archive of communal experiences and aspirations, transforming public space into a site of collective testimony and resistance. Moreover, cross-cultural analysis examines the ways in which these art forms navigate issues of modernization, gender, and power ultimately resisting algorithmic capitalism and mainstream hegemonies through creative expression.

By comparing these art practices and their gendered contexts, we demonstrate that graffiti and rangoli function as resilient mechanisms of cultural preservation and community self-assertion. Together, they illuminate the vital role of visual art in shaping public discourse, challenging dominant structures, and offering marginalized groups a space to express, resist, and envision new social possibilities.

KEYWORDS Artivism; political expression; cultural expression; urban space; comparative analysis

THE COMMODIFICATION OF CULTURE: ECONOMIC INSTRUMENTALIZATION AND THE EROSION OF CULTURAL IDENTITY IN GALICIA

MARIANO MARTÍN ZAMORANO

Universitat Oberta de Catalunya

ABSTRACT

This study examines the evolving cultural policy of the Xunta de Galicia, focusing on the tensions between economic orientations of public policy and the preservation of cultural values in regional governance. Since the establishment of the autonomous level government in the 1980s, two dominant cultural policy frameworks have prevailed: one rooted in conservative values and another aligned with participative left-wing Galician nationalism. However, recent years have seen a shift toward an increasingly economistic approach, diminishing the material, ideologic and discursive diversity that once characterized the region's cultural landscape.

This case study employs a dual-method approach. First, a discourse analysis of policy documents identifies the dominant values shaping cultural decision-making, emphasizing socio-economic development through cultural industries, digital innovation and tourism— often framed as necessary due to the high financial costs of cultural projects. Second, twenty in-depth interviews with policymakers, cultural agents, and artists explore how these economic priorities clash with alternative value systems, such as the preservation of rural heritage and democratic access to culture.

This tension mirrors broader global debates on the role of culture: should it serve primarily as a tool for economic development and political promotion, or should it be a means of fostering democratic participation and preserving diverse territorial identities?

Findings indicate that Galicia's cultural policy is increasingly shaped by values misaligned with economic growth, driven by mass tourism consumption and

the expansion of the 'creative economy' paradigm. However, these priorities often clash with demands for cultural authenticity, heritage preservation, and democratic cultural access.

PARALLEL SESSIONS – SLOT 3

📅 **Tuesday 9ᵗʰ September | 9:00h - 10:30h**

📍 *Aula 1 - 5 - Faculty of Political Science and Sociology*

T10-S02

Tuesday 9 September 9:00 - 10:30

Room: Aula 2

MUSIC II

Chair: **Fernan del Val** *(UNED)*

Participants

Pop-Rock and the Global Transformation of Musicking
Motti Regev, *The Open University of Israel*

Drawing a path of post-colonial artivist reconciliation: the case of Dino d'Santiago and The Tubarões
Paula Guerra, *University of Porto*

Mapping Electronic Music Ecosystems in the Digital Age: A Research Framework for Understanding Territory, Identity, and Cultural Production in Lisbon Metropolitan Area
Ana Oliveira, *University Institute of Lisbon*

The digital turn in the world of music production
Fernán del Val, *Universidad Nacional de Educación a Distancia (UNED)*
Dafne Muntanyola Saura, *Universitat Autònoma de Barcelona*

That sense of community' – the role of perceived relationships in music critics' practice
Ingebjørg Sofie Larsen, *Norwegian Academy of Music (NMH)*

POP-ROCK AND THE GLOBAL TRANSFORMATION OF MUSICKING

MOTTI REGEV

The Open University of Israel

ABSTRACT

This paper takes a macro cultural sociological view at the impact of pop-rock music on modes of musicking in the world, following several decades of global "pop-rockization". I propose that beyond any history of genres, styles, musical works, scenes and subcultures, and being essentially a recording art, one major historical impact of pop-rock on musical culture around the world consists of transformng the very practice of musicking. That is, how the essential activities of engaging with music have been globally transformed. I will outline several key aspects of musicking that have been transformed in most music cultures of the world following several decades of pop-rock presence in them.

These aspects include modes of generating musical sounds, modes of distributing musical sound, modes of accessing and receiving musical sounds, social or cultural uses and functions of music, and the very nature of musical sounds. The paper will propose that while the historical and global transformation of these aspects is not exclusive or limited to the world of pop-rock music, this musical culture is nevertheless the major site that propelled and mediated them to the world. I will briefly describe, for each aspect, how the cultural world of pop-rock music significantly conntributed to the worldwide transformation of musicking, leading the way to the current condition where, as a cultural practice, musicking stands as a prominent manifestation of cultural cosmopolitanism.

KEYWORDS   Pop-rock; musicking; practice; cultural cosmopolitanism

DRAWING A PATH OF POST-COLONIAL ARTIVIST RECONCILIATION: THE CASE OF DINO D'SANTIAGO AND THE TUBARÕES

PAULA GUERRA

University of Porto
Griffith Center for Social and Cultural Research, Australia

ABSTRACT

In 2024, the 50th anniversary of April 25, 1974, was celebrated, which meant the end of fascism in Portugal, allowing the independence of Portuguese-speaking African countries. The centenary of the birth of Amílcar Cabral, a decisive political figure in the independence process of Cape Verde and Guinea-Bissau, was also celebrated on September 12. Also in 2024, one of the greatest figures in Portuguese culture and music, Dino d'Santiago, of Cape Verdean descent, recorded a joint album with the mythical Cape Verdean formation Os Tubarões, authors of songs that were political flags of that time.

This presentation assumes a process of artistic creation of utmost artivist importance. It does not rest on a previous script, but rather on an experience of coexistence that will allow Dino's actions to be signified as a political voice or activist of great visibility who questions colonial memory in post-colonialism.

Dino has stood out for mixing global musical styles with Cape Verdean sounds in a universe where Creole and Portuguese, urban and traditional rhythms coexist. He has asserted himself, as a political voice or social activist, participating as a highly visible voice in the questioning of colonial memory and post-colonialism.

The 25th of April 1974 put an end to a war and suspended centuries of a national identity, and a political-economic-cultural system based on the so-called Discoveries. There has been a political decolonization, but the decolonization of mentalities is taking place. And this is where the objectives of this paper are crucial, as it allows us to discuss the complex changes in

Portuguese identities in democracy; a fundamental advance in the recreation of artistic-musical scenes – local, translocal, virtual and affective activists; the validation and resignification of urban languages hitherto declassified, often created in peripheral, segregated and ghettoized/colonial contexts.

It is a proposal based on mixture, diversity, participation, and post-colonial collaboration between two musical projects. The methodological approach relied on interviews with both projects and ethnographic observation—conducted in Portugal and Cape Verde—of two moments of co-creation and artistic exchange over the past year.

As key findings, we highlight the perspective that this encounter between Dino and Tubarões holds a vital potential for reconciliation and coexistence, particularly in the celebration of the 50th anniversary of April: bridging political ideas, countries, those who remained in Cape Verde and those who left—having assimilated the teachings of their families in the making of their art and only now recognizing their roots on the ground—Africa, and a new Europe shaped by the presence of second- and third-generation Africans.

KEYWORDS   Dino d'Santiago and The Tubarões; artivisms and new social movements; post-colonialism; identity reconstruction processes; urban musical youth cultures

MAPPING ELECTRONIC MUSIC ECOSYSTEMS IN THE DIGITAL AGE: A RESEARCH FRAMEWORK FOR UNDERSTANDING TERRITORY, IDENTITY, AND CULTURAL PRODUCTION IN LISBON METROPOLITAN AREA

ANA OLIVEIRA

DINÂMIA'CET – Iscte – University Institute of Lisbon

ABSTRACT

Despite the increasing digitalization of music production and consumption, territorial dynamics continue to shape electronic music scenes significantly. This presentation will introduce our newly launched research project examining Electronic Music Ecosystems (EMEs) in the Lisbon Metropolitan Area (LMA) and provide a critical review of relevant literature informing our conceptual framework.

Our literature review reveals that current research on electronic music scenes tends to focus on singular aspects such as venue networks, artist communities, or economic impacts. Studies by Straw (1991) on scene theory, Bennett and Peterson's (2004) work on local-global dynamics, and Guerra's (2018) research on Portuguese alternative music scenes provide valuable theoretical foundations. Nevertheless, comprehensive studies that analyze EMEs as integrated socio-spatial systems remain scarce, especially in Portugal. This knowledge gap is especially notable regarding the relationship between central and peripheral urban areas. So, our analysis extends beyond Lisbon's urban center to examine peripheral and peri-urban contexts, offering a nuanced understanding of spatial inequalities and opportunities within the metropolitan region.

In this presentation, we will outline our research project's novel methodological approach combining traditional sociological methods with digital tools. The study design includes: semi-structured interviews with key

stakeholders; ethnographic observation at electronic music venues; participatory labs bringing together diverse ecosystem actors; and the development of a geo-referenced information system to map spatial patterns of cultural production.

The project's innovative aspect lies in its holistic, co-constructed approach to understanding EMEs. Rather than treating electronic music scenes as isolated phenomena, we conceptualize them as complex ecosystems deeply embedded in territorial and social contexts. This framework allows us to examine how urban development, cultural policy, and socio-economic conditions interact to shape electronic music production and consumption.

We will discuss planned outputs including a comprehensive mapping methodology for cultural ecosystems, a collaborative web platform for stakeholder engagement, and evidence-based recommendations for cultural policy development. These tools will be particularly valuable in the Portuguese context, where specific public policies for popular music are currently absent.

KEYWORDS   Electronic music; music ecosystems; territorial development; digital transformation; cultural policy

THE DIGITAL TURN IN THE WORLD OF MUSIC PRODUCTION

FERNÁN DEL VAL
Universidad Nacional de Educación a Distancia (UNED)

DAFNE MUNTANYOLA-SAURA
Universitat Autònoma de Barcelona

ABSTRACT

Music producers are an intermediary whose role has actively evolved over the last fisty years, accompanying technological advances in popular music. If in the decade of the sixty's producers focused on technical aspects, the complexity of the recording process led this group to become part of the creative collective in popular music, and to enter into processes of artistization of their figure.

This paper is part of the project "The digital turn in the arts: ethnographies of artistic practices (DIGART)", which studies how the digital turn in artistic training has changed the way of projecting, constructing and imagining of professional artists already experts. The project is based on extensive fieldwork, with more than 60 interviews with artists and professionals in the sector. From the changes in the forms of artistic learning we can explain what happens in the black box of the creative phases, i.e. conceptualization, execution and evaluation. In this paper, focused on the case of music producers, we intend to investigate how the digital shift affects various competencies in the case of more experienced producers, in aspects such as the development of new multimodalities to manage the digitization of their work process, the replacement of the discursive modality by other epistemic objects when digitization affects the conceptualization phase, delving into how the author's professional recognition of the producer depends on the degree of social legitimacy of the digital resources used in his process.

'THAT SENSE OF COMMUNITY' — THE ROLE OF PERCEIVED RELATIONSHIPS IN MUSIC CRITICS' PRACTICE

INGEBJØRG SOFIE LARSEN
Norwegian Academy of Music (NMH)

ABSTRACT

This study examines how music critics' relationships with musicians, audiences, and readers influence their practice. Based on 14 semi-structured interviews with critics in Norwegian legacy media conducted in September 2024, it explores critics' practice beyond the traditional view of critics as cultural intermediaries who assign value and legitimacy to cultural products.

In Norway, arts criticism's role as facilitating and providing democratic and cultural value through negotiating quality, opening up the domain of the arts to new audiences, and contributing to Bildung and reflection is highlighted in culture and media policy. Yet, there is little research into criticism's mediating role beyond the role of market intermediaries. Critics are often art exceptionalists rather than journalists, motivated by a strong passion and love for the arts. Hence, a more in-depth understanding of critics' relationships to the art form, the artists and their surrounding audience communities is needed.

Chong (2020) highlighted how a lack of community made American literary critics vulnerable and insecure in their evaluations and further made the practices resistant to change, for example, in questions of diversity. This study adds to Chong's perspectives by demonstrating how individual factors such as arts genre (the distinctly collective aspects of musical performance) and national context (the symbolic values underpinning Norway's media institutions) can matter for how critics perceive their relations with different communities, presenting a different picture and prospects of critics.

Employing Rosa's resonance theory and Alexander's civil sphere theory through an abductive, thematic analysis, the study identifies three key

relational dimensions that matter for Norwegian music critics:

Community with music and musicians: Connections through shared experiences at concerts, what Rosa conceptualises as resonance, are a crucial part of their practice. Community with audiences: Shared experiences include resonant connections with the copresent audiences. Community with readers: Critics feel a civil duty to make the music and shared resonance accessible to all, reflecting the values of Norway's media institutions in the civil sphere.

In its next step, the study explores how critics perceive and navigate their relationships, and the implications for their practice. In particular, these relational aspects influence three areas of critics' practices. Evaluations: Resonant connections with musicians often precede technical skill in positive reviews. Textual strategies: Critics use accessible language and metaphors to engage readers, aligned with the norms of a common civil sphere. Selection of music to review: Choices are influenced by critics' personal musical relationships and normative considerations about what to present to readers.

Ultimately, Norwegian music critics' strong sense of community makes them more confident, adaptable and open to change compared to their American counterparts in Chong's study.

KEYWORDS   Music criticism; cultural journalism; Norway; resonance theory; civil sphere theory

📅 **Tuesday 9ᵗʰ September | 9:00h - 10:30h**

📍 *Aula 1 - 5 - Faculty of Political Science and Sociology*

T10-S02

Tuesday 9 September 9:00 - 10:30

Room: Aula 3

ARTS MANAGEMENT II

Chair: **Volker Kirchberg** *(Leuphana University Luneburg)*

Participants

Non-Visitor Research: Audience Development for Arts Organizations
Martin Tröndle, *WÜRTH Chair of Cultural Production*

Cultural Participation Trends Across Generations: A Roadmap for Latvian Policy Makers
Līga Vinogradova, *Latvian Academy of Culture Institute of Arts and Cultural Studies*

Art literacy as a prerequisite and barrier to the development of a professional art audience: an example of academic music
Anda Lake, *Latvian Academy of Culture Institute of Arts and Cultural Studies*
Rūta Muktupāvela, *Latvian Academy of Culture Institute of Arts and Cultural Studies*

NON-VISITOR RESEARCH: AUDIENCE DEVELOPMENT FOR ARTS ORGANISATIONS

MARTIN TRÖNDLE
WÜRTH Chair of Cultural Production

ABSTRACT

Representative studies on leisure behavior suggest that infrequent and non-visitors to cultural institutions make up the majority of the population in Germany. However, these are largely unexplored. This presentation focuses on their motivation for not visiting, their preferences and influences. Why do people visit cultural organizations and why not?

To investigate this question, more than 1,200 students from Berlin universities were surveyed in a standardized way about their cultural usage behavior. In addition to general demographic information, educational background, leisure behaviour, knowledge of art and music, and socialization with cultural visits were surveyed in line with previous studies from (non-)visitor research. As a result of this survey, over 70 students were invited to attend a theater, musical theater or opera performance. While the quantitative, standardized survey looks at general factors influencing (non-)attendance, the qualitative analysis of pre- and post-interviews supplements the specific experience of the first visit to an opera or theater performance. The central questions here were: What expectations and prejudices do the subjects have? What emotions does the performance trigger in them? And what changes in attitude might such a visit provoke?

To develop the study design, the questionnaires and the interview questions we firstly analyzed the most important cultural-sociological ideas of the 20th century (Veblen, Simmel, Bourdieu, Schulze), as well secondly the recent research on cultural visitors and non-visitors. The so emerged mixed-methods approach extends previous international studies and opens up the field of empirical non-visitor research.

From this ethnographic field research, two theoretical models, namely Bourdieu's stratification model and Schulze's lifestyle model, are then examined for their explanatory power in relation to the data collected. Both prove to be correct with regard to important aspects, but not comprehensive enough to understand the phenomena of non-attendance today. For this reason, the theory of proximity was developed: How can various influencing factors such as the choice of play, staging, announcements, but also the architecture of the house and the sociality of the visit be taken into account and interwoven in order to comprehensively appeal to non-visitors and win them over as visitors?

This empirically supported theory therefore serves on the one hand to derive institution- and program-specific strategies to increase visitor numbers, and on the other hand it provides a sound basis for further research in this field as well as for cultural management and cultural policy discussions on the influence of socio demographic change on audiences in (traditional) cultural institutions.

This large-scale study was able to show which obstacles exist to visiting cultural institutions. If cultural institutions want to reach other, new target groups and attract a heterogeneous audience. , the results presented here are valuable. The concept of "proximity" can be used to address people who previously had no connection to the cultural organization and thus create a connection to previously unreached communities.

The book on this topic was published in German in 2019 (Springer) and also in English in 2022 (McMillan). The presentation will give an overview of this empirical grounded concept of "proximity", which can be used in academia to understand the motivations of (non)visitors, but also in audience development.

CULTURAL PARTICIPATION TRENDS ACROSS GENERATIONS: A ROADMAP FOR LATVIAN POLICY MAKERS

LĪGA VINOGRADOVA

Latvian Academy of Culture Institute of Arts and Cultural Studies

ABSTRACT

In an era of rapid societal changes, particularly regarding technology, the characteristics of cultural consumption and participation across different generations are crucial for developing and implementing effective cultural policies. Although one of the most significant target groups in Latvia's cultural policy guidelines is children and youth as the future cultural audience (Cabinet of Ministers, 2022), society is aging, and older age groups are becoming dominant in society both economically and in terms of values (Central Statistical Bureau of Latvia, 2024), creating a value conflict in the cultural consumption needs of different generations. Therefore, the aim of this study is to examine how Latvia's cultural policy priorities align with the values and needs of different generations of cultural consumers and how to better respond to needs of the diverse generational cultural audience.

The generational perspective in sociology is a widely used and sometimes controversial approach (Zellis, 2019), yet the generational division is useful for highlighting different generations' varied approaches to social processes, including cultural participation. The generational effect or cohort effect refers to behavioural differences associated with being born in a specific historical time, and it represents the attitudes, perceptions, beliefs, and traits that characterize individuals of the same generation, which are formed from shared experiences (Enam & Konduri, 2018; Bille, 2008). The commonly known generations are referred to as Generation Z, Generation X, Millennials, Baby Boomers, and the newest, Generation Alpha (Stewart et al., 2017; Drugas, 2022). The study employs a mixed-method research design.

Firstly, using quantitative data from the regular Latvian population's cultural

participation monitoring (2008-2024), we investigate whether and what differences are observable in the cultural consumption habits of different generations. Secondly, seven focus groups were conducted with representatives of different generations (including the youngest Alpha generation) to understand how they perceive their generation as cultural consumers.

The research encompasses such dimensions as cultural consumption practices, the use of digital technologies in cultural and artistic consumption, the significance of social ties, cultural accessibility, and the importance of youth in shaping consumption practices of different generations. Based on these data, a cultural participation portrait of different generations is created, and conclusions are drawn about how Latvia's cultural policy should consider the needs and habits of residents from various generations.

KEYWORDS   Cultural participation; cultural consumers; generations; cultural policy; cultural participation portrait.

ART LITERACY AS A PREREQUISITE AND BARRIER TO THE DEVELOPMENT OF A PROFESSIONAL ART AUDIENCE: AN EXAMPLE OF ACADEMIC MUSIC

ANDA LAĶE
RŪTA MUKTUPĀVELA
Latvian Academy of Culture, Institute of Arts and Cultural studies

ABSTRACT

The increase in the diversity of the offer of culture and art products, including in the digital environment, is intensifying competition between various art operators and is reviving discussions about art audience development strategies, because a large part of art, especially the so-called "high art" organisations fail to expand their audiences. This is confirmed by data from cultural consumption monitoring in Latvia for more than a decade. The results of a representative survey show that the audience segment for classical music concerts has decreased since 2018: if in 2018 it was 18.3% of the population aged 15-75, then in 2024 – only 8.3%. These data raise the question of what are the prerequisites for developing the population's interest in academic music and willingness to experience it in person? The aim of our study is to analyse art literacy as one of the factors related to academic music consumption practices and to reveal the self-assessment of the audience on the role of art literacy in promoting in-person attendance of academic music.

During the last 40 years, several research directions have been developed, where the prerequisites for the development of art audiences have been discovered: education and socialisation (Bourdieu, DiMaggio), networks and cultural institutions (Becker, Heinich), economic and marketing factors (Abbing, Colbert), psychological engagement and exposure (Csikszentmihalyi), digital transformation and diversity efforts, etc. In our study, we continue two research traditions. First, we will test the assumption that artistic experience and interest in art are significantly influenced by audience skills (Csikszentmihalyi, Robinson et al.); second, we planned the design of the

empirical study in accordance with studies, where it has been proven that professional audiences develop their skills through repeated exposure, deep

knowledge, and interaction with artistic communities, leading to more nuanced interpretations of art. We refer to studies where it has been concluded that professional audiences develop their skills through repeated exposure, deep knowledge, and interaction with artistic communities, leading to more nuanced interpretations of art (Hennion).

To answer the research question, we conducted a quantitative measurement of the correlation between Latvian residents' self-assessment of art literacy and academic music attendance, using a representative survey of Latvian residents (Computer-assisted web interviewing (CAWI) (N1050) as the data collection method. To reveal the assessment of the role of art literacy of the existing academic music audience, we conducted four focus group discussions of concertgoers of the Latvian National Symphony Orchestra. The conclusions of the study will be revealed in the presentation.

KEYWORDS   Development of the art audience; consumption of academic music; art literacy

PARALLEL SESSIONS – SLOT 3

📅 **Tuesday 9ᵗʰ September | 9:00h - 10:30h**

📍 *Aula 1 - 5 - Faculty of Political Science and Sociology*

T13-S02

*Tuesday 9 September
9:00 - 10:30*

Room: Aula 4

AI & THE ART MARKET II

Chair: **Valerie Visanich** *(University of Malta)*

Participants

Rethinking Participation: New Ways Youth Engage with Culture
Sabīne Ozola, *Institute of Arts and Cultural Studies of Latvian Academy of Culture*
Līga Vinogradova, *Latvian Academy of Culture Institute of Arts and Cultural Studies*

Breast Cancer, Art, Visual Culture and AI: Bias in Generated Images
Raquel Baixauli, *Universitat de València*
Rebeca Pardo-Sainz, *Universidad Internacional de La Rioja*

Brave new (precarious) world? Understanding the attitudes of literary actors towards artificial intelligence
Lía Durán Mogollón, *Peoples Friendship University*

Tropicalisation and Algorithmic Hegemony: Art, Identity, and Refusal of AI-Based Facial Recognition and Control
Susana de Noronha, *ISCTE - University Institute of Lisbon*

RETHINKING PARTICIPATION: NEW WAYS YOUTH ENGAGE WITH CULTURE

SABĪNE OZOLA
LĪGA VINOGRADOVA
Institute of Arts and Cultural Studies of Latvian Academy of Culture

ABSTRACT

Across Europe and beyond, policymakers, educators, and youth researchers are grappling with a critical challenge: the declining interest of young people in traditional forms of political and civic participation. At the same time, new and innovative forms of participation are emerging, particularly shaped by the digital environments where young people increasingly spend their time and shape their identities and cultural expressions. These transformations call for a deeper understanding of how youth participation is evolving – not just in real life but also in digital space. This paper aims to contribute to this discussion by presenting both an empirical and theoretical analysis of contemporary youth participation – how and which authentic forms of participation can foster young people's engagement with culture and the arts. The distinct contribution of this paper lies in its specific focus on cultural participation, an aspect that is often overlooked within the broader discourse on youth engagement.

The study is based on a survey (n=1000) conducted in spring 2025 with students engaged in both formal and informal educational settings. It seeks to capture young people's perspectives on different forms of participation in today's world – what forms of participation they find meaningful and how they perceive the relationship between formal structures and more flexible, grassroots forms of engagement. Special attention will be given to the role of culture and the arts in shaping and facilitating youth participation. The findings will provide insights into the conditions that enable young people to participate authentically, highlighting both barriers and opportunities.

The empirical findings will be complemented by an in-depth analysis of the

latest research on youth participation. The paper will examine recent studies on new forms of participation, digital engagement. This review will help map out the most recent academic perspectives on new forms of participation and how they interact with or challenge formal institutional models.

This paper argues that the decline in formal participation should not be seen as disengagement but rather as a shift towards new, self-directed forms of involvement. The discussion will explore how institutions and policymakers can support these emerging trends. By combining fresh empirical data with a rigorous analysis of the latest research, this presentation aims to provide a comprehensive picture of cultures' role in youth participation today – highlighting not just its challenges but also its potential to reshape cultural engagement in the 21st century.

KEYWORDS   New forms of participation; youth; culture

BREAST CANCER, ART, VISUAL CULTURE AND AI: BIAS IN GENERATED IMAGES

RAQUEL BAIXAULI
Universitat de València

REBECA PARDO
Universidad Internacional de La Rioja

ABSTRACT   The ongoing research focuses on the representation of breast cancer through AI generated images. The study analyzes the challenges and bias found while creating visual depictions within a research project on the visual representation of this topic. The primary objectives of this research are to identify and analyze cultural and visual bias present in AI-generated representations of breast cancer, employing an interdisciplinary approach that integrates sociology, visual culture, and art history. This study aims to contextualize them within the historical framework of art, medical illustrations, visual media and the illness narratives (Kleinman, 1998; Morcate, Pardo, 2019). The methodology employed involves literature review, historiographic methods, visual analysis and artistic experimentation with AI generative images based on specific prompts.

Our methodological approach is based on the generation of images whit AI and its comparison with images from other fields. Certain prompts for AI image generation that seem «objective», such as "woman with breast cancer", produce warnings from AI platforms. Paradoxically, after the analysis carried out by Susan Sontag (2008) or Elena Semino (Semino, Menjén, Demmem, 2018) on the ethical implications in the use of war metaphors in cancer, AI does generate images when prompts are related with these metaphors.

After obtaining a significant corpus of works, the images are organized according to the typologies of representation. Issues such as age, ethnicity, accompaniment or sequelae that are shown are considered. Subsequently, by comparing these outputs to established visual narratives in art, photojournalism, and advertising, the researchers aim to uncover cultural and

systemic bias embedded within AI algorithms.

Through the comparative study of images through these biases, the hegemony of the commercial and clinical discourse, which permeates the social perception of breast cancer, is noted compared to other alternative narratives. The study highlights how AI generated images frequently align with commercialized representations found in advertising and stock photography, that are frequently sweetened and infantilized and linked to "pinkwashing" (Baixauli, Pardo, 2024). This type of representation contrasts with the complex realities depicted in self-referential artistic projects, in photojournalism or in documentary photography on breast cancer.

Preliminary findings suggest that AI-generated images tend to reinforce stereotypical and overly optimistic portrayals of breast cancer. This bias has links with (algorithmic) capitalism that shapes cultural narratives, including those around breast cancer, by creating simplified public representation of illness, disease and suffering. This process reinforces a hegemonic view of health that prioritizes individual responsibility over systemic factors and can infantilize female patients by portraying them in overly simplistic or idealized terms.

Thus, to approach the study of these representations, an interdisciplinary analysis is proposed in three phases: 1) review of the theoretical framework, 2) experimentation with generative AI and 3) comparative visual analysis using instruments such as tables that collect the variables studied in the images. This research contributes to broader discussions about the ethical implications of AI in visual culture, particularly regarding sensitive topics as the visual representation of illness and gender (Baixauli, 2021). The preliminary findings emphasize the need for more inclusive datasets and ethical frameworks to ensure that AI-generated imagery reflects a wider range of human experiences, especially in contexts as emotionally and socially significant as breast cancer.

BRAVE NEW (PRECARIOUS) WORLD? UNDERSTANDING THE ATTITUDES OF LITERARY ACTORS TOWARDS ARTIFICIAL INTELLIGENCE

LÍA DURÁN MOGOLLÓN
University of Siegen

ABSTRACT

Slovenian literary translators are literally going to be the last ones to leave the room and to switch off the light (…) because Slovenian is such a small language and all the language combinations with AI tools have a way to go… (Alena, Slovenian author and literary translator)

Alena synthesised some of the views of literary actors regarding the challenges posed by artificial intelligence (AI). The proliferation of artificial intelligence has triggered discussions about working conditions, authorship, copyright and diversity among literary actors. Based on the analysis of 45 qualitative interviews conducted between 2022 and 2025 with European literary actors (publishers, writers, translators, agents, public sector representatives), this study presents a descriptive and analytical account of their attitudes towards the recent development and expansion of artificial intelligence.

The analysis reveals that numerous authors and literary translators worry that AI could worsen their already precarious working conditions, and translators fear a loss of symbolic capital if publishers resort to AI translations and hire them only as proof-readers. Meanwhile, publishers and authors share the fear of an inappropriate use of copyrighted material, and publishers in larger markets worry that transnational companies might flood local markets with AI generated eBooks. Interestingly, those who expressed the least apprehensions towards AI were actors working in smaller languages, who claimed that the complexity and size of their languages made it very difficult to train AI systems for literary creation and translation.

Most interviewees consider that AI technologies could exacerbate inequalities in literary fields and lead to further monopolisation, increased concentration of economic and symbolic capital and a generalised loss of diversity and creative innovation. While these views are not uncontested, they nonetheless reveal collective assumptions about literary fields among interviewees; firstly, they show a shared acknowledgement of the inequalities between different national fields and between literary actors. Secondly, they display the shared recognition of the dual dimension of literary goods as material and symbolic goods. Thirdly, they unveil an acknowledgement of the tensions between market- and symbolic value of literary works and the different expectations literary actors have of the private and public sectors in regulating and protecting literary value and diversity.

This paper offers an exploratory approach to a pressing issue that will continue to have paramount symbolic and material implications for creative industries. It pursues an initial conceptual framework to understand the views of literary actors within the broader discussions about transnational literary and cultural fields. The interviews are systematically analysed using Situational Analysis as an expansion of Grounded Theory to map the participants' attitudes towards AI and to expose what these attitudes reflect about literary actors and how they perceive the literary field(s) and their positions within it/them.

KEYWORDS Artificial intelligence; literary field; symbolic capital; economic capital; translations.

TROPICALISATION AND ALGORITHMIC HEGEMONY: ART, IDENTITY, AND REFUSAL OF AI-BASED FACIAL RECOGNITION AND CONTROL

SUSANA DE NORONHA
University of Minho
ISCTE-University Institute of Lisbon

ABSTRACT

This paper explores the process of "tropicalisation" of AI-driven facial recognition technologies, specifically their adaptation to Mexican phenotypes, as a critical case of the hegemonic dynamics of algorithmic capitalism and asking how artistic intervention can disrupt and reshape these dominant narratives. This approach aligns with broader discussions in the sociology of the arts concerning the role of technology in shaping aesthetic, political, and social landscapes. Through a creative methodology that combines a fictional vignette, critical academic reflection, AI-generated imagery, and digital collage, we explore questions of art, identity, and refusal of facial recognition technologies.

At the core of this experimentation is a fictional vignette in which the protagonist – a woman – wakes up to find part of her face missing. This story serves both as a metaphor for identity fragmentation under algorithmic control and its extractivist effects, and as an act of artistic subversion. The missing face symbolises the erasure and distortion within algorithmic infrastructures and activists' concerns over data misuse and human rights abuses. However, the hole in the face simultaneously illustrates a creative dismantling of dominant technological narratives.

This paper situates the body and the human face as contested sites where algorithmic classifications intersect with post-colonial structures. Artistic interventions act as counter-narratives, resisting the homogenising forces of algorithmic capitalism. Through the interplay of art and sociological critique, this paper explores key questions: How can art resist digital colonialism and

challenge representation politics? What alternative imaginaries can artivism propose against algorithmic determinism?

The creative interplay of fictional narrative and AI-generated images offers an aesthetic and critical intervention that challenges the normalisation of racialised algorithmic biases. It interrogates the conditions under which art and technology might converge to engage with issues of digital colonialism and the politics of representation. By merging theoretical critique with artistic praxis, this paper offers an innovative perspective on the power dynamics of visibility, control, and creative resistance. The paper's central argument is that artivism should be recognised as a transformative strategy for cultural resistance towards facial recognition technologies and reclaiming agency in the digital age.

KEYWORDS   Facial Recognition; Creative Methods; Tropicalisation; Refusal

PARALLEL SESSIONS – SLOT 3

📅 **Tuesday 9ᵗʰ September | 9:00h - 10:30h**

📍 *Aula 1 - 5 -* *Faculty of Political Science and Sociology*

T14-S02

Tuesday 9 September 9:00 - 10:30

Room: Aula 5

LABOUR CONFLICTS II

Chair: **Alain Quemin** *(Sorbonne Université)*

Participants

Rethinking Social Media through Art: The Mycelium Minds Performance
Antonietta De Feo, *University of Rome 3*

Who is artist on the internet? Parasocial skills, self-branding and authentication on the Internet
Hans Abbing, *Erasmus University in Rotterdam*

Feelings and emotions at the service of work in the artistic sector: friendship, contemporary art gallerists and their "friends/clients" (how to erase the commercial relationship to sell better)
Alain Quemin, *Sorbonne Université*

Dissonances in the development of professional trajectories in music. Maternity and work-life balance for women in jazz
Rebeca Muñoz García, *Universidad Carlos III*

RETHINKING SOCIAL MEDIA THROUGH ART: THE MYCELIUMMINDS PERFORMANCE

ANTONIETTA DE FEO
University of Rome 3

ABSTRACT

This paper presents findings from an ethnographic study of *MyceliumMinds*, a groundbreaking artistic project by italian artist, Matteo Domenichetti. Rooted in a research framework that highlights the dynamic and transformative power of art, the study explores how creative expression can disrupt conventional social media practices and foster new modes of interaction and community engagement.

In recent years, artists have increasingly focused on unraveling the intricate and often hidden algorithms that govern social media platforms. By examining the relationships between human and non-human actors, they are envisioning more equitable and sustainable digital landscapes. Curated by Milovan Farronato and showcased in January 2022 at "Casa degli artisti" in Milan, *MyceliumMinds* draws inspiration from the concept of the Wood Wide Web and Anna Lowenhaupt Tsing's work, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Through this long-term performance, Domenichetti reinterprets the interconnected structure of mycelial networks, transforming Instagram into a collaborative environment that transcends algorithmic constraints.

The project invites us to rethink the potential of social media as a space for meaningful connection and creativity, challenging the dominance of automated systems and proposing alternative ways of interacting online.

WHO IS ARTIST ON THE INTERNET? PARASOCIAL SKILLS, SELF-BRANDING AND AUTHENTICATION ON THE INTERNET

HANS ABBING

Erasmus University in Rotterdam, Netherlands

ABSTRACT

1. I intend to discuss the distinction of art and no art in digital times, and of artistic activity and non-artistic activity. What is still art and still artistic? Does it still make sense to use the term artist or should we only use the term creator. I will argue and explain why boundaries have become more blurred, and why in my own work I continue to use the terms "art", "artist" and "artistic" and not just the terms "creative content", "creator" and "creative".

2. I describe what distinguishes professional, semi-professional, amateur and "ad hoc" artists active on the Internet. The large majority of professional and semi professional artists on the internet are not educated in art education institutes. They are self-taught in a DIY fashion, sometimes cooperating with others.

3. I briefly examine new artistic products and consumption practices in our digital times.

4. I discuss forms of interaction on the internet and will argue that also on the internet emotions are present in interactions between artists and their public and that they matter for the success of artists. To a degree skilled artists can steer such relations. In this context I will mention and discuss forms of parasocial relations and activities as well as intermediation.

5. To be or become successful on the internet and to compete with others artists must stand out. Almost all are engaged in forms of self-branding. This requires skills (i.e. cultural capital) that can be learned and taught. At present only a few traditional art education institutes teach such skills. This partly explains that increasingly private courses are offered which complement DIY

ways of learning.

6. To be successful on the internet "artists" and their works must also appear to be authentic. Forms of authentication by them or intermediaries can be established, but sometimes not for free. Authenticity therefore can not only be profitable, it can also be a commodity.

The intrinsic research is based on interviews with practicing artists and intermediaries, and on a very extensive literature study. I hope that the end result will be a book publication.

KEYWORDS   Digital times; self-branding; parasocial relations; authenticit; authentication

FEELINGS AND EMOTIONS AT THE SERVICE OF WORK IN THE ARTISTIC SECTOR: FRIENDSHIP, CONTEMPORARY ART GALLERISTS AND THEIR "FRIENDS/CLIENTS" (HOW TO ERASE THE COMMERCIAL RELATIONSHIP TO SELL BETTER)

ALAIN QUEMIN
GEMASS – Sorbonne University
Senior member of the Institut Universitaire de France

ABSTRACT

While the commercial dimension is central to the occupation of gallerist, many activities developed by these professionals try to mask this dimension by registering themselves in a register of apparent gratuity, especially that of friendship. During an observation sequence in an art fair, I was surprised to hear a gallerist use the expression "friend / client" ("friend slash client") to designate a regular buyer. This is how I became fully aware of the essential dimension of friendship for gallerists and I decided to study it.

It is precisely the particular nature of the relationship uniting gallerists and their main clients that I intend to analyze in the context of this communication. How is the "friendship" between gallerists and collectors manifested? How is created and maintained this "friendship" that allows the commercial relationship to flourish without raising the potential accusation of being too overtly commercial, with the help of what instruments, what techniques? It will be a question of taking the feeling of friendship seriously and studying its prominent role in the world of contemporary art galleries.

In an interactionist perspective borrowing as much from the analyses of Howard S. Becker on art worlds and their communities as from Anselm Strauss on invisible work, I will rely in particular on the very numerous field observations that I collected especially in the context of invitations – cocktail receptions, dinners, exhibition visits or trips – from which I have benefited as a journalist / art critic, my second occupation, related to that of teacher-

researcher. For about ten years, I made intensive fieldwork gathering hundreds of sequences of observations and informal interviews. Just as much as collectors, I became "friends" with many gallerists and could study and analyze the way this feeling is integrated to the practice of gallerists and how it is cultivated to flourish and make the sales of works of art possible. Invitations appear central and perfectly illustrate the concept of the gift as it was analyzed by Marcel Mauss with its triple obligation of giving (an invitation), accepting (it) and giving back (buying works from the gallery that launched the invitation).

KEYWORDS   Emotion; friendship; gallery; contemporary art; selling

DISSONANCES IN THE DEVELOPMENT OF PROFESSIONAL TRAJECTORIES IN MUSIC. MATERNITY AND WORK-LIFE BALANCE FOR WOMEN IN JAZZ

REBECA MUÑOZ GARCÍA
University Carlos III of Madrid

ABSTRACT

Gender and feminist studies have brought to light the challenges related to achieving a work-life balance and the significance of care work in contemporary societies (Durán, 2021; Tobío y Díaz, 2007; Tobío, C., 2005). The care crisis has exposed the unsustainability of a model centered on the male breadwinner and female caregiver that effectively confines women's role exclusively to the reproductive sphere. This has led to a 'structural tension' between the amount of time required to care for human life and the increasing difficulty in allocating that time for care work (Herrero y Gago, 2023), in a social context in which the inclusion of women in the productive sphere is unquestioned.

Regarding the situation of women in the musical professions, maternity represents a significant obstacle to career progression (Escribano, Mundanyola-Saura and Gallego, 2022; Munoz-García, 2022; 2025; Strong and Cannizzo, 2017; Conor, Gill and Taylor, 2015; Gill, 2014). This conference paper proposes that female career conflicts in music demand more attention in terms of analyzing how work-life imbalance influences the career advancement of female jazz musicians. Far from reinforcing the idea of maternity as the main factor explaining gender inequalities in artistic professions, this communication explores how childcare, and pregnancy still demand more detailed research in the jazz scene.

Based on ongoing qualitative fieldwork with female jazz musicians in Spain who are currently developing their professional careers as singers and

instrumentalists, this communication addresses gender barriers and women's experiences of pregnancy and motherhood. The preliminary findings indicate that analyzing professional practices developed by individuals other than males in popular music scenes offers a substantial opportunity to rethink prevailing narratives of career conflicts within the artistic professions and the cultural and creative industries (CCIs). Furthermore, exploring women's career barriers can facilitate a more comprehensive and inclusive understanding of the transformations and career challenges within the artistic professional field.

KEYWORDS   Gender barriers; work-life balance; maternity; jazz; women

PARALLEL SESSIONS – SLOT 4

📅 **Tuesday 9ᵗʰ September | 11:00h - 12:30h**

📍 *Aula 1 - 5 - Faculty of Political Science and Sociology*

T09-S01

Tuesday 9 September 11:00 - 12:30

Room: Aula 1

THEORY

Chair: **Esperança Bielsa** *(Universitat Autònoma de Barcelona)*

Participants

Lenka's Echo: Biennials, Ecofeminist, and Posthumanist Perspectives on Art as Knowledge
Lais Rabello de Andrade, *i2ADS | FBAUP*

Hartmut Rosa's theory of acceleration and resonance as a sociology of music
Sigrid Røyseng, *Norwegian Academy of Music*

Countering the Counter-Sociology of Art: Sociological Ripostes to Jacques Rancière, Conjuror Extraordinaire
David Inglis, *University of Helsinki*

From Commodification, through Assetization and Capitalization, to Algorithmification: how the arts function under capitalism
Patrycja Kaszynska, *University of the Arts London*

Art after autonomy and the task of translation: Beyond creativity
Esperança Bielsa, *Universitat Autònoma de Barcelona*

LENKA'S ECHO: BIENNIALS, ECOFEMINIST, AND POSTHUMANIST PERSPECTIVES ON ART AS KNOWLEDGE[1]

LAIS RABELLO DE ANDRADE
i2ADS | FBAUP

ABSTRACT   This exploratory paper engages with the figure of Lenka as an instance of SF—scientific fact, scientific fiction, and string figure (Haraway, 2013)—to critically examine the political dynamics within contemporary art biennials. This proposal is informed by the author's critical engagement with The Heart of the Girale in Captivity is Twelve Kilos Lighter, an installation presented by Eva Koťátková at the Czech Pavilion during the 60th Venice Biennale (2024). The installation recounts the story of Lenka, a girale captured from a Kenyan safari park and transported to the Prague Zoo in 1954. Lenka survived only two years, after which her body was taxidermized and displayed at Prague's National Museum.

The installation evokes an unheimlich (Freud, 2007) atmosphere, shaped by historical practices normalized in premodern and modern Europe, such as hunting, zoos, anatomical theaters, curiosity cabinets, modern museums, and universal expositions. These connections were explicitly addressed in the exhibition's accompanying booklet, situating the work within research-based artistic practices (Bishop, 2023) that engage with the epistemization of art (Holert, 2020) and the educational turn in curatorial practices (O'Neill & Wilson, 2010).

Considering Lenka's history through the lens of SF within the biennial context raises broader questions about how hegemonic spaces can be reconfigured as sites of historical narration (Rosendahl, 2022), resistance (Marchart, 2014),

and agonistic politics (Moule, 2013). However, such reconfigurations are not without contradictions. By engaging in these practices, institutions simultaneously participate in the very forms of violence they seek to critique. In this case, Lenka is once again instrumentalized—this time as a symbol of resistance against hegemonic knowledge systems. This cycle of reappropriation is recurrent in contemporary exhibitions, as seen in the aesthetic investigations of Forensic Architecture (Fuller & Weizman, 2021), where human rights violations are abstracted into numerical data, replicating the same dehumanizing processes that initiated these violences in the first place. Additionally, many of these artistic practices retain an anthropocentric perspective, neglecting non-human forms of life and inadvertently reinforcing the modernist nature/culture divide.

This paper critically examines the forms of knowledge produced within these spaces, situating them within an ecofeminist framework (Mies & Shiva, 2014) and posthumanist epistemologies (Braidotti, 2019), ultimately questioning the implications of artistic engagement in these contested terrains.

KEYWORDS Lenka; Venice Biennial; Research-based art; Ecofeminism; Post-Human Knowledge

HARTMUT ROSA'S THEORY OF ACCELERATION AND RESONANCE AS A SOCIOLOGY OF MUSIC

SIGRID RØYSENG
Norwegian Academy of Music

ABSTRACT   Hartmut Rosa's theory of acceleration and resonance has gained popularity in the last few years. Temporality is at the heart of this theory, which suggests that modern society is characterized by acceleration in three main areas – technological acceleration, acceleration of social change, and acceleration of the pace of life (Rosa, 2013). According to Rosa, these processes of acceleration lead to alienation. Rosa maintains that it is not realistic to solve the issue of alienation in today's society by deceleration. Instead, he suggests that the solution might be resonance (Rosa, 2019). Resonance is about being affected by something outside us in a way that makes us respond in some form. In this way, resonance is a profound yet elusive connection that shapes us and the world around us. Rosa suggests that to live a good life, we need to experience resonance on three axes that constitute our relationship to the world. The horizontal axis connects us to other people; the vertical axis gives us a sense of how we are connected to the world, nature or life, and the diagonal axis connects us to material things, objects or artefacts.

Music is used numerous times in Rosa's texts to explain and illustrate the theory. This observation serves as the springboard for this paper. The paper aims to explore what kind of sociology of music Rosa's theory indicates. Furthermore, the paper aims to discuss how Rosa's sociology of music is related to other central contributions to the sociology of music.

Hartmut Rosa is often considered a fourth generation member in critical theory. This is also reflected in his interest in the concept of alienation. Certainly, Adorno is present in Rosa's theory in many ways. However, the proposal of resonance as the solution to the problem of alienation is both typical and atypical of critical theory. Perhaps Rosa's sociology of music is best

understood as critical theory in a harmonious key.

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Rosa H (2019) Resonance : a sociology of our relationship to the world. Cambridge: Polity.

KEYWORDS   Resonance; acceleration; Hartmut Rosa; sociology of music

COUNTERING THE COUNTER-SOCIOLOGY OF ART: SOCIOLOGICAL RIPOSTES TO JACQUES RANCIÈRE, CONJUROR EXTRAORDINAIRE

DAVID INGLIS
University of Helsinki

ABSTRACT

The writings of Jacques Rancière traverse politics, political philosophy, social movement studies, history, historical anthropology, and interdisciplinary aesthetics. He has become in the last several decades both a major theorist of the arts, especially their ostensibly 'political', socially critical, and social change-fomenting dimensions, and an influential figure in art worlds, collaborating with and inspiring artists of many sorts. Hiis work informs debates about the interplays of arts, politics, and activism, as well as stimulating thinking about creativity, emotion, and the generation of new collective identities.

Running through all his writing is what Lane (2024) calls a 'counter-sociology', encompassing not just a critique of sociological reasoning, seen as being rooted in an ultimately Platonic conservative idealism, but also a scathing rejection of any and all forms of sociological understanding, including, but not only, Bourdieu's. When such a major aesthetic theorist loudly and strikingly rejects sociological argumentation, one would have thought that sociologists of art and culture would have responded, to defend their terrain from hostile takeovers by philosophical arguments, yet they have been slow and seemingly reluctant to do so.

In this paper, I take up that challenge. A defence of sociological understandings of art, and of the politics of art, cannot apparently just reiterate and retreat to established models which Rancière and his followers claim already to have vanquished. But in addition to ascertaining how sociology of art may proceed forward variously in light of, in spite of, and beyond Rancière's polemics, I also propose to mount a defence of some more established ways of sociological thinking. This is possible because the

criticisms of sociology that Rancière's thinking proposes are often more akin to the smoke and mirrors of the conjuror than they are matters of real substance. His anti-sociologism radically undercuts the possibility of understanding artistic matters in a holistic manner. It is therefore argued that a radical counter-sociology is at least as dogmatic and narrow as the sociological targets it constructs, and that some forms of sociology are markedly better than Rancière at understanding the types of artistic phenomena that Rancière claims symbolic mastery over. As this pro-sociology, counter-counter-sociology argument unfolds, empirical examples are offered, and a tone of piquant irony is maintained throughout.

FROM COMMODIFICATION, THROUGH ASSETIZATION AND CAPITALIZATION, TO ALGORITHMIFICATION: HOW THE ARTS FUNCTION UNDER CAPITALISM

PATRYCJA KASZYNSKA

University of the Arts London, UK

ABSTRACT
Algorithmic capitalism is a mode of value creation and extraction made possible by data valorisation and capture using new digital technologies. As such, and as testified by the CfP behind this conference theme, algorithmic capitalism is expected to have wide-reaching and broad-ranging implications for the place, status and role of the arts in contemporary societies. We are only coming to terms with understanding the size and shape of the challenge ahead for sociologists of the arts.

Significantly, algorithmic capital is presented as continuous with the capitalist modus operandi, rather than a radical break or a paradigm shift (Martineau & Folco, 2023). In other words, it is the most recent stage of the historical transformation of capitalism and a phase that has superseded the earlier form of neoliberal capital. This, arguably, is a reason to feel cheerful. Rather than groping and grappling in the dark and with a fear of the totally unexpected, we can prepare by applying our historical understanding of how the status of the arts has changed under the conditions of capitalism.

This paper asks how the changes to the social role of the arts in the age of algorithmic capitalism can be understood and illuminated through the interrogation of the past intermediaries characterising the place of the arts within the evolving capitalist structures. These are: commodification, assetization and capitalization.

The theory of commodification, dating back to Marx (1867/1909), explains how goods, services, and even social relations, can be transformed under

capitalism into things that are bought, sold, and traded in the market. This, according to the central theorists of the Frankfurt School, had profound consequences for how the arts function in society (Adorno, 1997). Assetization, or the process of turning entities into assets, is made possible by 'technoscientific capitalism'. According to Birch and Muniesa (2020) 'the dominant form that technoscientific capitalism affords is not the commodity but the asset, and that the financial contours it entails are not those of market speculation but of [...] investment' (pp.1-2). Unlike commodification, which focuses on making things tradable in a market, assetization emphasizes the ability to extract long-term value, often through control, rent, or financialization. Indeed, art and artworks have been argued to 'suffer' this fate as investment locations (Olma, n.d). Shifting focus from exchange-based commerce to long-term value extraction is an important factor in understanding capitalization but this process is not synonymous with assetization.

Rather, capitalization stands for yet another mediating term and, arguably, marks a phase made possible by the onset of 'surveillance capitalism' (Zuboff, 2019) and 'platform capitalism' (Srnicek, 2016) where it is no longer strictly speaking necessary to turn anything into an income-generating asset, as the accumulation of capital can be achieved purely through controlling the existing digital monopolies, investment and reinvestment vehicles. Collectively, these intermediaries underpin the 'repositioning of culture [...] as a consumer economy' (Olma & O'Connor, 2023, p.1).

Commodification, assetization, capitalization can co-exist but, as this paper argues, are distinctive modes of value creation, extraction and capture that characterise how the arts have functioned under the conditions of capitalism. They can be analysed and compared in terms of intended goals, key mechanisms and value basis – this paper further suggests. The key contribution is to extend this quasi-analytical framework to algorithmic capitalism and – by asking about its intended goals, key mechanisms and value basis – to establish points of continuity and difference with the existing intermediaries, thereby creating inroads and bridges to understand the place of the arts under the conditions of algorithmic capitalism.

The paper uses philosophical argumentation and analysis to engage with literature in political theory, social critique of capitalism and the sociology of the arts.

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ART AFTER AUTONOMY AND THE TASK OF TRANSLATION: BEYOND CREATIVITY

ESPERANÇA BIELSA

Universitat Autònoma de Barcelona

ABSTRACT   Artistic values and practices are at the core of what has been variously described as the new spirit of capitalism (Boltanksi and Chiapello, 2005), aesthetic capitalism (Reckwitz, 2017) or artistic capitalism (Lipovetsky and Serroy, 2015). Peter Bürger believed that the incorporation of avant-garde works into the museum certified the failure of the historical avant-garde's revolutionary aim of bringing art back to life (1984). This paper starts from general sociological accounts that show how, contrary to his views, art has indeed been successful in changing life and transforming society through a reinvigoration of capitalism at the end of the 20th century. These accounts theorise the centrality of artistic values in all kinds of economic practices today; however, by mostly examining creativity or valorisation in terms of commodification, they cannot envisage a meaningful form of artistic practice beyond it. Today, the sociology of the arts is tasked with the basic attempt of rethinking the social character of art after its autonomy, which has centrally structured the cultural field in modernity, has all but disappeared. Towards this aim, this paper will articulate a reflection on translation that allows for a critique of creativity while also bringing into focus art's forgotten promise. In following this path, it is akin to Angela McRobbie's appeal to Richard Sennett's work, particularly around craft, to counter the imperative of creativity (2016). Like craft, translation has never been and cannot be autonomous.

However, an important advantage of translation is that, unlike craft, it cannot be seen as continuous with art or aspire to become art, but is generally considered derivative work, an ubiquitous activity which is seldom given a second thought, unless it is seen to fall short of its second-order reproductive task. Yet, a closer examination of this task can precisely reveal a different form

of creativity, beyond today's dominant association of this notion with unremitting individualisation, innovation and authenticity. Walter Benjamin was already perceptive of the cultural significance of the task of the translator. Today, in a post-monolingual world characterised by the explosive growth of translation in both old and newer media, it is necessary to reconsider this task in order to complement a more general critique of creativity, of the commodification of art and the aestheticization of life.

KEYWORDS   Autonomy; creativity; critique; translation

PARALLEL SESSIONS – SLOT 4

📅 **Tuesday 9ᵗʰ September | 11:00h - 12:30h**

📍 *Aula 1 - 5 - Faculty of Political Science and Sociology*

T09-S01

Tuesday 9 September 11:00 - 12:30

Room: Aula 2

CREATIVITY II

Chair: **Chris Mathieu** *(Lund University)*

Participants

Artistic Gossip in the Arts: Ethnographies of Artistic Practice
Fernán del Val, *Universidad Nacional de Educación a Distancia (UNED)*
Dafne Muntanyola Saura, *Universitat Autònoma de Barcelona*

***Occupational intimacy* in feature film production**
Chris Mathieu, *Lund University*

Valuing Tensions in Architectural Production: An Approach from Pragmatic Sociology
Matías I. Zarlenga, *CONICET2-UNTREF3 – CECUPS*

Solidarities and Epistemologies of Power Critique in the Arts
Lisa Gaupp, *University of Music and Performing Arts Vienna*

Instruments of Socio-Spatial Practices. Methodological Opportunities Utilising Visual Anthropology in Architectural Research by Design Inquiries
Katalin Soos

ARTISTIC GOSSIP IN THE ARTS: ETHNOGRAPHIES OF ARTISTIC PRACTICE

FERNÁN DEL VAL
Universidad Nacional de Educación a Distancia (UNED)

DAFNE MUNTANYOLA-SAURA
Universitat Autònoma de Barcelona

ABSTRACT

How interiorized learning paterns shape the ways visual artists work? The digital turn is a process of institutionalization of artistic social practices. Multimodal communication paterns change. The lab and the studio are spaces for artistic gossip, multimodal communication, and social capital formation

The sample consists of 60 interviewed artists from six diferent disciplines, in 4 phases, with more than 10 years of professional experience from different generations educated in analog-digital balanced by age and gender.

The data collection methods include interview, observation, participatory photography, video elicitation, Social Network Analysis (SNA), and focus groups. Qualitative data analysis includes grounded theory, (Corbin & Strauss) thematic analysis to interviews , Sociological Analysis of Discourse (ASD) to Focus Groups, conversational analysis to video , multimodal and quantitative formalization with SNA pf egonetworks.

The programs used are AmberScript, ELAN®, ATLAS.ti, and Egonet/Ucinet. Transformations occur in conceptualization, in how pictures are taken and are evaluated. These decisions are linked to learning conditions and previous embodied and technical experiences, beyond generational differences. Positivation is an example of the hybridization of epistemic objects in the conceptualization phase.

Digitalization limits learning conditions during the conceptualization phase if

there is no explicit curricular training. Structural factors permeate the micro-level, since the market shapes the cognitive process of artistic practice.

KEYWORDS Digital turn; mixed methods; artístic gossip; communication

OCCUPATIONAL INTIMACY
IN FEATURE FILM PRODUCTION

CHRIS MATHIEU
Lund University

ABSTRACT This paper develops a concept that I term "occupational intimacy" in the arts with regard to film production. Occupational intimacy is defined as feelings and disclosures of intimacy that derive from and remain at the level of occupational interaction. This means that these feelings and expressions of intimacy do not spill over into the private sphere of love or sexual relationships. Occupational intimacy thus operates and remains at the work-relation level for artistic production purposes. Occupational intimacy can be a by-product of occupational interaction, a purely social factor, or an essential component of work undertaken. In the latter, the quality or even ability to produce an artistic product or outcome is contingent upon occupational intimacy.

Using a sample of in-depth interviews with 18 elite members of the Danish film industry in "A-function" roles of director, cinematographer/director of photography, and editor, the paper explores and illustrates the nature, antecedents, effects and even necessity of occupational intimacy in creative artistic production. It is argued that it is the nature of the artistic work – both the structural context of responsibility, pressures and face-to-face interaction (Turner 2002) as well as the nature of producing an artistic product meant to play on emotion and touch and move people that leads to occupational intimacy.

The current study, conceptually stretching back to Mathieu & Stjerne (2012) deals with occupational intimacy in durable dyads of cinematic collaboration. Further research would build off of the concept of "swift trust" (Meyerson, et al. 1996) to explore the possibilities and dynamics of "swift intimacy" based on the established notion of "clicking" with collaborators. The opposite, the non-

establishment of (satisfactory) occupational intimacy in artistic relations is of equal interest.

References

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KEYWORDS Occupational intimacy; filmmaking; artistic production; interpersonal relations at work; intimacy; swift trust

VALUING TENSIONS IN ARCHITECTURAL PRODUCTION: AN APPROACH FROM PRAGMATIC SOCIOLOGY

MATÍAS I. ZARLENGA

National Scientific and Technical Research Council - CONICET (Argentina)
University of Tres de Febrero - UNTREF (Argentina)
Center for the Study of Culture, Politics and Society (UB) - CECUPS

ABSTRACT

This article explores the emergence, diversity, and value-related tensions in Barcelona's architectural production through a perspective that combines pragmatic sociology with value studies (Boltanski, Thévenot, Lamont, Heinrich). Based on semi-structured interviews with various architects, we analyze the (e)valuative practices involved in the creation and development of architectural projects carried out by firms in Barcelona. For this purpose, we selected three architectural projects: an environmental museum, a social housing development, and a large cultural and educational complex. Each project serves as a focal point to identify and articulate the social actors directly and indirectly involved in these processes, the (e)valuation practices they employ, and the value tensions that arise during the creation, design, and construction phases. Our findings reveal an emerging plurality of values throughout the different phases of the analyzed projects, including social, aesthetic, environmental, economic, and welfare-related values, among others. Professional judgment—both implicit and explicit—emerges as the predominant valuation technique across the various project stages. Additionally, we identify tensions between welfare values (related to comfort), social participation, and environmental sustainability, as well as between aesthetic, economic, and constructive values.

KEYWORDS Creativity; Valuation; Evaluation; Architecture; Barcelona

SOLIDARITIES AND EPISTEMOLOGIES OF POWER CRITIQUE IN THE ARTS

LISA GAUPP

mdw-University of Music and Performing Arts Vienna

ABSTRACT

This paper presentation explores the de-institutionalization of power by critically examining solidarities and their inherent discontinuities, with a particular focus on the arts, especially music. It challenges institutional norms and investigates epistemologies beyond Western paradigms. Viewing both academia and artistic production as inherently political, the presentation analyzes how solidarity, artivism, and practices of commoning contribute to social justice while also acknowledging their limitations.

In times of deepening global inequalities, cultural fields are also marked by increasing divisions along lines of discrimination, including sexism, racism, classism, and ableism. Yet, at the same time, solidarity movements have emerged, critically engaging with power and seeking different ways of practicing art. This raises key questions: Who has the privilege or the need to afford solidarity (in artistic communities)? How do musical and artistic solidarity practices navigate conflicts and disagreements? What role does epistemic dissonance play in movements advocating for social justice through the arts?

The paper presentation highlights how power-laden social and cultural institutions shape the field of music and explores strategies of resistance against these structures. Approaches such as solidarity, empowerment, and participation are examined as counter-strategies that expose power asymmetries, break the status quo, encourage shifts in perspective, and amplify underrepresented voices. It will be discussed in how far solidarity in the arts is not a static or universally inclusive practice but a contested space where unity and divergence are constantly negotiated.

The theoretical framework draws from critical sociology, postcolonial theory, and feminist epistemologies to challenge dominant knowledge structures and institutional authority. Using qualitative methods—including ethnographic fieldwork, discourse analysis, and participatory action research—the study examines grassroots musical movements, activist networks, and cooperative artistic initiatives that resist hegemonic power structures.

Findings suggest that fostering transcultural dialogue through music and the arts can enhance the transformative potential of solidarity while simultaneously exposing its fragility when confronted with structural inequalities. Practices of commoning and care within artistic communities provide insights into sustaining solidarities despite ideological fractures, yet they also reveal the precariousness of collective action. The study further reflects on the political significance of artistic expression. Finally, this research argues that solidarity in the arts can be understood as an ongoing process of negotiation, rupture, and reconfiguration rather than as a fixed concept.

KEYWORDS   Power; Social Injustice; Solidarity; Commoning

INSTRUMENTS OF SOCIO-SPATIAL PRACTICES METHODOLOGICAL OPPORTUNITIES UTILISING VISUAL ANTHROPOLOGY IN ARCHITECTURAL RESEARCH BY DESIGN INQUIRIES

KATALIN SOOS

ABSTRACT

The paper explores the creative capacity and instrumentalisation of integrative approaches to research by design methods in architecture. The outcomes of a four-year transdisciplinary pedagogic experiment which triangulated visual anthropological methods, spatial production, and research practices; point towards new frameworks of socio-spatial enquiry. While applied social sciences, anthropological research in particular, had a huge impact in human centric architectural design discourse, we argue that the creative potential of methodological exchange has not been thoroughly explored. In the era of increasing fragmentation of knowledge, methodological instruments of experimentation become crucial in connecting the dots.

The experiment took place between 2020-24 at the Liverpool Architecture School involving architecture students and academics, visual anthropologists and artists. The process was based on testing research methodological tools, media and sources.

As part of their thesis design projects, students were tasked to develop spatial design research that is both experimental and rigorous responding to either topical questions or speculating on solutions for anticipated issues. The experimental process was ensured by finding the right design tools. The design tool was defined as a medium through which the thesis was represented and by which the discourse was constructed. The students kickstarted their research by collecting and organising material(data) to test their hypothesis within the framework of a visual anthropology workshop.

In search of new collaborative instruments of communication, findings of this disciplinary interchange were both procedural and linguistic.

By superimposing the two main disciplinary modus operandi, the traditional linear process of inquiry of investigation-assumption, analysis-test, findings-conclusions, interpretation-representation, reflection-impact; turned into a circular iterative loop. This allowed the interpretative, representational processes to become part of the investigation where tools, media and sources were interchangeable.

For the cross disciplinary interchange to work, we identified a glossary of terminology which became essential to the development of an operational language. Different domains of knowledge attach to the same term with different meanings. As a first step, we mapped out the meanings of key terms such as site, field, dimension or perspective etc. The operationalisation of these terms (and their multiple meanings) allowed to mediate the complexity of the studied place, or phenomenon.

Through examples, our paper will introduce the dynamics of the interaction between social scientific and spatial/architectural approaches raised in the individual and collaborative creative production. We will provide insights into the moderated, joint creative process in which representational tools are used to analyse and interpret content simultaneously as means to generate new ideas.

KEYWORDS   Interdisciplinary pedagogy methods; Socio-spatial design research; Integrative methods

PARALLEL SESSIONS – SLOT 4

📅 **Tuesday 9ᵗʰ September | 11:00h - 12:30h**

📍 *Aula 1 - 5 -* *Faculty of Political Science and Sociology*

T09-S01

*Tuesday 9 September
11:00 - 12:30*

Room: Aula 3

URBAN SPACE II

Chair: **Francesca M. Fiorella**

Participants

From Artivism to Socially Engaged (Arts) Practice
Graeme Evans, *University of the Arts London*

***Land Art's Visual Language: Dialogue Between Public Art
and Society***
Veronika Žvirblė, *Institute of Sociology, Lithuanian Social
Science Centre*

Imagining with the land: Design education experience
Polina Golovátina-Mora, *Norwegian University of Science and
Technology*

**"Ogni casa è un villaggio": public art in marginal territories
in Southern Italy**
Francesca M. Fiorella

FROM ARTIVISM TO SOCIALLY ENGAGED (ARTS) PRACTICE

GRAEME EVANS
University of the Arts London

ABSTRACT

Concept: The artist-as-activist has a long history - Lacy (1995) coined the term "new genre" public art: working in a manner that resembles political and social activity, but distinguished by its aesthetic sensibility, dealing with issues of waste, race, homelessness, ageing, and cultural identity. Creative skills may be employed, but the key element of socially engaged art is the actual participation or experience as opposed to the work itself. Distinctions in this field – new activist art, dialogic aesthetics, socially engaged art - reflect both the "social turn" and the adoption of the arts in social policy, but they also mask a disquiet amongst artists about the professionalisation and depoliticization of community arts, their 'journey from outsiders to activists to decision-makers' (Hope 2017).

Methods/Approach: As recognition is given to socially engaged practice, particularly collaborations between researchers, artists and host communities, participatory methods of co-creation, co-design and co-production have evolved. This has found traction in response to urban challenges - climate change, regeneration, cultural/intangible heritage, social injustice, and their impact at an everyday level. Culturally-inspired engagement with local communities has articulated creative responses and presented an opportunity for a power-shift between the conceivers of cultural space and those whose space is lived and represented, where dialogical aesthetics 'requires that we acknowledge the specific identity of our interlocutors and conceive of them not simply as subjects on whose behalf we might act but as co-participants in the transformation of both self and society' (Kester 2004).

Research: The paper considers artivism and socially engaged practice

through the lens of site-based research led by the author with host communities in areas of gentrification and environmental crisis in London. This incorporates multi-disciplinary approaches including cultural mapping, artist interventions/co-production, community festivals and participatory action research towards place transformation, including the subversive practice of street art (Evans 2025), with results presented through a synthesis and visualisation of findings and a critique of artivism as praxis.

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KEYWORDS Socially Engaged Practice

LAND ART AS ARTISTIC PRACTICE: SOCIAL IMPACT, TRANSFORMATION AND SOCIAL INTERACTION

VERONIKA ŽVIRBLĖ

Institute of Sociology, Lithuanian Social Science Centre

ABSTRACT

The visual language of contemporary Land Art includes interdisciplinary spatial objects and acts as a catalyst for the development of public culture. These works are organically integrated into natural landscapes and settlement spaces, using local materials and features. Emerging as a social movement in the mid-20th century, land art influenced postmodern art movements, evolving from conceptual and environmental activities into tangible art forms, marking a significant shift in avant-garde artistic expression. The research presented in the report is based on the ideas of symbolic interactionism. It analyses how artworks, their production processes and public art practices strengthen emotional connections with the environment, and how this contributes to the formation of a community's socio-cultural memory, ecological education and genius loci.

The presentation focuses on the author's research on land art as a socio-political movement that actualizes social space in the context of environmental art, culture and ecology, and its social and educational impact. It examines the influence of social activities and public art practices on the content and interpretation of land art, i.e. the mutual interaction between art (and its creators) and society.

The aim of the study is to investigate how artists, visitors to Land Art exhibitions or casual passers-by, city or town administrators and academics experience and interpret the impact of Land and Environmental Art. How does it manifest itself for different research groups? What could be the impact of environmental and land art on society?

The position and research of landscape anthropology provides a valuable

perspective on the relationship of social structures and processes to the physical environment. People construct, experience and interpret their environment, which encourages the study of landscape not only as a physical space but as a cultural and social construct that reflects and inspires people's values, beliefs, experiences and social relations.

The issue at hand is to reveal how Land Art actions influence society by solving or exposing specific local or community problems; how this affects the dialogue between different social groups and institutions.

It explains how Land Art works shape the relationship with the environment and the community and contribute to environmental education, people's worldviews, sustainable behaviour and values.

The presentation includes field observations, interviews with artists and community members.

Land Art is defined as a post-modern art movement; works created by reshaping areas of natural terrain. Ditches, quarries, embankments, ridges, etc. are dug according to the artist's design. … Land Art is based on the idea that every trace of human activity in nature expresses the relationship between human and nature and can be treated as an artistic creation. (Žemės menas. Visuotinė lietuvių enciklopedija. (n.d.). https://www.vle.lt/straipsnis/zemes-menas/.

IMAGINING WITH THE LAND: DESIGN EDUCATION EXPERIENCE

POLINA GOLOVÁTINA-MORA

Norwegian University of Science and Technology

ABSTRACT

The paper presents an experience of the undergraduate Graphic Design workshop seminar at a private university in Colombia. The course is based on the methodology that can be called Imaginarium based on utopian methodology (Levitas 2013) and creative projection experimentation that facilitates a safe space to critically analyse the present situation and self as a conscious and active participant in it. The methodology has been developed and modified in the course of over 10 years. Its aims at socially responsive and responsible educational design promoting socially responsible subject – design in this case – application. In the previous, versions of the course the main emphasis has been done on the urban space and built environment. In the course that is in focus of this paper the students engaged with urban nature and throughout the subject learning process and product development were learning more about self, relations with the space, nature, individual and collective memories involved and embedded in such relations (Blandón Gómez & Golovátina-Mora 2024).

The paper has two objectives – (a) reflective analysis of the teaching experience and learning curve (application) as a form of theocratisation lead by the question what elements and relations of the course design facilitate the more engaged and meaningful learning environment? - and (b) – reflection on potential knowledge transfer of such a design for public/civic education led by the question of how can artistic practice facilitate broader learning about the environment and responsive care for it?

For the second objective, we will look at our experience through the lenses of the Latin American horizontal education model theories that has become increasingly more implemented and conceptualised in the region. Horizontal

(grassroot) education model is participatory and site specific. It focuses on exploring, recognising the needs of the community, territory, the land and broader environment. This reflection responds to the contemporary seemingly failure of democratic values in societies across the globe and projects a potential model of working with larger communities beyond the immediate classroom. We also want to include the reflections on the role of academia (artistic area) and creative business in the process.

KEYWORDS Socially responsible graphic design; horizontal education; public education; environmental artivism

"OGNI CASA È UN VILLAGGIO": PUBLIC ART IN MARGINAL TERRITORIES IN SOUTHERN ITALY

FRANCESCA M. FIORELLA

ABSTRACT

The phenomenon of marginal territories is not limited to the scarcity of basic resources but also includes social and cultural isolation, which perpetuates a vicious cycle of marginalization. In recent years, numerous regeneration initiatives have been launched in various peripheral areas of Southern Italy, aiming to improve the well-being of local communities through the promotion of social cohesion. In this context, art and culture often serve as engines of innovation, and the proposed contribution seeks to explore the transformations of marginal territories through public art.

In particular, the research focuses on participatory projects, in which the artist engages with both the physical and social aspects of the territory. Artistic practices, in this context, become a tool for sociological reflection, as they take on the crucial role of acting as a glue that reconstructs, protects, and synthesizes the collective memories of a community.

The research, still in its preliminary stage, examines the case study of Castrignano de' Greci, a small town in Apulia, where the artistic residency project "Ogni casa è un villaggio," coordinated by the Ramdom association, took place in 2024. Financed with European funds, the project is part of a broader process of renewal for peripheral territories, where art serves as a vehicle for dialogue between local institutions, inhabitants, and the places themselves. Data collection, which currently includes interviews with cultural actors involved in the project, highlights the development of the artistic process and the increasing tendency to focus on socially-oriented art forms.

The research also reveals the need among social actors to strengthen local identity by fostering a creative and participatory process that, inspired by the notion of "margin" developed by bell hooks (1998), positions contemporary art

as a catalyst for the creation of a new community model.

PARALLEL SESSIONS – SLOT 4

📅 **Tuesday 9ᵗʰ September | 11:00h - 12:30h**

📍 *Aula 1 - 5 - Faculty of Political Science and Sociology*

T09-S01

Tuesday 9 September 11:00 - 12:30

Room: Aula 4

METHODS

Chair: **Anna Lisa Tota** *(Roma Tre University)*

Participants

Data, Drama, Discovery: Knowledge Production at the Intersection of Research and Art
Lote Katrīna Cērpa, *Latvian Academy of Culture, Institute of Arts and Cultural Studies*
Ance Kristāla, *Latvian Academy of Culture, Institute of Arts and Cultural Studies*

Innovating and integrating big data to the analysis of art by the social sciences: using rankings of artists and creating a ranking of galleries to better understand the construction of value in the contemporary art world
Alain Quemin, *Sorbonne Université*

Beyond the Copyright: The Ethics of Sampling
Pavel Zahrádka, *Palacký University Olomouc*

Artwork as method in Sociology of art
Daseul Kim, *State University of New York at Stony Brook University*

DATA, DRAMA, DISCOVERY: KNOWLEDGE PRODUCTION AT THE INTERSECTION OF RESEARCH AND ART

LOTE KATRĪNA CĒRPA
ANCE KRISTĀLA
Latvian Academy of Culture, Institute of Arts and Cultural Studies

ABSTRACT

This paper explores the epistemological boundaries of research-based art, focusing on the nature of knowledge production and the interplay between scientific knowledge and artistic knowledge. Using data from a collaborative research-based art project "Intersection of community and art: the formation of social and cultural capital in the experiences of the inhabitants of Stāmeriena" conducted in a rural region in Latvia, the study reflects on how knowledge about rural life and cultural participation is constructed through two distinct yet interconnected approaches: qualitative research and artistic dramaturgy. This paper analyses 20 in-depth interviews with residents, three plays, which were written by playwrights inspired by the collected data, and reflexive interviews with the playwrights, comparing and contrasting different approaches to knowledge production.

Central to this inquiry are epistemological questions: How do we distinguish between scientific and artistic knowledge? Can art be a legitimate knowledge carrier? Drawing on M. Foucault's theory of knowledge and power, the paper highlights how research and art represent different but equally valuable modes of knowing. Scientific knowledge aims for objectivity, systematization, and generalizability, while artistic knowledge is rooted in subjective experience, affective engagement, and metaphorical representation. The idea that we know more than we can articulate offers a key framework for understanding the unique contributions of artistic practice in revealing the dimensions of rural life.

A comparative analysis of the interview data and the content of the plays reveals both convergences and divergences in the way each approach captures social realities. The interviews provide analytical insights into gendered practices of cultural participation, social capital formation, and community dynamics, whereas the plays transform these themes into narrative and symbolic expressions, addressing emotional and sensory experiences that remain elusive in traditional sociological analysis. The plays evoke affective truths - the isolation, resilience, and quiet resistance of rural life offering alternative forms of knowledge that challenge conventional epistemological assumptions. The paper reflects on how art expands our understanding by reorganizing perception and disrupting dominant knowledge hierarchies.

By reflecting on theoretical perspectives, data from the interviews and plays, the paper argues that research-based art destabilizes boundaries between research and creation, proposing that artistic practice is not merely a vehicle for disseminating data but a self-sufficient form of epistemological inquiry. It invites a rethinking of knowledge production, advocating for hybrid methodologies.

KEYWORDS   Research-based art; knowledge production; dramaturgy

INNOVATING AND INTEGRATING BIG DATA TO THE ANALYSIS OF ART BY THE SOCIAL SCIENCES: USING RANKINGS OF ARTISTS AND CREATING A RANKING OF GALLERIES TO BETTER UNDERSTAND THE CONSTRUCTION OF VALUE IN THE CONTEMPORARY ART WORLD

ALAIN QUEMIN
GEMASS – Sorbonne University
Senior member of the Institut Universitaire de France

ABSTRACT

Today, rankings are very present, both in the professional sphere and in our everyday lives. For instance, in the academic world, the most famous of them is the Shanghai one, but there exist numerous competing ones. In everyday life, rankings are just as present. Travel sites such as Tripadvisor also offer rankings, of restaurants and hotels. In many countries, hospitals, banks, cities (for their quality of life, for spending one's retirement there), are also ranked.

In the art world, the first proper ranking was one of artists, the Kunstkompass, that was created in Germany in 1970. Although it was very influential for decades, it lost some of its impact when a competing firm, Artfacts, was created (also in Germany) in 2001 and began to systematically collect data on the primary art market. This company properly introduced big data in the rankings of artists.

However, although big data constitutes a clear resource in the contemporary art world today, social scientists, be they sociologists of art or art historians, have little used it and analyzed it.

In this presentation, I will study the rise of artists rankings from the very beginning of the 1970's until today and what they can teach us on the social process of the construction of fame and success. What can we learn especially

from the big date that was introduced at the turn of the century?

Then, it a second part, I will make a comparison between the abundance of rankings of artists and the long absence of rankings of galleries. In order to fill that gap, I decided to elaborate such a ranking of galleries. I will explain how I proceeded, precisely integrating big data, and introducing a new methodology for art market studies. The general idea was to proceed and produce a ranking without considering their economic results although that would have seemed the most logical at first glance. As a matter of fact, there can be no trustworthy source on private transactions and hence, the turn over or benefits of galleries cannot be used to rank them. This is why I considered reputation to rank the galleries, which implied several methodological choices. In this communication, I will present part of the results of my recent book, *The Social World of Galleries*, that was published by Bloomsbury

BEYOND THE COPYRIGHT: THE ETHICS OF SAMPLING

PAVEL ZAHRÁDKA
Palacký University Olomouc

ABSTRACT

The use of pre-existing material is an established part of artistic creation. The remixing technique in particular has become an indispensable, popular practice, among professional musicians thanks to advances in digital technologies. The problem with remixing, however, is that it often uses material that is protected by copyright and other related rights. Such copyright protection limits the freedom of artistic creation, in that the remixing artist is required to obtain permission from the copyright holders in order to use the original work.

We investigated the attitudes expressed by members of the Czech electronic music and hiphop scenes regarding copyright and how copyright affects their work in terms of sampling or remixing third-party recordings. We were interested in the opinions of sampling musicians on what measures would help improve the situation described above regarding the complex settlement of rights. Then we investigated the ethical standards upheld by artists when sampling or remixing third-party material vis-à-vis the use of copyrighted music recordings and related rights. We assumed that the complexity of the regulations governing the transformative use of a recorded musical work coupled with the ignorance of these laws, will drive musicians and music producers to abide by other normative standards (independent of the regulations) that will determine which creative practices are acceptable when remixing and sampling music and which, conversely, cross the line.

Our research findings are based on the collection and analysis of qualitative and quantitative data. Data collection was performed between September 2022 and November 2024. The data was obtained using semi-structured research interviews conducted with members of the electronic and hip-hop music scenes (composers, performers, music producers) and in the form of a

questionnaire survey conducted among musicians, DJs, and record producers. In total, we conducted 39 semi-structured research interviews with musicians who sample orremix other artists. In terms of genres, they were mainly members of the hip-hop and rap, electronic dance music, experimental electronic music, and alternative pop music scenes.

The target group of the questionnaire survey were Czech composers, performers, and producers of electronic music, hip-hop, and rap, who have experience with sampling or remixing or with performing and producing sampled electronic music. We were primarily interested in the prevalence of ethical attitudes towards the use of samples in music production and the prevalence of attitudes towards copyright and streamlining the licensing of third-party music among the surveyed population. We managed to collect 56 fully-completed questionnaires. The data was subsequently processed using the statistical program SPSS.

In the conference paper will be presented findings concerning

- musicians' experiences with obtaining the rights to protected content,
- their attitudes towards copyright, follow-on creations by other artists, and the unauthorized use of their own musical work,
- strategies for composing and producing a remixed track or a track containing samples and for distribution of sampled music on online platforms using technologies for automatic content recognition,
- their opinions on measures that would make it easier for sampling musicians to sample or remix third-party recordings,
- the criteria employed by musicians when assessing the legitimacy of remixing or sampling,
- solutions that might suit the copyright owners, the sampling musicians, and the general public alike.

ARTWORK AS METHOD IN SOCIOLOGY OF ART

DASEUL KIM

State University of New York at Stony Brook University

ABSTRACT

Since there was an argument that we should shift our attention from 'sociology of art' to 'sociology from art,' emphasizing the paradigm change due to sociologists' failure to consider creative processes, such as the problem of gift, genius, or artistic greatness, this commonness regime (Serrão, 2017:7). This is understandable, given that sociologists were mostly interested in examining the structure of art fields inspired by Becker and Bourdieu or were primarily focused on the consumption of cultural objects. In line with this awareness, some sociologists contributed to expanding the discourse on the paradigm shift in the sociology of art, either by criticizing or supporting it. The limitation of this new movement in the paradigm shift is that this approach does not truly involve artworks when analyzing the structure of the art world. Efforts have been made to propose a new direction in the sociology of art; however, the task of analyzing artworks has largely remained the domain of art historians. Sociologists who do not support the idea of examining artworks believe that artworks often exaggerate reality. However, drawing from Durkheim's notion of 'social facts,' artwork reflects the society in which it was created, making it justifiable to study society through artwork, where sociologists can contribute. The aim of this paper is to argue why sociologists should pay attention to artworks and how utilizing artworks as a method can be justified in sociology by revisiting the works of Marx, Weber and Durkheim.

First, the paper argues what studies have been investigated in the field of the sociology of art, and there is an inquiry about the paradigm shift in the sociology of art. According to Serrão Pedro (2017), the paradigm shifts proposed by French sociologist Nathalie Heinich suggest that traditional sociological methods are insufficient for studying artistic uniqueness and call for the development of new methods to analyze the distinctiveness of the art

world. Second, the paper will revisit classical theorists, including Marx, Weber, and Durkheim, to discuss why sociologists can use artwork as evidence. Lastly, the paper proposes a future direction with a more nuanced approach when arguing that artwork can be used as a method and the need for comparative analysis. Again, by revisiting Durkheim, comparative analysis is a useful tool when sociologists engage with artwork to advocate for it as social evidence. Therefore, I hope to further contribute to expanding the methodological discourse in the field of the sociology of art.

KEYWORDS Sociology of art; Methodological discourse; Artwork as method; Classical theorists

PARALLEL SESSIONS – SLOT 4

📅 **Tuesday 9ᵗʰ September | 11:00h - 12:30h**

📍 *Aula 1 - 5 -* *Faculty of Political Science and Sociology*

T09-S01

*Tuesday 9 September
11:00 - 12:30*

Room: Aula 5

EVALUATION II

Chair: **Constance DeVereaux** *(University at Buffalo)*

Participants

Film reviews in a changing social context
Marcel van den Haak, *University of Amsterdam*

How cultural organisations evaluate 'EDI' activities: A case study of two London visual arts organisations
Victoria D. Alexander, *University of London*

The emergence of artistic craftsmanship and their evaluative dynamics: the Cuban case
Ariannni Batista, *Universitat de Barcelona*
Arturo Rodriguez Morató, *Universitat de Barcelona*

Knowledge transfer and decolonial crack-making in international cultural relations.A critical analysis of conceptions, artistic methods and power dynamics between Europe and MENA region
Meike Lettau, *Zeppelin Universität*
Özlem Canyürek, *Independent cultural scholar and researcher*

FILM REVIEWS IN A CHANGING SOCIAL CONTEXT

MARCEL VAN DEN HAAK

University of Amsterdam, department of Cultural Studies

ABSTRACT
My presentation tries to uncover how moral and political issues are reflected in professional art reviews, with a focus on film. The last two decades saw an increase of art controversies around political and moral issues from a progressive point of view, such as on racism, sexism, homophobia and transphobia. Social movements such as #MeToo, Black Lives Matter and the LGBTQ+ community contribute to these developments, while social media accelerate tensions and the call for 'cancellations'. Beyond the work itself, artists are criticised for controversial behaviour or opinions. However, these developments collide with the dogmas of the autonomy of art that have characterised the artistic field since the 19th century: aesthetic evaluations should be favoured over ethical ones (Bourdieu 1996). These dogmas may be changing.

This research focuses on the reflection of this type of critique in professional reviews in mainstream and niche media. Reviewers are significant gatekeepers, that co-define artistic values within the field and mediate between artist and audience (cf. Baumann 2001). They both reflect and shape the discourse around art. Therefore, if the observed rise of progressive moral art critique in society impacts the way reviewers write about art, this would be an indication of changing values within the artistic field.

The case under scrutiny will be film reviews in the Netherlands, but this may be extended (both disciplinary and geographically) in a later stage. As an example, the recent French musical film Emilia Pérez (Jacques Audiard, 2024) was well-received by reviewers for (among others) aesthetic reasons, but later faced strong criticism due to issues such as cultural appropriation (stereotypes about Mexico by a non-Mexican filmmaker), transphobia (false representation of a trans character) and racism (earlier social media posts by the main

actress). On the other hand, reviews on different films do include these types of critique.

The following questions are posed: How do film reviews in Dutch newspapers negotiate aesthetic and ethical (moral, political) judgements? To what degree has the balance between aesthetic and ethical judgements changed over the past few decades? How do film reviewers reflect on their work in the present and the past, regarding these matters? Data will be obtained through a combination of content analysis of film reviews and in-depth interviews with professional reviewers. As the research itself will take place in the coming months, results cannot yet be presented in this abstract. Also, decisions on case selection and sampling have not been made yet.

KEYWORDS Film reviews; art criticism; moral valuations; cancel culture

HOW CULTURAL ORGANISATIONS EVALUATE 'EDI' ACTIVITIES: A CASE STUDY OF TWO LONDON VISUAL ARTS ORGANISATIONS

VICTORIA D. ALEXANDER

Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London

ABSTRACT

Activities and programmes that address the areas of equality, diversity and inclusion (abbreviated EDI in the United Kingdom) are central in the arts sector. Arts organisations in the UK play a pivotal role in fostering the impetus toward equality and equity, the involvement diverse communities, and generating feelings of inclusion. This grows from beliefs held my many in the sector on the moral virtues of social justice, and in the UK, is encouraged through a range of public policies. In particular, arts organisations that receive funding from Arts Council England must plan for EDI in their grant applications and evaluate EDI as part of their grant agreements.

This talk, which draws on research in two London-based arts organisations that have received Arts Council funding as National Portfolio Organisations, looks at methods of evaluation reported by these arts organisations. The research shows that formal evaluation, which is required by external bodies are managed differently than the informal evaluation that is undertaken for the organisation's own learning about its activities. These arts organisations have a complex range of evaluation systems that combine formal and informal, internal and external, and ex-ante and ex-post forms of evaluation. These systems can be divided into three categories: externally driven (official) evaluation, internal evaluation, and 'co-created' evaluation. In the talk, these categories of evaluation will be developed, the tensions within and among the different forms of evaluation will be noted, and the implications for arts organisations and cultural policy will be sketched.

KEYWORDS Evaluation; Equality-Diversity-Inclusion (EDI/DEI); Arts Management

THE EMERGENCE OF ARTISTIC CRAFTSMANSHIP AND THEIR EVALUATIVE DYNAMICS: THE CUBAN CASE

ARIANNNI BATISTA
Center for the Study of Culture, Politics and Society (UB) – CECUPS
Department of Sociology, University of Barcelona

ARTURO RODRIGUEZ MORATÓ
Center for the Study of Culture, Politics and Society (UB) – CECUPS
Department of Sociology, University of Barcelona

ABSTRACT The transformation and expansion of the worlds of artisanal production operated in Latin America towards the end of the last century was conditioned, first of all, by the process of institutionalization of the artisanal field, a process shaped by cultural administrations and promoted by the heritage policies of UNESCO (Benedetti, 2014; Vega Torres, 2019, 2020); secondly, by the introduction and dissemination of new categories and concepts such as artistic, contemporary crafts or neocrafts which link art, craftsmanship and design, and which aim to reconnect artisanal work with intellect and creativity (Bialogorski & Fritz, 2011, 2021; Collado-Montero, 2014). In this context artisanal craftsmanship emerges, a productive sphere that "traffics" with value systems and practices of fields previously demarcated by Modernity.

In the Latin American context, Cuban artistic craftsmanship constitutes a peculiar and extreme case (Flyvbjerg, 2006), specially revealing of the transformations in this field. Its appearance does not properly respond to the evolution of a craft tradition that became artistic, but rather to the unexpected establishment of the craftsman artist category within the model of the cultural policy of the Revolution, which contrasted social and economic values of culture (Gordon-Nesbitt, 2014, 2015). From the perspective of pragmatic sociology of valuation (Heinich, 2020) and based on an extensive field work,

the article analyses the complex weave of values that configures this space by studying the institutional dynamics and broader social order that are generated in three contexts of (e)valuation and groups of fundamental actors: the institutional sphere (officials), the individual productive sphere (artisans) and the academic sphere (specialists with expertise in the field). In this sense, the developed methodology contemplates, one, the analysis of documentary material of various kinds (reports and institutional legal documentation; serial publications and audiovisual material of a promotional nature and institutional affiliation; scholar publications), and two, the analysis of ethnographic material collected through interviews, focus groups and field observation.

Finally, the study will be structured based on the development of the following specific objectives: 1) present the scenario of artistic craftsmanship in Cuba; 2) delimited the role of spheres and group of actors involved in the space evaluation process; 3) define the values present in the different evaluative actions that take place; and 4) stablish and analyse the tensions that are reproduced in the resulting weave of values.

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KEYWORDS Artistic craftsmanship; evaluation; cultural policy; cultural values; Cuba

KNOWLEDGE TRANSFER AND DECOLONIAL CRACK-MAKING IN INTERNATIONAL CULTURAL RELATIONS. A CRITICAL ANALYSIS OF CONCEPTIONS, ARTISTIC METHODS AND POWER DYNAMICS BETWEEN EUROPE AND MENA REGION

MEIKE LETTAU
Zeppelin Universität, Germany

ÖZLEM CANYÜREK
Independent cultural scholar and researcher, Germany

ABSTRACT Internationally active artists are at the centre of international cultural relations (ICR), which many European countries shape worldwide through intermediary agencies such as the Goethe-Institut, Institut Francais or British Council. In the MENA region, European hegemonies and power structures are critically examined, particularly in light of the agenda-setting role of foreign-funded cultural projects, which are often used to promote democratisation and exert soft power (Lettau 2020; Toukan 2021).

This presentation shares the key findings of a research project that was conducted in Egypt in 2024. It critically investigates knowledge production and transfer in international artistic practices focusing on socio-political dimensions, methodologies, and historical and contemporary power imbalances in ICR. By critically engaging with knowledge production and circulation beyond Western research discourses, the research took Egypt, as an exemplary country in the MENA region, as a case study to explore alternative epistemologies and artistic strategies that shape knowledge transfer with decolonial approaches. The research employs a qualitative methodology, utilising in-depth, semi-structured interviews with internationally active artists, cultural producers, and cultural managers from Egypt working across visual, performing, and interdisciplinary arts. The

presentation will address the following research questions:

a) How is knowledge in artistic productions generated and transmitted in relation to historical and contemporary power imbalances in ICR?

b) What methods and implementation strategies are used by artists and cultural producers in knowledge transmission (including agenda, socio-political context, self-censorship, linguistic diversity)?

Drawing on the decolonial turn and the notion of "cracking coloniality" (Walsh, 2023), this research interrogates epistemological inequalities in knowledge transmission and seeks to challenge inherited Western discourses by shifting the focus from hierarchical knowledge transfer to collective sharing. It examines how these dynamics shape the production and circulation of knowledge in ICR.

Drawing on "fair cooperation" in ICR (Farinha et. al. 2022, Hampel 2017), the research critically assesses the obstacles of funding schemes and partnerships 'at eye level', as they are often framed by European intermediary organisations. In this context, the working approaches and perception of international donors by Egyptian artists are analysed (e.g. strategies of accepting a funder's agenda or refusing international funds) by focusing on the navigation of artists through these power imbalances.

By addressing these themes, the presentation critically assesses the role of artistic knowledge production and sharing in ICR by questioning dominant knowledge hierarchies and foregrounding "epistemic absences" (De Sousa Santos, 2016).

KEYWORDS Artistic methods; decoloniality; international cultural relations; knowledge transmission; transcultural exchange

LIST OF PARTICIPANTS

LAST NAME	NAME	INSTITUTION	COUNTRY
Abreu	Paula	University of Coimbra	Portugal
Achouri	Caroline	Sciences Po Toulouse	France
Adeyemi	Jonathan	Jue-Prayses UK	United Kingdom
Alexander	Victoria	Goldsmiths, University of London	United Kingdom
Andrade	Lais Rabello de	Universidade do Porto	Portugal
Baixauli	Raquel	Universitat de València	Spain
Barbieri	Nicolas	Universitat Oberta de Catalunya	Spain
Barutel Gaspar	Nil	Universitat Pompeu Fabra	Spain
Batista Rodríguez	Arianni	Universitat de Barcelona	Spain
Bielsa	Esperança	Universitat Autònoma de Barcelona	Spain
Borges	Juliette	Université de Montréal	Canada
Borodi	Valeria Marina	University of Milan-Bicocca	Italy
Brilli	Stefano	Università degli Studi di Urbino Carlo Bo	Italy
Brutāne	Laura	Latvian Academy of Culture	Latvia
Buscatto	Marie	University of Paris 1 Panthéon Sorbonne	France
Canyürek	Özlem	Zeppelin University	Germany
Cērpa	Lote Katrīna	Institute of Arts and Cultural Studies of Latvian	Latvia

Cervantes López	Elba Illeana	Instituto de Ciencias Sociales y Humanidades de la BUAP	México
De Feo	Antonietta	University of Rome 3	Italy
del Val	Fernán	Universidad Nacional de Educación a Distancia (UNED)	Spain
Dellapasqua	Alex	Università degli Studi di Urbino Carlo Bo	Italy
DeVereaux	Constance	State University of New York at Buffalo	United States
Durán Mogollón	Lía	Universität Siegen	Germany
Ertem	Ilgaz Gurur	Bimeras Berlin gGmbH	Germany
Escobar Campos	Juan	University for Music and Performing Arts Vienna - mdw	Austria
Evans	Graeme	University of the Arts London	UK
Feder	Tal	Israel Institute of Technology	Israel
Fiorella	Francesca	No affiliation	Italy
Fürst	Henrik	Stockholm University	Sweden
Gaupp	Lisa	University of Music and Performing Arts Vienna	Austria
Gemini	Laura	Università degli Studi di Urbino Carlo Bo	Italy
Gerlieb	Anne-Kathrin	Kunstakademie Düsseldorf	Germany
Giannini	Lorenzo	Università degli Studi di Urbino Carlo Bo	Italy
Giuliani	Francesca	Università degli Studi di Urbino Carlo Bo	Italy
Glesner	Julia	University of Applied Sciences Potsdam	Germany
Golovatina-Mora	Polina	Norwegian University of Science and Technology	Norway
Guerra	Paula	Universidade do Porto	Portugal

Hagen	Målfrid Irene	Independent researcher	Norway
Havas	Adam	Universitat de Barcelona	Spain
Høimyr	Guro	Norwegian Academy of Music	Norway
Ilbi	Deniz	CITCEM	Portugal
Inglis	David	University of Helsinki	Finland
Janssen	Susanne	Erasmus University Rotterdam	Netherlands
Jochmann	Miriam	University of Music and Performing Arts Vienna	Austria
Kadiri	Yeshashwini	University of Kent	United Kingdom
Karttunen	Sari	Center for Cultural Policy Research CUPORE & Uniarts Helsinki	Finland
Kaszynska	Patrycja	University of the Arts London	United Kingdom
Kim	Daseul	State University of New York at Stony Brook	USA
Kisiel	Przemysław	Krakow University of Economics	Poland
Kolokytha	Olga	University for Continuing Education Krems, University of Vienna	Austria
Kral	Diana	Academy of Fine Arts Duesseldorf	Germany
Kristāla	Ance	Latvian Academy of Culture	Latvia
Kuchar	Robin	Leuphana University Lüneburg	Germany
Lake	Anda	Latvian Academy of Culture	Latvia
Larsen	Ingebjørg Sofie	The Norwegian Academy of Music	Norway
Lettau	Meike	Zeppelin University	Germany
Levy	Clara	Université Paris 8	France
Lindblom	Simon	Mälardalens University	Sweden

Loukia	Chaidemenaki	MDW University Vienna	Greece
Loureiro	Diana	Lusófona University	Portugal
Agha	Mariam	Ibn Haldun University	Turkey
Mariaud	Hélène	Université libre de Bruxelles	Belgium
Mathieu	Chris	Lund University	Sweden
Muktupāvela	Rūta	The Latvian Academy of Culture	Latvia
Muñoz Díaz	Valentina Paz	Universitat de València	España
Muñoz García	Rebeca	Universidad Carlos III de Madrid	Spain
Muntanyola	Dafne	Universitat Autònoma de Barcelona	Spain
Nenko	Oleksandra	University of Turku	Finland
Niziolek	Katarzyna	University of Bialystok	Poland
Nur	Hadas	Bar Ilan University	Israel
Oliveira	Ana	Iscte - University Institute of Lisbon	Portugal
Ozola	Sabīne	Latvian Academy of Culture	Latvia
Pardo-Sainz	Rebeca	Universidad Internacional de La Rioja	Spain
Patricio Mulero	Maria	Université Toulouse Capitole	France
Pera	Marina	Universitat Oberta de Catalunya	Spain
Peters	Tomas	University of Chile	Chile
Provansal	Mathilde	LMU Munich	Germany
Pușcașiu	Voica	Babeș-Bolyai University	Romania
Quemin	Alain Philippe	Sorbonne Université / Institut Universitaire de France	France

Rebergen	Eke	University of Amsterdam / Avans	Netherlands
Regev	Motti	The Open University of Israel	Israel
Rodríguez Morató	Arturo	Universitat de Barcelona	Spain
Rogalski	Laura Karoline	Freie Universität Berlin	Germany
Abbing	Hans	Erasmus university in Rotterdam.	Netherlands
Rosenkranz	Marie	Humboldt-University Berlin	Germany
Rovisco	Maria	University of Leeds	United Kingdom
Røyseng	Sigrid	Norwegian Academy of Music	Norway
Sánchez Belando	Victoria	Universitat de Barcelona	Spain
Schlienger	Dominik	University of the Arts Helsinki	Finland
Settman	Aidan	University of Kent	United Kingdom
Sigurjonsson	Njordur	Bifröst University	Iceland
Soos	Katalin	Liverpool University	Spain
Soro	Tommie	Technological University Dublin	Ireland
Spaggiari	Chiara	University of Urbino Carlo Bo	Itali
Tota	Anna Lisa	Roma Tre University	Italy
Tröndle	Martin	Zeppelin Universität gemeinnützige GmbH	Germany
van den Haak	Marcel	University of Amsterdam	Netherlands
Vinogradova	Līga	Latvian Academy of Culture	Latvia
Visanich	Valerie	University of Malta	Malta
Yoon	Byung Hun	Seoul National University	South Korea

Zahrádka	Pavel	Palacky University Olomouc	Czech Republic
Zamorano Barrios	Mariano Martín	Universitat Oberta de Catalunya	Spain
Zarlenga	Matías	Universitat de Barcelona / UNTREF-CONICET	Spain
Zembylas	Tasos	University of Music and Performing Arts Vienna	Austria
Zvirble	Veronika	Institute Of Sociology At The Lithuanian Centre For Social Sciences	Lithuania

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