

The Social Effects of Art: Activism, Advocacy and Beyond

11th Midterm Conference of the European Sociological Association
Research Network Sociology of the Arts (ESA-Arts 2020)

8-11 September 2020

University of the Arts, Music Centre, Helsinki, Finland

<https://sites.uniarts.fi/fi/web/esa-arts2020>



Photo: Julia Kivelä / Helsinki Marketing



European
Sociological
Association



CALL FOR PROPOSALS

11th Midterm Conference of the European Sociological Association Research Network Sociology of the Arts (“ESA-Arts 2020”)

The Social Effects of Art: Activism, Advocacy and Beyond

The ESA Research Network Sociology of the Arts hereby announces the 2020 midterm conference 8–11 September 2020 at the University of the Arts Helsinki. The conference is held in the Music Centre Helsinki and the surrounding cultural venues, in the heart of the capital of Finland.

ABSTRACT SUBMISSION: December 15, 2019 – February 15, 2020

ORGANISERS: University of the Arts (Uniarts) Helsinki, Center for Cultural Policy Research CUPORE & European Sociological Association, Sociology of the Arts Research Network (RN2)

COORDINATORS: Chairs of RN2

SCIENTIFIC COMMITTEE: Anna Lisa Tota, Constance DeVereaux, Olga Kolokytha, Christopher Mathieu, Aleksandra Nenko, Dafne Muntanyola Saura, Valerie Visanich & Sari Karttunen

KEYNOTE SPEAKERS: Laura Beloff (Finland), Eduardo de la Fuente (Australia) and Steve Lambert & Stephen Duncombe (United States)

LOCAL CONVENERS: Kai Lehikoinen, Uniarts Helsinki, and Sari Karttunen, Cupore & Uniarts Helsinki, with the assistance of Maaria Linko, University of Helsinki, and Riikka Haapalainen, Aalto University



Photo: Julia Kivelä / Helsinki Marketing

CONFERENCE THEME: THE SOCIAL EFFECTS OF ART

The ESA-Arts 2020 conference focuses on the social function and effects of the arts, a defining problem for the discipline. Today many sociologists are busy tackling this issue, because governments and other art funders wish to know if their investments produce social or other external returns. Many types of impact and value assessment schemes have been developed for measurement, monitoring and ranking purposes. The intrinsic value of art is losing significance even in the field of cultural policy. At the same time, social and participatory practices have become popular within art itself, providing an attractive topic for sociological research. These practices are manifold, reaching from applied uses of art in the social and health sector to radical, mobilising activism. Further, many social scientists are working in cross-disciplinary projects that aim to tackle societal problems using art as one of their means. At this point, it is vital for social arts researchers to reconsider their role: are they neutral investigators whose work may benefit all stakeholders, are they bent toward advocacy of art, or are they assisting in the instrumentalization of art, knowingly or not? How much of the evidence that we provide for the social effects of art for the governments is tenable? Which approaches would we apply if we could freely choose how to study the societal significance of art?

The chosen conference theme includes but is not limited to topics such as: socially engaged art; participatory art; community art; embedded art; crossover art; hybrid artistry; art, health and wellbeing; art in eldercare; art in youth work; artistic interventions in organizations; art and intercultural dialogue; art for social cohesion; art and social capital; art for social transformation; artist as a social worker; art and social radicalism; art for equality; art for social justice; art and social pedagogy; social ethics of artistic practice; social responsibility of art; skills requirements in social art; management of social and participatory art; measurement of social effects of art; social impact of participatory art; and quality and aesthetics of social and participatory art.

Photo: Tuomo Manninen / The Other Home Project

The ESA-Arts conferences always invite proposals beyond those strictly related to the main conference theme. All relevant topics are appreciated, since the ESA Research Networks aim is to bring together all the researchers in their respective fields and support continual interchange, mutual learning and research collaboration. The ESA-Arts conferences welcome academics and researchers not only from the various sub-areas of sociology but also from any fields that touch upon the relations between art and society.

FORMATS OF PRESENTATION

- invited keynote lectures
- presentation of contributed papers (90 minutes sessions with 4 papers)
- distributed papers or posters
- panels, roundtables or workshops (45–90 minutes)



INVITED KEYNOTE SPEAKERS

Laura Beloff

Laura Beloff is an artist, academic researcher and Associate Professor at Aalto University – School of Art, Design and Architecture (Finland). She is an expert on practices across art, science and technology, and her artistic production focuses on the merger of technology and biology.



Eduardo de la Fuente

Eduardo de la Fuente is Honorary Research Fellow in the School of Humanities and Social Inquiry at the University of Wollongong (Australia); he has been a long-term Faculty Fellow of the Yale Centre for Cultural Sociology; and recently became a Fellow of the Institute for Place Management of Manchester Metropolitan University. He is also currently President ex-officio of the International Sociological Association's Research Committee for the Sociology of the Arts (ISA RC37).



Stephen Duncombe

Stephen Duncombe is Professor of Media and Culture at New York University and author and editor of six books on the intersection of culture and politics. Duncombe, a life-long political activist, is currently co-founder and Research Director of the Center for Artistic Activism, a research and training organization that helps activists create more like artists and artists strategize more like activists.



Steve Lambert

Steve Lambert is Associate Professor of New Media at SUNY Purchase College. He has worked alongside artists and activists in 16 countries on 4 continents helping them to effect power. Trained in the arts, he is known for large scale, public projects that engage new audiences on difficult topics through the social science of comedy, games, theater, and democratic participation.



Lambert is the co-founder and co-director of the Center for Artistic Activism, a research and training institute to help activists be more creative and artists to be more effective. <https://visitsteve.com/>

PAPER, ROUNDTABLE OR WORKSHOP PROPOSALS CAN BE RELATED TO THE FOLLOWING AREAS

- **01RN02:** Developments in particular domains of the arts: architecture, urban planning, applied arts, arts within the domain of popular culture as well as traditional 'high' arts.
- **02RN02:** The process of production, distribution, promotion and commercialisation of works of art: artistic practices, the impact of technology, new means of production, forms of collaboration, the formation of art theory, the development of arts markets, the process of valuation.
- **03RN02:** The process of presentation and mediation of arts: art criticism and publicity in all domains of the arts, museums, theatres, concerts, audience studies, attitudes towards the audience, educational programs.
- **04RN02:** Professional development: amateurs and semi-amateurs, vocational education, art schools, professional differentiation, artistic income, artistic reputation.
- **05RN02:** Arts organisation and management: investigation of historical development, power relations, effects, managerial processes and practices, programme selection, processes, tasks and roles within the organisation such as gatekeeping, leadership.
- **06RN02:** Arts policy (especially the sociological aspects thereof): legal issues, public and private funding, public discourse and debates (e.g. classification of art, arts and religious symbols, arts and sexuality, arts and racism), censorship, analysis of the impact of arts, sustainability, lobbying associations, cultural ministries or other government bodies, development of cultural policies across time and place.
- **07RN02:** Social and cognitive effects of the arts: arts and identity formation, arts and bodies, aesthetic experience, arts and ethics, coding and decoding, gender related practices, ethnographic aspects, art for social transformation, arts in communities, art for individual, collective and public memory.
- **08RN02:** Arts from a macro-sociological perspective: (de-)institutionalisation, economisation, globalisation vs. localism, digitalisation, media morphosis, arts and social cohesion, arts and ethics, arts and hegemony and arts and power.

- **09RN02:** Theoretical development in arts sociology: the production of culture approach, (post-)structuralism, field theory, system theory, praxeology as well as methodological issues.
- **10RN02:** Arts and everyday life: relations between art worlds and day-to-day worlds, the experiential and the sensory, embodied and mediated elements of practice and places, the social and cultural significance of the senses, the aesthetics of everyday life, and sociological or interdisciplinary approaches to the everyday and to daily and organizational life.
- **11RN02:** Art and the city: art and urban activism, cultural urban regeneration, art and city development, cultural quarters and gentrification, urban artistic interventions, art and rights to the city, artistic effects on the city, artists in creative place-making, artists and urban symbolic economy.
- **12RN02:** Sociology of the arts (open): papers that do not fit into one of the suggested sessions above should be submitted to this open session.

GUIDELINES FOR SUBMITTING AUTHORS

Abstracts should be 300–400 words, and they must be written in English. You are not allowed to submit more than two abstracts (as first author).

Please submit your abstract and full contact details not later than February 15, 2020, on the conference website <https://sites.uniarts.fi/fi/web/esa-arts2020>.

The information requested during abstract submission include:

1. name(s) of the author(s), institutional affiliation (both university and department), mailing address and email(s)
2. title of proposed presentation or panel/roundtable/workshop and indication of proposal format
3. area of presentation (01RN02-12RN02)
4. up to 3–5 keywords.

CALENDAR

- Deadline for abstract submission: February 15, 2020.
- Notification of acceptance: March 31, 2020
- Registration opening: April 1, 2020
- Early Bird Registration: until May 15, 2020
- Registration deadline: August 21, 2020

Further information and guidelines will be on the conference website.

REGISTRATION FEES

Full fees:

- €200 (early bird) for all participants (non-ESA members, from countries category band 1¹); €225 (late fee).

Reduced fees:

- €150 (early bird) for all participants who are members of the European Sociological Association (ESA); €175 (late fee).
- €150 for all participants from countries with a low gross national income (countries not in band 1).
- €125 for all freelance artists
- €125 for all students.

1 Band 1: Andorra, Antigua and Barbuda, Aruba, Australia, Austria, Bahamas, Bahrain, Barbados, Belgium, Bermuda, British Virgin Islands, Brunei Darussalam, Canada, Cayman Islands, Channel Islands, Chile, Croatia, Curaçao, Cyprus, Czech Republic, Denmark, Estonia, Faroe Islands, Finland, France, French Polynesia, Germany, Gibraltar, Greece, Greenland, Guam, Hong Kong SAR/China, Hungary, Iceland, Ireland, Isle of Man, Israel, Italy, Japan, Korea, Rep., Kuwait, Latvia, Liechtenstein, Lithuania, Luxembourg, Macao SAR/China, Malta, Monaco, Nauru, Netherlands, New Caledonia, New Zealand, Northern Mariana Islands, Norway, Oman, Poland, Portugal, Puerto Rico, Qatar, San Marino, Saudi Arabia, Seychelles, Singapore, Sint Maarten (Dutch part), Slovak Republic, Slovenia, Spain, St. Kitts and Nevis, St. Martin (French part), Sweden, Switzerland, Taiwan, Trinidad and Tobago, Turks and Caicos Islands, United Arab Emirates, United Kingdom, United States, Uruguay, Virgin Islands (U.S.).

Registration fees include: conference pack, 3 buffet lunches, 6 coffee breaks, WiFi access, reception during opening night. Lunch and coffee will be served at Restaurant Pääposti (Postitalo, Mannerheiminaukio 1 B).

Cancellation policy: refund of conference fees 50 % until 31 May and 25 % until 21 August, no refund after this date. Cancellations via email to the conference office: esa-arts2020@uniarts.fi.

SOCIAL PROGRAMME

Tuesday 8 September 2020, evening: City of Helsinki Reception

The reception is hosted by a representative of the City of Helsinki. Wine and nibbles will be served.

Thursday 10 September 2020, evening: Conference dinner in Hanaholmen - Swedish-Finnish Cultural Center

The conference dinner will be arranged in Hanaholmen, the Swedish-Finnish Cultural Center. The surrounding nature is ever present in Hanaholmen's Restaurant Johannes, with its wide windows opening to a beautiful sea and archipelago view. The restaurant cooperates with local producers and utilises organic products as well as Finnish mushrooms and berries. Hanaholmen has been granted the EcoCompass certificate for its environmental efforts.

Optional afternoon-evening tours related to the conference theme in the Helsinki Metropolitan Area on Wednesday 9 and Friday 11 September. The tours are being developed by cultural producer students of the Metropolia University of Applied Sciences.

Photo: Jakke Nikkarinen / Hanaholmen

