

9th MIDTERM CONFERENCE OF THE RN-SOCIOLOGY OF THE ARTS

8-10 September 2016

ARTS AND CREATIVITY: WORKING ON IDENTITY AND DIFFERENCE

CALL FOR
PROPOSALS
Until February
15th, 2016



ARTE, CULTURA E COMUNICAÇÃO
SECÇÃO TEMÁTICA
ASSOCIAÇÃO PORTUGUESA DE SOCIOLOGIA

Associação Portuguesa
de Sociologia



U. PORTO

FACULDADE DE LETRAS
UNIVERSIDADE DO PORTO

9th Midterm Conference of
the RN-Sociology of the Arts

Arts and creativity: working on identity and difference

8th, 9th and 10th September 2016
Porto, Portugal

Abstract submission: November 15th,
2015 – February 15th, 2016

Coordinators: Sacha Kagan and Paula Guerra.

Scientific Committee: Anna Lisa Tota, Claudino Ferreira, Dagmar Danko, Dan-Eugen Ratiu, Lúcia Dabul, Paula Abreu, Paula Guerra, Sacha Kagan, Sari Karttunen, Tasos Zembylas, Vera Borges, Christopher Mathieu, Valerie Visanich.

Local Committee: Claudino Ferreira, Paula Abreu, Paula Guerra, Pedro Costa, Vera Borges.

Key Speakers: Alfonso Montuori, Antoine Hennion, Michael Hutter.

Venue: Faculty of Arts and Humanities, University of Porto, Portugal

Organizers: Research Network Sociology of the Arts, European Sociological Association, and Thematic Section Art, Culture and Communication, Portuguese Association of Sociology.

MAIN THEMATIC FOCUS

The arts are undergoing deep changes in the social, cultural, economic and ecological environments & governance frameworks in which they operate today. A specific combination of various factors increases the challenges faced by arts and the potentialities for sociological inquiry. Some of these combined factors are: the international and local dynamics of cultural organizations and art markets, the volatility of private and public funding, the openness and uncertainty of evaluation and recognition of artistic work, the intrinsic nature of art work, the relationship of the arts to the creative economy and the related politics for the so-called 'creative agenda', the diverse and renewed forms of audiences' participation, and the impact of art on social cohesion and identity-making. The ESA Research Network Sociology of the Arts aims to provide the sociological contexts for understanding all these multifaceted and interwoven aspects which characterize the art worlds in societies nowadays.

The general topic of this Conference focuses on arts and creativity, questioning the processes through which in an increasingly global, open, different and multicultural world artistic creativity is (re)defined, fostered, evaluated and asserted. Focusing the debate on the relationship between arts and plural societies, on the one side, and on the place and statute attributed to art by the new rhetoric of the creative agenda and the creative economy, on the other side, the Conference aims to critically debate the role of the arts as a pillar of cultural, social-ecological and socioeconomic development, of social cohesion and active citizenship, as well as on the processes of identities construction. Thus, the approach will focus on the diverse ways through which the arts are intertwining with processes of identity-making, both at individual and collective levels, and the material and symbolic reframing of social, economic and cultural differences in contemporary societies.

The ESA Research Network Sociology of the Arts hereby announces its 9th midterm conference which will take place from 8th to 10th September 2016 at the University of Porto - Faculty of Arts and Humanities, in Portugal. Since 2000, the Network has organised a biannual conference on

Sociology of the Arts. A key aim of these conferences is to promote the collaboration and academic exchange between scholars of the arts, to support the presentation of new research projects and to offer inspiration for the further development of the sociology of the arts.

ADDITIONAL THEMATIC FOCI

The ESA RN Sociology of the Arts conference has always been open to other issues beyond those related to the main theme. This plasticity is highly valued since the Research Network aims to bring together researchers and support interchange and mutual learning. For this reason, the program will be thematically broad and open for presentations to all core areas of arts sociology.

Presentations can be related to following areas:

- **o1RN02:** Developments in particular domains in arts, including architecture, urban planning, applied arts, arts within the domain of popular culture (e.g. film, television, and popular music) as well as traditional 'high' arts (e.g. music, visual arts, literature, theatre, etc.).
- **o2RN02:** The process of production, distribution, promotion and commercialisation of works of art, including 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, etc.
- **o3RN02:** The process of presentation and mediation of arts, including art criticism and publicity in all domains of the arts, museums, theatres, concerts, audience studies, attitudes towards the audience, educational programs, etc.
- **o4RN02:** Professional development, including amateurs and semi-amateurs, vocational education, art schools, professional differentiation, artistic income, artistic reputation, etc.
- **o5RN02:** Arts organisations (not only museums and theatres, but also festivals and artists' unions) – investigation of historical development, power relations, effects, managerial processes, program selection, processes within the organisations such as gate-keeping, leadership, etc.
- **o6RN02:** Arts policy (especially the sociological aspects thereof), including 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.
- **o7RN02:** Social and cognitive effects of the arts, including 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, and arts as a part of urban culture.
- **o8RN02:** Arts from a macro-sociological perspective, including (de-)institutionalisation, economisation, globalisation vs. localism, digitalisation, mediamorphosis, arts and social cohesion, arts and ethics, arts and hegemony and arts and power.
- **o9RN02:** Theoretical development in arts sociology, such as the production of culture approach, (post-) structuralism, field theory, system theory, praxeology as well as methodological issues.
- **10RN02:** Arts and everyday life, including 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 organisational life.
- **11RN02:** Sociology of the Arts (open): papers that do not fit into one of the suggested sessions above should be submitted to this open session.

Papers and sessions will be rearranged when necessary after submission of abstracts and evaluation.

TYPES OF CONTRIBUTIONS

The conference will feature:

- keynote lectures;
- parallel sessions with contributed papers (each paper session will have the duration of 90 minutes, including normally 4 papers);
- distributed papers;
- roundtables or workshops with particular research topics or approaches proposed by submitting authors;
- as well as creative workshops (minimum 45, maximum 90 minutes);
- and musical jam sessions.

The language of the conference is English.

INSTRUCTIONS FOR AUTHORS

Instructions for authors of papers:

- The abstract length should be approximately 300-400 words.
- Please submit your abstract and full contact details as an electronic file (word .doc file or open office .odt file) no later than **February 15th, 2016**.
- The information requested during abstract submission include: (1) the name(s) of the author(s), the institutional affiliation (both university and department), mailing address and email(s); (2) title of proposed presentation; (3) area of presentation; (4) up to 3-5 keywords.
- Send the abstract by email to the Conference Support (esa.arts2016@gmail.com) with Cc to (aps.artcultcom@gmail.com).

Additional instructions for authors of proposals for workshops and roundtables:

- Proposals for workshops and roundtables based on traditional academic-conference formats (impulse lectures, discussions, etc.) should be submitted by a group of at least 3 contributors (45 min.) or 5 contributors (90 min.).
- They should include a 500 words workshop description, and a 150-200 words description for each specific individual speaker/contributor.
- The workshop description should include a detailed timetable justifying the requested duration (i.e. either 45 or 90 minutes).
- The proposal should justify the added value of the proposed workshop/roundtable format as compared to a regular papers session.
- The information requested during proposal submission include: (1) the name(s) of the main organizer(s), institutional affiliation (both university and department), mailing address and email(s); (2) names and affiliations of individual speakers/contributors; (3) title of proposed round-table/workshop; (4) area of presentation; (5) up to 3-5 keywords.

Additional instructions for authors of proposals for creative workshops:

In relation to the main thematic focus of the conference, we welcome proposals for creative workshops. • The formats include presentations with interactive and practical exercises/activities, where corporeal learning, embodied knowing and creative praxis can experientially come to the foreground, rather than being only described and/or analysed at the conference. • Each

The invited keynote speakers are:

Alfonso Montuori, educator, consultant, and musician, Professor in the Transformative Inquiry Department at California Institute of Integral Studies;

Antoine Hennion, sociologist, Research Director at the Centre de Sociologie de l'Innovation, Mines ParisTech - CNRS UMR 7185 ;

Michael Hutter, economist, Director of the research unit "Cultural Sources of Newness" Technical University Berlin, Institut for Sociology.

proposal should be submitted by a group of at least 2 co-moderators. • Proposals should include a 500-700 words workshop description. • They should include a description of the role of each workshop co-moderator, a detailed timetable with description of activities, justifying the requested duration (i.e. either 45 or 90 minutes). • The proposal should justify the added value of the proposed creative workshop format as compared to a traditional workshop format. • We especially encourage creative workshop proposals that make use of diverse media and that approach the inter- and transdisciplinary crossings of sociological and artistic/arts-based research. • The information requested during proposal submission include: (1) the names of the co-moderators, institutional affiliations, mailing address and emails; (2) names and affiliations of additional contributors; (3) title of proposed workshop; (4) thematic area; (5) up to 3-5 keywords.

Please note, for all submissions:

- All abstracts and proposals must be written in English. Each abstract or workshop proposal should be sent as a separate electronic file (word .doc file or open office .odt files).
- Each author cannot submit more than one paper abstract (as first author), plus one roundtable, workshop or creative workshop contribution.

Open Call for musical jam sessions:

In relation to the conference's main thematic focus on arts and creativity, working on identity and difference, the conference will also include some time for participative creative sharing, around the practice of DIY music, improvisation and exchange. This is an invitation to all conference presenters and all visitors with a musical background (whether amateur, semi-professional or professional), to either host/coordinate or participate in one of the daytime musical jam sessions during the conference. • In this context, we ask potential participants to send us by email a short statement of interest, as an electronic file (word .doc file or open office .odt file), with the following information: (1) the specific musical genre(s) and which musical instrument(s) (incl. singing) you practice; (2) previous experience (if any) in coordinating and/or participating in jam sessions; (3) possibility to bring an own musical instrument with you to Porto; (4) intention to contribute to a musical jam session with another contribution (e.g. movement/dance, VJing, etc.).

FEES

- Students and PhD graduated in 2015 still not employed: €100;
- Free-lance artists: €100;
- Participants who are members of ESA: €150;
- Participants from countries with a low gross national income (categories B and C in http://www.isa-sociology.org/table_c.htm): €150;
- All other participants (non-ESA members, from countries category A in http://www.isa-sociology.org/table_c.htm): €200.

NOTE: Fees cover all catering services, etc. The proofs of status or affiliation should be presented during the Registration process. Active participants will have the option to register their co-authors (max. 2 persons) for the low fee (€100).

CALENDAR

- Deadline for abstracts and proposals submission: February 15th, 2016.
- Acceptance of abstracts: March 31st, 2016.
- Registration opening: April 1st, 2016.
- Registration deadline for presenting authors: May 31st, 2016.

Further information and guidelines will be on the Conference website: <http://esa-arts2016.eventqualia.net>