11th midterm Conference of the European Research Networks Sociology of the Arts & Sociology of Culture

CONFERENCE PROGRAMME AND ABSTRACTS

**University of Arts Helsinki
Helsinki, Finland
9-12 March 2021**

PROGRAMME AND PARALLEL SESSIONS 1 – 10, March 9 – 12, 2021
ESA-Arts 2021, The Social Effects of Art

TUESDAY 9 March 2021 (Youtube livestreaming from Music Center, Helsinki, UTC +2)
17.00-17.15 Welcome and Opening of the Conference
17.15-18.15 Keynote Lecture Laura Beloff: Art & Science – Socially-engaged?
18.15-18.30 The Choice of Theme and Guidelines for the Conference
18.30-19.00 Music Presentation by Duo Ali Saad and Sanna Salmenkallio
19.00-19.30 Virtual Toast and Greetings from Helsinki

WEDNESDAY 10 March 2021 (Zoom, UTC +2)
10.00-11.30 PARALLEL SESSIONS 1

SESSION 1 a): Art as a social and political act	SESSION 1b): Arts and cultural policies	SESSION 1c): Artworks and actions in public spaces	SESSION 1d): Transversal expertises, crossover collaborations
- Chen, Ruohan - CANCELED Guerra, Paula - Ryynänen, Sanna - Szemessy, Kinga (20 min/presentation)	- Järvinen, Iina & Lehtinen, Sanna - Nyman, Inka-Maria - Rodriquez Morató Arturo & Zarleng, Matias I. - Shapiro, Roberta (20 min/presentation)	- Dekel, Tal - Hagen, Målfrid Irene - Myllyntaus, Oona - Salzbrunn, Monika & von Weichs, Raphaela & Moretti, Federika & Wiederkehr, Sara (20 min/presentation)	- Alexander, Victoria - Kantonen, Lea - Luonila, Mervi & Jyrämä, Annukka - Laes, Tuulikki & Westerlund, Heidi (20 min/presentation)

11.30-12.00 Coffee Break

12.00-13.30 PARALLEL SESSIONS 2

SESSION 2a): Art, capabilities and wellbeing	SESSION 2b): Artistic knowledge – artistic research	SESSION 2c): Artistic processes, material practices and engagement approaches	SESSION 2d): Participatory art projects for social transformation
- Jansen, Erik - Koivisto, Taru - Poulin, Jeff - Visanich, Valerie (20 min/presentation)	- Hoop, Marie - Hytönen, Tero - Trento, Francisco B. - Vanlee, Florian (20 min/presentation)	- Baltrušaitytė, Renida - Dzhimova, Mariya - Kantonen, Pekka - Neusiedler, Alice (20 min/presentation)	- Gomes, Rui Telmo - Malin, Petra - Marques, Isabel - Puhekupla Collective (Ryynänen, Sanna; Nortio, Emma & Varjonen,Sirkku) (20 min/presentation)

13.30-14.30 Lunch Break

14.30-15.30 Keynote Lecture by Eduardo de la Fuente

15.30-17.00 PARALLEL SESSIONS 3

SESSION 3a): Sociology of literature	SESSION 3b): Societal impacts and sustainability of festivals	SESSION 3C: Corporeal Sociology – Acknowledging class background through corporeal research workshop by Lehtinen, Laura; Heikkilä, Elsa & Tirkkonen, Sanna (45 min)	SESSION 3d) Sensory Experiences: An Articulating and Perceiving Body in (Urban) Space workshop by Ajauksia Group (45 min)
- Fürst, Henrik - Levy, Clara & Quemin, Alain - Pyyhtinen, Olli - Roiha, Taija (20 min/presentation)	- Hottinen, Merja - Juhola, Katja - Kolokytha, Olga - Luonila, Mervi; Kurlin Niinikoski Ari; Karttunen, Sari & Mäenpää, Marjo (20 min/presentation)		

17.00-17.15 Coffee Break

17.15-18.45 PARALLEL SESSIONS 4

SESSION 4a): Art and Aesthetics of Waste panel convened by Olli Pyyhtinen & Eduardo de la Fuente - Kupari, Essi - Pyyhtinen, Olli & Lehtonen, Turo-Kimmo - Kinnunen, Vera - Lehtokunnas, Taru (90 min)	SESSION 4b): Art for social change - Louis, Dima - Sarrouy, Alix & Campos, Ricardo - Tolonen, Jonna & Mäkiranta, Mari (20 min/presentation)	SESSION 4c) Arts and Social Work: situating the transformative powers of the arts in mediating change in everyday lives panel convened by Erik Jansen - Levy, Susan - de Bruijn, Paola & Jansen, Erik - Huss, Ephrat - Yoshihama; Mieko (90 min)	SESSION 4d): Talking Ghosts: A Collaborative Hoarding Novella for Helsinki workshop by Alberto Duman (only for the pre-registered, workshop, 45 min)

19.00-20.00 Evening programme

19.00-19.45 Introduction of Kaikuu project by Mariia Niskavaara, Ateneum, Finnish National Gallery	19.00-20.00 Horizon Europe is coming! Presentation and discussion with H2020 coordinators, networking event convened by Christopher Mathieu with Susanne Janssen and Arturo Rodríguez Morató

THURSDAY, 11 March 2021 (Zoom and Youtube livestreaming, UTC +2)
10.00-11.30 PARALLEL SESSIONS 5

SESSION 5 a): Art, Activism and Risk - Elefant, Lior - Glauser, Andrea - Mazzola, Alessandro & Damery, Shannon - Pöyhönen, Sari; Lehtonen, Jussi & Raath, Harith (20 min/presentation)	SESSION 5b): Cultural consumption and visitor practices - Boangiu, Gabriela - Hagen, Målfrid Irene - Lee, Chien - Lombardinilo, Andrea (20 min/presentation)	SESSION 5 c): Presentation and mediation of contemporary art - Haapalainen, Riikka - Jensen, Anna - Muntanyola Saura, Dafne - van den Berg, Karen (20 min/presentation)	SESSION 5 d): Ethnographic Madeleines, a workshop on sensorial methods for ethnographic inquiries, workshop organized by Monika Salzbrunn, Sara Wiederkehr, Raphaela von Weichs, & Federica Moretti (only for the pre-registered, 90 min)

11.30-12.00 Coffee Break

12.00-13.30 PARALLEL SESSIONS 6

SESSION 6 a): Critical interventions in urban spaces and rural areas - Chutataweesawas Sirikoy & Tanchareon, Sumate - Häyrynen, Maunu; Heino, Mollu &Kemppi-Vienola, Vuokko - Kirchberg, Volker & Hoop, Marie - Nenko, Oleksandra (20 min/presentation)	SESSION 6 b): Fields and scales of art - Alatalo; Aino - Lewicka, Barbara - Zaffaroni, Lorenzo Giuseppe (20 min/presentation)	SESSION 6 c): Participatory Theatre and Memory, workshop organized by Katarzyna Niziołek (only for the pre-registered ,45 min)	SESSION 6 d): Using embodied socially embedded aesthetics as a socially transformative research method, workshop by Ephrat Huss (30 min)

13.30-14.30 Lunch Break

14.30-15.30 Plenary Panel Art, Health, Welfare and Care: Reflections on Some Results in the ArtsEqual Research Initiative plenary panely by Kai Lehikoinen, Eeva Siljamäki, Tuula Jääskeläinen and Taru Koivisto (Youtube livestreaming from Music Center Helsinki, 60 min)

15.30-17.00 PARALLEL SESSIONS 7 (Session 7 a Youtube livestreaming from Music Center (Helsinki) and Session 7 d only onsite in Helsinki, Finland)

SESSION 7 a): Efforts to improve the accessibility of music education in Finnish music schools, panel convened by Marja-Leena Juntunen (90 minutes) (live streaming) - Juntunen, Marja-Leena - Kivijärvi, Sanna - Backer Johnsen, Hanna (Youtube livestreaming from Music Center (Helsinki), 90 min)	SESSION 7 b): Artistic work - Elefant, Lior - Pina, Marcos Roberto - Sokka Sakarias; Pyykkönen, Miikka & Kurlin Niiniaho, Ari - Storlund, Vivan (20 min/presentation)	SESSION 7 c): Street art and collective memory - Jacobson, Malcom - Romanello, Gloria - Trajtenberg, Graciela (20 min/presentation)	SESSION 7 d): The image creates its skin, workshop organized by Mia Seppälä (only for the pre-registered, onsite in Helsinki, 90 min)

17.00-17.30 Coffee Break

17.30-19.00 PARALLEL SESSIONS 8

SESSION 8 a): Markets for and corporate uses of art - Jarry, Remy - Luukkanen-Hirvikoski,Teija - Provansal, Mathilde - Quemin, Alain (20 min/presentation)	SESSION 8 b): Cultural Management - Sigurjónsson, Njördur (20 min) - Cultural Management 2020 – Retrospective and Prediction roundtable convened by Constance DeVereaux with Pekka Vartiainen, Aleksandar Brkić and Richard Maloney (60 min)	SESSION 8 c): Challenging Evidence and Agencies. Social Effects of THEATRE, roundtable organized by Saara Jäntti, Riku Laakkonen and Marja-Liisa Honkasalo (only for the pre-registered, 60 min)	CANCELED / SESSION 8 d): Movement research with mouth, workshop organized by Ilmari Kortelainen (45 min)

19.15-20.00 Social Programme Art Break in the Ateneum - guided tour for businesses, collectives and other adult groups by Anna Pöppönen, Ateneum, Finnish National Gallery (45 min)

FRIDAY, 12 March 2021 (Zoom, UTC +2)
10.00-11.30 PARALLEL SESSIONS 9

SESSION 9a): Cultural participation studies - Allmanritter, Vera & Tewes-Schünzel, Oliver - Feder, Tal - Filimon, Nela - Klaver, Mieke & Burggraaff, Wim (20 min/presentation)	SESSION 9b): Diversity and representation in the institutions of art - Lahtinen, Emmi (20 min) - Rastas, Anna (20 min) - Hast, Susanna & Bagheri Nesami, Maryam (lecture-performance, 30 min)	SESSION 9c): Musical tastes and evaluation - Fryberger, Annelies - Shibata, Yasuko - Wyrzykowska, Katarzyna; Zawadska, Kinga; Domanski, Henryk & Przybysz, Darius (20 min/presentation)	SESSION 9d): The Intrinsic Value of Arts vs. the Good Impacts of Art workshop by Teemu Mäki (45 min)

11.30-12.00 Coffee Break

12.00-13.30 PARALLEL SESSIONS 10

SESSION 10 a): Ecologies and residencies of art - Hirvi-Ijäs, Maria & Renko, Vappu - Strandvad, Sara & Roberts, Kathryn - Takahashi, Kaori - Zembylas, Tasos (20 min/presentation)	SESSION 10b): Equality and empowerment through music education - Ferrer-Fons, Mariona; Rovina, Marta & Soler-i-Marti, Roger - Rautiainen, Pauli & Kivijärvi, Sanna - Sarrouy, Alix Didier (20 min/presentation)	SESSION 10 c): Roleplay and drama supporting safe space for equality in education workshop by Jari Karttunen and Anna-Liisa Parkkinen (only for the pre-registered, 90 min)	SESSION 10d): Equal Access to Arts and Cultural Education: A Possibility, or Utopia?, roundtable organized by Eeva Anttila with Mirja Hiltunen and Anniina Suominen (90 min)

13.30-14.30 Lunch Break

14.30-15.30 Keynote Lecture by Stephen Duncombe & Steve Lambert: Making Art Work

15:30-16:00 Résumé – Closing of the Conference and Jazz session by Sir. Garrison (University of the Arts Helsinki Sibelius Academy jazz students): Sami Leponiemi (saxophone), Nathan Francis (double bass) and Okko Saastamoinen (drums)

TUESDAY, 9 March 2021

17:15-18:15 Keynote Lecture *Laura Beloff:* Arts & Science – Socially-engaged

During the recent decade, we have become widely aware of environmental and climatic challenges, and how our current lifestyles are not sustainable in the future. Similarly, the recent years have seen an increase in interests towards a genre of art that deals with crossover between art, science and technology. This genre, often simply referred as art & science, points out already in its title a connection beyond the field of art towards other disciplines. One can ask why has this area gathered a lot of interests in the arts during the last decade; is it because of the ecological crisis we are encountering; is it a reaction by artists opposing the commercial and elitist art world; or some other reason? The practices and art works, located under the title of art & science, often include non-human living species from bacteria and fungi to larger animals and plants, whereas, in contrast, the term socially-engaged art is commonly used in reference to art that deals with societal and political issues and often aims at supporting equality, inclusion and other positive values within human society. Art & science projects that incorporate non-humans can be critically scrutinized from the perspective of socially-engaged art. Though, the term socially-engaged points towards inclusion of scientific and other interests beyond art for art's sake, one can ask about the role of the non-humans included in the art & science works and also about art's legitimacy for doing this. Karen van den Berg (2019) has categorized a type of participatory or socially-engaged art as 'spectator art' in her typology of three distinct categories, which are exemplified by art works that deal with refugees. Van den Berg defines 'spectator art' as art that integrates refugees as performers. In a comparable way, many of the art & science works that are directed for human audiences are constructed as a designed experience for us (humans) to observe another species from a safe distance. The talk will discuss social engagement in the field of art & science from the artist's perspective. It will include a selection of exemplifying art works from the author and other artists.

WEDNESDAY, 10 March 2021

10:00–11:30 Parallel Sessions 1

Session 1a: Art as a social and political act
Chen, Ruohan: "The world dances wildly on the other shore": Transgressive choreographic practices in contemporary China

Mainstream choreographic practices in China have often been seen and understood as a kind of dance production dominated by the State. This could be further identified by several facts: such dance production usually receives financial support directly from the central or local government; it has to subject to ideological gaze including nationalistic gaze, socialistic gaze, and Chinese capitalistic gaze; the message delivered by the dominant dance performance is generally in line with the political agenda of the State etc. These facts can normally be obtained by watching national dance dramas featured in Chinese styles in theatres or learned through institutionalized dance genres circulated in secondary or tertiary dance institutions in China. Thus, dance productions subject to the normative gaze have also created hegemony and hierarchy between mainstream and minority, individual and collective, professional and amateur. Does the power relation inside the normative gaze create productive or repressive force for dance artists choreographed in China? What reasons might motivate one to choose an alternative path in creating dance different from the mainstream path?

Guerra, Paula: Dystopian grammars and resistance policies in contemporary Portuguese popular music

In his essay 'Amanhã chegam as águas' [Tomorrow the waters will come] (2005), Rui Zink declares that "the sea advances, flooding Europe's territories, where no more countries exist. Decisions are made in New Brussels. Portugal is, at the time of narration, just a narrow land fimbria." Inspired by this utopian essay, we will tackle 10 new Portuguese popular music songs that "sing" a dystopia of contemporary Portugal in a post-2008 crisis context. Subjacent to such analytical focus is the perspective that art and culture, in their myriad facets, reflect their times. They express how we understand and place ourselves upon the world. However, they go beyond that, playing a key role in the way we imagine new realities, utopias, dystopias, and revolutions. Throughout history, there are many examples of artistic and artists' movements creating links between aesthetic production, political struggle and social change. The creative and artistic dimensions as arenas of social and political expression are increasingly important as sources of critical thinking, resistance, antagonism, and alternatives in the face of traditional political systems and what they represent. We currently live in a particularly critical period where the arts may assume a central role. We live in times when extremism and populism are expanding, and the political system is the target of generalised distrust. On the other hand, we also live in a time of environmental collapse, and of questioning the old economic order which is at the root of deep social and ecological rifts. In this critical context new voices arise, as well as new grammars of political, technological, environmental and spiritual action, mobilising around such diverse causes as human rights, gender equality, anti-racism, environmental crisis, etc. Entwining music and activism in a dystopian register institutes itself as an indelible expression of active citizenship and participation in the public sphere, not only due to the authenticity of creation and the artistic act, but also for its capacity to bring new issues into the public agenda, igniting a renewed discourse in the political arena.

Ryynänen, Sanna: Theatre and performative arts as spaces of relations, encounters, and dialogue – case Saimaa Theatre and Voyeur

The presentation draws from my ongoing research project (2020–2022) that focuses on theatre and performative arts as social and political acts. From the four case examples in the research project, in my presentation I concentrate on two, Saimaa Theatre (Saimaan Teatteri) and Voyeur, to discuss theatre and performative arts as spaces of relations, encounters, and dialogue.

Saimaa Theatre is a touring theatre group of young professional actors established in 2014 that every summer travels around the villages of the lake Saimaa region in Finland for a month in a boat, taking their contemporary folk theatre with a participatory twist in places where cultural activities are scarce. The venues are old community houses and audiences heterogeneous, from young summer visitors to aged locals, from theatre connoisseurs to those who might see a theatrical performance for the first time. The theatre group fosters different kind of encounters and dialogues from the communal living in the boat to bringing together people from very different backgrounds in their performances. I am a researcher member of the ensemble since 2019 which includes, for instance, ethnographic participation in their summer tours. In my presentation, I draw from the research data from summer tours of 2019 and 2020. Another case example, Voyeur, is a wordless performance that "explores the dynamics of the gaze through bodily communication" and, therefore, addresses also explicitly the questions of relations and encounters. It had its third performance season in February 2020 with ten performances in Side Step Festival 2020 and in Universum Theatre, in Helsinki, Finland. Voyeur can be located in the field of experimental performative arts, and its audiences were composed accordingly: mainly young(ish) art enthusiasts with a considerable proportion of professionals in performative arts. I participated the spring 2020 performances as a researcher, collecting ethnographic data and conducting interviews with the audience and performers.

Szemessy, Kinga: Community immunity – participatory performance as vaccination: Art mediation practices based on methodological anxiety in order to practice surviving the encounter with the scary and the strange

'Fear and risk – …the fine nervousness so pleasant when something is about to occur' (Allan Kaprow). In general, it is not the marginalised, but rather the privileged who visits those theatre institutions that I am familiar and affiliated with. They are those who decide upon public policies or at least can reach and influence the actual decision-makers. Because most likely they spend their days in safe spaces, in the theatre they might encounter with danger in order to learn to tolerate the scary and the strange.

Community and socially engaged theatre practitioners tend to be kind philanthropists. But philanthropy is the exercise of power, thus in a democratic society it deserves not solely gratitude, but scrutiny as well. Who helps whom and by what consequences? Giving money or a hug is a symptomatic treatment; it won't eliminate a larger social problem. Yet, embodying inconvenience or loathing could lead to awareness of the social choreographies we all unconsciously realise. Thus, we should switch from walking on the line to walk on the wild side. I call anxiety into play because it is necessary for development and agency to take place. '[A]nxiety (…) shows two things. On the one hand, it serves as a shock, a way of viscerally calling in to question the familiar norms into which we have been educated and within which we have lived unquestioningly. (…) On the other hand, anxiety reveals some quite specific kind of disconnection between the subject and the norms and goals which structure its world: it shows that none of these are necessarily or essentially binding on us.' (Sacha Golob: 'Methodological Anxiety' in Alix Cohen & Robert Stern: Thinking about the Emotions: A Philosophical History, Oxford University Press, 2017, 260.)

Session 1b: Arts and cultural policies

Järvinen, Iina and Lehtinen, Sanna: Economic Access to the World Heritage Sites as a Constitutional Question: Case Suomenlinna

There are various right-and duty-holders concerning Suomenlinna, an inhabited island and sea fortress located in Helsinki. It is listed as world heritage, by virtue of the World Heritage Convention, which places some obligations to Finland as a state party of UNESCO. Suomenlinna is also legally protected under national legislation. As a neighbourhood of Helsinki, Suomenlinna is a public space that belongs to everyone. At the same time, it is a home to hundreds of inhabitants. Therefore, people living in the area have the right to privacy and to property. Local entrepreneurs have the right to their business and their livelihood. On a wider scale, as a world heritage site, Suomenlinna enables its visitors and residents to participate in the cultural life and to enjoy cultural heritage. In our presentation, we will explore the entry fees especially from the perspective of cultural and environmental rights guaranteed in the Constitution of Finland. In recent years, there has been some discussion about the possibility of setting an entrance fee for the Suomenlinna area. In 2018, three consultants gave statements to the governing body of Suomenlinna concerning the issue of entrance fees. As a result, free access was secured. However, legal dimensions were largely lacking in statements. In our presentation, we will analyze these statements in terms of fundamental rights by using elements from classical regulation theory and justification analysis. The legal contradictions arise when a cultural heritage site that is supposed to be accessible for everyone, has entrance fees and opening hours. In other words, world heritage status may strengthen the protection of cultural heritage sites, but it may also undermine everyone's freedom to roam or even the right to participate in cultural life equally. In our presentation, we will highlight these constitutional dilemmas and benefits in a scenario where visitors are charged for entering Suomenlinna.

Nyman, Inka-Maria: The Many Faces of Opera. A discourse analytical study of the construction of Finnish National Opera in the public debate in Finnish media during a leadership crisis 1.1.2007–31.5.2009

This study examines conceptions of Finnish National Opera (FNO) in the public debate in Finnish media 1.1.2007–31.5.2009. During that period, the management of FNO was replaced and FNO and its funding were discussed in the media. The conceptions are analysed from the perspective of discourse analysis, focusing on how FNO is constructed in social practices. The aim of the study is to identify different discourses about FNO and analyse their mutual relationships.

The study presents four different discourses about FNO. Within the business discourse, expectations on FNO are enterprise-like and the institution is placed in a business context. Within the art institution discourse, on the other hand, producing high-class art is seen as the most important task of FNO. Within the elitism discourse, FNO is constructed as an expensive hobby of the elite classes with nothing to do with the people, whereas FNO within the national discourse is seen as the preserver of the national cultural heritage and a national cultural institution, belonging to every Finnish citizen.

When analysing the relations between the discursive conceptions, the concept of "order of discourse" is applied (Foucault 1984; Fairclough 1992; Winther Jørgensen & Phillips 2000). Business and art institution discourses together form the order of discourse "art against economy", whereas elitism and national discourses belong to the order of discourse "FNO and the society". The discourses within a certain order of discourse are aware of, argument against and shape each other. Within the order of discourse "art against economy", ideas can be traced back to the dichotomy art-economy, whereas similarities to the conceptions within the order of discourse "FNO and the society" can be found in the birth and history of FNO.

Rodríguez Morató, Arturo and Zarlenga, Matias I.: UNCHARTED: a European research project on the value of culture and the arts

In recent decades, with the growing emphasis on the creative economy, culture and the arts have tended to be increasingly seen in political circles under the exclusive lens of the economy and its contribution to it (Alexander, 2018; O'Brien, 2013). Other societal values of culture and the arts, including their intrinsic values, are relatively marginalized. The research project UNCHARTED focuses on the valuation practices of the actors involved in cultural life in order to elaborate an alternative vision of the societal value of culture and the arts, characteristically heterarchical (Lamont, 2012). UNCHARTED is a European research project funded by the H2020 program, which is running from the beginning of 2020 and will last until 2024. It is carried out by a consortium of ten partners, from Spain, France, Italy, Portugal, United Kingdom, Hungary and Norway, coordinated by Arturo Rodríguez Morató.

Three areas and three types of fundamental actors in the value dynamics of culture and the arts are distinguished: the field of cultural participation, in which citizenship is the protagonist; the field of cultural production and heritage, where the professionals of creation and preservation are the ones who take the initiative; and the field of cultural administration, in which it is the experts and politicians who decide. The project takes these three areas and this basic typology of actors as a starting point to structure the study of the different aspects involved in this evaluative dynamic. Based on pragmatist approaches to value, mostly developed in economic sociology, the sociology of evaluation and organization studies, UNCHARTED follows a processual logic of inquiry involving an extensive empirical research. Three successive key moments in this dynamic are examined in this respect: the emergence of values, the configuration of a value order and the political impulse of values in the cultural realm. This empirical research process is preceded by a previous stage of macro-sociological inquiry on the general determinants of the configuration of values attached to culture and the arts based on previous literature and available data.

Shapiro, Roberta: Nation-building through the prism of ratification

What in Western Europe had been a century-long process is not only continuing, but intensifying under our very eyes. The trend of artification manifests itself in many directions, as it grows in scope, in pace, and in its geographical expansion. Today there is an ever wider span of activities and of people concerned by artification. The process is accelerating; artification no longer takes centuries, but decades, and sometimes only a few years for certain producers to see their work transformed into art and their persons transfigured (through training and changes in lifestyle, for instance), and then acknowledged as artists. There is also an extension of art organisations to areas where they were formerly unknown, and an increase in the numbers of support personnel. The population of educators, organisers, critics, gallery owners, heads of museums, collectors and donators, etc., as well as persons with analogous functions in the realm of music, dance and theatre is ever growing in parts of Africa, Asia, or Oceania, where a few decades ago their occupations were unheard of. Artification is not characteristic of the West alone, but is now an integral part of socio-political change worldwide. The process can be linked to nation-building, as has been observed in 19th-century folklore collections in eastern Europe, in the founding of National Ballets in 20th century Africa, and in museums in all countries. It can be a conduit for groups to assert identity or ascendancy on the local, regional or national levels, weaponised by politicians or contested by educators, as has been observed in Australia and India.

Session 1c: Artworks and actions in public spaces

Dekel, Tal: Feminist art activism in Israel: Intersectional analysis in a deeply divided society

Feminist activist art that relates to the local sensitivities, needs and inequalities, is a fundament approach to the many cultures and groups of women within the country. Therefore, this talk will use the approach of intersectionality (Crenshaw, 1988; Hill-Collins and Bilge, 2019) that considers the relative and dynamic positions of oppression in which women from various social groups are positioned in, according to identity categories such as race, class, gender, religion, physical ability, etcetera.

There are many common denominators between Israeli artists involved in feminist activism and artists doing similar work in other countries however, the local framework of the artists based in Israel makes them distinct in many ways that influence their strategies and the content of their work. This local framework does not overlook issues that are global concerns, shared in many different ways by countless women, such as motherhood, sexuality, the labour market, but burning local issues are also addressed – among them chauvinism and militarism, the Israeli-Palestinian conflict, ethnic minorities and immigration, conflicting religious backgrounds, and civil rights in the state of Israel.

Hagen, Målfrid Irene: Art For Pleasure Or For Burden: Visual Art In Public And Semi-Public Spaces

In his book on architecture and sociology in Oslo (1998), the Norwegian sociologist and philosopher Dag Østerberg (1938-2017) describes how architecture may be experienced as a relief or a burden, depending on the cultural knowledge of the users. In a similar way, I use the dichotomy pleasure and burden to describe how people experience visual art in public and semi-public spaces; for example art at work or art placed in public buildings such as schools, hospitals and libraries, or in public parks, public squares, streets and highways, memorial sites, airports, etc. In this paper I discuss: How do people in general, the public art audience, experience art in their everyday life, placed in different kinds of public and semi-public spaces. How does people experience the art? Does it lead to pleasure, enthusiasm and inspiration? Or is it a burden; is it controversial and create media debates, and in that case, how do they appear? Or is it more often indifferent to most people in the current workplace, building or among people passing by?

Myllyntaus, Oona: Pedagogy of Public Art: Meanings of the teaching use of artworks in the early 21st-century learning environments

Learning environments in basic education and pedagogical materials and tools are becoming more and more digital. This presentation will question the central tendency of the learning environment thinking according to which the use of ICT and activating furnishing solutions are the primary supporting elements of a comprehensive school's physical learning environments. The physical learning environments will be discussed from the perspective of applied aesthetics and pedagogy of art by focusing on school architecture and the teaching use of public art in learning environments. For the more diverse school design and pedagogical use of school facilities the task for this PhD study has been to explore the opening up of possibilities for teaching and learning in basic education. The research questions were: why and how visual art teachers integrate public art in school curricula and what these teachers promote through public art. The research data consists of survey answers on public art in school by visual art teachers in Finland nationwide (n=50) and theoretical literature on learning environment thinking and art education. Qualitative content analysis of the survey data is supported by close reading of literature and research on context-based learning (CBL) and theory on knowing through art, where learner-centeredness and experience are in a central position. The theory-driven content analysis of the data shows how school aesthetics is utilized to reinforce transversal competencies and 21st-century skills in basic education, in particular. The presentation will further assess the potential of diversified and ambiguous works of public art as one form of arts integration. In sum, the study complements the understanding of learning environments with the concepts of aesthetic experience and aesthetic living. Further research will be suggested as a pedagogical reflection on functional learning, where students can orientate in the school facilities and can work in different ways as they feel natural. Another possible further study would be to concentrate on the approaches that combine the use of ICT and transformative space and furnishings as well as the pedagogical use of public art school in order to create new practices in the 21st-century comprehensive school.

Salzbrunn, Monika, Moretti, Federica, von Weichs, Raphaela and Wiederkehr, Sara: Whose aesthetics in which décor? Performative art and muralism as activist art against gentrification. Insights from Cameroon, California and Mediterranean cities

In the context of global struggles about the right to the city and against gentrification and "touristification", artistic interventions have gained increasing importance. Urban activists use art to put into question local politics and to raise collective awareness for the consequences of real estate speculation, city marketing, and other top-down transformation processes. The definition of aesthetics is central in those debates from an emic and etic point of view: empirically, on the one hand, police actions against "undesired" populations (homeless people, refugees, etc.) and the shut-down of squatted houses and social centres are justified "in the name of the décor" (Pisanello 2017). On the other hand, activists and artists protest against speculation and city marketing through artivist actions, claiming for alternative urban aesthetics and the right to the city for its inhabitants. From an etic point of view, we refer to Rancière's work (2011), considering that aesthetics have always been political. Based on the ERC research project ARTIVISM. Art and Activism. Creativity and Performance as Subversive Forms of Political Expression in Super-Diverse Cities, the research team will provide examples from performative art in Italy and France as well as from Cameroonian and Californian Latino mural art. Those are a mirror of struggle for recognition, revealing different conceptions of whom belongs to the city and to whom belongs the city.

Session 1d: Transversal expertises, crossover collaborations

Alexander, Victoria: Classification in Art: Residual Classification and the Separation of Producer and Consumer

Current scholarship in the sociology of the arts tends to dichotomize the fine arts (still commonly referred to as high culture) and the popular arts (once referred to as mass culture), but with a recognition of the blurring of these two categories. DiMaggio (1987) theorized this dichotomy in his work on classification in art. However, focus on this division is problematic because it ignores a crucial similarity between the fine and popular arts, in that both are created and developed in (commercial or nonprofit) production systems for distribution to audiences who receive them. In other words, they separate production from consumption.

This paper argues that the division between producers and consumers was constructed as the fine and popular arts were institutionalized. This occurred as a byproduct of actions by cultural and commercial entrepreneurs in what could be called residual classification. Forms of artistic creativity where production and consumption co-occur or blur have been largely ignored in sociology and in studies of classification in art, possibly because they are often seen as "not-art." Peer-production in digital spaces makes visible these boundaries. A more complete theory of classification in art needs to consider the relationship between production and consumption, in systems where these are separated and those where they are not. Accordingly, the paper sketches a more comprehensive theory.

Kantonen, Lea: Parallel Worlds and Artworlds: the ethics of pluriversal art

In today´s situation of environmental emergency there is a need to find new ways of being and thinking together with academics, artists, designers and activists. In Latin America, collaborative activist art and design is practised especially in Indigenous, afrodescent and peasant communities striving to protect the diversity of their ecologies and their political autonomy. Different understandings of knowledge, aesthetics and action are let to flourish side by side. In our talk we reflect the practice and ethics of collaborative activist art using the Tunuwame museum project of a Wixarika community in México as an example. We are especially interested in thinking how an activist art project carried out in an autonomous indigenous space can be presented in the framework of contemporary art in a sustainable way so that it does not lose its criticality.

According to institutional understanding of art, an artwork is defined as such through its presentation in institutional art structures, in art museums and galleries. However, the Tunúwame community museum project takes place principally in the local community and it is brought to mainstream art institutions only occasionally in the form of documentations and art performances. We claim that community-based, activist art worlds can radically expand our understanding of art and its possibilities and in reverse, the discourses and technologies of contemporary art world can expand the possibilities of indigenous environmental activists. We ask, what kind of ethical considerations are needed for artists working with communities with radically different ecological and political ontologies. What kind of adjustments need to be made when presenting community-based collaborations in contemporary art settings? We reflect the ethics of artistic collaboration in two phases: in the artistic process and in the presentation of the art work and we suggest, following Arturo Escobar (2012), the concept of pluriverse as a tool for thinking and working across parallel worlds and art worlds.

Luonila, Mervi and Jyrämä, Annukka: Adapting the co-creational perspective to artistic field

In the article 'Does co-production build on co-creation or does co-creation result in co-producing?' Luonila & Jyrämä (forthcoming) present a thorough conceptual analysis on the concepts of co-production, co-creation and their relationship building from the discussions on service dominant logic, networks and Service dominant Logic (SDL) discussions. They focused particularly on the perspective of art and arts management. Their critical study questions the understandings and relationship between co-production and co-creation in the context of the art field. One of the key findings of the study point out the vital role of understanding the roles of expert and non-expert actors with co-production and co-creation.

Luonila and Jyrämä (ibid.) argue that the context of value creation can be better taken into account through different network relationships, enabling better identification of actors and their roles in the context of the arts. Moreover, their findings challenge the current assumption that the value of co-creation is always positive. The discussion sheds light on the importance of relationships between different levels and actors and mechanisms of action in value creation processes. They emphasize the role of non-expert consumers as co-creators. This study deepens the analysis with some empirical examples.

This study continues the conceptual analysis. We continue the discussion with two novel perspectives: First, the purpose of the study is to focus on the role of expert and non-expert actors in the discourse of value co-creation and co-production. Second, the aim of the paper is to build a stronger conceptualization on the context; how can its role be measured in co-creation or co-production activity. F. ex. the various levels, i.e. environment, network and actor as context are elaborated in this paper.

Laes, Tuulikki and Westerlund, Heidi: The challenges of transepistemic synthesis: Bridging research, policy, and institutional practices in the arts

A new impact vocabulary has entered global academia. Consequently, researchers identify a turn from the public good regime where public problems are presented by specialized experts toward the public engagement regime, a more intense and responsible collaboration that also necessitates institutional change. Also in the field of the arts, emerging activist approaches promote radical repositioning of arts researchers as creators of novel spaces for future-oriented visions.

This paper reflects upon the navigation between research, policy and practice within a multidisciplinary, strategic arts research project. It discusses the opportunities and challenges met by the scholars during the project in which they need to engage in public discussions and produce policy-relevant evidence for decision makers, stakeholders, and financiers, and analyses the tensions when working towards transepistemic synthesis that aims to transform institutional practices. The paper articulates a new field of public politics of the arts between different policy, institutional knowledge regimes, and academic social systems. The translational field of public politics 1) repositions traditional advocacy, understood as a field that translates research for individuals outside the profession; 2) promotes a move beyond outreach and service towards crossing systems boundaries through collaboration even when this collaboration may be resisted; and 3) challenges arts researchers towards a more trans-disciplinary, hybrid knowledge generation. The paper argues that the turn from an advocate of one's own professional field to a provider of radical game-changing future scenarios with a societal impact requires expanding professionalism beyond one's immediate expertise.

12:00-13:30 Parallel Sessions 2

Session 2a: Art, capabilities and wellbeing
Jansen, Erik: Art as capability: Art, agency and epistemic justice

This paper develops an argument from the Capabilities Approach for participation in artistic practices as a valuable human capability. In this argument, artistic objects or artefacts hold intrinsic value (art for art's sake), instrumental value (art as gaining anything externally valuable) and socio-epistemic value in that they contribute to individuals' shaping of, understanding and positioning in the social world and its interrelating actants. These dimensions are experienced as valued beings and doings, and withholding people the opportunities to develop meaningful ways of relating to and participating in cultural practices can be considered a form of epistemic injustice.

In the Capabilities Approach a person's agency expansion is considered an important constituent of her wellbeing. The arts' socio-epistemic value contributes to human agency through the experience of artefact-based beings and doings, because artefacts arouse responses in individuals as if they are living beings. People can come to relate meaningfully to (love, hate, admire, etc.) artworks as if they are persons and develop agency by interacting with them, e.g. in rituals or cultural practices. Artistic objects expose individuals to essential insights for coping with complex circumstances and create a sense of coherence about interrelated objects in the world. These insights expand one's range of psychological and social wellbeing opportunities, and thereby one's subjective capability space, within the shared norms and values of the relevant group or collectivity.

Koivisto, Taru: But I cannot sing. I have turned 80 years and I am sick." Exploring healthcare musicians' work in an eldercare hospital

Due to 21st-century societal developments, hospitals and other care environments are in many countries being (re)defined as cultural spaces in which the health and wellbeing of the patients, their families and hospital personnel should be supported with the arts. However, many modern healthcare environments are primarily dedicated to medical recovery from somatic diseases, addressing these diseases solely in a bodily way. In this paper, I will present a study in which I explored the interprofessional work of healthcare musicians in the orthopaedic and infectious disease wards of an eldercare hospital, and I will frame my presentation especially within the end-of-life contexts. An eldercare hospital and a collaborating music institution offered interesting organisational and institutional frameworks for this research. I used a thematic and reflexive qualitative approach to reveal the symbolic and emotional musical stories of the research participants. These stories opened valuable windows to analyse 'organisational lore', the traditional beliefs, myths and customs of individuals and a community. This analysis built up a rich picture of professional practices, narratives and counter-narratives that healthcare musicians may face when occupying cross-sectoral, interprofessional work. In conclusion, I critically reflect on some of the challenges and possibilities of socially responsible and cross-sectoral art and music work, as well as the investments that should be made in arts practitioners' professional capital to effectively support and acknowledge their work.

Poulin, Jeff: Cultivating a Creative Generation: Shifts in Paradigms of Educators, Artists and Community Leaders

The Creative Generation – or Gen C – is a term taken from consumer marketing, used to describe an intergenerational group of people who care deeply about creation, culture, connection, and community. From 2019-2020, a body of research has documented the term and its use within the arts, culture, and education sectors to explore the question: How do artists, educators, and cultural leaders cultivate the creative capacities in the next generation?

Beginning with a literature review, and a series of focus groups in the U.S. context to examine the dominant narratives of how the specified field talks about the outcomes of arts and cultural education, the author refined the research questions to be as follows:
• How can young people be supported in the pursuit of creative community action?
• How can adults - such as artists, educators, and community leaders - be supported in their work supporting the development of young people as catalysts for creative community action? And lastly,
• How can both young people and adults who are committed to creative community action, navigate the strict systems which govern their work?

Through a series of 30 case studies from 24 nations, the author examined responses through a western, democratic, globalized, and post-colonial lens, to draw conclusions about the tactics and strategies utilized by arts and cultural programs and their leaders to cultivate the capacities of young people to catalyze creative community change. In a series of papers, two paradigm shifts were proposed:
• More deeply connecting issues of policy, pedagogy, and practice in learning environments; and
• Shifting the role of cultural institutions to be that of civic institutions.

The author draws on examples from global case studies to illuminate these paradigm shifts and proposes new pathways for the cultivation of leaders operating at the intersection of arts/culture, education/youth development, and social justice.

Visanich, Valerie: Towards the Social Prescribing of the Arts: The Social Effects of Funding Arts Therapy

In recent years, particularly in the UK, participatory arts have been used and often 'prescribed', to tackle mental health issues, loneliness and long-term conditions. The aim of this paper is to explore the social effects of the arts in addressing health, social and economic problems. Thematically, this article examines discourse on the social value of engagement with the arts by referring to 'arts on prescription' activities. Methodologically, this article draws from a recent research, commissioned by the Arts Council Malta and Malta's President's Foundation for Social Well-being, on evaluating arts funded projects aimed at improving substantially the wellbeing of persons living with challenging conditions in Malta. This research had investigated all the arts funded projects between 2016-2018, under the scheme of President's Award for Creativity (Premju tal-President ghall-Kreattivita) fund. These projects offered various arts therapeutic sessions to different social groups, involved in various NGOs, experiencing similar life challenges, due to their mental health, disability and age. Results point towards the effectiveness of such initiatives and informs health policy and cultural policy makers on the requirements to implement arts therapy as one of the main services offered by the national health system.

Session 2b: Artistic knowledge – artistic research

Hoop, Marie: The Politics of Research and Knowledge in the Arts – The Institutionalization of Artistic Research

Artistic research has been a highly debated topic during the last twenty years and is subject of numerous publications, expositions and conferences. Many art academies and universities have formed programs and research units in recent years and an increasing number of artists complete PhDs. In today's knowledge economy artistic forms of knowledge production as a potential source of creative and innovative research get increasing attention in guidelines of the creative industries as well as in scientific communities fostering transdisciplinary research (Biggs/Karlsson 2011; Joly/Warmers 2012).

On the other hand, the subjugation of artistic research to funding policies or scientific quality standards and criteria cause concerns on the artistic side that the arts are subordinated to heteronomous demands in the course of an 'academization' of art (Steyerl 2010; Lesage 2016). The discussion about quality criteria and standards of art as research is hardly contested and implies struggles over funding and the power to legitimize and define research and knowledge. Like hardly any other example, the institutionalization of artistic research demonstrates battles about the demarcation between artistic/cultural and academic field, but also tendencies of hybridization of both spheres.

The paper aims to critically analyze the institutionalization of artistic research from a sociological point of view, integrating concepts of the sociology of science and the sociology of art. It examines artistic research primarily as a social phenomenon and focusses on its actors and interests, but also on power relations and legitimation strategies behind the formation of a new discipline. Furthermore, empirical results of a qualitative study that focusses on the institutionalization of artistic research in the German speaking Countries will be presented: Six different case studies of artistic research programs were analyzed with regard to their strategic positioning in the discourse on artistic research and the forms the research projects take. By presenting examples the paper aims to examine the critical potentials of artistic research practices to call into question traditional modes of knowledge production and open up new possibilities of research in performative settings.

Hytönen, Tero: Performing Perception (no abstract available)

Trento, Francisco B.: Neuroqueer invention as a framework for dis(abling) arts education

This presentation proposes methodological constraints to open arts-education to neuroqueerness, explicitly drawing on the concept of "invention", as it is taken by the autistic Critical Disability Studies scholar Melanie Yergeau (2018). Neuroqueering is "a generous and interbodily gesturing (…) beyond brains, bones, and dermis; one that waves in a plurality of identities, orientations, affective stances, and lived experiences, modes ranging from autism to deafness to trauma to asexuality" (Yergeau, 2018). Melanie Yergeau employs Garrett et al.'s concept of invention to express the ever-inventing becoming of the neuroqueer socialities: "making connections, rearranging materials (words, images, concepts) in unexpected ways." I will argue for the dislodging of neuroqueer traits from the realm of pathologising, by understanding them as inventive modes of being that defy the normalisation of bodies and academic institutions. When fully recognised, inventive neurodiverse perception can potentially disrupt the lack of inclusiveness in arts education institutions and their curriculums.

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Ellis, C. (2004). The ethnographic I: A methodological novel about autoethnography (Vol. 13). Walnut Creek: Rowman Altamira.

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SenseLab. (n.d.). Anarchiving. Retrieved from http://senselab.ca/wp2/immediations/ anarchiving/

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Vanlee, Florian: Flemish Discourses on Artistic Research

Existing scholarship on artistic research favors theorization over empirical analysis. Available literature features ample reflexive debate on epistemologies and ontologies of artistic research, but empirical studies remain scarce. When they take center stage, focus is directed at the micro level – like individual doctorates. Growing interest in artist-researchers and their practice aside, little knowledge exists about their commonalities and variations. Allusions to broader trends are commonplace though, particularly on the role of shared discourses about artistic research on theory and practice. While not controversial, this is unsupported by systematic empirical study.

Methodically mapping and analyzing discourses on artistic research, this paper provides insights for Flanders – Belgium's Dutch-speaking region. A scoping review identified key sites for written discussions on artistic research – comprising popular and specialty outlets. Relevant documents from 1999 to 2019 were collected (N=181) for qualitative content analyses. These show shifting conceptualizations of artistic research. Popular texts freely associate research practices with 'the arts' until the first completed Flemish doctorate in the arts in 2006. The subject subsequently migrated to specialty publications to be discussed by authors variously involved in higher arts education.

These post-2006 texts (n=48) frame artistic research as artificial and suspect, citing increasing violations of the autonomy of art and arts education by 'the university'. These views are explicitly dismissive of academic metadiscourse on the relation between research and the arts – understanding it as an attempt to subjugate artistic research to its academic counterpart. The paper shows that for academic research on artistic research to meaningfully contribute to practice, it must look beyond academia and engage with practitioner discourses.

Session 2c: Artistic processes, material practices and engagement approaches

Baltrušaitytė, Renida: The Contemporary Circus Field: A Heterotopic Body of the Artist

The research in the field of art is mostly done by representatives of the art field. This case appears in Lithuania when mostly only gatekeepers (art researchers, culturalogists and art critics), who possibly have a biased relationship with their field, are explaining phenomena in art. This means that research is done only inside the field. Due to this, there appears several problems like a problematic reflection on themselves, the bias of knowledge coming into daylight and the creation of universal truths. So, this means it is a field where sociological imagination should be used.

By this presentation, I would like to reflect the body as a space in the contemporary circus field. According to Plessner (1970), we can use our bodies, or parts of them, as tools and also the whole human body to become a tool for living, performing, acting, creating life and creating causes to appear in ideologies for

rituals and material spaces, geographic topographies (Hallensleben 2008). Opportunity to have the body and be the body can be examined through the relationship of the body composed of smaller space and body as space. The body creates culture by controlling itself and, through this self-creation and transformation, creates cultural spaces of the body.

In terms of space (or body as space), there could be mentioned that it is not finished, so it can be said that body's space is a product of the current time, always open to future changes. Body users can simply use or absorb this space to change, redesign, or make sense in other ways than expected during its creation (Massey 2009). By linking this theory with heterotopic spaces defined by M. Foucault (1984[1967]), it can be said that the contemporary circus artist's body exceptionally becomes difficult to separate from artwork, where it is used, and its actual presence and functioning in society. As a whole accommodating heterotopic space, the artist's body is not fully closed or fully open,it is seemingly created only for a certain moment and existing only for a certain time, for certain people, who may cover several historical periods of time. Following this idea,I will present a theoretical part of my research. The aim is to analyze and describe the manifestations of heterotopic human bodies appearing in the field of contemporary art.

Dzhimova, Mariya: Integrating Sociology of Art with Science and Technology Studies: An Ethnographic study on the Production of Virtual Reality Art

In recent years, artists started experimenting with the new medium Virtual Reality (VR) and producing immersive, computer-generated worlds. Further, many museums, festivals and galleries worldwide have already exhibited Virtual Reality artworks. However, despite this very fast and successful entry of VR-works into the art world, it seems that this art form is still very new and unestablished. Thus, Virtual Reality is challenging the everyday practices of many actors within the art world including the artists themselves, who are trying to figure out how this new medium could work as an artistic medium. Based on ethnographic research done in the studio of the Berlin artists Banz & Bowinkel, this paper attempts to understand how one specific VR-work called "Palo Alto" is translated into an art work by examining the very process of its production. In contrast to classical approaches in sociology of art, for instance Bourdieu's theory of the field of cultural production or Becker's works on art worlds, research on art done in the tradition of Science and Technology Studies (STS) examines the artistic production process itself, rather than a logic of the field, or particular conventions determining this process. In this manner, STS on art has shown that artistic production is a form of practice that emerges and unfolds through an engagement with the material world and which, as such, cannot be understood as the result of specific conventions or a logic of the field. However, by emphasizing that art is a material practice like any other social activity, STS research on art neglects the specificity of the artistic production process. In other words, it does not shed much light on how problems and solutions which unfold through the process of working with materiality and which lead artists to design artworks in one particular way rather than another, are also framed by specific field logics. By focusing on the artistic practice itself and by investigating how materiality and specific field logics are defining and influencing each other through the practice, this paper attempts to combine the perspectives of two different research approaches, namely the sociology of art and STS on art, and thereby elaborate on how they could complement each other.

Kantonen Pekka: Three Times a Decade

Three Times a Decade is a media art project in the form of a video blog in Youtube, and a study about art practice in Internet. It is based on my family video diary I have kept since March 1990. The project will start on the date the video will turn 30 years. On March 13th I will start publishing a video blog with three video diary clips from the years 1990, 2000, and 2020 with a commentary. I will publish the video blog on a daily basis for ten years. I will thus create three parallel video timelines that the public can follow and comment. One decade, 2010s, will not be seen.

My conference paper will be a report based on the experiences of the first five months of the project. In this early report my research questions are concerned with the importance of the medium, and the historicalness of the video material. The video diary has been exhibited before as installations, and performances. How does the social media context change the meaning and the reception of the representation of everyday? In my doctoral thesis Generational Filming, a video diary as experimental and participatory research (2017), I studied the direct feedback of the video diary screenings. Now there will be a virtual audience, whose comments will be included both in the artwork and in the research. The oldest video clips are thirty years old, from the analogical time before the internet. Three Times a Decade will become a microhistory of the internet era as a video blog that unfolds in realtime/screentime.

Neusiedler, Alice: I need a bald man – Participatory art projects as arenas of engagement

Recently much hope has been placed into participatory art projects to motivate social change. Interaction has increasingly become an artistic practice of critique since the "social turn" (Bishop 2006). Nevertheless, the transformative or inclusive potential of participative artistic practices has also been questioned (Bishop 2012; Bell 2017; Jancovich 2017). While a shift of art's valuation processes has been observed, being increasingly international (Buchholz 2013; Quemin 2015) and based on external criteria (Wuggenig 2016), a participatory turn in cultural policy strategies has been stated (Virolainen 2016).
Through interviews and group discussions with artists and participants, as well as observations of work processes, and focusing on practice (Bourdieu 1998; Reckwitz 2016), I aim at reconstructing what kind of social practices, social roles and patterns of meaning, e.g. regarding discursive in- and exclusion of involved participants, emerge within participatory art projects.

My project will be based on the analyses of exemplary cases, addressing multiple participatory practices: a dance performance with professional and non-professional participants, a feminist theatre collective working with adolescents, and a socially engaged art project addressing living conditions of migrants. Strategies to include actors into artistic work, artists' goals as well as participants expectations differ widely in those projects. Whereas some of the analyzed projects explicitly follow political agendas, others don't refer to social conditions or do so implicitly. Both sides, however, navigate through challenges of artistic work organization, as participatory art projects demand from the artists to include actors into art production, who are usually not part of this process and are often not artists themselves.

Related to the necessary openness in the work organization, my presentation will unfold two claims: I assume that (1) within those projects, specific narratives of the involved actors ("artists" and "participants") are invoked; those narratives of both, the artists and the participants, have an iterative character and are related to potential practices (e.g. the framing of participants as "experts"); (2) that participatory art projects interlink several field logics. This can trigger conflicts but also assist the potential of these projects.

Session 2d: Participatory art projects for social transformation

Gomes, Rui Telmo: Rituals and working methods in a participatory artistic project

cMnM is a participatory art project taking place over three years in different neighbourhoods in the metropolitan area of Lisbon, including training actions guided by artists from different fields (dance, theatre, cinema, rap and visual arts), and ending with the production of a performative arts show in one of city's main theatres. The project is mainly aimed at "not in education, employment or training" (NEET) young people and unemployed or retired adults. There are about 60 participants from the various neighbourhoods, very diverse among themselves in terms of age, education, profession, living conditions, etc. Another important difference regarding the project's purposes is the participants' previous artistic practice, which ranges from people with very little or no such experience and not used to attend cultural venues, to amateur actors and musicians, or even young people in advanced artistic training with a view to professionalization.

The training sessions are marked by this group internal diversity and fundamental questions about the artistic process to both artist and participants: What is the meaning of artistic practice for each participant on any given training situation? How are communication and collaboration established between professional artists and amateur participants?

These general questions are more common in an initial phase of group formation (each session has around 15/20 participants, in special moments the complete group is included). Later, as participants became acquainted, concrete questions of working method arise during rehearsal or even for each task: What does each participant expect and how do he/she feel able (and willing) to take some risk? How are these decisions made? How is individual participation established in a collective work process?

On the side of artists, there is also a constant dilemma that is resolved in each concrete rehearsal situation between following a previously defined work plan and improvising an unforeseen task suggested by the group's dynamics on a particular occasion.

These issues are discussed based on ongoing ethnographic research, seeking to identify and analyze the work rituals and methodologies used in the different artistic areas. Closing remarks adress some implications of this case study for participatory art projects research, regarding the distinction between process (training/rehearsal) and result (show/public presentation).

Malin, Petra: Arts-based social work as means for participation and democracy

Art has been considered a way of enabling participation and creating equality in social work. However, there are concerns that participatory practices are co-opted and used to serve the needs of the powerful. This paper, based on an ongoing ethnographic doctoral research project, analyzes how arts-based practices, particularly those of applied theatre and performance, can be used as means for participation and democracy in the context of social work. The project is conducted through participating in two processes that utilized arts-based practices in municipal social work with adults in Finland. The research objective is to critically analyze what kind of participation is created through the use of multisensory and embodied arts-based practices. The practices studied are playback theatre (a form of improvised theatre in which a company of actors perform enactments of stories told to them by the audience) and social circus (offering guided circus activities to groups living in precarious personal or social situations).

The two participating groups consisted of service users and social workers who were co-developing social services and exploring the use of arts-based practices together with professional artists. The groups also held dialogical meetings with stakeholders, such as local social service officials and politicians. Data was gathered from 2016 to 2018 through participant observation, photographs, video and audio recordings and interviews.

According to preliminary analysis, arts-based practices can be used to create and illuminate common ground between professionals, stakeholders and service users. Arts can affect the power dynamics between social workers and service users. However, there are strong limitations to social service users being able to influence their services or the society in general, and these need to be addressed also while engaging in arts-based practices.

Marques, Isabel: In defense of Paulo Freire´s Legacy: dancing for social transformation

On the opposite way of the celebration of the 100th anniversary of Paulo Freire´s birth in 2021, the Brazilian Federal Government has been attacking his legacy and forbidding his work to be diffused and used by public schools and universities in Brazil. Since the parliamentary coup d´etat in 2016 and the take over of president Bolsonaro in 2019, democracy is at stake in Brazil. Civil and human rights are under constant destruction and censorship is staggering. The arts and the arts in education are under threat.

Based on research and dance practice as a dance director of Caleidos Dance Co., I believe the work of Paulo Freire, when related to the arts, can be an antidote to authoritarism and a tool for individual and social freedom and justice. Having worked with Paulo Freire´s team as a dance educator consultant at the Secretary of Education of São Paulo City in the 1990´s reinforced my ideas and ideals about the importance - and necessity - of art/dance activism in social institutions and territories such as public schools.

This presentation discusses the contemporary dance work of Caleidos Dance Co. in/with public schools in São Paulo City that embraces Freirian principles and contributions towards social transformation. More closely, this paper will focus on the artistic/pedagogical proposal for dance in education I´ve been developing since 1996 that uses dance interactivity as a means to establish - as in Freire - dialogue and social awareness. I wish to share my experience as a "freirian dance director" in the creation of contemporary dance performances that enables aesthetic experience as related to social issues.

Puhekupla Collective (Sanna Ryynänen, Emma Nortio and Sirkku Varjonen): Performative public pedagogy in suburban bars – case Puhekupla / Puhekupla collective

What would happen if researchers, performance artists and the regulars of a suburban bar were brought together for a pint of beer and debate on immigration? This was a question back in 2017 that started immigration-themed Puhekupla events in suburban bars in Helsinki, Finland, and eventually marked a formation of a Puhekupla collective. Puhekupla (Speech Bubble) collective is a group of three social scientists and three dance and theatre professionals. By teaming social research, everyday observations, and participatory drama, our aim has been to find an approach that could foster dialogue on immigration, discrimination, and racism in Finnish society, as well as to produce unlikely encounters, genuinely reciprocal learning experiences, and open up new perspectives to all participants, including ourselves. In 2018 and 2019, the events continued in sheltered housing units for elderly people and in bars and libraries in smaller Finnish cities. Eventually, the process turned into a research project as well, with threefold thematic focus. In our research, we combine discursive, auto-ethnographic and social scientific / socio-pedagogical

approaches to study, respectively, the modalities of interaction; our roles as researchers/artist-activists doing such work as well as the collaboration of social scientists and performance artists; and participatory theatre as a space for and invitation to a dialogue on social issues.

The presentation discusses the experiences gathered during the three years of Puhekupla events concentrating on the last one of our research focuses. We analyse the drama-based approach of Puhekupla events as a space for fostering dialogue on a controversial and potentially polarising topic, such as immigration. Theoretically, the analysis relies on the concept of dialogue understood as a process of joint learning and as a skill that needs to be practiced, as well as on the notion of public pedagogy as a normative concept interested in "the public quality of spaces and places and the public quality of human togetherness more generally" (Biesta 2012, 684).

14.30-15.30 Keynote Lecture *Eduardo de la Fuente*: Attuned to texture: Place intelligence and the sociology of art

Compared to cultural geography and new fields such as place management, the sociology of art has arguably been slow to incorporate "place" into accounts of creativity and cultural production. Exceptions include Silver and Clark's book on "scenescapes" which focused on the "style of life, spirit, meaning, mood" or "aesthetic meaning of place". However, even they employ a rather disembodied and abstract notion of place; and echo Florida's The Rise of the Creative Class in seeing place as a set of amenities and the city as an "entertainment machine". In short, what has often characterized discussions of place in relation to creativity and cultural production has been an inattentiveness to the materialities and sensory-cum-psychic "affordances" of the built and natural environments. In this presentation, I attempt to think through the material and aesthetic qualities of place, and the role these do and might play in creativity and cultural production. I expand upon my own recent thinking regarding the benefits of a textural approach to meaning-making and social life more generally (de la Fuente, 2019a; 2019b; 2020). My suggestion will be an emphasis on texture as a concept/framework that allows those interested in the link between place, people and (creative or cultural) products to: (1) broaden their definition of creative, buzzy or appealing cities, regions, neighbourhoods and precincts; (2) undercut the notion of place as visual object or "postcard" (Relph) and shift the emphasis to the haptic, the sonic, the sense of smell and the kinesthetic; and (3) move towards an urban politics/activism centred on the notion of place as "made" or "crafted" (Sennett) rather than merely "consumed" or "experienced" (Pine and Gilmore). In the final analysis, what the textural sensibility calls for is research, policy and practice based on the embodied "intelligence[s] of place" (Malpas).

de laFuente, Eduardo (2019a) 'After the Cultural Turn: For a Textural Sociology', Sociological Review, 67(3): 552-567.
de la Fuente, Eduardo (2019b) 'TANTO… QUANTO: Sobre a Necessidade de
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de la Fuente, Eduardo (2020) "Living in a Textured World: Sociology and Contextual Intelligence" The Sociological Review Blog, September 4, https://www.thesociologicalreview.com/living-in-a-textured-world-sociology-and-contextual-intelligence/

15:30-17:00 Parallel Sessions 3

Session 3a: Sociology of literature

Fürst, Henrik: The Hard Second Book: Entry Conditions and Survival in Early Literary Careers

Many people desire to work as artists in the creative industries. Among those artists who have made their debut few will become credited a second time in their artistic career. In literature, "the hard second book" is a term used to describe the absence of such a second installment. While it is known that some authors continue their career and others not, the question of why some continue and others discontinue looms large. The structural pattern of unequal continuation is central to careers in the creative industries and attention is needed to examine the workings of this pattern. Using an original database with information about fiction authors in Sweden, who published their first book 2001 to 2010, the presentation examines why some writers have a continued career after their debut and others not. Statistical analysis shows to what extent factors relating to the first book and the literary activities of the author is associated with publishing or not publishing a second fiction book.

The literature and other cultural goods offered in society ultimately depend on why some artists and not others have a continued career.

Levy, Clara and Quemin, Alain: Criticism of literary texts by amateurs on the internet on two books by Patrick Modiano

On October 9, 2014, the Nobel Prize for Literature was awarded to the French writer Patrick Modiano. We then began investigating the "Nobel Factory", to understand how and why this writer was able to win the most prestigious literary prize in the world. We decided to consider, in our research, the ordinary receptions of this writer's texts. With P. Modiano, print runs and sales are indeed massive enough for the notices that are filed online by readers-internauts to epresent a rich and exploitable corpus. The question here is to compare cultural reviews published on and mediated by the Internet, and therefore a priori largely written by a lay public of amateurs and for the benefit of other amateurs, with professional reviews, written by specialized authors who know that they will be read by both amateurs and peers in the literary space. Can amateur criticism compete with, supplement or even supplant professional expertise and under what forms? More specifically, we would like to ask this question about the literary reviews of Patrick Modiano's texts that have been put online on two sites: Amazon and Babelio. We therefore propose to analyse the registers of discourse used by Internet users who post their opinions and notes on these two sites, with the registers of discourse of professional literary critics as a point of comparison. In a first part, we will briefly present the two sites, Amazon and Babelio (their French-speaking sites), from the perspective of their respective histories and developments, highlighting their similarities and differences. In the second part, we will present the main objective characteristics of the comments posted on these two sites about two works by P. Modiano: Dora Bruder and Pour que tu ne te perdes pas dans le quartier - ; we will analyze the content of the corpus of almost three hundred reviews collected on the Amazon and Babelio sites about these two works. We will analyze the registers of discourse mobilized by Internet users to report on these works, and their more or less marked discrepancy with the register of professional critical discourse. We will thus study the values mainly mobilized to report the works of Modiano commented on : the aesthetic value, the value of authenticity, the moral value, the value of originality and finally the affective value.

Pyyhtinen, Olli: The Autofictional Pact? Knausgaard's My Struggle and the Question of Truth and Fictionality

The boom in autofiction over the past decade seems to suggest that authors of literary fiction have increasingly stopped making things up. Instead of narrating the fictional lives of fabricated characters, authors like Karl Ove Knausgaard, Rachel Cusk, and Elena Ferrante use their own life stories in their novels. The presentation explores how autofiction poses writing as a problem, in terms of truth and fictionality. Autofiction is examined in the talk as a kind of 'third space' between autobiography and fiction, which offers a pact different from both the autobiographical and the fictional one. Similar to fictional autobiographies, it is suggestive of a double pact: an autobiographical pact within a fictional pact. But whereas first-person literary fiction presents a nonreferential narrative, which itself creates the world it refers precisely by referring to it, works of autofiction refer to the world outside the text. The presentation suggests that the referential nature of autofiction needs to be considered in terms of a shift of emphasis from the content of the text to the speaking subject. It illustrates this point by examining the multivolume My Struggle by Karl Ove Knausgaard as a case of parrhesia, that is, free-spokenness and telling the truth about oneself. In the lecture course The Courage of the Truth (The Government of Self and Others II), delivered in 1984 at the Collège de France, Michel Foucault examined the role of parrhesia in Greek and Roman culture. According to Foucault, the notion of parrhesia is a constitutive component of truth-telling about self in ancient morality. The presentation examines how works of autofiction function within the dimension of parrhesia. Ultimately, the investigation of the preconditions, forms, and consequences of speaking the truth in autofiction is extended to wider contemporary concerns about the fragility of truth troubling our experience today due to post-truth politics, alternative facts, and authoritarian populism.

Roiha, Taija: Producing the Relatively Average Self: Deconstructing the Politics of Mediocrity in Women's Contemporary Autofiction

Saara Turunen's Sivuhenkilö ("The Bystander", 2018) is an artist novel written by a recognized Finnish author and director-scriptwriter. It is a description of one year on its protagonist's life, beginning from the publishing of her debut novel and ending on the novel being awarded with a prestigious literary prize. The back cover of the book clearly suggests the novel to be read as autofiction, as it is stated to be a story of "a year on its authors' life". On paper, this particular year sounds like a successful one, with its book launch and award. Yet the protagonist does not experience is as such, but constantly feels herself as the "bystander" of her own life. The protagonist's life is described as very ordinary, lacking any glamour often associated with success. Why so, and what are the political implications of such an emphasis given on ordinariness?

In recent feminist (popular) culture studies, the concept of postfeminism has been central. Postfeminism has been described as a sensibility attached to the cultural landscape of neoliberal capitalism, in which femininity is being highly valued while questions of gender inequality are simultaneously dismissed. In postfeminist culture, successful and exceptional young women are often presented as ideal subjects, in which the promise of change and progress become embodied. (E.g. Gill, 2007; McRobbie, 2009.) In literature and literary studies, the analysis of postfeminism has largely focused on chick lit. However, as suggested by Yanbing Er (2018), women's contemporary autofiction also serves as an important location for both the production as well as challenging of postfeminist ideals.

Based on such premises, this presentation aims at answering to the following: What are the political implications of "ordinariness" produced in contemporary women's autofiction, and how are these implications related to the production or challenging of the postfeminist ideal subject? As my case in point,

I will focus on the construction of the authorial subject in Turunen's novel Sivuhenkilö. Based on my analysis, I argue that the performance of ordinariness carries within two contrary forms of political meaning. First, pleading for ordinariness can work as a refusal and a critique towards the postfeminist ideal subject, which requires individuals to constantly perform themselves in the best possible light. Second the performance of ordinariness can also work as a means for downgrading one's privileged position in terms of for instance social class.

Session 3b: Societal impacts and sustainability of festivals

Hottinen, Merja: What is the role of the audience at contemporary art music festivals?

The question of audience is one of the main topics the media discuss when reporting about contemporary art music festivals. When compared to the public image of the genre, often associated with very small, academic niche audiences and elite attitude, the amount of audience seems high. But on the other hand, in relation to the perceived importance of the new artistic creation presented at the festivals, the audiences may seem small.

In this presentation, I will discuss the role of audience at contemporary art music festivals. Drawing from my research about the media representation and cultural significance of three Finnish contemporary art music festivals, I will take a look at the ways the festivals approach the audience as well as the ways the media depict the music listeners.

The three festivals in my study show interesting differences regarding audience. Time of Music festival in rural Viitasaari (est. 1982) has attracted both locals and travelers despite its inclination to the avant-garde, whereas the Helsinki based Musica nova Helsinki (formerly Helsinki Biennale, est. 1981) has turned regular concertgoers to enthuse about contemporary composing. Tampere Biennale (est. 1986) has spread out in the city space of Tampere to bring the music closer to the local community. Yet with all the differences, there are also significant similarities in the rhetoric of audience in all cases.

The festival case studies evoke interesting questions about the social and cultural meanings of audience in the institution of contemporary music. The festival setting can shake up the conventional roles as they engage with local communities, allow diverse possibilities for interaction, or use art projects and performances to transform the meanings of places. In the process, the audience can surpass the passive role traditionally given to them and open their ears to new kinds of music and sound worlds.

Juhola, Katja: ISEAS International Socially Engaged Art Symposium - How to design arts-based methods for environmental conflict mediation and dialogical art symposium as conversational art that has social and societal impact.

I am a doctoral candidate at the University of Lapland Faculty of Art and Design. My presentation is about International Socially Engaged Art Symposium (ISEAS), which has been held three times in Finland Raseborg in 2017–19 and about the next Symposium in August 2020 which will be in Lapland with the theme Mediation In Northern fragile environment together with artists and natural scientists. My research is arts-based action research (ABAR) that aims to develop the International Socially Engaged Art Symposium (ISEAS) I have created. ABAR has been developed in the University of Lapland along with Professors Mirja Hiltunen and Timo Jokela, artist-researcher Maria Huhmarniemi and others. Jokela (2019) presents the methodology ABAR as part of the international debate on art-based education research (ABER). He

presents ABAR as an inclusive and dialogic approach. ABAR is emerging from reflection on the transformational pressures of art education, inspired by the dialogue and the need for ABAR as a tool for culturally decolonizing, sustainable art education through contemporary art practices in multidisciplinary collaboration. My research follows the principles of action research (Arslan-Ari et al., 2020) which aims to develop conversational art in socially engaged art.

In my research and my work as a curator and artist of the event, I have chosen themes which are characterized by activism and political influence. The posthumanist (Demos 2016, 2017; Morton, 2016) mindset sees man impacting the state of the environment so critically that one can speak of a global catastrophe caused by humans to the entire planet. The themes of the symposium have been related to environmental issues and the possibility of art to open a discussion with science at the local level on the topic. What matters to me is making art that has a purpose. Art and activism often go hand in hand. Influencing social issues and, in my case, environmental policy issues has been my motivation for doing this art and research. I believe that artistic research has meaning and potential to influence the reality in which the whole world now lives.

My sub-questions have dealt with these themes:
How to curate an artist symposium in the Anthropocene era?
What kind of power relations are formed between the participants and between the participants and the community?
What ethical issues and choices are involved in producing socially engaged art and science symposium?
How does the science and art symposium function as a state of learning, empowerment and strengthening of functional capacity, towards environmentally conscious action?

Kolokytha, Olga: Citizens at the centre: participatory models of cultural diplomacy in urban frameworks

This paper discusses a bottom-up paradigm of cultural diplomacy that originates from participation and inclusiveness, using the case of Dance Days Chania, a contemporary dance festival in a small regional city. The paper is based on empirical in-situ research on the Festival and shows in what way it has mobilized civil society and how it has created a platform for cultural co-operation and inclusiveness through contemporary dance, that serves as a tool for cultural diplomacy. The paper showcases an example of cultural diplomacy that originates from civil society and places citizens at the centre, and demonstrates how could local authorities use such initiatives to exercise cultural diplomacy and strengthen cities' profile in cases where there is none, or there is weak, State engagement.

Research findings demonstrate there is a high level of engagement within the festival between artists, audience and citizens, and exchange of these roles through participation in performances, workshops, site-specific projects and free events in the city. Cultural diplomacy is exercised through experience of culture rather than a projection of national history or heritage, with citizens being at the centre of and actively contributing in this process through various acts of participation- as artists, audience, students or volunteers. The festival attributes a paramount role to the civil society and makes it generator of soft power through a. providing a space for citizens' inclusion and involvement; b. interaction and exchange between the local and international community and c. enhancing citizenship and contributing to a sense of belonging to the community through its various events.

There is a different, organically developed paradigm of cultural diplomacy exercised in this case which extends beyond the role of the State and is based on a model that uses creative expression, participation and inclusiveness, builds relations with people and involves the local community as actors of cultural diplomacy.

Luonila, Mervi, Kurlin Niiniaho Ari, Karttunen, Sari and Mäenpää, Marjo: Social Sustainability in the Context of Finnish Arts and Cultural Festivals

As key actors and platforms in the production, distribution and consumption of arts and culture, festivals play an important role in society. Diverse and flexible, festivals are assigned with multiple roles in cultural policies, and expected to deliver manifold impacts. In recent festival research, social dimensions have received increasing interest. However, researchers have problems in translating the current knowledge of festivals and their potential to create social sustainability into concepts and recommendations that might assist policymakers.

Positioning festivals to their networked production context, the purpose of this study is to sketch an idea how to examine the social sustainability of festivals in their regions. Recognising the overall value of participation in the festival context, this study examines how and why social sustainability resulting from the interaction occurs in the mechanisms and practices of the networked festival productions. And moreover, how the observed social impacts might indicate social sustainability in terms of accessibility, inclusion and participation (see MinEdC Strategy for Cultural Policy 2025).

Our paper draws on a study commissioned by the Finnish Ministry of Education and Culture on the impacts of the 16 major festivals under its subsidy in 2018. We carried out a questionnaire on the festival organizers, and here we set the goal statements and self-evaluated impacts of festivals against the effectiveness target areas defined in the Strategy for Cultural Policy namely creative work and production, inclusion and participation in arts and culture, and cultural basis and continuity.

Our findings suggest, that as a way of producing arts, festivals can through their activities serve various goals of cultural policy in terms of accessibility, inclusion and participation with different emphases. From social sustainability perspective the events offer citizens ways to participate in arts and culture and access to the supply of arts and culture. Festivals involve audience to the festival productions by variety of methods as co-producers and as co-creators. Additionally, festivals provide job opportunities for artists and create conditions for local business due to their network-based production structures.

Session 3c: Corporeal Sociology – Acknowledging class background through corporeal research, workshop organized by *Laura Lehtinen, Elsa Heikkilä and Sanna Tirkkonen*

How does class origin manifest in one's corporeality and movement? What is the texture of class, and is it tangible? Do I find traces of class in my body?The workshop demonstrates methods and approaches of the independent artistic research project called My Blue-collar Body, the aim of which is to make "corporeal sociology", let the (dancing) body speak about experiences of class, that are not entirely graspable through verbalization. The work includes moving, perceiving, reflecting as well as writing. We deal with bodily traces and manifestations of class origin to generate new understanding, perception and knowledge about influences of (hidden) power relations and class hierarchies in society. We use personal memories and experiences as our research material and i.e. "Authentic Movement" method to let the bodily knowledge rise above verbalized class matters. The workshop is open for everybody willing to work on class matters through corporeal approaches. We are willing to discuss about the contents of the workshop.

Session 3d: Sensory Experiences: An Articulating and Perceiving Body in (Urban) Space, workshop by Ajauksia Group (45 minutes)

Ajauksia group invites people to join an excursion of sensory bodily actions in an urban environment. In the workshop we visit places that we are not likely to enter otherwise. We will explore urban nature, sense our surroundings and examine different ways to experience the city. The core ideas of our practice are shared responsibility and respect with space for diversity and dissidence. We ask: What is bodily energy and how is it generated? What does the encountering between two or more subjects or between subject and object produce? What is the importance of corporeality and embodiment? What will happen when the spoken language is excluded, and what language does the body use in these situations?

Ajauksia group explores and delivers experiential knowledge with artistic tools. Its working methods are based on equal decision making and anonymity, bodily and sensory exercises. Art can interrupt, suspend and penetrate the everyday life of the consumer-experiencer. Together we can deconstruct and liberate the construct of art and discover a polyphony of voices.

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17:15 -18:45 Parallel Sessions 4

Session 4a: Art and Aesthetics of Waste, panel convened by *Pyyhtinen, Olli and de la Fuente, Eduardo:* "Declutter, Donate and Transform Lives": On Op Shop Metaphysics

It is not uncommon for contemporary artists to work with trash. In the hands of artists, scrap metal, rubber, paper, glass bottles, human feces, and other kinds of waste may occasionally turn into works of art. But there is also an art and aesthetic to waste beyond fine arts for example in the energetic vitality and curious ability of waste to animate and produce effects; in the role that senses and material 'hapticity' play in how we deal with waste; in how practices like recycling, zero waste, and dumpster diving may be situated within the 'arts of existence'; in the beautiful order produced by the technology of containment; and in how the piling mountains of trash of deserted landfills may turn into aesthetically pleasing nature-cultures and recreational areas. The panel will explore the arts and aesthetics of waste as they manifest in both professional and vernacular creativities, cultures of making/repair, and cultures of consumption/valuation. It will deal with the ongoing historicity of waste materials as they flow, pile up, mix, and mutate; how they are sorted out, binned, transported, processed, extracted, and transformed into something else; and whether we could accept waste as such, beyond the utopian fantasies of its eternal redemption.

de la Fuente, Eduardo: "Declutter, Donate and Transform Lives": On Op Shop Metaphysics

Op Shop metaphysics combine the seriousness of Titmuss' 'gift economy' with the pleasures of Benjamin's urban flânerie and Marie Kondo's ethos of "decluttering". Central to the success of the symbolic and material economy in question are the volunteers who donate their free-labour, and who undertake the important work of classifying, pricing, organizing displays and (not to be underestimated) who engage customers in "small talk". In this presentation, I reflect on the paradoxical position of the thrift or Op Shop

as both space for disposing of things and as space where people spend leisure-time/buy or collect things. I examine the fragile material and psychic textures of the thrift or Op Shop which, when successful, fuse 'gifting', 'disposing', 'curating' and 're-valuing'. But it is a space which, nonetheless, is haunted by the disorder of excessive waste and/or sensory overload.

Kupari, Essi: Turning a Landfill into Wildlife

The presentation takes as its empirical object Vuosaarenhuippu, which is a deserted landfill located in Helsinki. I examine the multispecies process in which the former

landfill becomes and is enacted as nature, rich in life. As an architectural artefact and nature culture, Vuosaarenhuippu metamorphoses into nature with time. Georg Simmel has shed light into this very same process in his text The Ruin, suggesting that, with their tendency to fall into decay, artefacts reveal the characteristic unity of nature and culture. Interestingly,

neither the area nor its aesthetic values are created by humans alone, but involve various non-humans in their constitution and planning. The goal of the Vuosaarenhuippu project seems to be pure, unspoiled nature, but how to hide the human fingerprint?

Pyyhtinen, Olli & Lehtonen, Turo-Kimmo: Senses as Epistemic Devices in the Art and Aesthetic of Dumpster Diving

The presentation deals with the art and aesthetic of dumpster diving for food. Because the

food waste found in the containers, often placed in supermarket backyards, is not yet actual edible food, dumpster divers in search of cast-off bounty cannot know for sure that the materials they encounter in the polyphonic assemblage of different rhythms of spoilage are good to take home. In the presentation, we examine how dumpster divers use their senses as epistemic devices to assess whether an item is still edible or has gone off. They may inspect the items both visually and haptically, carefully feeling their surface and softness, but they also may smell them and occasionally even taste them there by the containers, though more often than not taking a bite only at home when the food has been cleansed and put on the plate. In addition, we suggest that a skilled dumpster diver has learned to become affected by the differences that they register in the items, able to tell good items apart from bad ones. A novice, by contrast, lacks the sensibility to differences and is in that sense inarticulate.

Kinnunen, Veera: Art of Living with Waste

This presentation focuses on the aesthetic craft of living with waste through a specific form of everyday waste treatment: Bokashi Composting. Bokashi composting is an ancient Asian means of fermenting food waste and turning it quickly into nutritious soil. During the recent decade, the method has been quickly expanding in the urban, Western world.

Bokashi as a practice challenges the prevailing modern waste relations in many respects. Unlike typical modern waste practices, which are often characterized by sense of duty and guilt, bokashi is marked by playfulness, experimentation and curiosity. In bokashi practice, waste matter is something that is not merely taken care of out of duty, but something to be thoroughly and joyfully engaged with. Through the case of Bokashi composting it is possible to examine, what is it to "care humanly without thinking that humans are the most important thing in the picture" (Shotwell 2016). Thus, bokashi practice can work as a route to understanding and rearranging our relations with waste.

Drawing from my multispecies sensory ethnographic fieldwork, I seek to explore the multisensory, aesthetic experience of living with bokashi. The central question I pose in this presentation is: how does practicing bokashi affect knowing (epistemology), being (ontology), and living (ethics) in the world.

Lehtokunnas, Taru: Living a better life by reducing food waste – insights into ethical subjectivity in the context of household food waste practices

The current ecological crisis forces us to rethink our wasteful food consumption practices. In this research, I explore the constitution of ethical subjectivity in the context of household food waste reduction practices by applying Foucault's conception of arts of existence. The material of my research consists of food waste diaries collected from Finnish households. Drawing from Foucault's idea that to become ethical subjects we need to constitute ourselves as works of art, I suggest that transforming our food consumption practices is a constant process and a quest for living a better life.

Session 4b: Art for social change

Huss, Ephrat, Massry, Najlaa and Segal-Engelchin, Dorit: Transforming hegemonic understanding of the experience of early marriage of traditional girls through arts-based research

Purpose: The negative impact of early marriage on girls' wellbeing is well documented in the literature, but little is known about the girls' motivations and experiences within marriage. To address this void, this research examined the motivations and experiences of early marriage among both engaged and married young Muslim women in Israel using arts based methods. The arts become a way to address a subject that is not discussed openly in traditional cultures among the girls, but that can be approached indirectly through using drawn metaphors and symbols. This became a community intervention. This enables to create knowledge from within the community, for the community .and also to transform community knowledge while also shifting understandings of the research hegemony.

Methodology: An image-based method was used to capture the views and experiences of early marriage and among early married girls after a few years. These images were returned to additional groups of young women.

Results: The results point to the engaged girls' decision to use marriage as a way to fulfill their need for freedom and to escape from poverty and from difficult family. Conversely, the married women's narratives reveal the heavy price and reversed results of early marriage, reflected in their regret over not studying, intense loneliness, lack of money, and the desire for a more respect based marriage. The participants are revealed not as passive victims of love or society in their decision to get married, but rather as making active pragmatic feminist decisions within their very limited possibilities.

Conclusions: The findings show how the arts become a method for giving voice to taboo issues and to return community knowledge to the community and transform hegemonic misconceptions.

Louis, Dima: Activist art in contemporary digitally-mediated social movements: The case of the Lebanese 2019 revolution

Millions are taking to the streets every day, all over the world, to demonstrate against injustice, oppression, inequality, corruption, or poverty. More than ever before, artists are becoming active and influential

members of such movements (Reed, 2005). Their influence is further enhanced by the different social media platforms that play an increasingly important role in contemporary social movements (Gerbaudo, 2012; Milan, 2015). Our study is two-fold. First, we examine the different forms and functions of visual arts in the October 2019 Lebanese revolution. Then we analyze the enabling role that social media played. When it comes to the forms, we note that new art mediums such as digital Instagram filters, gifs and animations complement more traditional art forms usually found in social movements such as graffiti, murals or sculptors. The revolution art content included depictions of corrupt politicians, representations of the people's emotions ranging from anger and despair to hope and resistant, themes related to the Lebanese identity, and illustrations of slogans used in the revolution such as "Our weapon is our words," "Revolution is a woman" and "Thawra has no religion." Three key functions were identified in our analysis from the artists' perspective: (i) documenting the protests and capturing key moments and events of the movement; (ii) expressing what people think and feel and empowering them to continue the struggle; (iii) reclaiming the city and its landmarks. As far as the role of social media is concerned, we identified four different enabling functions: (1) social media platforms represent a new creation space for artists adding a digital space to the traditional physical space, which is the streets; (2) social media platforms act as a disseminator of art, allowing a space expansion where art in the street becomes accessible through people's screens; (3) social media platforms allow the appropriation of the art pieces and what they represent by the wider community through likes, shares, and retweets; (4) social media platforms amplify the traditional functions or art in social movements. To conclude, we argue that the new forms of art activism emerging in the digital media era, paralleled by the continuing importance of street-level art activism, contribute to the collective identity construction in digitally-mediated social movements.

Sarrouy, Alix Didier & Campos, Ricardo: Art citizenship: Portuguese youth and the urgency of action

Youth cultures and subcultures have been described as being particularly dynamic in terms of aesthetical and symbolic creations in various fields, namely by using music, street-art and digital media (Bennett, 2018; Campos, 2018; Dahlgren, 2013). Political agency and civic participation also develop alternative and unorthodox creativities, through expressions that combine ideological combat with ludic aspects (Martin, 2015). These praxes play a key role in the way through which youth commits to social causes, joining movements of resistance and engaging in dialogue/conflict with given categories of class, gender, ethnicity, amongst others. An ever-growing body of literature is pointing out precisely the political role of DIY cultures as well as cultural activism, capturing the convergence between cause-based engagement and artistic expression (Bennett & Guerra, 2018; Davies, 2009; Wood, 2012).

The interdisciplinary team of our ArtCitizenship Research Project applies qualitative methods of research mostly via multi-sited ethnography (Cefaï, 2010; Charmaz, 2006; Geertz, 1973; Marcus, 1995). We will bring results based on Portuguese artivists, revealing the impact and the complexity of human interactions aiming towards an ideal goal in citizenship, in which creativity and collectiveness are key elements (Shepard, 2011). We expect to show how, in Portugal, the so-called "millennials" who lived through the 2008-2014 financial crisis, develop particular methods and artistic tools, with an acute sense of compromise. Having a glocal consciousness, the majority of the 60 artivists we have interviewed, privilege local impact, peer-to-peer, often with micro-financing and intensive cooperation.

Art worlds are still grounds for broader and urgent action. It may be for local change, for global awareness, just as it may be for very personal reasons and effects. Based on the idea of "common culture" (Willis, 1990), we shall problematise everyday interactions impacted by artforms. Art becomes an embodied tool for an "esthetical life" (Shusterman, 1991), namely by insisting on what Dewey named "art as an experience" (2010).

Tolonen, Jonna and Mäkiranta, Mari: Arts-based approaches to violence against women in Finland and Spain

According to the World Health Organization (WHO), 'Violence against women - particularly intimate partner violence and sexual violence against women - are major public health problems and violations of women's human rights'. In 2017, globally 84 women were killed every day due to violence against women (UN Women, 2019). Earlier studies related to violence have focused, for instance, on women's and girls' experiences of violence by emphasizing cultural and sociological analysis (Honkatukia, 2005; Husso, 2003; Jokinen, 2005; Keskinen, 2005; Kuokkanen, 2015; Ronkainen, 2008). This study utilizes the earlier research related to violence against women and expands the research tradition by shifting the linguistic perspective on the discussions of new materialism and arts-based approaches.

The presentation demonstrates, first, how violence against women is usually seen as an individual, not collective problem (Kuokkanen, 2015; Näre & Ronkainen, 2008). Therefore, the need to increase the societal discussion and awareness of the social and material consequences of such violence is essential to maintain social integration and prevent marginalization in communities. Second, based upon recent visual ethnographic fieldwork studies in Spain, we investigate how women use street interventions to exploit public space by drawing attention to violence against women and raise awareness of female suffering and ill-treatment. Posters, wall writings and stencils are linked to broader social contexts, and the examples demonstrate how Spanish women are using arts-based approaches to let their voice to be heard on issue they consider essential.

Session 4c: Arts and Social Work: **situating the transformative powers of the arts in mediating change in everyday lives**, panel convened by *Erik Jansen*

This panel is comprised of a group of social work researchers who are integrating the arts, as a central methodology or "third pillar", into micro and macro social work. The arts are explicitly and intentionally used by social practitioners as a methodology to excavate silenced narratives, situate them within social contexts and enhance resilience, tolerance, and internal and external empathy towards others. The integration of the arts into social work practice utilises experiential knowledge and metaphors for negotiating change in times of individual and community stress and fragmentation. The synergy of the arts within social work creates spaces and places for responsive and meaningful communication with others. This work encompasses the experimental and the aesthetics of the arts in everyday lives of marginalised groups to enhance human flourishing, foster social cohesion and promote resistance to marginalisation. In essence, the arts are a methodology for social practice and embodied social change.

Levy, Susan: Cross-sectoral Working as a Foundation for the Arts Mediating Change in Precarious Lives

This paper addresses the conditions for cross-sectoral collaborative working as a foundation for embedding the arts into the public sector. The integration of the arts into the public sector creates opportunities to creatively change how welfare, healthcare and social care are conceived, practiced and experienced. This paper will present approaches to cross-sectoral and collaborative working between arts, health and social work practitioners. Drawing on research from Scotland, innovative social care practice will be introduced and the spaces where artists are working collaboratively with people with disabilities and practitioners. The paper will present approaches to using the experimental and experiential dimensions of the arts to give voice to the marginalised and silenced, to temporal re-imagining, the slowing down and stretching of time -

of being in the moment - as a method to enter the world of people with disabilities and respond to individual differences. This work engages in alternative ways of doing and experiencing social care and challenges privileged normative, ableist time and space which has been a barrier for people with disabilities and social work/health practitioners to fully engage with each other. Understanding the conditions for cross-sectoral collaborative working are crucial for the successful integration of the arts into the everyday within the context of people whose precarious lives are mediated through social work and health practitioners.

de Bruijn, Paola & Jansen, Erik: What you see will make you stronger: Art, education and the existential

This paper pertains to a social pedagogical approach countering processes of marginalization with respect to ageing, the process of getting older, in the Netherlands. We study how art and education can methodically be combined in social work practices to enhance older people's feeling at home in the world by using art images and existential questions. The rationale for this approach is that bringing different generations into (a) dialogue in relation to an artwork and thereby jointly deliberating how individuals relate to their environments helps individuals from all generations to gain a more existential world-orientation on their own ageing. This fosters a more positive stance on ageing instead of a regular deficit-focused perspective. In this way, the use of art in social work contributes to individuals reconciling themselves to reality when this may seem out of reach due to ageing-related life challenges. Our argument outlines how art contributes to wellbeing in diverse ways, and how the use of art in social work practice can rebalance epistemic injustice in the way in which ageing is framed in current European societies. We therefore argue that enabling social workers and social work students to use art in engaging with and addressing ageing-related existential questions should be seen as indispensable component of an holistic approach to empowerment and liberation of people in need of social support. The presentation will include a demonstration of the method's application.

Huss, Ephrat: Using the Theory of Embodied Socially Embedded Aesthetics as a Theoretical Base for Socially Transformative Arts

Using social art to transform society is an emerging field that is approached from various disciplines and angles, both aesthetic and social: It includes grassroots, bottom-up innovative practices, that occur in digital and non-art spaces, but also in state and institutionalized, funded, and semi-funded cultural practices. Arts have inherent aesthetic mechanisms that enable to excavate and socially situate silenced experiences, enabling to understand the connection between stress coping and context.

However, social arts form an interdisciplinary field that challenges and falls outside of the discourses of both aesthetic theories and psychological or political theories. Thus, social arts are often in uneasy relationships with both art and social practice.

This presentation will suggest how the theory of embodied socially embedded aesthetics may be a useful theoretical prism through which to conceptualize social arts. It will aim to create a deep connection between the mechanisms of aesthetic language such as the aesthetic tension between form and content, and between figure and background, and the aims of social action, such as excavating silenced narratives and situating them within specfici social contexts through spatial elements as compared to abstractions.

The use of arts in shared reality groups to create critical understanding of social contexts, in participatory research to co produce knowledge, and in practices of creative place-making to enhance resilience will each be demonstrated using relevant case studies of the author. A theoretical model for using arts in transformative social practice will be outlined.

Yoshihama, Mieko: Inserting Women's Perspectives into Public Discourse through PhotoVoice

This paper examines the role of arts-based approaches, PhotoVoice in particular, in participatory action research, facilitating its three dimensions: social investigation, education, and social action.
Rooted in critical race and critical feminist theories and emancipatory/liberation education, PhotoVoice enables participants—those affected by the social issue under investigation—to discover and analyze their lived experience; through critical reflection and dialogues, participants make connections between their personal experiences and the social forces affecting them. PhotoVoice, as citizens' documentary photography, engages ordinary citizens, who use photography not only to record but also to analyze community and social issues important to them.
Using PhotoVoice methodology, this participatory action research project documents and analyzes the 2011 Great East Japan Disaster—a cascade of M9.0 earthquake, colossal tsunamis, and nuclear accident in Fukushima—from the perspectives' of women affected by the calamity and advocates for more inclusive disaster policies and programs. In collaboration with local women's NGOs, the project began in June 2011 in the three most severely affected prefectures—Fukushima, Miyagi, and Iwate. The project has since expanded and is currently operating in seven sites with over 55 members.
On an ongoing basis, members take photographs of their lives and communities and discuss their experiences and observations in a small group. Ongoing collective, critical analyses lead to uncovering political and socio-cultural mechanisms at play, exposing failures of disaster policies and programs and implicating the capitalism and neoliberalism. Through these dialectic processes, we explore and formulate visions for change. At various points, members create "voices," written messages to convey their critical reflections, analyses, and recommendations.
To promote public awareness and improve social policies and programs, this rich and growing collection of photographs and voices are disseminated in print, digitally, or through exhibitions and public forums/presentations across Japan and abroad, including the United Nations World Conference on Disaster Risk Reduction and the United Nations Commission on the Status of Women side event. Members, women affected by the disaster, are the experts, not only creating empirical knowledge through photo-taking, group discussions, and voice writing, but also disseminating such knowledge to inform policymakers, practitioners, the media, and other citizens, prompting them to take action in their respective capacities. Clearly, PhotoVoice promotes cyclic processes of critical consciousness and action—praxis. Breaking the monopoly of knowledge creation by so-called "scientists," the project inserts women's perspectives into policy and scholarly discourses on more effective disaster policies and responses.

Bos, Eltje: Pictures and storytelling: reduce tensions and connect

Arts-based projects can aim to reduce stress, humanize institutions, or engage active community participation. The arts and culture can become a methodology to enhance human flourishing, foster social cohesion and promote resistance to marginalization by others.
In this paper I will look at our European funded comparative study (Picture your story PiCS) of a newly developed method where various forms of photography/pictures and storytelling are used to connect youngsters of groups that have tense relationships and/or are in conflict. The project is conducted in North Macedonia, Lithuania, Estonia, Spain and the Netherlands.
In developing the method mechanisms of group identity, intergroup stereotyping, emotional identification and empathy are addressed. We developed exercises/activities to contribute to connecting processes where individual participants become more open minded to other persons.
Pictures have been used for a long time in stimulating conversations. Using pictures can help to give people voice in complex subjects, it also contributes to sharpen their memory and to reduce misunderstandings. This has been explained by the fact that certain parts of the brain that process visual information has been

shown to be evolutionary older than the part of the brain that processes verbal information. Thus, the pictures can induce deeper more unconscious levels of the brain than words can.

A unique characteristic of sharing stories as a human phenomenon is that it is considered not only to reflect reality, but also to construct that reality. The combination of two other characteristics of storytelling were the bedrock for thinking about interventions with storytelling in contexts of segregation or tension between groups: 1) Storytelling is strongly related to empowerment on individual, group and community level and 2) Storytelling is the engine of social learning processes that communicate ideas, thoughts and shared values. The above characteristics touch upon two major challenges in our present societies: segregation and polarization. In the project activities using pictures and storytelling were developed and we explored how the state of mind of the participants changed, on individual- and group level.

Session 4d: Talking Ghosts: A Collaborative Hoarding Novella for Helsinki, workshop by *Alberto Duman*
'Finance is a means by which capital develops an imagination of the future' (Max Haiven, The Financial Crisis is a Crisis of Imagination, 2012)

'In the utter uncertainty of the present, the time of the global institution and its own planning (whether business or cultural seems not to matter anymore) is the one that asserts its ownership, it prefigures and articulates future urban landscapes visually and aurally and sets their goals to achieve them through marketing and management.'(Ross, K., 'Communal Luxury: The political imaginary of the Paris Commune', 2016)

Who are the 'Talking Ghosts'? They are those strange characters populating the hoardings and CGI renderings of urban spaces of new housing/public space developments advertising their forthcoming arrival. In this collective writing workshop we will work in small groups - using Zoom breakout rooms - to give the gift of speech to some of these 'ghost citizens' populating the computer-generated images from a specific, privately funded real estate development project yet-to-exist in Helsinki (Garden Helsinki). A short presentation will introduce the task to the participants and the remaining time in the session will be used to produce the 'script' of the hoarding novella as interruption within the future imaginary of the city. By writing together the script of a 'hoarding novella' and inserting our custom speech bubbles into the CGI renderings of the Garden Helsinki future development, these characters yet-to-exist will become our 'actors' in the deliberations of a future shared public space, and the ventriloquist channels of our subjectivities. The images produced by the speculative financial imagination of the future city, will then encounter the speculative fictions of those inhabiting the present, as convened by this session.

In May 2012, Helsinki gathered global attention in the urban discourse on the use of cultural landmark buildings in city developments by turning down the might of the Guggenheim. Since 2016 the city of Helsinki has been debating the arrival of another very large-scale development. Helsinki Garden is a Finnish-led development, centred on a large sports arena, which also employs cultural offerings, shopping and residential real-estate assets and the seemingly inevitable win-win argument of large financial returns and 'prestige' for the city of Helsinki. In September 2019, the mayor of Helsinki, Jan Vapaavuori, defended the proposed arena before the council, saying that it was a big project worth 700 million to 800 million euros.'The project will make the city more appealing and enjoyable. It will bring only good things to our city'. (Source:
https://yle.fi/uutiset/osasto/news/proposed_helsinki_garden_hall_causes_dissent_in_city_council/109699
22)

Since 2015 I have run several iterations of this project in different settings in London (3 sites), Cambridge, Budapest, Riga and Bordeaux. Each collaborative hoarding novella has a different outcome depending on the level of direct or academic engagement into urban politics of development/regeneration and the

positioning of its participants into these debates, and with variable degree of humour, boldness, poetic irreverence or existential embodiments.

THURDAY 11 March

10:00-11:30 Parallel Sessions 5

Session 5a: Art, Activism and Risk

Elefant, Lior: Filmmaking as Activism – the case of "Sound of Torture."

In recent years, Israel has embraced the documentary film industry. Films like "Mister Gaga" and "Princess Shaw" had more viewers in Israel than almost any other Israeli film. In Israel, where we have news flashes every hour, documentary films are a chance to be exposed to what the media does not show – and maybe does not want us to know.

This is the case of "Sound of Torture" (2013), a film by Keren Shayo, an Israeli filmmaker, which deals with refugees in Israel. The film was first screened at IDFA Film Festival, and in more than 15 film festivals worldwide. It also won several prizes, including Best Documentary in the Ophir Awards (Israel's Film Academy Award), and Audience Award at "Movies that Matter" Film Festival.

In the film, Shayo follows the work of Meron Estefanos, an Eritrean woman who lives in Stockholm, and has an independent broadcasting station from her home computer, where she broadcasts every week a program called "Voices of Eritrean Refugees." Shayo also follows Estefanos to Egypt and the Sinai desert, where she tries to help those captured there, by talking to the authorities and the locals. Throughout the film, evidence of the horrors that happen in the torture camps in the Sinai surface and the indifference of the outside world slaps us in the face.

"Sound of Torture" is more than a film; it is a cry for help, but also an act of bravery by both the director and the main character of the film: Meron Estefanos. This presentation discusses documentary filmmaking as activism and the responsibility that comes with it. I shall demonstrate the social context in which this film was made, the artistic ways in which the film gives voice to those who are silenced, and how filmmaking can sometimes save lives.

Glauser, Andrea: Protecting persecuted artists – conditions and contours of cultural-political programs

This contribution focuses on initiatives aimed at protecting artists (writers, visual artists, musicians, etc.) who are at risk in their country of origin or residence due to their work. It discusses programs that operate at the intersection of arts and cultural promotion and the protection of human rights, such as the PEN Writers-in-Exile program, ICORN, or Freemuse. Based on document analysis, ethnographic exploration, and interviews with actors involved, this contribution illuminates the conditions and contours of such initiatives. A starting point is the observation that, in Europe, the engagement for freedom of expression and artistic freedom, as well as refuge for artists at risk, varies widely from country to country. How can these differences be understood? What are the central conditions for such programs? Special attention will be paid to the question of how the organizations involved deal with the tightening of border controls and mobility regimes by nation states and the European Union, and in what way these programs for the protection of persecuted artists differ from classical artist-in-residence programs.

Mazzola, Alessandro & Damery, Shannon: Accidental Activists. When Cultural and Artistic Practices Become Unintentionally Impactful

Large scientific attention has been devoted to the role of cultural and artistic practices in the society, the impact they can have on social groups, on both minorities and the mainstream. While endeavoring to have such practices recognized as socially impactful, scholars warn against considering everything as being socially engaged. The core of this debate lies in the tension between the concepts of "art for art's sake" and "art for non-artistic outcomes".

This tension is evident in different instances. It is the case of artistic performances or art pieces that are considered to be socially engaged, but were not intended to be such by the artist. Similarly, those practitioners (professional musicians, art teachers, etc.) who provide the structural and relational means for creative processes to take place, are also often identified as socially engaged. The assignation of a social intention is even more common in the case of artists who are members of minority groups or have strong ties with a specific local community and geographic locality. These artists are often assumed to be activists in support of a cause for their group and/or place. In all these instances, cultural and artistic practices are considered as political acts. In this paper we will explore the utility of the theoretical underpinnings/definitions of what constitutes social action through the arts when it comes to accidental activists. We propose this category to identify art practitioners who did not intend for their work to have a specific social impact or political function. We will employ examples of music artists with a migrant background or from specific urban settings in order to understand the role of artistic intention in the categorization of activism.

Pöyhönen, Sari, Lehtonen, Jussi & Raad, Harith: Transforming journeys and shaping realities in a documentary theatre project

An American theatre artist and scholar Jules Odendahl-James (2017) writes how documentary theatre simultaneously questions and shapes the reality. By giving space to lesser known and counter-narrative aspects of the reality it inverts the margin and the centre, and interrogates the structures of authority. This paper is based on a documentary theatre project Other Home, which took place in the Finnish National Theatre in 2016-2017 (Lehtonen & Pöyhönen 2019). Other Home illuminated how refugee artists were navigating the labyrinth of the Finnish asylum system, and how asylum authorities questioned their artistic experience and careers. It also described various struggles in the process of integration and settlement in Finland. In this presentation we examine how people from different backgrounds, experiences, cultures, and art forms come together and create a hybrid community of artistic expression in a documentary theatre project Other Home. We will focus on the journey of one member of the community, a video journalist and an actor Harith, who had several roles in the production: a project assistant, an interpreter, and an actor.

The presentation draws on various materials: personal accounts and narratives, rehearsals of the performance, and a documentary film based on the Other Home. We explore the affective aspects of Harith's experience as a refugee artist, and the ways in which his journey was developing during the documentary theatre project. We also discuss how Jussi as a theatre director and an artist-researcher and Sari as a researcher and ethnographer of the project aimed at shaping reality through various actions of activism including policy briefs, letters to the editor, and expert's statements.

Lehtonen, J. & Pöyhönen, S. (2019). Documentary theatre as a platform for hope and social justice. In E. Anttila & A. Suominen (eds.) Critical Articulations of Hope from the Margins of Arts Education. International Perspectives and Practices. London: Routledge, 31-44.

Session 5b: Cultural consumption and visitor practices

Boangiu, Gabriela: Identity, Cultural Memory and the XIX Century's Architecture in Craiova city and Bucharest, Romania

Between Craiova city and Bucharest – the capital of Romania – there are many resemblances regarding their XIXth Century's architecture. Bucharest was called at the time "Little Paris" because of its "à la française" architecture. Craiova is the second town, after Bucharest in the south of Romania and its architecture keeps its characteristics on the main old streets of the city. The present study tries to highlight, in a comparative manner, the main characteristics of old parts of the cities as they are valued today by local people, administration and cultural tourists. I indent to present a map that highlights the presence of old houses – most of them considered historical monuments of the material patrimony of Romania, both in Craiova and Bucharest.

Craiova was called "the town of the 1000 millionaires" because of its high society members – aristocrats that were the owners of houses, commercial buildings, and land in the city and in the rural parts of Oltenia (Lesser Wallachia). Many Italian and French architects were employed by these aristocrats to build their houses in Craiova. This is how it is explained the French architecture influences on the XIXth Century's architecture of the city. The earthquake from 1977 changed the configuration on the main street in Craiova – Unirii Street; many of the aristocrats' houses got ruined. But there still are some of them that remained intact: The Art Museum, Minerva Restaurant, and many others. The ruins are still alive in the memory of the '40-'50 generations, they remember and talk about the image of the old town as they kept it in their memories. The commercial center of Craiova got renovated and recuperates in part its own old charm from the XIXth Century's atmosphere – reconstructed architecture, statues and pictures on the walls of the buildings representing chariots and old fashion clothes.

In both cities, Craiova and Bucharest there are guided tours organized by local people, were the history of towns is presented. The history of old architecture and the lives of Romanian aristocrats become alive during a stroll in the city. The history of old pubs and their picturesque names is also part of the city stories –The Gentle Lamb, The Passed Out Female Dog, The Golden Boot.

Hagen, Målfrid Irene: From hippies to hipsters, the sociology of colours and their symbolical meanings

As also described by Rose (2001), images may be analyzed and interpreted on the basis of compositional qualities, including colors that appear in the image. Compositional interpretations are most often used for analyzing visual art. However, colors appear in most types of images, including visual art and photography, and may contain meanings also in the latter. Indeed colors appear everywhere in our everyday life, and are used in a great range of areas in the society, in order to signal different messages from public and private institutions, as well as they can signal rules. Many common signs applied with explicit colors are used internationally to signal specific rules and messages. For example traffic lights, where red means stop and green means go, all around the world. Of course, colors also appear in fashion and trends, which are also often reflected in contemporary art expressions. In this paper I present and discuss a wide range of meanings communicated by colors, and ascribed to colors, in different cultures and societies from the 1960s until today. In particular I look at how colors have been used to signal social and cultural belonging, for example among youths, where hippies from the 1960-70s are known by their particularly colorful clothes.

Lee, Chien: Mediated Seeing in the Space for Art: Unpacking Visitor Photography in Art Museums and Galleries

Photographic recording has gained a key role in shaping contemporary experience—everyday and extraordinary. When brought into the art museum space, this photographic perception may challenge the institution, which has historically privileged quiet contemplation and appropriate manners, and governed the visitor body through written and tacit rules. How do art museums now accommodate two types of seeing—photographic and direct? How does the performance of the first type configure the visitor's encounter with the artwork? Visitor photography is treated in this PhD research as a potentially destabilising mediator inside the art museum: it re-shapes both the experiential space and visitors' relations with the exhibits. To explore this topic, ethnographic studies were carried out at four London-based art museums and galleries, supplemented by interviews with visitors and museum professionals—curators, educators, visitor experience managers, and invigilators. This research examines, firstly, how art museums are offered, through boundary establishment and maintenance, as out-of-ordinary spaces for experience. Close attention has been focused on the changed stance of art museums on visitor photography, which reflects a larger shift in the relationship between the institutions and the public. Secondly, scrutiny centres on how visitors live their visit bodily with picture-taking: how picture-taking is embodied by visitors through a series of movements; how the photographic process has to be bodily accommodated by visitors in general, whether they are taking pictures or not. Finally, examination focuses on how photography mediates visitors' encounter with artworks in art museums or galleries so as to reveal the consequences and possibilities of experiencing artworks not through direct seeing but through looking at photographic images of artworks; not through the conventional museum manners constituted by moving-standing-gazing but through bodily investment in the form of picture-taking. The findings show that, art museums and galleries are socially shared spaces and that visitor photography has social consequences. On the one side, visitor photography has gradually become normalised in the gallery space in the form of changed museum rules — though still no in the curatorial planning. On the other side, picture-taking can be seen as competing with direct-seeing, given the limitations on visitors' attention and time. It has become a popularly performed ritual through which visitors re-work their ways of seeing and their connection with artworks and museums. It is suggested that this altered dynamic between art museums, artworks, and visitors requires art museums to rethink both exhibition design and their roles as art mediators.

Lombardinilo, Andrea: The objectless image: Baudrillard, Warhol and the machinic anti-rhetoric

This proposal focuses on the "machinic snobbery" probed by Jean Baudrillard in The Perfect Crime (1995), referring to Andy Warhol's aesthetic revolution. According to Baudrillard, television has murdered reality and wiped out objects. The replacement of objects with their "simulacra" engendered the proliferation of appearances that the new sophisticated devices - fostering serial repeatability - have the power to reproduce and share on a mass scale. The fetish-object is the emblem of such an informative standardization, whose function is to mould new forms of social and aesthetic discourses. Television ascendancy has rapidly transformed the way social meanings and collective images settle in daily experiences: this tendency entails a permanent process of depletion and renewal of objects deprived of the their archetypical images. Pop-art and, in particular, Andy Warhol, demonstrated how close the relationship between the nothing and the whole may be, especially if it is referred to the semiotic role played by appearances: "Nothing is perfect, because it is opposed to Nothing". Thanks to Warhol's legacy, Baudrillard can demonstrate the social power of fetish-objects in the era of media consumption, featured by the triumph of machines and technology in daily life. The cult of media and industrial simulacra marks the distance between Warhol, Duchamp and the surrealist and dada artists, belonging to the avant-garde

mindset. Warhol realizes that the aesthetic form is machinic, founded on the idea of "unconditioned simulacra". Thus, art turns into a social medium inspired by the anti-rhetoric of machines capable of producing "the total illusion of the modern world", dealing with the media crime of reality.

Session 5c: Presentation and mediation of contemporary art

Haapalainen, Riikka: An institution and a mock institution – two case studies on the critique of public presentation of art

In 1968, ' the Museum Director' Marcel Broodthaers, Belgian conceptual artist, send a press release to inform of a new museum, Musée d'Art Moderne, Département des Aigles (Museum of Modern Art, Department of Eagles). The actual press conference was later held in the living room of Broodthaers' Brussels home, which was decorated with wooden art shipping boxes, museum stationaries, and postcard reproductions of French 19th century paintings. Only art was missing.

In 2001, Jakob Jakobsen and Henriette Heise published a newsletter announcing the launch of a new university, Det Fri Universitet i København (Copenhagen Free University). The university with its gallery spaces and artist residencies was part of their ordinary and material domestic life for six years. In 2011, the university activities were re-launched in the Trauma 1-11 retrospective exhibition in the Roskilde Art Museum. Only images were missing. Even if more than three decades and different artistic climate separate these two art projects, they are both about the same. They actively challenge the normative and hegemonic ways in which art is exhibited and knowledge on art is produced. Their main criticism focuses on the defining power possessed by art institutions, and on the structures that support and maintain the power: how social, political and economic interests actively define and legitimize the practices of art. In this paper, I critically discuss the methods of these two activist art projects and their means to generate institutional critique and post-representational exhibiting practices.

Jensen, Anna: Global art in a local context

In my dissertation (in the works) "The Uncanny Soul of A Place and A Being - A Cartographic Encyclopedia on Curating, Communities and Contemporary Art" I study art as a place for mediating and producing knowledge. My thesis is a mapping project on this context, a spider web of theories, experiences and encounter in where I have been moving (and sometimes stuck, struggling) in my practice for the past 20 years as an artist, writer, researcher, curator, art critic, and feminist. Art, as I see its task, should take ethics as a starting point. I consider art as a collective entity with responsibilities and possibilities, and subversive power. This is where curators' role is crucial: what kind of narratives are told, where and how. Is the project supporting existing, possibly oppressive structures, or challenging them? Is it proposing alternatives? Who is included and who is excluded, how is the project made accessible?

As examples I use projects, have realized together with different collectives during past seven years, often in public or semi-public places outside art institutions, and often outside city centers. One motivation in these projects is the idea of practice as rooted and local, where it then can act as a platform for global and international art and theory. This would, however, demand a shift in art politics: instead of funding short-term project and expecting art to be adjustable and flexible, it should be given time and long-term funding. Short-term funding creates knowledge, but what is learned is too often lost when the project ends. One betterment could be the launch of small and mid-size institutions in Finland, other could be higher level of involvement from the cities. T.E.H.D.A.S ry in Pori is a good example of this, being given a full responsibility of historically valuable radio station by the city and actively collaborating with the nearby suburb.

Muntanyola Saura, Dafne: Simmel and the Arts: An ethnographic observation of the Biennale

Venice is to the Biennale what the Biennale is to Venice: an object of study and investigation. This is what the most interesting exhibited works of art show to the public: they take after their setting. Following Simmel (in Frisby and Featherstone, 1997) we claim that international art exhibitions are the result of the generalisation of the social template of the money economy. There is much that is common between international 'trade fairs' at the turn of the past century and contemporary international art exhibitions such as the Venice Biennale. All are attempts to condense into a single time and space a 'representative sample' of contents. They exhibit a competitive element between the objects on display, and stress observation over purchase. Simmel isolates four aesthetic tendencies at work in exhibition environments: transience, shop-window aesthetic, stylistic relativity and amusement. We present here a longitudinal audiovisual ethnographic observation of the Biennale 2013, 2015, 2017, 2019. As in Simmel (in Frisby, 1985: 57): For us the essence of aesthetic observation and interpretation lies in the fact that the typical is to be found in what is unique, the law-like in what is fortuitous, the essence and significance of things in the superficial and transitory. We thus present evidence of the visitants use of space, type of participation, multimodal communication patterns, use of the body and the aesthetics of the artistic displays. The findings how the key principles outlined by Simmel are still in play. However, the boundaries between the artists and the visitors, so clear in Simmel's times, are blurred in the contemporary Biennale exhibitions.

van den Berg, Karen: The Tear Gas Biennale and New Evaluation Standards for Activist Art

Along with the rise of the 21st century, the social role of art has changed, not least in such a way that artistic activists are no longer a marginal minority. Instead, the most prominent artists today claim to be activists. This has simultaneously led to a shift in the standards by which art is judged. Art is no longer measured solely by its aesthetic qualities or by the criterion of authenticity, but rather by its social impact. Political art in particular is always judged by how it positions itself in relation to its own production conditions. Walter Benjamin already called for this evaluation criterion in his influential 1934 essay "The Author as Producer". According to him, politically engaged art is expected to be committed to the transformation of its own production apparatus. If artists only supplied existing institutions and reproduced the working conditions prevailing in them, then their revolutionary power would consequently come to nothing - even if the content of their works was of a socio-critical nature.

In my presentation, I would like to trace the shift in standards of aesthetic judgements using the example of the Whitney Biennial in New York in 2019 and the work "Triple-Chaser" by the London collective Forensic Architecture exhibited there. An evaluation of the press response to this prominent case serves as the basis for my analysis. The work "Triple-Chaser" shown at the Biennale proved that the Vice President of the Museum's Board of Trustees was an arms dealer who delivers his products to conflict zones and in so doing violates human rights. In my presentation, I will trace the course of the media debate surrounding this case to shed light on the question of how the work itself as an aesthetic artifact disappears behind the political impact of the debate around it. I will illustrate how the attention of the art world has increasingly shifted from the work itself to the question of whether it should be cause for the art patron to resign from the board. In comparison to older institutional critique art - such as that of Hans Haacke - this example shows the shifts in the standards of evaluation in the art field.

Session 5d: Ethnographic Madeleines, a workshop on sensorial methods for ethnographic inquiries, workshop organized by *Monika Salzbrunn, Raphaela von Weichs & Federica Moretti*

For more than a decade now, multi-sensory ethnography has been established in the canon of methodology. As artistic creations appeal to several senses, we invite researchers dealing with the sociology of art to explore multisensory methods which allow to examine artistic practices and to use artistic techniques. More precisely, this interactive workshop invites reflections on the ways our perceptions and understandings of the environment are filtered by our bodies, minds, backgrounds and contexts. We will explore ways of experiencing the field with our senses and to communicate our experience through methods that go beyond words. Participants are invited to join a sensory journey through scents, sounds and tastes of carnivals, comic books and mural art. The aim of the workshop is to increase awareness on the ways a field can be experienced, perceived, interpreted and narrated, so to encourage experiments with drawing as an alternative way to communicate sensory experience.

12:00-13:30 Parallel Sessions 6

Session 6a: Critical interventions in urban spaces and rural areas

Chutataweesawas, Sirikoy & Tanchareon, Sumate: Using Participatory Arts as a Tool for Environmental Improvement in Slum Community, Bangkok, Thailand

Participatory arts is an artistic process to facilitate and allow viewers to involve within the artistic creation of both, interaction and partial individual creation in a single or diverse artist's/artists work. This form of practicing the art is used as a tool to develop engagement of people participating. This article aims to explain methods and how to use an active artistic approach to create awareness and reduce the social problems, as the idea each community involving and associating the process/project. Khlong Lat Phrao 41, is a slum community in Bangkok that was examined by experimenting with artistic activities to raise the involvement and awareness of the community in the environmental solutions. The concept of Participatory in the art activities were designed in order to experiment with three different age groups. Children and young adults, middle age and elderly. All of them were given the unique opportunity to reflect their worldview and desire of their hopes and ideas improve their community through any form of arts. Those process were analyzed to understand the motivation and limitation factors that are affecting the success of participants for the arts in slum community. The results showed that the art processes itself with the form of activities will have ways to develop a mental health and avoiding misbehavior, especially the adolescents. The challenging factors associated with communicating, engaging and continuing of activities that lead to sustainability. The approach of success must include the understand of contextual culture and social issues to find needs and to fill the gap in community that has to be developed, the establishment of alliance networks in the area of both, public and private sectors. Finally, creating ultimately sustainability both in physical and psychological aspects in order to create the change agents within the community to inspire other communities in Thailand.

Häyrynen, Maunu, Heino, Mollu & Kemppi-Vienola, Vuokko: Bridges, lights in the darkness and horse manure: Cultural mapping, participatory art and community-based landscape conservation in Kokemäenjoki River Valley, West Finland

The paper deals with landscape conservation of rural areas as a new application for cultural mapping and artistic engagement. The target area are the rural parts of Kokemäenjoki River Valley in West Finland. The river stretches for about 120 km and the population of the target area, combining parts of six municipalities, is ca 4.000 inhabitants. The trigger for research was its suggested designation as a landscape area of national interest in 2016, based on top-down expert evaluation and met with indifference or indignation by the locals. The designation is still pending. According to the European Landscape Convention landscape is closely connected to communities and they should be engaged in its conservation. The objective of the research was thus to study an alternative down-up approach to landscape conservation, based on negotiating between the local place meanings and expert views. Cultural mapping and participatory art were chosen as methods.

Landscape Studies of the University of Turku has experimented with cultural mapping since 2013, having mapped high-rise suburban areas and smaller communities in the City of Pori. This time, cultural mapping was carried out by choosing six mapping locations and communities for "rural acupuncture". Its usual focus on public spaces needed to be adapted to the spatial practices and framework of the countryside. Artistic participation was introduced simultaneously with cultural mapping, both supporting it and using its results.

The paper discusses the roles of researcher and artist in the mapping and artistic processes, arguing that cultural mapping is a valid approach for community-based landscape conservation and also performs well outside its habitual urban context. The key findings highlighted the importance of the river in everyday life and place attachment – a "sense of river". It is also argued that cultural mapping and artistic engagement can be closely knit together from the outset. The place-based artistic approach helped in reaching the communities, co-producing knowledge and deepen the place experience. Together, cultural mapping and participatory art could contribute to more engaged and democratic landscape conservation, adding to its legitimacy by strengthening its social acceptance.

Kirchberg, Volker & Hoop, Marie: Critical Artistic Interventions in Urban Contexts – The Intrinsic Logic or Spirit of Cities and Its Influence on Critical Artists

Today, artists play a key role in the development of post-industrial cities. Through the highlighting of the 'creative class', the emphasis on 'the creative entrepreneurial self' or the increasing co-option of artistic criticism in late capitalism, creativity, art and culture is gaining more influence in the development of cities. However, artistic interventions in urban space are not primarily concerned with concrete political issues but with intervening in urban spaces in ways which "question, refunction and contest prevailing norms and ideologies" (Pinder 2008). Critical artistic interventions can be seen as a step out of the realm of an autonomous art and out of protected exhibition spaces as a "strategy [to] draw attention to existing (social, political, institutional, urbanistic) structures and to reshape them" (Wege 2001).

We examine the ways in which artists are politically active in the city, combining aesthetic aspects and political protest in different ways and intensities. In our empirical study, we have compared four German and Israeli cities, Hamburg, Hanover, Tel Aviv, and Jerusalem, and found several types of critical artistic interventions. We posit that specific social, cultural and political circumstances in these cities, their 'spirit' (Bell/de Shalit 2011) or 'intrinsic logic' (Löw 2011), influence the mode and the intensity of this artistic activism. For instance, we claim that a certain policy by the city (for example neo-liberal policies oriented towards economic profit) is a cause for the critical rebelliousness or reticence of artists in their city.

Relying on extensive qualitative interviews and group discussions and systematic content analysis, we show how the strategies and attitudes of artists/ artistic collectives are influenced by this specific 'spirit' or 'intrinsic logic' of a city, which affects special forms of critical actions. To illustrate this reciprocal relationship, we will present a categorization of different forms of interventions, which range from smaller interventions that interrupt the everyday practice to the creation of alternative 'urban spaces of possibility' or critical interventions of outspoken opposition and protest.

Nenko, Oleksandra: Creative activism: driving urban development from below

An urge to make cities more livable, variable, and vibrant has become an accepted trend in many world cities, pursued by politicians as well as urban activists and dwellers. This is no less true for the post-Soviet cities, where top-down urban planning is still in power, while bottom-up initiatives are rising, as it is in St.Petersburg, Russia, the context of this study. Forced to action by existing inconsistencies in the quality of urban environment and supported by incoming knowledge from European cities on community driven, bottom-up, and participatory approach, these initiatives aim at physical and conceptual transformation of the city using artistic, design and cultural means. We are labeling such initiatives 'creative' meaning here grassroots creativity as opposed to the planned one, and regarding as creative these initiatives' innovative and unconventional approach to the urban environment and unique artifacts, events and texts they produce. Based on the observations and interviews with 10 such initiatives in St.Petersburg we analyze their social structure, often of multidisciplinary character comprising architects, urban designers, social scientists, and artists. We consider the foundations of these communities' solidarity and enthusiasm which is often of volunteer nature, at least, in the beginning of their activity, when most of them start as informal groups of like-minded friends. We consider the value system of the communities, which predominantly has a critical impulse questioning the norms of public institutions regulating urban development as well as everyday life in the city. In the paper we also classify the formats in which communities re-think and re-make the city during their artistic, cultural and pedagogical projects. Creative initiatives also act in different environments and try to reconsider dullness, closedness and one-dimensionality of the open urban spaces (streets, squares, parks, etc); junk and transit spaces; post industrial sites; semi-private locations and recreate them into spots of emotional attraction, self-expression, and creativity as well as locations for new economies. At last, we dwell upon the risks of these initiatives' future in view of their precarity and foresee several paths for their collective career.

Session 6b: Fields and scales of art

Alatalo, Aino: Scales of Art – new cultural buildings re-arranging the relations of a city. The case of Helsinki.

An idea of a new cultural building typically sparks a lively debate regarding its location. Should the new cultural venue reside in the city centre or perhaps in the outskirts of the city? This paper examines the relationship of place and art through a comparative study of three recent cultural construction project in the Helsinki city centre. The paper traces the process between the different project stakeholders – project participants, city lead, politicians and urban planners – to determine the suitable location for the new buildings. This work is approached through the concept of scaling: to what kind of entities the actors try to attach the building in order to make the argument for the desired location.

The recent developments in urban planning at the very heart of the city make Helsinki an interesting laboratory to examine these developments: in the early 2000s, the zoning of an almost un-built site of Töölönlahti bay area opened up a possibility to rethink the city centre. Since cultural buildings are often

understood belonging to especially prestige sites, they potentially have a significant role to play in how our urban life together takes shape. Empirically the paper focuses on Helsinki Music Centre (2011), Helsinki Central Library Oodi (2018) and Amos Rex Art Museum (2018). The data consists of project participant interviews, media articles, web page material and project documents.

Lewicka, Barbara: New York Field of Art: 1900–1913. Study of Structure.

New York City at the turn of the 19th and 20th century become a center of the American artistic world as well as an arena of tension between traditional and progressive conceptions in art. The aim of the paper is to present process of change of the structure of NYC field of art of that period. Presentation will be a result of the Fulbright Visiting Scholar research project "American Symbolic Revolution. Art and Society" that is currently caring out at the Columbia University in New York City.

Data will be presented according to Pierre Bourdieu's theory of the field and related to the nonformal artistic group called The Eight. Its members came to NYC around the year 1900 when field of art was dominated by conservative National Academy of Design (NAD). In 1907 The Eight's leader departure from the NAD in protest against imposing artistic standards and canons, that is sometimes labeled as a revolution in the American art. The rebel was rather societal then aesthetic in its character, while group's style of painting was not fresh. As a consequence of that rebellion, the NAD lost its position and new agents and agendas emerged in a field. However, art historians admit that a formal revolution took place in 1913 when on one hand field of art was almost restructured and on another hand the Armory Show International Exhibition of European and American Avant-garde works opened modernism epoch in the US. Besides the NAD there were many other players in the field of art, therefore a classification system consisting of several categories which will be used in a field description was built. These categories are: art education organizations, art societies and clubs, art galleries and museums, art exhibitions, artists themselves, press and art critics, art collectors and patrons, art dealers and the audience. There are also three additional categories including censorship, politics and law conditions that are situated outside the art world, but their certain impact on players practices is visible. In order to link all foregoing classes some of their main roles were distinguished. The most meaningful functions are therefore: art production, art evaluation, art exposition and art dealing, art collecting. Graphical demonstration of the research results will reflect transformation of previously mentioned categories in the period 1900-1913.

Zaffaroni, Lorenzo Giuseppe: Artistic legitimization through category emulation: the case of art photography in Italy

The paper examines the artistic legitimisation of Italian art photography by focusing on how field actors and institutions construct the medium as an art form. The study combines the sociology of art and organizational research to address the relationship between categorization and legitimation.

Processes of legitimation and categorisation are central aspects of cultural production, distribution and consumption. Yet, extant research has only partially focused on the relationship between categories and legitimacy, as well as on cultural fields that struggle to gain recognition and autonomy despite prolonged collective efforts.

Photography in Italy struggles to gain the status of a legitimate art form due to historical processes and local socio-economic dynamics. The Italian field of photography reflects a weak degree of institutional legitimisation and cultural autonomy, which is reflected in: the contested identification of photography as

art; the ambivalent presence of Italian photography within contemporary art markets; the lack of resources devoted to photography institutions and events.

To study actors and institutions dealing with the production, circulation and consumption of art photography, I collect and analyse several sources: in-depth interviews with critics, historians, curators, art collectors and photographers; historical and critical texts on Italian photography; institutional documents; ethnographic data collected during field configuring events. Data analysis was conducted following the Constructivist Grounded Theory approach and particularly focused on the relationship between categorization and legitimation throughout the data.

The findings demonstrate that field participants engage in emulation, a categorization strategy that involves resource mobilization and theorization. Category emulation indicates the assemblage of a cultural product so that it matches the qualities of a designed high-status object. Two strategies can produce such effect: one is the strategic emulation of the material and symbolic features of the desired objects; the other is the inclusion of cultural products within the market infrastructure of higher status counterparts. Both strategies favour the development of a cognitive equivalence employing symbolic and material proximity, provided that the approach takes place within the reach of authoritative audiences.

Session 6c: Participatory Theatre and Memory, workshop organized by *Katarzyna Niziołek*

'The narrators are not only witnesses – least of all are they witnesses; they are actors and makers' (Svetlana Alexievich). 'Participation' and 'social impact' seem to be the catchphrases of the day when it comes to both art, and social research. On the one hand, participatory action research has already become a well-established practice in the world of qualitative methods in sociology. On the other hand, the so-called social turn has placed the arts closer to sociological concepts and methodology as a means of not only interpreting art, but also constructing artworks. These changes are opening new doors for both sociologists and artists interested in working together and exploring the 'in-between' areas of art, science, and social engagement. One such niche is being occupied by participatory theatre – a wide array of diverse and innovative practices that create conducive contexts not only for interdisciplinary collaborations, but also for citizen participation. As an academic sociologist and qualitative researcher, I have been exploring this area of theatrical production for several years now – collaborating with artists as a theatre curator, observing the practice from the inside, looking for possibilities of exchange between participatory theatre and social research. During the workshop, I intend to share some of my experiences and insights by focusing on 'Prayer. A Common Theatre' – one of the projects we developed together with playwright and director Michał Stankiewicz. It was a series of collectively created performative adaptations of 'The Chernobyl Prayer' by Svetlana Alexievich, with the participants moving between the memories collated in the book and their own varied experiences, and thus – as 'actors and makers' rather than 'witnesses' – constructing a collective memory of the disaster.

Session 6d: Using embodied socially embedded aesthetics as a socially transformative research method, workshop by *Ephrat Huss* (30 minutes)

Situating arts as the method, subject or end product of research: Arts-based methods, when used in participatory forms, can co-produce knowledge, challenge and effectively influence hegemonic stands, return knowledge to the community, discuss socially taboo issues indirectly, situate stress and coping within specific social contexts, and enable processes of shifts from homeostatic to shifting stands, that is, transform knowledge.This workshop will start with a rational for using arts in socially transformative

research in terms of the inherent mechanisms of arts such as the aesthetic tension between form and content and between figure and background.. As well as bringing autobiographical and cultural memory, sensory experience and shifts in perceptions, into our research. Arts can be a method, subject, or end product of research. Each placement has a different impact. We will learn, using participant's present and future research ideas, how and why the arts can be used as a method subject or end product of research projects. Each of these positions will be experimented with using hands-on arts- methods - drawing photo-voice and collage and examples from the workshop leader's publications in each of these placements.

14:30-15:30 Plenary Panel – **Art, Health, Welfare and Care: Reflections on Some Results in the ArtsEqual Research Initiative by** *Kai Lehikoinen, Eeva Siljamäki, Tuula Jääskeläinen ja Taru Koivisto*

Next to experiential knowledge, there is increasingly research on the value of the arts for health and wellbeing. The cumulative results have emerged in tandem with cultural policy-making and as professionals in the arts have justified their work in the boundary area between the arts, health care and social work. In this roundtable, researchers from the ArtsEqual Research Initiative's research group Arts in Health, Welfare and Care will introduce some of the key results of their research that focus on the potential of the arts and arts education in health and social care contexts to strengthen health, wellbeing and social justice. Also, the roundtable will address some mechanisms that sustain unequal participation in the arts in health and social care contexts.

15:30-17:00 Parallel Sessions 7

Session 7a: Efforts to improve the accessibility of music education in Finnish music schools, panel convened by *Marja-Leena Juntunen* (90 minutes)

Through presentation of four studies belonging to the ArtsEqual research initiative, this symposium discusses the recent efforts to improve accessibility of music education in Finnish music schools as part of the publicly funded Basic Education in the Arts (BEA) system. The system was created to provide equal access to extracurricular arts education for all students. The need for paying attention to accessibility issues is motivated by the recent studies that address deficiencies in the accessibility of its services. Participation is restricted, for example, by physical, social, geographical or financial barriers. This contrasts constitutional rights regarding everyone's right to receive educational services in accordance with one's abilities and special needs, and opportunity to develop oneself without economic restrictions. Furthermore, the need for improvement of accessibility grows out of a pressure in music education institutions to expand their accessibility in ways that narrow the 'opportunity gap' as identified with increasing inequality.

Juntunen, Marja-Leena: ArtsEqual: Institutional efforts to improve accessibility in Basic Education in the Arts (BEA) services during 2013–2018

The paper will discuss a recent survey, conducted by Juntunen and Kivijärvi, that was directed to rectors of the Basic Education in the Arts institutions, and examined the recent institutional efforts to improve accessibility of BEA services during 2013–2018. Within BEA, accessibility is a complex issue, and is here understood as taking into account people's different needs and promoting equality: good accessibility increases equality of access. In the study, accessibility was structured in terms of regional, economic, physical and pedagogical accessibility.

In the presentation, the main findings regarding BEA music schools will be presented and discussed. According to the survey, which 33 % (N=129) of the institutions responded to, the needs, barriers, and

challenges regarding accessibility vary widely, both across art forms and institutions as well as regionally and in terms of resources. Lack of financial resources was considered a major challenge to improving accessibility, not only in terms of the number of places available, but also in the provision of special needs education and teacher competence in this area. Institutions have fulfilled their obligations with regard to equality and equality plans well, although so far only a small number of schools have carried out accessibility surveys, and/or evaluated the realization of accessibility. The BEA institutions have more and more collaborative partners, primarily schools, libraries, and other BEA institutions. The increasing cooperation can be considered positive development since its importance is highlighted, for instance, in the report Improving Access to Art and Culture that evaluated the implementation of the Government Programme (for 2016–2018). The report emphasizes that partnerships and taking extracurricular activities where children are already present (e.g. kindergartens and schools) support access to BEA as well as other arts and culture activities.

In the future, as society becomes ever more diverse, there will be a growing need for resilience at the institutional level of BEA, which refers to the capacity for renewal, reorganization, and development. Accessibility as a concept and practice offers one way forward to increase resilience and equity in a changing society.

Kivijärvi, Sanna: Reasonable accommodation as a policy instrument 3. Backer Johnsen, Hanna: The Floora project

In her presentation, Sanna Kivijärvi will address the matters of justified differential treatment in BEA music education in relation to disability and the concept of *reasonable accommodation*. Reasonable accommodation is a concept formulated in the United Nations' Convention on the Rights of Persons with Disabilities (CRPD). CRPD approaches the social construction of disability from a politicised perspective and declares that refusing to make accommodations results in discrimination (UN, 2006). Also Finland's Non-Discrimination Act states that denial of reasonable accommodation constitutes discrimination.

Reasonable accommodations refer to necessary and appropriate modifications that make existing facilities and information accessible to the individual with a disability, such as modifying equipment; reorganizing activities; adjusting curricula, learning materials and teaching strategies without an undue burden. The emphasis of reasonable accommodation is on the requirement to change the specific circumstances with solutions appropriate in the particular situation (Lawson, 2008).

In the presentation, an example of reasonable accommodation is discussed through the case of *Figurenotes*, a simplified notation system developed for the purpose of music therapy and music education at an Helsinki-based BEA music school called the Resonaari Music Centre. The Centre has broadened perspectives within BEA by providing music education especially for students with cognitive disabilities. *Figurenotes* is a key application in most of Resonaari's pedagogical approaches. From the standpoint of the BEA's administrative level, reasonable accommodation using *Figurenotes* is feasible as there are no legal or curricular barriers for its use (Kivijärvi & Rautiainen, in press). The application of *Figurenotes* sheds light on the hegemony of Western standard music notation in music education that is reinforced by the notation argument which holds that decoding this system is a requirement for further musical learning (Kivijärvi & Väkevä, 2020). In the BEA context, this hegemony seems to stem from musical and pedagogical conventions rather than from direct regulation of curriculum. BEA music schools have no curricular restrictions on the application of notational systems other than Western standard music notation. The use of *Figurenotes* serves reasonable accommodation concerning notation conceptions in relation to teacher autonomy: In practice, this means that every teacher in the context of BEA has autonomy to make reasonable accommodation in music education using *Figurenotes*.

Backer Johnsen, Hanna: The Floora project

In the presentation, two papers will discuss the *Floora* project that was initiated by a voluntary group of instrumental music teachers. Through *cross-sectoral collaboration*, it has offered instrumental music lessons for children who have limited access to the music school system due to social, economic, or other reasons. The still ongoing project was initiated in 2013 and later grew to be a nationwide association that coordinates the collaboration between the music schools and other professional institutions.

The paper by Hanna Kamensky will discuss her study that examines how the Floora teachers narrate their profession in relation to social responsibility. Teachers, in general, are seen as 'gatekeepers of the welfare state' (Englund & Solbrekke, 2011) and thereby listening to their voices might be crucial for the future of music schools in the time of increasing inequality and polarization, rather than creating top-down, institutional incentives. In the presentation, Kamensky will present the preliminary findings of the teachers' narrative interviews that were conducted in 2018–2019 among the teachers (N=10) who participate in the Floora project. The expected findings of this study are regarded to help in constructing larger visions for a more socially responsible music school system, and serve the needs of the rapidly changing and diversifying Finnish society in the 21st century.

The paper by Hanna Backer Johnsen will present her research on children's *political agency* (Biesta, 2011; Westerlund et al, in press) in music education through the Floora project. By examining children's experiences, to be collected by inclusive research methods and interviews, her study aims to rethink and envision new paths for music education within music schools in Finland. In the presentation, Backer Johnsen will discuss the possibilities that arise when focusing on the perspectives of newcomers in the music school system. By adding the perspectives of children and their parents/guardians as significant agents and contributors to the wider policy level processes, this study further expands the current music school research with connection to social justice and democracy.

Juntunen, Marja-Leena: Suggestions of improving accees to BEA – summary of ArtsEqual-studies

Session 7b: Artistic work

Elefant, Lior: Israeli Women Filmmakers' Activism in Israel in the 21st Century

In recent years we witness an increase in the percentage of feature films directed by women in Israel. From one or two feature films a year until 2000, to almost a third of the films in 2016, and almost 20% of the films in the last three years. This increase in numbers has led film critics and others to declare an "Israeli Female Wave" - a term which implies an arbitrary phenomenon, without roots or historical base, and framing of the films made by women as a specific genre.

In this presentation, I argue that this is not the case. In a male-oriented gendered industry, where men control the significant recourses, receive more considerable funds, and outnumber women on the set, I argue that women filmmakers are social agents, influencing the field and not only influenced by it. This presentation deals with Israeli women filmmakers' activism: creating organizations and institutions, networking, and other various initiatives to promote their status in the industry battle existing power-relations, challenging gate-keepers, creating leadership, and maybe even a movement.

The research field dealing with women in the film industry is vast, but it is mostly European and western-centered, and never before dealt with the Israeli case. Judging by recent years, there is much to explore. In this presentation, I aim to embark on this empowering quest, creat roots, and challenge the current atmosphere.

Pina, Marcos Roberto: "Tá patrão": a study on artistic and musical work in the funk ostentação music genre in the city of São Paulo, Brazil

This research aims to analyze the work relations of the MCs (Master of Cerimonies) of the musical genre known as "funk ostentação" in the city of São Paulo, Brazil. The MCs are responsible for the composition and/or presentation of the music offered to the audience through virtual platforms and/or live performances in clubs and block parties. The interest is to verify how this specific aesthetic of the "funk ostentação" articulates and helps to consolidate the "funk music" market in Brazil, which emerges as a promising professional alternative in the scenario of cultural production for a growing portion of young men and women living in the poor neighborhoods of the city of São Paulo. The MCs also take a leading role as trendsetters, promoting a lifestyle through the lyrics of their music, whose main theme revolves around the incentive of the "conspicuous consumption" of luxury goods, reinterpreted as a measure of individual value. This music project characters whose trajectories were previously confined to the so-called "territories of poverty" now at the heart of brazilian consumer society, making the access to consumption a common denominator, where the representations of "center" and "periphery" meet. The starting point is the discussion about artistic and musical work, analyzing the meanings of the work category itself in the "funk music" market, considering the influence of social class, gender and generation in the construction of the MCs trajectories. The methodology is qualitative, contemplating an ethnographic effort to accompany the musical shows in clubs and block parties, interviews with key informants and also analysis of the music lyrics, which I consider as legitimate illustrations of the values that influence the organization of this artistic work.

Sokka, Sakarias & Pyykkönen, Miikka, Kurlin Niiniaho Ari: Experiences of artist hood among young artist-entrepreneurs and freelancers in Finland

In this paper, we analyse how young (under 35 years of age), professional artists in Finland experience their work and working conditions. Our data was gathered for the annual Arts Barometer Survey as a co-operation between CUPORE and Arts Promotion Centre Finland in 2017 via a web questionnaire, that included bot quantitative and qualitative questions. We focus on respondents, who identify themselves as freelancers or entrepreneurs (209 respondents) and analyse how the group differs from the overall group of young artists (total amount of 565 respondents). Based on the data, there has been a shift towards casual work with short-term contracts and self-employment. Similar development has been identified elsewhere in the Western Europe, Australia and the USA (e.g. Menger 2002, 7-9; Mangset et al. 2016; see also Stevenson 2018). Recent reports (Hirvi-Ijäs et al. 2017; 2018) tell how Finnish artists often feel external pressure (rather than indigenous motivation) to work as an entrepreneur; entrepreneurship is a feasible (for many the only possible one) way to make livelihood as an artist. Approximately half of the entrepreneurs and freelancer get along relatively well as artists, other half gets along somehow or poorly. This division resonates with the satisfaction of being entrepreneur or freelancer. The ones who get along better are usually happier with their position. Some respondents in our data are also happy to multitask: Many of them would like to combine different ways of working in the future. This kind of ethos is especially common among the group of entrepreneurs and freelancers (59 %).

Storlund, Vivan: A reform agenda

Cultural rights are seen as everybody's right to enjoy art. What about artists' rights to a fair compensation for their human and societal contributions? This question is of increasing importance as the creative sector has significantly transformed working life, overtaking several industrial sectors in volume and turnover. As a

lawyer and working life researcher, I wish to focus on the legal status of artists in working life, as well as the working of funding agencies. Labour law is insensitive to the ways artists work. Long-term, full-time employment is labour law's simplistic premise. What deviates from this is termed a-typical, as a deviation from the 'standard' although this 'a-typical' is increasingly a rule rather than an exception. The legal implication is that an increasing number of working people become members of the precariat.

Project funding is a major means through which artists can work in their profession. How freely can artists pursue their work when confronted with the conditions funding agencies place for the applications? Moreover, there is an exorbitant burden put on people who need to secure funding to carry out their work. Many application procedures make funding out of reach for individual persons and small groups. At the same time, a new profession has emerged, experts on how to apply for funding, consuming resources that artists should use for their work.

We need a changed perception of work that takes account of all activities people are engaged in, including activities in civil society that are a major source of bottom-up innovations. Here artists can, with their longstanding experience, serve as precursors. A universal basic income is a way of undoing knots in present structures. The digital age, again, offers new ways of doing things. For the burdensome processes of applying for funding, a reversed process could be applied. Funding platforms could be a location where artists present their projects, from which funding agencies would pick the projects they want to support. Both a universal basic income and a reversed application process safeguard the autonomy of the creative processes. Instead of different requirements that each founding agency has for applicants to abide by, an application should be treated 'as is' that funding agencies should decide on, in line with their mission statement.

Session 7c: Street art and collective memory

Jacobson, Malcolm: Collective photographic memories of ageing graffiti writers

The ephemeral character of graffiti has made photography an integral part of graffiti culture. Graffiti writing is reproduced on photographs that are diffused through social media and printed matter. Today graffiti is experienced through reproductions rather than by reading it directly from walls. Through this practice writers construct individual biographies and identities and a shared subcultural memory.

This paper investigates the material, social and emotional meanings of viewing and sharing photographs within a subculture. My micro sociological study stays close to the photographic practices of graffiti writers. Through ethnography and netnography I interpret performative elements of actors engaged in collecting, sharing and discussing photographs. My analysis shows how gestures carry meaning, and create situated knowledge within specific spatial contexts. The narratives constructed through photographic practices create social bonds between individuals and generations.

The actors in focus of my research are aging graffiti writers and I am interested in collective memory and subcultural performances concerning hopes for the future. Negotiations of collective memory are directed towards possible futures where middle age graffiti writers want their culture and history to be perceived as significant and valuable. But, since writers rarely want to disown the subversive and illegal aspects of graffiti the outcome and aims of their claim for recognition is uncertain. A general result is that investigated photographic practices seem to facilitate feelings of a shared past, of home and community in a social world facing a continuously risk of erasure. Along the photographic practices of graffiti writers I perform a reflective analysis of my own role as a professional photographer of subculture and how this informs my work as an ethnographer and subcultural theorist.

Romanello, Gloria: Street art and cultural heritage: empowerment and legitimation of new cultural agents?

November 17th 2015 bandits stole 17 rare paintings from the Museum of Castelvecchio, in Verona (Italy). The haul included some masterpieces by Tintoretto, Mantegna, Rubens – just to mention a few of them. National media coverage was scarce, while institutions engaged in the usual blaming game.

To draw attention on this cause, a group of artists, who were shocked at the indifference of the national cultural system and the public in general, calls for action by launching the campaign #Iwontgetscrewedover. A large network of artists is involved: they are asked to choose one of the works stolen from Castelvecchio and re-interpret it either on a public wall. Despite its complexity, this campaign quickly spread, forcing us to think twice about street-art legitimacy, supposed semantic limits and cultural value. Street-art agents, as a rightful but frustrated public, is blaming and pressing institutional cultural hierarchies to rethink their roles. Are traditional cultural institutions properly promoting, conserving and legitimating our heritage? All this considered, this campaign brings different approaches to cultural policies and art word contents into communication with one another and leads us to compare traditional art institutions and street-art contexts, in a time when these worlds seem to slowly get closer to each other. This paper aims to put forward street-art themes from an unusual point of view: while (apparently) they tend to dissociate from traditional art display settings, such as museums and galleries, they take on their role to enhance the value and profile of traditional cultural heritage, wishing to make street-art duly taken into account for its political, cultural and moral value.

Trajtenberg, Graciela: Street Art as Political Participation

The political significance of street art has been at the epicenter of artistic and theoretical discourse for the last two decades (Biron 2009; Bishop 2012; Chaffee, 1993; Cronin and Robertson 2011; Deutsche 1998; Ryan, 2017). At the same time, political researchers and theorists have been debating the virtues of civil society (Della Porta 2010; Kaldor et al. 2012; McCrone 2010) and the meanings of citizenship (Beaman , 2016; Delanty, 2002; Vega & van Hensbroek, 2010) Both parties share a common interest - advocacy for a social space that is free of state and economic constraints - and have tried to adumbrate the conditions necessary for reducing these constraints for the sake of social change.

Street art has undergone an interesting path from political-artistic practice defined as illegal to its definition as (il)legal. After decades of denying unauthorized street art municipalities have started to embrace the practice. This dualism raised voices that maintain street art became mainstream i.e. the artistic political practice was subject of cooptation. Although the socio-political effects of artistic practices are difficult to measure yet, an analysis of the logic of artistic action leads also to the conclusion that the "adoption" by authorities can be seen as the success of the artistic-political practice to reclaim public space.

The case study illustrates the logic of action that bridged between the artistic and the political.   What is really perceptible is that the relationship between the different subfield of action (the illegal practice, the incursion of some artists to the institutionalized world of art and, the participation in outdoor municipal's enterprises) not necessarily collide; our protagonists have developed a logic of action that makes the combination tenable.

Session 7d: The image creates its skin, workshop organized by *Mia Seppälä*

Proposal: participatory workshop (1-20 persons) "The image creates its skin" The workshop focuses on the social activities and effects of art, utilizing my "off-painting" method of artistic research. To prove the social impact of art, in the workshop we remove a large digital photograph of the Music Center printed on canvas by using water and brushes. The workshop takes place outside the Music Center, at the same place where the photograph was taken. My intent is to demonstrate that when the photograph is fading, it is possible to experience "what if" situation : What would Helsinki be without Music Center, without art institutions and in a broader view Finland without high culture? Is impact of the image more concrete if the act concerning the picture is concrete and physical? I think that the power of influencing with images is immeasurable. In that sense I am asking is it also possible to impact of pre-existing, unwanted and destructive perceptions?

17:30-19:00 Parallel Sessions 8

Session 8a: Markets for and corporate uses of art

Jarry, Remy: "Attack West With East, Attack East With West", The Art of Huang Yong Ping

Huang Yong Ping (1954-2019) not only disapproved the nationalism that prevails in Mainland China, he also remained very critical about the Western-centrism of the international art scene. Yet, he still used his Chinese cultural heritage as a prism to decipher the fundamentals of Western culture, while looking at Chinese traditional culture through the lens of the Western thought. His famous statement in 1986 "Dadaism is Zen, Zen is Dadaism" perfectly epitomises his chiastic approach. Instead of choosing a camp, he looks at the main touch-points between the two civilisations in order to embed his artistic work. Avoiding the binary opposition between East and West, his work succeeds in heralding a new and alternative path: a dual strategy that can oppose dualism and reach two targets at a time. "Art has no motherland", as he confirmed in his later career. Far from becoming apathetic, Huang's work frontally tackles the main historical and social challenges of our time, such as the migrants, the radical Islam, the climate change and the globalisation. Interestingly, his work has been censored in both China and Western countries. By attacking West with East and East with West, his ambition is to deconstruct the so-called "cultural identities", while unveiling the operating forces involved in their cristallisation. This paper aims at illustrating Huang Yong Ping's artistic approach through the study of his work from the early 1980s up to now.

Luukkanen-Hirvikoski, Teija: Beyond decoration: contemporary art and design as branding tools

In this presentation I introduce two case studies of displaying and promoting visual art and design in the context of hospitality industry. These case studies involve corporate collaboration with Tampere Artists' Association and Design Museum Helsinki. Besides displaying art in hotel facilities both hotels have art education activities aimed at public and hotel visitors.

Hotel Torni Tampere (founded in 2014) highlights local perspective in its art programme and it promotes contemporary art of 22 artist in co-operation with Tampere Artists' Association. Each work of art in hotel is for sale, and there is an online gallery as well. Hotel as the mediator of art and as part of the art lending services of Tampere Artists' Association is an unusual concept in Finland. Hotel St. George (founded in

2018) in Helsinki has a corporate art collection, but the majority of the design objects on display have been loaned from Design Museum Helsinki. In these two cases different kinds of corporate images are build up by using contemporary art and design as branding tools, and spaces creating something that has a label of authenticity.

This presentation is based on empirical material of early-stage research. I have conducted interviews relating to Hotel Torni Tampere in 2017, as well as questionnaire for the Torni gallery artists. The data collecting of Hotel St. George´s art had to be postponed and it will be carried out after the Covid-19 pandemic. I will discuss the benefits and challenges for each major partners, and the changing roles of museum and artists.

As noted in previous research on corporate art, art generally has instrumental dimensions in profit-making business. Art can be a tool for building corporate image, as well as entertainment of clientele. Theories of corporate social responsibility, branding and experience economy are applied and discussed critically in analyzing the empirical data. The concept of authenticity will be applied in both cases.

Provansal, Mathilde: Breaking the "glass ceiling" in contemporary art: the role of public institutions

Women artists are underrepresented at the highest levels of artistic, symbolic and economic reputation, although they make up the majority of art school students as well as artists in France. Art worlds are generally considered tolerant and transgressive. Then, why are women artists facing a "glass ceiling" in contemporary art? How can we reduce gender inequalities in artistic careers?

To understand this paradox, I have conducted biographical interviews with 50 former students of a prestigious French art school and with 30 intermediaries (gallerists, curators, art critics, etc.). Moreover, I built a database on the former students of this art school. It includes all students that graduated between 1995 and 2013 and appear on ArtFacts, an artistic ranking (n = 940).

My analysis shows that there exists a gender success gap on the art market only. Being a woman has a negative effect on the visibility on the art market. But it does not affect the visibility of women artists in public institutions, festival and biennales of contemporary art. In this communication, I would like to shed light on the role of public policy in the reduction of gender inequalities in contemporary art. I will explain how the implementation of a public policy to support visual arts in France from 1981 has had a positive impact on the institutional visibility of women artists.

Quemin, Alain: Elaborating a Ranking of Leading Contemporary Art Galleries: Does Nationality Matter and to What Extent is Internationalization Necessary to Control the Market?

For several years now, art market studies have known a very fast development. Still, collectors and collections tend to have drawn more attention than actors who intervene on the art market; today, professionals and dealers remain less documented and analyzed.

In this communication, we intend to present first a ranking of the leading contemporary art galleries in the world. For many years now, we have studied the multiple rankings that exist in the contemporary art world and we were struck by the fact that artists tend to monopolize attention in that domain. The Power 100 that combines all kinds of actors is the only exception of significant importance. Having analyzed the

construction mode of the most remarkable rankings, we decided to elaborate one for contemporary art galleries. The methodology that we used will be presented as well as the result that we obtained.

In a second phase of the presentation, we will analyze the territorial dimension that is revealed by our ranking, first in terms of countries of origin associated with the diverse positions in the ranking: what are the positions and what is the share of the United States, that usually plays a central part in the contemporary art world today? What is the part of a very limited number of countries – Germany, the UK, France, Switzerland and Italy – that we identified as playing a secondary role in some of our previous research? Then, what is the part of the rest of the world and especially that of the Southern hemisphere? Finally, does our ranking reveal such a thing as the so-called globalization?

In the last phase of our presentation, the territorial impact will be evaluated under a different perspective from the previous one: through the multiple international locations of some art galleries. Is this trait necessary to belong to the group of leading contemporary art galleries in the world today, or is it possible to occupy top ranks in the ranking and have only one location? Key words: contemporary art – galleries – art market - ranking – internationalization

Session 8b: Cultural Management

Sigurjónsson, Njörður: Can Music Predict the Future?

In 1977 the French economist Jacques Attali asserted that music had prophetic nature. If we listened to how new music emerged, first as noise and then the articulation of generational angst, we would hear the sound of the future. And if we perceived the innovative ways in which this new music was being performed and organized in society we would be able to hear developments of the times and foreshadow social formations.

The first two decades of the 21st century saw radical changes in how music is managed, handled, and experienced. Internet connectivity and digitalization, together with globalization, transformed the way people perform, record, produce, distribute and listen to music. Taking a cue from Attali, in a manner similar to Theodor Adorno's this study uses the music to "think with", and asks: "What's next?" The analysis is based on three cases of contemporary music, and seeks to contemplate on what music management could be in relation to the predicted technological changes. The songs, their meaning and context, is used to stimulate critical thought, inspire, and fuel the imagination. The conclusions are not objective ontological facts about future reality but rather the study asks what music does to envisage, understand and cope with the anticipated social and technological transformations.

Focusing on the effects of Automation, Transhumanism, Artificial Intelligence, Virtual and Augmented Reality, this study explores possible functions of music in relation to projected technological developments of what has been called "The Fourth Industrial Revolution". The Fourth Industrial Revolution is a phrase used in this discourse to label some of the probable changes to technology in the near future, or rather the increased speed of technological developments and the possible changes to the nature of work and society (Brynjolfsson & McAfee, 2014). This might be the technological revolution that is not as much about how people change technology or the outside world, but rather how technology changes people (Schwab, 2015). At the same time it is imperative to resist the grand epochaliptic narrative of technological advancements that come in "revolutions". As there is an episode or an observable chain of events that somehow brings about a change so drastic or dramatic that there is complete break with the past.

Cultural Management 2020 – Retrospective and Prediction, roundtable convened by *Constance DeVereaux* with *Pekka Vartiainen, Aleksandar Brkić and Richard Maloney* (60 minutes)

Between 2006 and 2011 an international group of cultural management scholars and practitioners participated in a symposium series in Helsinki, Finland hosted by HUMAK University. It was one of the first formal attempts to focus on cultural management research as a distinct area of study. At the 2008 symposium, HUMAK University also organized the panel: Cultural Management in 2020, which sought to imagine the future of the field and the trends that would shape it. The time and location of the RN2 Conference makes it ideal to convene scholars who took part in the original symposia series in a roundtable presentation, to reflect on their past predictions and the unanticipated developments that have taken place since 2008. The roundtable will revisit specific themes addressed at the earlier symposia including the effects of globalization, consumerism, managerialism, institutionalism, and other forces on cultural management practices.

Session 8c: Challenging Evidence and Agencies. Social Effects of THEATRE, roundtable organized by *Saara Jäntti, Riku Laakkonen and Marja-Liisa Honkasalo*

Theatre as a Tool to Recovery (THEATRE) was a two-year project, funded by the Academy of Finland. It aimed a) to implement results of a previous ethnographic research in a drama group in a housing facility for psychiatric service users and b) create a platform for further study of the possibilities of applied drama to make visible the residents' needs, experiences and hopes in regard to home in a larger organization providing housing services. We also investigated the possibilities of applied drama to support the participants' recovery in the context of social-psychiatric rehabilitation. Throughout the project data and evidence of the (social) effects of the project was gathered through multiple methodologies. Participants were trained and employed to carry out theatre workshops and research, perform and document the project. Our discussion highlights and problematizes the social effects, experiences and evidence these different sources of data convey and manifest. https://kotiteatteriprojekti.wordpress.com/

The roundtable consists of a documentary film (20 mins) featuring the project "The Making of Sketches for Home" and a discussion.

CANCELED Session 8d: Movement research with mouth, workshop organized by *Ilmari Kortelainen* (45 minutes)

This 45 minutes workshop investigates bodily knowledge from the perspective of socially informed presence practice. The concept of social somatics refersin this context to the investigation and practice of theline between social meaning making and lived bodysensing.This sensory investigation allows people to recognize in a minimalistic level of movements and gestures the social and cultural significance of senses. Workshop is guided bodily movement class, starting first with the meeting circle, informing conceptual framework for the somatic sensing and mouth. Secondly,we investigate in the individual movement and small gestures the sociality of a mouth and face. We end again with circle. Structure of a workshop is thefollowing: 1) Starting circle: information on sociology of amouth, and a note on consent 2)The guided movement class with simple moving individually 3) Ending circle.

FRIDAY, 12 March 2021

10:00-11:30 Parallel Sessions 9

Session 9a: Cultural participation studies

Allmanritter, Vera & Tewes-Schuntzel, Oliver: The Possibilities and Limitations of Lifestyle Instruments in (Non-) Visitor Research

In (non-)visitor research for cultural institutions, target populations are often differentiated by a few socio-demographic variables such as age, education or place of residence. Although this standard approach has proven to be reasonable and economical, its ability to distinguish it from 'real' social groups and audiences has declined significantly in recent decades due to the persistent societal trends such as changing values, pluralization and individualization within the population of Western countries. One way to better reflect the heterogeneity of society is to include additional sociological class/lifestyle approaches in (non-)visitor studies. Until recently, such approaches were used only to a rather limited extent due to their often highly complex nature and their need for many (expensive) variables for audience development. However, these questions were at least partially taken up by the lifestyle instrument of the German sociologist Gunnar Otte. He developed a conceptual typology of nine lifestyle groups that are differentiated by two dimensions (material level and modernity/biography perspective) and operationalized by only ten (twelve) items. His typology has been used in several representative population surveys in the German-speaking world from the new millennium onwards.

In 2018, a visitor study pilot project involving 10 cultural institutions in northern Germany demonstrated for the first time the applicability of visitor studies. As a consequence, Otte's instrument has been implemented recently in 'Cultural Monitoring' (German: KulMon), a large scale German project for visitor research that has been running for about 10 years. Since then, the typology has been an integral part of the questionnaires of already about 50 cultural institutions participating in KulMon. This contribution shall give an insight into the findings of both studies: possibilities and limitations of a lifestyle typology for (non-) visitor research as well as implications and perspectives for lifestyle research in general.

Feder, Tal: Does access to art promote cultural inequality? Evidence from Europe

Access is considered to be a panacea for inequality in many policy fields and especially in the case of cultural policies where the promotion of access is often considered a main policy goal. Previous literature studied access to art and culture, but it was seldom linked empirically to cultural inequality patterns. This paper studies patterns of inequality in arts consumption in Europe, their association with access barriers and the extent by which access to art and culture has a moderating effect on cultural inequality. I use data from the Eurobarometer survey 2013 that contains questions about the frequency of cultural consumption and consumption barriers of different cultural activities. The Eurobarometer data contains more than 27 thousand respondents in 28 European countries. I compute Gini coefficients of cultural consumption for each country and each consumption item and run beta regressions to estimate the effect of cultural access barriers on cultural inequality. The data depict a picture of cultural inequality in European countries that shows that countries sharing similar geopolitical characteristics also share similar patterns of cultural inequality. The patterns of cultural inequality differ for consumption items dependent on the specific characteristics of the type of art consumed. The results of the analyses show that different cultural consumption items behave differently with regard to the effect of barriers to access on inequality. For popular cultural consumption items, higher levels of access are linked with a lower level of inequality.

However, for highbrow cultural consumption items, the results suggest a different mechanism where higher levels of access are linked with more cultural inequality. These results have policy implications for planning arts policy that aims at promoting access to art.

Filimon, Nela: Patterns of social engagement with the arts emerging from cultural participation in Spain

Arts contribution to shaping social cohesion, individuals' values and beliefs, community's life and identity, has been largely documented. Nevertheless, international research evidence on the impact of arts attendance and cultural practices on individuals' engagement with the arts is still scarce. This research covers two perspectives: first, is looking into various types of Spaniards' engagements with the arts; second, it analyses the relationship between arts attendance and individuals' engagement with the arts. Moreover, a special attention is given to the role played by gender, age and education level. Empirical analysis is performed with multivariate quantitative techniques and it is based on data from the Survey on Cultural Habits and Practices 2014-15, performed by the Spanish Ministry of Culture and Sports, including more than 15,000 individuals, all Spanish residents, of 16 years of age or older. Apart from special blocks measuring interest and attendance to artistic and cultural activities (e.g., music, reading, museums, theatre, opera, cinema, etc.), the questionnaire also elicited information on individuals' active participation in a variety of cultural and leisure practices (e.g., painting, writing, dancing, parks and fairs visiting, etc.). A special block is dedicated to the engagement with cultural activities at large, through volunteering, donating, and membership in cultural associations. Findings highlighted several issues: listening to music, followed by music in general, cinema, reading and, contemporary music concerts, are the top artistic activities Spaniards are interested in; on average, the greater the interest in a given artistic activity, the greater the likeliness of civic engagement with it, whatever its type; for the young people (below 35 years of age), the type of civic engagement (e.g. volunteering vs. donating) is conditioned by the artistic activity (e.g., music vs. cinema); on average, a higher education level is increasing the likeliness of individuals' engagement with the arts, etc. Findings could supply useful insights to cultural policy makers, especially given the importance of cultural capital in increasing the social support to arts.

Klaver, Mieke & Burggraaff, Wim: Why do people engage in cultural activities?

How do people give meaning to life? How do they reflect upon their daily existence? What do they create or celebrate, either together or alone? And how do they do this? By singing, drawing, reading , visiting their church or mosque or…?In the Netherlands, there is an increase in the number of people visiting museums and cinemas and statistics show that half the population actively practices some kind of creative leisure pursuit. However, it is also true that the performing arts institutions see a need and a possibility for reaching a wider audience, not only in terms of numbers, but also in terms of diversity. Despite many interesting initiatives within the theatre sector, theatre audiences still mainly consist of the highly educated and show little cultural diversity.The fact that the legitimacy of cultural policy needs constantly to be affirmed and the fact that the cultural activities on offer are struggling to appeal to a wide and diverse audience is largely the result of the way in which we frame concepts like 'culture' and 'art'. The underlying question is how we deal with phenomena such as 'beauty' and 'meaning' in our daily lives. Approximately one century ago, we decided to give these concepts shape in specific ways (inside museums, in the theatre, etc.), but perhaps it is time to reshape. Perhaps there are new ways to interact with beauty and meaning and perhaps these ways need not be the same for everybody.The research studies beauty and meaning in the lives of people in a city borough and from that angle aims to come up with a cultural offer that fits. This does not mean finding ways to improve the marketing of existing types of cultural products (performances, exhibitions, etc.), but truly seeking new formats for dealing with beauty and meaning. A better

understanding of actual practice and of the cultural and creative potential of the inhabitants of the city can help make existing cultural facilities more attractive.

What forms of cultural participation can be found among residents of a city borough? Through qualitative research from direct contact with a group of residents, the researchers recorded the ways in which this group experiences culture. For this purpose, we selected as our research target one of the flats in the borough, whose occupants are representative of the population of the borough. Through interviews and observation we studied what represents beauty and meaning for our research population, both indoors and out. During the first stage of the research we interviewed 25 inhabitants of the flat. Semi-open interviews (topics) of approximately 45 minutes. Most of the interviews took place at home. The second stage of the research we performed two cultural interventions with the inhabitants : the jigsaw-puzzel and a theatre performance. Both interventions were intensive, successful, educational and a pleasure to perform. It resulted in great learning experiences about process and product and cultural life of the residents of the flat.

When undertaking (cultural) activities, the why is more important than the what. Policymakers: move your focus from counting visitors to more qualitative research into people's motives for cultural participation. Social-cultural professionals: shift your focus from promoting your own cultural offering to connections with your (future) audience from their own stories and motives. We have to renew the frame of cultural participation: from supply & demand to dialogue and co-creation. We learned that cultural activities and objects were conducted because of their social connotations, also family ties, memories and religious motives were mentioned. We came across a wide variety of cultural activities. Beauty and meaning are part of everyday activities and objects. And the social context is the dominant motivation.And all these activities go beyond the cultural products offered by cultural institutions. For this we coin the concept of 'cultural practices'.

Session 9b: Diversity and representation in the institutions of art

Lahtinen, Emmi: Social Exclusion in the Finnish Art Field: Attitudes and Competence Regarding Cultural and Lingual Diversity in Art and Culture Institutions

The directors of the museums, theatres and orchestras in Finland identify cultural diversity as a strength in a work community but, especially in the museums and drama theatres, hesitate to hire people who do not master any of the national languages. Professional degrees gained from abroad are also found difficult to assess which can cause to favour Finnish qualification. Differences in work practises, quality conceptions and artistic perceptions are also seen as challenges in culturally diverse environments. Cultural diversity is taken account in the audience development, but it is rarely linked to human resources management or the development of the organization. Equality Plans, required by the Finnish law from all organisations employing regularly 30 persons or more, are relatively rare.

These are findings from a research that investigated the status of non-Finnish-born artists and cultural workers in the Finnish arts and culture sector. The research was financed by the Ministry of Education and Culture, and it was carried out by the Center for Cultural Policy Research CUPORE 2017–2020. The research data consists of two web surveys complemented with interviews. One survey was targeted at the non-Finnish born professionals, while the other was tailored for the directors of the Finnish national art institutions and the museums, theatres and orchestras in the state transfer system. This paper focuses especially in the interviews. 28 members of staff in the Finnish National Museum, Turku City Theatre, Kuopio City Orchestra and Arts Promotion Centre Finland were interviewed to gain understanding of the institutions' practices and competence in the matter of cultural and lingual diversity.

The positive attitudes towards cultural diversity are too often deflated by lack of financial resources, lack of time and lack of skills. Many directors expressed that they don't have the sufficient knowledge in their institution to take cultural diversity into account in their operations. The question of racialization adds another layer to the picture and expands the issue beyond nationality or country of birth. The research shows that majority of the directors would welcome more culturally diverse art field in Finland but lack to either identify or to understand how to dissolve practices and structures creating inequality.

Rastas, Anna: Museums, artists, and anti-racism

This paper explores museums as sites for research on artists' and museum professionals' involvements in anti-racism. In increasingly diversifying societies, cultural and knowledge production in museums inevitably take a stand on issues of racism and anti-racism. In many countries anti-racist interventions and activist projects on decolonizing museums have forced museums to rethink their working methods and exhibition policies. Different types of museums (e.g., art museums, ethnographic museums, on-line and other new forms of museums), and museum work covering a wide range of activities from curating and pedagogical activities to the planning and organizing cultural programs, allow various perspectives to examine anti-racism in museums.

In European societies shadowed by the normative whiteness, nationalist discourses and policies, and overt racism, diaspora artists have become important figures in anti-racist activism. With examples from two extensive ethnographic projects, combined with some insights provided by my earlier studies on artists' involvements in anti-racism, I will discuss the potential of museums to promote anti-racism. The African presence in Finland action research and exhibition project in 2015 made visible African diaspora artists' contributions to anti-racism in Finland. During my on-going project, Rethinking diasporas, redefining nations. Representations of African diaspora in museums and exhibitions (2015-2020), I have done field work in museums and exhibitions in different countries in Europe, Africa and the U.S., and collaborated with diaspora artists and activists. These materials, combined with on-line materials, reveal the global circulation of artistic expressions of anti-racism, and make possible comparisons between different societies, different kinds of museums, and different art forms.

Hast, Susanna & Bagheri Nesami, Maryam: Subtle Corporealities: Resistance Through Silence and Stillness (lecture-performance, 30 minutes)

Maryam is an Iranian underground dancer, an undisciplined body, off the centre of legitimacy. As an artist in transition between Iran and outside Iran, between underground and over-the ground, her marginal eccentric and displaced relations to places she inhabits (locally and globally) have opened up a port for her to discuss 'visibility' and 'representation' through the 'politics of disappearance'; What if I am seen? How to be seen alternatively? How to move without being seen? She explores these questions through the political choreography of solo performance(s).

Susanna, as both a sound artist and a movement artist from Finland, has a history intertwined with unspoken violence. Her positionality embodies the paradox of social transformation against a dominant representational system. Unsettling the power-knowledge entanglement through poetry and songs Susanna enquires how marginalised and silenced groups could be encouraged to voice their stories artistically. Other women writers and artists as her model and inspiration, Susanna asks, how to publicly mourn and transform pain without exposure and self-sacrifice.

Both Susanna and Maryam believe in resistance (Arendt 1961, Lepecki 2013, Franko 2017) which necessitates resilience and sustainability within the boundaries of social and political norms. In such a context a contingent corporeality through a contingent reconciliation benefits the existing gap and indeterminacies in the power system. Such indeterminacies allow Maryam and Susanna resist the living and artistic totalitarian ideologies; the ideologies system which is sensitive to kinaesthetically rigorous, visually bold and sonically loud practices. How these two practice-led researchers are going to strategically deal with the representational ideologies is the core subject of the lecture performance.

Session 9c: Musical tastes and evaluation

Fryberger, Annelies: The fuzzy middle. Uncertainty, indifference, and disagreement in the evaluation of contemporary art music.

This paper looks at peer review in the "pure" pole (Bourdieu, 1998) of artistic production, in the domain of contemporary art music. Based on observation of peer review panels in the United States and interviews with panelists in the US and France, I look specifically at the dynamics of evaluation in the middle of ranked lists – what I call the "fuzzy middle". In this part of ranked lists, outcomes are unclear and often arbitrary. Two factors primarily affect outcomes: 1) a lack of recall on the part of evaluators regarding the specifics of the objects being evaluated, which leads to an attitude of indifference, and 2) confusion as to how disputes over artistic quality should be resolved. I find that uncertainty is present especially regarding the role that emotional reactions to the music being evaluated should play. In addition, status uncertainty is present, in that not all participants are willing or able to participate equally in the evaluation process, and the interpersonal dynamics of these panels therefore heavily affects the outcomes of the evaluation. What results is that objects in the "fuzzy middle" are evaluated collectively using criteria that are developed ad hoc and on a case by case basis, as a way to translate emotional reactions into objectifiable criteria. I do not find, however, that quality uncertainty (Karpik, 2007; Menger, 2009) plays a role in these evaluations: at least at an individual level, these evaluators do not express doubts about their evaluations of artistic quality. This presentation will primarily be based on a detailed analysis of one evaluative case: an applicant that caused a sustained debate in my observation of a peer review panel in the American organization in 2012. I will use this case to develop more general observations regarding the evaluation of cultural objects not intended for a mass market.

Bourdieu, P. (1998). Les règles de l'art : genèse et structure du champ littéraire. Paris: Le Seuil. Karpik, L. (2007). L'économie des singularités. Paris: Gallimard.
Menger, P.-M. (2009). Le travail créateur: S'accomplir dans l'incertain. Paris: Seuil/Gallimard.
Shibata, Yasuko: The Pleasure of Polish-Japanese Relations: Polish Discourse on the "Love" of Japanese of Fryderyk Chopin's Music

Shibata, Yasuko: The Pleasure of Polish-Japanese Relations: Polish Discourse on the "Love" of Japanese of Fryderyk Chopin's Music

This paper critically examines the social function of the music of Fryderyk Chopin in Poland by focusing on its notable presence in Poles' discourse on Polish-Japanese relations. The word "Chopin" very often appears in Poles' utterance regarding the friendly relations between Japan and Poland. The indescribable chemistry between the Poles and the Japanese is explained through their shared love of Chopin's music not only by heads of state, ministers, diplomats, economic and cultural elites of Poland, but also by Polish journalists, academics and ordinary citizens, both in ceremonial settings and at casual encounters with Japanese. Poland has been one of the European countries that offer Japanese music students, musicians, creative

professionals and citizens of late modernity the possibilities of pursuing their desired forms of musical activity. Despite the fact that the popularity of Chopin's music in Japanese music institutions and among amateurs is often outshone by that of German composers in reality, the visible presence of Japanese in Polish music universities, Chopin-related music festivals and competitions in Polish cities seems to have formed Poles' collective imaginary on the love of "all Japanese" of the music of the "Polish" Chopin and have produced their unique discourse on the pleasurable friendship between the two nations.

Questions arise: What emotional and cultural values of Chopin's music are emphasized by the political, economic and cultural elites in Poland in their reference to Polish-Japanese relations, and what function do they have in the self-presentation in the Polish diplomatic discourse? How is Japanese "otherness" represented in the critics' and citizens' discourse on the International Fryderyk Chopin Piano Competition? What are the changes of such other-presentation in the history of the Chopin Competition? How does the image of Japanese people's love of Chopin's music affect Poles' sense of nation and their cultural identity? The empirical materials analyzed for answering these questions on the basis of a method of critical discourse analysis include: public utterances of Polish politicians and diplomats, journalists and music critics, as well as the in-depth interviews conducted by the author in 2017-2020 with Polish musicians and music amateurs, the organizers and participants of Chopin-related music festivals and competitions in Poland, and with Poles engaged in the reception of Japanese culture.

Wyrzykowska, Katarzyna, Zawadska, Kinga, Domanski, Henryk & Przybysz, Darius: Between East and West – cultural practices and Poles' musical tastes

In the debates on the stratification of culture, musical tastes play a specific role. As Bourdieu (1984) argues, it is music which best reflects the analogies between cultural behaviours and class hierarchy, and "nothing more infallibly classifies than tastes in music." This belief has been confirmed in many studies. Music is not taught and learnt at school in the same way as other spheres of art (e.g. literature), but it is surrounded by the whole area of cultural practices which is under a huge influence of social environment, especially family (Coulangeon and Lemel 2007).

The main purpose of this presentation is to show the cultural practices and musical tastes of Poles and an attempt to answer the question whether Poles musical tastes are more similar to those recognized in the Western countries (e.g. Prieur, Rosenlund, Skjott-Larsen 2008; Bennett et al. 2009; Rössel, Schroedter 2015) or maybe are closer to those observed in the other post-socialist countries (e.g. Cveticanin, Antović 2007; Cvetacanin, Popescu 2011)? During our presentation we will refer to issues present in contemporary debates on the stratification of culture and musical tastes such as the homology in cultural stratification, the omnivore thesis and the rise of the cosmopolitan orientation.

The presentation will be based on a quantitative research (nationwide random sample) carried out in 2019 as part of a research project entitled „Musical distinctions. Musical tastes and social stratification in process of Poles lifestyles formation" (www.md.ifispan.pl). The main objective of the project is to determine to what extent lifestyle, with musical taste being its indicator, affects social stratification in the Polish context. The relationship between social stratification and lifestyle has not been yet examined in Poland in as much detail and depth as e.g. French or Scandinavian tastes that - as one may hope - makes our research a step towards understanding a complex syndrome of cultural forms. Project is conducted by Institute of Philosophy and Sociology Polish Academy of Sciences and financed by Poland's National Science Center.

Session 9d: The Intrinsic Value of Arts vs. the Good Impacts of Art, workshop by Teemu Mäki (45 minutes)

What is the future of art's societal position and funding, when the belief in art's intrinsic value fades and art is more often evaluated on the basis of its external returns — on the good impact it may have on society? How do artists, art-lovers and art organisations react to this change? In art politics it has been common to claim that art has mainly intrinsic value and because of that art's special position in society and the funding it receives should not be justified by the external, good impacts that it may have for example on public health or national economy. However, "the spirit of the times" demands now other kind of thinking and rhetoric. How should the art sector react to this? Some art professionals or defenders of art cling to the old rhetoric and some others try to adapt and prove art's importance by referring to its non-artistic, external impacts.

In my short lecture I propose that we should stop using the intrinsic value -rhetoric. I claim that art's importance and freedom can be quite successfully defended and increased by referring only to art's good impacts and societal purpose. And this doesn't have to lead into instrumentalisation or "enslavement of art". This is perhaps an unsual proposal coming from an artist and a chair person of an artists' union. It does demand clarification and I try to open the reasoning behind the proposal and on what kind of definition of art it's based on.

In my presentation I look into half-a-dozen traditional arguments with which European states have traditionally justified the special position and public funding of the arts. I then assess the content and future of these arguments. My viewpoint is that of an artist with a doctoral degree, ex-professor and current leader of an artists' organisation. I've been active — in various roles — in cultural politics on city, state and EU level for a long time. In my presentation I also use some of my own artworks and art projects as examples. I end my presentation with three questions, which I hope the workshop participants can answer and have debates on.

12:00-13:30 Parallel Sessions 10

Session 10a: Ecologies and residencies of art

Hirvi-Ijäs, Maria and Renko, Vappu: Artisthood as a differentiated profession – going from societal status to a living part of a constantly changing cultural ecosystem

In my presentation I am pondering upon methodologies in current studies of the societal conditions of the artist. The idea of the artist is often understood and articulated through collected data on education, income, position in the so called artworld, professionalism and reputation. The status of the profession is viewed in comparison to the general labor market and/or established socioeconomic structures. Still the core of artisthood is evading us. The viewpoint seems to need a shift and one suggestion is that we instead should be using the changing, living active position of the artists themselves as a point of departure.

Is it possible to leave the need of defining the artists profession through socioeconomic structures and instead open the field of thought to a differentiated idea of a lifelong span of a profession, functioning within a changing ecosystem? What are the areas and societal spheres of artistic activities that we need to pin down to be able to give relevant facts as research results? When is it necessary to define who is an artist? The research material referred to is collected during 2015-2019 through the Art and Culture Barometer-project as a collaboration between Cupore and The Arts Promotion Center in Finland.

Strandvad, Sara and Roberts, Kathryn: Creative Work(s) after ANT: Towards an Ecology of Artist Residencies

In the past 20 years, prominent arts sociologists have turned to Actor-Network Theory as a suggested theoretical advancement (Almila 2016, Born 2010, de la Fuente 2007, Hennion 2001). And yet, perhaps because so many empirical ANT-inspired studies are centered on proving the agency of materialities in narrow case studies, their practitioners have been critiqued for neglecting the wider field. In literary studies, ANT has also been invoked as a productive theoretical framing (Love 2010, Felski 2015), but with little empirical grounding. This paper accepts central insights of ANT and builds toward a new, broader perspective on the ecology of contemporary creative practice in its aesthetic, economic, and political dimensions by focusing on an overlooked institution of cultural production.

Since the 1990s, artists have increasingly turned to residencies (Elfving 2019, Vargas 2016), either as temporary work spaces or alternative career models: that is, artists themselves found institutions for other artists. Defying both utopian and critical claims, residencies simultaneously resist, adapt to, and enable neoliberal conditions of precarity and entrepreneurialism. Drawing on preliminary research conducted among writers and visual artists at the largest residency in the United States, we outline an approach that attends to the materiality of creative work. Residency ecology emphasizes the complex agencies of art objects, granting institutions, and artist reputations in the art world today, a global system of increasing specialization, scarce 'day jobs', project-based commissions, and compulsory movement.

Takahashi, Kaori: Updating cultural migrants: from research on Berlin-based Japanese visual artists

Following German reunification, Berlin has attracted many artists, and Japanese artists are no exception. Although it is in Europe, Berlin still offers low rents, it is possible to get by using only English and visas are relatively accessible.

This research considers career strategies for Berlin-based Japanese visual artists and analyses, what "Berlin-based" and "Japanese (Asian)" mean in their careers. The paths their lives have taken through geographic space are strongly connected to the development of their artistic ideas and thoughts. Where they live affects their creative work. In addition, living abroad can prompt these artists to reflect on themselves deeply because of the challenge of living in a very different culture. It depends heavily on what they want to create and whom they consider their audience.

These artists' identification as artists is also different in Japan versus in Berlin. Some of this difference stems from the fact that they need to obtain artist visas to live in Berlin, cementing their status as artists. But this is not the only way to identify them as artists, and how they describe their conditions depends on their situations. By interpreting their narratives, this research updates the concept of cultural migrants (Fujita 2009). While Fujita's research considers the young Japanese experience as a very limited, uncommon one, my research focuses on the daily life experiences of subjects, taking a longitudinal approach. I am analysing their career plans as professional artists, connecting creative migrant research to creative migrant and creative labour studies.

Being able to move across oceans and borders opens artists up to new possibilities. However, in recent years, the situation in Berlin has become more competitive. Sociology about artists shed light on a new way of living in our society.

Zembylas, Tasos: Dual Commitments in Art and Life – the case of Otto Mühl

The separation of art and life is especially in European cultures rooted in the positioning of the arts in a particular social system from the 18th century onwards and it is associated with the discourse about the autonomy of arts (from state power, from traditional moral conventions, from religious and ideologies, from market logics etc.) However, from the romantic era to the late avant-garde several artists were committed in societal experiments and utopias. Although there is a great diversity between the singular cases, I believe, that is justified to speak of some common aspirations, e.g. social equality, socialist ideas, counter-cultural attitudes, shared housing and privacy etc.

As a starting point for my discussion I will present a particular case: the commune Friedrichs-hof, which was founded in 1972 by Otto Mühl (1925-2013), an Austrian artist and central figure of Viennese Actionism. The commune positioned itself as a radical experiment of social transformation and soon enlarged, so that in the early 1980's it had around 600 members living in several associated communes in various Western European countries. In 1990 the commune failed due to a series of internal and external conflicts foremost in relation with accusations of sexual abuse of teenagers and emerging social inequalities. This particular case can help to illustrate some of the difficulties and challenges for socially engaged art projects.

Session 10b: Equality and empowerment through music education

Ferrer-Fons, Mariona, Rovina, Marta and Soler-i-Marti, Roger: A school of life for young people. A case-study of a Center for Music and Performing Arts of the city of Barcelona (Spain)

In this paper we will be focusing on a Center for Music and Performing Arts of the city of Barcelona (Spain) in order to explore how cultural activities and practices of young people and practitioners are relevant with regards to cultural literacy and social cohesion. Non-formal education settings can be places where young people acquire resources and develop their cultural and artistic skills and interests. The artistic learning through different practices might be not an end in itself, but rather a mechanism for learning about other values and skills (for instance, becoming aware of the context he or she inhabits; acquiring critical thinking and social awareness; learning to develop empathy towards others; positive attitudes to cultural diversity and learning to work together). Our goal is to understand how cultural literacy is acquired within a non-formal education setting through cultural practices, pedagogical tools, and learning experiences. Methodologically, we will follow a qualitative approach. We combined the analysis of data from non-participant observation of the activities done during 3 months in the center with qualitative interviews (10 semi-structured interviews with young people aged 16-25 years old and 3 interviews with practitioners). The case-study has been done in the framework of the EU 2020 project CHIEF (http://chiefproject.eu/).

Rautiainen, Pauli and Kivijärvi, Sanna: Contesting Music Education Policies Through the Concept of Reasonable Accommodation: Teacher Autonomy and Equity Enactment in Finnish Music Education

This paper focuses on reasonable accommodation in education by offering conceptual tools that could prove beneficial in resolving policy concerns for equity in music education. Providing reasonable accommodations entails making necessary and appropriate modifications that may include, depending on the circumstances, physical or interaction-related changes. From the perspective of teacher autonomy, this paper focuses on two aspects of reasonable accommodation: (a) its definition and (b) its implications for music education practice. Responsibility for reasonable accommodation is considered in the context of Finnish music education through three illustrations that address matters such as musical notation and

instrument selection. We conclude that the concept of reasonable accommodation offers students and teachers tools to prevent disadvantageous musical and pedagogical conventions from being enforced at the level of the local curriculum and through teachers' actions, potentially resulting in inequities and discrimination. - This paper is based on our article published in journal Research Studies in Music Education.

Sarrouy, Alix Didier: Art as a tool: complexities of symphonic orchestra programs in underprivileged territories

This paper presentation will focus on the use of art as a tool for personal and social development, rather than as a sole esthetical goal. Following-on qualitative methods (Charmaz, 2006; Geertz, 1973; Lamont & Swidler, 2014), I propose to bring results from extensive research on symphonic orchestras created in socioeconomically deprived territories of Venezuela, Brazil, Portugal and France. Students start at the age of 7, spending several afternoons per week in specific music schools, called "nucleos" – firstly created by the world-renown El Sistema (Venezuela). Its results and reputation have spread in more than 60 countries, including Sweden, France, England, Spain, Portugal, Greece. Finland's Kuopion Konservatorio also seems to integrate some of its art-education principles.

These situated cases make it possible to better analyse the physical and symbolic power of specific objects – musical instruments (Callon, 1986; Small, 1977). Along with the neighbourhoods and the involved social actors (i.e.: students, parents, teachers, directors), music and its instruments create an social ecosystem (Park, 1936), in which the quantity and quality of interactions is key to develop artistic citizenship (Campbell & Martin, 2006) for marginalized youth in large cities.

The social effects of arts are very much related to a large number of actors, human and non-human (Latour, 2006). Ethnography reveals the complexity of the chemistry between those actors. Paradoxically, what seemed to be the worst contexts socioeconomically, can be transformed in the best "turf" to generate attachments (Hennion, 2004) towards a better future of its youth. In conjunction, I will also discuss the tension between a need for artistic excellence in the teaching process, and the negative repercussions this requirement might cause.

The final aspect I wish to articulate is the fragility of all the cultural mediations (Caune, 2006) that are consciously and unconsciously put in action by all the involved actors. Their effect depends on time and place (Abbott, 1997), in which art-education propositions might better "resonate". Therefore, I will argue that the set of skills required from the teachers goes well beyond artistic ones, which also creates a "tension" between artists and social workers.

Session 10c: Roleplay and drama supporting safe space for equality in education, workshop by *Jari Karttunen and Anna-Liisa Parkkinen*

The objective of the workshop is to create a safe space to create experiential knowledge that may be implemented for equality work in different surroundings and communities. The objective is also to explore creative tools to practise empathy, creativity and understanding of the power relations in the society. This enables the possibility to give thoughts on how role play and drama core is applied to different groups or individuals. Target of this creative and playful workshop is to support work for coequal education, equal opportunities as well as a more equal working life.

Consisting of creative approaches to the themes of equality, gender sensitivity and safe space. Through playing and exploring it is possible to deepen our understanding of equality.

Session 10d: Equal Access to Arts and Cultural Education: A Possibility, or Utopia?, roundtable organized by *Eeva Anttila with Mirja Hiltunen and Anniina Suominen* (90 minutes)

This panel focuses on access and equality in the context of arts and cultural education. The panelists represent arts education research and arts teacher training in Finnish universities. Since 2017 they have collaborated within the Finnish Observatory for Arts and Cultural Education that seeks to reinforce the equal accessibility and effectiveness of arts and cultural education for example through increased collaboration between researchers and practitioners. The focus of this presentation on how the panelists have aligned their projects with the notion of accessibility. The aim of the Observatory is that high quality arts education is accessible to everyone as a foundational value of a democratic society. Moreover, research in arts education is considered vital for developing the quality and accessibility of arts and cultural education.

14:30-15:30 Keynote Lecture by Stephen Duncombe & Steve Lambert: Making Art Work

Art has always had a social function. Whether it was to curry favor with the gods, ensure fertility, or secure a successful hunt, art, from its inception, was supposed to do something. Art worked to valorize religious and secular authority, and to undermine it. Even l'art pour l'art served as an instrument of critique of an overly instrumental society. Today, art mainly functions as a form of financial and cultural capital for the elite, yet it can also work to critique the world as it is and offer up visions of what a different one might be. Drawing on over a decade of experience as directors of the Center for Artistic Activism, sociologist Stephen Duncombe and artist Steve Lambert will discuss their work with artists and activists around the world helping them make art work for social justice. They will explore the different work that art (through affect) and activism (by effect) does, and introduce the concept of æffect as a way to bring the two together in a dynamic hybrid. The problem of evaluation will also be addressed, responding to the question of: How do we know if it works? with a methodology of assessment that is appropriate to the practice of artistic activism and sensitive to the resistance to metrics common amongst its practitioners, yet still offers a definitive way to account for impact. Finally, Lambert and Duncombe will take on the elephant in the room: the equation of "art that works" with propaganda, and suggest a new perspective with which to approach this old fear.