

Revised Program, September 1, 2005

## **ESA RN Sociology of the Arts**

7<sup>th</sup> Conference of ESA  
Torun, Poland

September 9-12, 2005

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# LIST OF SESSIONS

# ESA RESEARCH NETWORK SOCIOLOGY OF THE ARTS

Revised Program Torun, September 1 2005

SEPTEMBER 9<sup>th</sup> 15.00-17.00 PM

## RN Session 1: Theoretical Perspectives in the Sociology of the Arts

Chair: Nel van Dijk

1	Hans <b>Abbing</b>	Social price: Proposal for the introduction of the concept of social price next to money price in the social sciences
2	Bettina <b>Springer</b>	On the search for the lost difference: Gentrification and the cultural field
3	Andrea <b>Abbas</b> & Jeanne <b>Moore</b>	Arts activities: Methodological tools for researching experiences of social exclusion?
4	Allan J. <b>Sutherland</b>	Brilliant corners: Obstructions and turning points in contemporary jazz and improvised musics

SEPTEMBER 10<sup>th</sup> 9.00-11.00 AM

## RN Session 2: Art worlds, Artistic Professions and Practices

Chair: Jan Marontate

1	Atte <b>Oksanen</b>	Creating space for creativity: Visual artists, subjectivity and social context of bodily being
2	Kalja <b>Rensujeff</b>	Employment and incomes of Finnish artists in 2000–population census data vs. sample-based survey data
3	Sacha <b>Kagan</b>	The artist and social change: Entrepreneurship in conventions
4	Anette <b>Fasang</b>	Career entry, gender discrimination and recruitment behavior in German symphony orchestras. Testing a gender neutral recruitment process

**SEPTEMBER 10<sup>th</sup> 15.00-17.00 PM**

**Session 3: Social Meanings and Uses of Art**

**Chair: Anna Lisa Tota**

1	Maaria <b>Linko</b> Satu <b>Silvanto</b> Timo <b>Cantell</b>	Cultural centres with ambition: Ideology of the 1970's and practice of the 2000's
2	Simon <b>Procter</b>	Singing our way to community: social capital as informing construct within music therapy
3	Kimmo <b>Jokinen</b> Kimmo <b>Saaristo</b>	Rock experiences and the changes in communal relations
4	Jennifer <b>Hinves</b>	Mapping cultural change: From creative activity to creative industries

**SEPTEMBER 10<sup>th</sup> 17.15-18.30 PM**

**Board Meeting**

**SEPTEMBER 10<sup>th</sup> 19.30-20.30 PM**

**Research Network Business Meeting**

SEPTEMBER 11<sup>th</sup> 9.00-11.00 AM

Session 4: Cultural Globalization, Media and the Arts

Chair: Volker Kirchberg

1	Mariolina <b>Graziosi</b>	Film and the formation of cosmos (initially scheduled in session 3)
2	Giselinde <b>Kuipers</b>	The globalization of humor: The import of American television comedy in Europe
3	Susanne <b>Janssen</b> Giselinde <b>Kuipers</b> Marc <b>Verboord</b>	Comparing cultural classification systems Cross-national differences in the international orientation of American, Dutch, French and German arts journalism 1955-2005

Contributed paper

4	Annabelle <b>Boissier</b>	How a local scene of contemporary art can reach the international level? Thailand as a case study
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Last-minute cancellations

Annabelle **Boissier**: How a local scene of contemporary art can reach the international level? Thailand as a case study (will be included as a contributed paper)

Kenichi **Kawasaki**: Transnationalization of Art policy: A Case of Asean related with Singapore, Thailand and EU

Isthar Cardona **Perez** & Sandra **Geelhoed**: New cultural actors beyond market and (identity) politics. Cultural action, subjectivity and social creativity in the global era

SEPTEMBER 11<sup>th</sup> 15.00-17.00 PM

**Session 5: Social Conditions of Reception and Valuation**

**Chair: Fredrik Engelstad**

1	Vaughn <b>Schmutz</b> Alex <b>Van</b> <b>Venrooij</b>	Legitimizing popular music in the United States, Germany and the Netherlands: A comparative approach
2	Nel <b>Van Dijk</b>	Bestsellers and blockbusters. How to investigate media hypes in art and culture?
3	Susanne <b>Janssen</b> Giselinde <b>Kuipers</b> Marc <b>Verboord</b>	Comparing cultural hierarchies. Classifications of high and popular culture in American, Dutch, French and German newspapers 1955-2005
4	Mary <b>Leontsini</b> Jean-Marc <b>Leveratto</b>	The reception of Coetzee's <i>Disgrace</i> in France, Britain, Canada and the U.S.
5	Martine <b>Chaudron</b>	Are literary awards a French invention?

**SEPTEMBER 11<sup>th</sup> 17.30-19.30 PM**

**Session 6. Arts Audiences, Tastes and Lifestyles**

**Chair: Susanne Janssen**

1	Fredrik <b>Engelstad</b>	Elite culture and cultural elite: The case of Norway
2	Alexander <b>Vander Stichele</b> Melissa <b>Decreane</b>	Linking public cultural participation to private cultural participation: the case of attending concerts and listening to music at home in Flanders (Belgium)
3	Natasha <b>Warikoo</b>	Youth culture in the global city: Non-dominant cultural capital and status among children of immigrants in London and New York City
4	Katrien <b>Lauwerysen</b>	Does a strong cultural supply encourage participation?
5	Andrea <b>Abbas</b> & Jeanne <b>Moore</b>	Creating places: Exploring cultural inclusion in Teesside

**SEPTEMBER 12<sup>th</sup> 9.00-11.00 AM**

**Session 7: Theoretical Perspectives in the Sociology of the Arts II**

**Chair: Rudi Laermans**

1	Willem <b>Schinkel</b>	The autopoiesis of the artworld after the end of art
2	Gerhard <b>Panzer</b>	The consumption of culture as a symbolic exchange
3	Tasos <b>Zembylas</b>	The study of oscillating objects
4	Anna <b>Rubtsova</b>	Knowledge of art as instrumental cultural capital? Construction of cultural fields in Russia, 1917-1934
5	Sophia <b>Acord</b>	The art of legitimacy: Constructing the contemporary canon or what happens when art worlds collide?

SEPTEMBER 12<sup>th</sup> 15.00-17.00 PM

**Session 8. Art and Society**

**Chair: Maaria Linko**

1	Thomas <b>Loer</b>	Visitors' courses in the museum: A typology of the reception of art
2	Volker <b>Kirchberg</b>	The consumption of art – the art of consumption: An uneasy relationship
3	Krisztina <b>Lajosi</b>	Nineteenth-century nation building and the National Opera
4	Julia Chi <b>Zhang</b>	The meaning of style: Postmodernism, demystification and dissonance in Post-Tiananmen Chinese avant-garde art

Contributed paper

5	Kaja <b>Gadowska</b> Tatiana <b>Majcherkiewicz</b>	Politicians, bureaucrats and spoils system in the post-communist state
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Last minute cancellations:

Masaaki **Morishita**: Transculturation as a phenomenon of an artistic field: struggles between curators and *iemoto* artists

# ABSTRACTS ESA TORUN RN SOCIOLOGY OF THE ARTS IN ALPHABETICAL ORDER

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## **ARTS ACTIVITIES: METHODOLOGICAL TOOLS FOR RESEARCHING EXPERIENCES OF SOCIAL EXCLUSION?**

Qualitative researchers have largely studied people's experiences of social exclusion through interview techniques. Artistic and cultural skills have increasingly become important aspects of regeneration projects in socially and economically deprived areas. Artists in de-industrialised localities like Teesside (UK) have been employed to work with socially excluded groups in different ways and using different media (e.g. poetry, music and visual arts etc.). Data gleaned from interviews with artists revealed that through this work they aim to help people articulate their experiences and feelings around social exclusion. This appears to be a complex process through particular forms of reflection are facilitated through the use of artistic techniques and materials. Social researchers increasingly use a range of qualitative techniques (e.g. poetry and visual representations) to develop a greater understanding of the people they research. Artists who specialise in this work could usefully work collaboratively with social researchers. Data from observing artists working with members of socially excluded groups and analysis of the products of such workshops could facilitate understanding of the complex ways people experience social exclusion. In this paper we use interviews with artists as well as the literature to reflect on the challenges and possibilities of using this type of method.

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**SOCIAL PRICE: PROPOSAL FOR THE INTRODUCTION OF THE CONCEPT OF SOCIAL PRICE NEXT TO MONEY PRICE IN THE SOCIAL SCIENCES**

For policy makers the ineffectiveness of lowering money prices in order to increase the sale of cultural products is often hard to understand. For instance lower prices of classical concerts hardly attract more visitors from among those people who regularly buy recordings of classical music. Also higher or lower barriers of entrance in money terms for entering artistic professions and circles of artistic recognition have sometimes little effect on the numbers entering these professions.

Standard economists cannot explain such, what they call, low price elasticities other than by referring to differences in taste, which for them are given and do need explanation.

Sociologists are better equipped for the explanation of such phenomena, but given their present concepts it is hard to clarify the relative importance of monetary and non-monetary factors and to explain these phenomena in wordings that are easily understood by non-sociologists.

The paper discusses these issues and proposes the introduction of the concept of social price next to money price. It claims that this introduction serves explanatory and rhetorical purposes and in a lesser degree research purposes. In doing so the paper shall also discuss both correspondences and differences between the existing concept of money price and the proposed concept of social price, using examples from the arts.

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**THE ART OF LEGITIMACY: CONSTRUCTING THE CONTEMPORARY CANON OR WHAT HAPPENS WHEN ART WORLDS COLLIDE?**

In France, although the official art world has traditionally monopolized "the manipulation of cultural goods and the institutional signs of cultural salvation"

(Bourdieu & Darbel, 1990), the ways in which it appropriates this monopoly in relation to Outsider Art are largely unexplored. Based on a longitudinal study of Parisian artist-squatters, this paper examines the growth of the squats into a significant cultural presence, and the response from the official sphere. For the squatters, the process of rewriting dominant images plays a pivotal role in social protest (Mahon, 2000). Despite the government's strategic manoeuvres to trivialize this protest on artistic terms, and the squats' own political preservation of their deviant cultural capital, the official sphere clearly annexes the squats' marginal capital through institutionally legitimizing the contemporary squat aesthetic. In contemporary plastic arts, symbolic boundaries are still drawn along sociopolitical lines, but the *aesthetic* component of artistic production remains independent of boundary restrictions. The resulting permeability in symbolic boundaries problematizes Bourdieu's conception of naturalized taste, requiring a new understanding of cultural taste as strategically and consciously performed. Sociology needs to examine, and question, the symbolic work of cultural gatekeepers to reify the existence of hierarchical, bounded art worlds.

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### **HOW A LOCAL SCENE OF CONTEMPORARY ART CAN REACH THE INTERNATIONAL LEVEL? THAILAND AS A CASE STUDY**

The first part of the analysis, which will be presented here, was entitled: *How does an artist become international? Thailand as a case study.*<sup>1</sup> It showed the ways in which ways an artist can be recognized at the international level after having been active at the local level. This analysis pointed to the role of new type of mediator that seems specific of non-western countries.

In this second part, we examine the hypothesis that a structural separation between local and international in terms of space can be observed as a specificity of non-western contexts. We will see how those new mediators try to make up for this status by developing events in Thailand that have an international standing (cf. cases of: Cities on the Move, Beyond Paradise, On Kawara, Interweaving Culture, The Land, Public Art Intervention Symposium, AARA Curators Residency Program). All those experimentations have in common that they are not "Thai art based". The question addressed here is how a local contemporary art scene can grow up? What is

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<sup>1</sup> Presented this year at Ecole Française d'Extrême Orient, Chiang Mai, Thailand and ISA Interim Conference, Texas, USA.

the point to produce international events locally? This enables us to explore the definitions of both terms local and international in this specific context.

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### **ARE LITERARY AWARDS A FRENCH INVENTION?**

In France today there exist no less than a thousand literary awards (Labès, 2004)! « (...) The success of literary awards – an invention of (the 20th) century – is due to several factors: overproduction in publishing (...); the growing prestige of the novel, that the French Academy did not formerly view as a legitimate literary genre; and the real progress of publishers' commercial strategies " (Heinich, 1999). An analysis of the Labès corpus reveals, in particular, the recent evolution, multiplication and diversification of literary awards. For example, these developments highlight the « quality » of the reader and panel member; he or she is a « professional of books » *versus* the non-professional reader. This analysis completes our research on the « Art and Culture Worlds » in contemporary France (Chaudron, 2002, 2003, 2004).

A comparative approach in cultural history (Noiriel/Chartier, 1994; Charle, 1996) suggests that in France mass-culture is predominantly a culture of the « printed world » (Mollier /Rioux, Sirinelli, 2002; Chartier, 2000; Thiesse, 2000 ). Therefore, the very recent rise of literary awards over the past ten or fifteen years can be considered a part of public cultural policies. In fact, policies to promote the publishing and reading of books have actually come to be a « national cause » (Chaudron, Singly, 1993; Chaudron, 1994).

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### **BESTSELLERS AND BLOCKBUSTERS. HOW TO INVESTIGATE MEDIA HYPES IN ART AND CULTURE?**

Art critics in dailies and weeklies play an important role in the determination of artistic success. To a great extent they define which products in a given period are held to be legitimate forms of art, what rank they are supposed to occupy with the hierarchy of art works, and what statements count as proper and relevant ways of characterizing these works.

In the case of art products that reach the status of 'hypes', 'blockbusters' or 'bestsellers', other agents and institutions seem to play a key role in the process of cultural classification and evaluation. The cultural industry with her ingenious and sophisticated marketing tools dictates how these art products are mediated to the public. In the complex range of commercial strategies, free publicity like a critical review in a newspaper or journal is only one of many options.

In my paper, it will be argued that the hype around a work of art should be studied as a multistage process in which different sorts of gatekeepers participate sequentially and in which success in the first stage is vital for success in subsequent stages. By doing so, I will not only highlight the different stages of a hype in art and culture but also show its strong international character.

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### **ELITE CULTURE AND CULTURAL ELITE THE CASE OF NORWAY**

In modern society, elites are constituted on the basis of top positions in central social sectors. Typical social institutions are business life, civil service, research and higher education, armed forces, religion, parliamentary politics, cultural life. These institutions are distinguished by the type of resources they employ, their decision-making capacity, and the way they affect ordinary citizens. One of the salient features of social change is the uneven growth in relative importance of various elites. As an example, the importance of the media elite has greatly expanded during the latest decades in Scandinavia, due to lessening of the party affiliation of newspapers and the growth of commercial television.

The focal group of the paper is the cultural elite, i.e. the managers of cultural organizations such as theaters, museums, art galleries, publishing companies. The main hypothesis of paper is that elites in cultural life represent a higher embodiment of "cultural capital" than other elite groups. They are supposed to be more strongly attached to social distinction, and to holding elitist views on cultural questions. On the other hand, the cultural elite is also motivated to distinguish itself from other elite groups. This is supposed to influence their political views, giving them a more leftist leaning than other elites.

Cultural capital connected to the arts and cultural life is more readily acquired through family relations than e.g. ordinary academic competencies. Hence, cultural elites are supposed to have more informal routes of recruitment into elite positions than those elites where higher education is a precondition, as e.g. in the clergy.

These hypotheses are tested on a data set comprising 1710 elite members from ten sectors in Norwegian society.

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**CAREER ENTRY, GENDER DISCRIMINATION AND RECRUITMENT BEHAVIOR IN  
GERMAN SYMPHONY ORCHESTRAS.  
TESTING A GENDER NEUTRAL RECRUITMENT PROCESS**

Even though neither the education system for orchestra musicians, nor the constellation of applicants for vacant positions show gender segregate structures anymore, gender segregation in German symphony orchestras remains highly persistent. Based on survey data, individual and structural level labor market influences on career outcomes are examined. The impact of the specific recruitment practice of 'blind' auditions behind a screen prevailing in German symphony orchestras, and its potential to prevent gender discrimination is discussed. Two OLS regression models on recruitment outcomes reveal that gender discrimination is relocated to an earlier stage of the recruitment process in 'blind' auditions. Discrimination is rather covered than inhibited by this recruitment practice. Also, the results strongly support vacancy competition as well as signaling and screening theory.

**FROM EARLY CHILDHOOD TO LABOR MARKET ENTRY. AN OPTIMAL  
MATCHING ANALYSIS OF PROFESSIONAL SYMPHONY MUSICIANS CAREER  
PATTERNS**

Following the theoretical pre-eminence of the concept of the trajectory over single transitions stated by life cycle sociology, Optimal Matching Analysis is applied using survey data on musicians' careers in German symphony orchestras. Groups of distinct career patterns are identified with cluster analysis, which are then included into a multinomial logistic and a binary logistic regression model. Gender and birth cohort prove to be the most influential determinants of undergoing a specific career pattern. The career patterns reflected by cluster membership do not only differ horizontally, but also imply vertical differences in terms of career prospects.

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### **POLITICIANS, BUREAUCRATS AND SPOILS SYSTEM IN THE POST-COMMUNIST STATE**

Patron-client relations along with cronyism can be seen as one of the most important factors influencing the political, administrative and economic decision-making processes in Poland since the collapse of communism in 1989. In our article we would be particularly interested in political patronage over administrative positions. Politico-administrative relations in post-communist states can be particularly vulnerable to such type of phenomena, due to unequal statutes of political and administrative spheres and underdevelopment of professional civil service. The civil service is still inchoate – weak and vulnerable to attack by politicians wishing to extend their control of personnel policy into the public administration. Politicians, both post-Solidarity and post-communists, found it difficult to accept the Civil Service Act of 1996 and latter of 1998. In the 1990s, each party tried to replace the communist mono-nomenclature with its own party nomenclature. In our paper we are going to analyze the policy all successive governments since 1989. However, we would like to pay special attention to clientelism and cronyism in Leszek Miller's government due to large scale of corruption. We are going to particularly emphasize his efforts to avoid competition procedures in appointments of senior civil servants and to rely instead on the old "experienced" nomenclature cadres.

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### **FILMS AND THE FORMATION OF COSMOS**

Aim of my paper is to reflect on the role of films in the formation of collective consciousness, and on the use of the films for understanding social problems. The main questions I will address are the following: why films can be used for understanding society, and how films participate in the formation of the collective consciousness.

Following Durkheim's concept of society as symbolic entity ( *sui generis* ), I focus on the role of films in the formation of the symbolic aspect of modern society. The main assumption of the paper is that the need of searching meanings through *poiesis* (that is, the art of making story) is fundamental for the development of consciousness,

because through *poiesis* human kind confronts the universal truths of life. In modern society, films, beside literature, satisfy such deep need through which chaos becomes cosmos, that is the world is transformed into a meaningful world.

My thesis is that films can be seen as modern myths and, like myths in pre-modern society, they transmit meanings upon which the collective consciousness is shaped. My intention, then, is to analyze the role of films as vehicle of the cultural discourse through which the symbolic dimension of modern society is formed and transmitted. For this reason, films can be used in the analysis of society because they are both vehicle and mirror of the cultural discourse in which they are made. Through films we go back to imagination and participation using catharsis as a way of experiencing our life in connection with the lives of others. This is the way we enter in communion with the others and our particular experience is linked with the universal experience of human kind.

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### **Mapping cultural CHANGE; FROM CREATIVE ACTIVITY TO CREATIVE INDUSTRIES**

Mapping cultural activity became possible once the cultural sector was defined. This brought about a unique set of issues, challenges and opportunities.

With the whole of the productive chain of cultural activity being admitted - ie not just the art or the artist - the economic contribution of the creative industries could be calculated. They were found to make a significant economic contribution, and able to be monitored and evaluated. Governments are more likely to contribute to a sector demonstrably adding to the national good, as in the UK.

Increased spending however, is expected to bring returns.

Looking for returns brings the value of 'art' into question. This is a difficult area for many cultural practitioners, who consider their individual artistic development of primary importance. Such development does not feature - in any obvious way - within an economic framework. Hence many cultural practitioners do not feel comfortable inhabiting this territory.

Art for art's sake then finds itself at odds with art for social good.

Using data collected in a series of workshops, this paper will explore whether recognition of creative industries can be thought of as a progression within cultural practice. It will explore what place entrepreneurial values can occupy within such a

framework, and seeks positive ways to integrate economic impacts with cultural practice.

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#### **COMPARING CULTURAL CLASSIFICATION SYSTEMS**

#### **CROSS-NATIONAL DIFFERENCES IN THE INTERNATIONAL ORIENTATION OF AMERICAN, DUTCH, FRENCH AND GERMAN ARTS JOURNALISM 1955-2005**

In the past fifty years, the field of arts and culture in Western societies has become more differentiated, more international, more market-oriented, and less hierarchical. Concomitantly, cultural classification systems – the ways in which members of these societies classify the supply of cultural artifacts and develop corresponding rules of behavior and practices – have changed. However, significant cross-national differences can be observed as regards the strength and timing of these changes, which seem closely related to wider social and cultural conditions in the countries involved. The CCST project ('Cultural classifications Systems in Transition') aims at qualifying and clarifying the evolution of cultural classification systems since the 1950s through a large-scale, comparative study of France, Germany, the Netherlands, and the United States. A central part of this study is a comprehensive content analysis of how the supply of cultural products has been classified within the daily press since 1955. This paper focuses on cross-national differences in the internationalization of cultural classification systems. The aim of our paper is twofold: (i) to give an outline of the theoretical background and methodology of the CCST-project and (ii) to map and elucidate cross-national similarities and variations in the international orientation of newspaper arts and culture coverage during our research period.

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#### COMPARING CULTURAL HIERARCHIES

#### CLASSIFICATIONS OF HIGH AND POPULAR CULTURE IN AMERICAN, DUTCH, FRENCH AND GERMAN NEWSPAPERS 1955-2005

In the second half of the twentieth century, cultural classification systems – that is, the ways in which members of particular societies classify cultural products and develop corresponding rules of behavior and practices – in Western societies seem to have undergone significant changes, that appear closely connected to wider (intra and inter) societal developments. In this paper, we examine the hierarchical dimension of these classification systems, and test the hypothesis that traditional cultural hierarchies have eroded over time. This will be achieved by means of a comparative study of the newspaper coverage of arts and culture in four different countries – France, Germany, the Netherlands and the United States – in the period 1955-2005. The countries under investigation are expected to differ substantially, due to variations in cultural tradition, market orientation, commercialization, social mobility, and state intervention. This paper presents an empirical analysis of cross-national variations in (i) the amount of newspaper coverage given to ‘high’ and popular cultural forms and (ii) the journalistic genres and formats employed in this coverage.

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### **ROCK EXPERIENCES AND THE CHANGES IN COMMUNAL RELATIONS**

Rock music is by far one of the most popular forms of entertainment. It goes without saying that it is one of the most important cultural fields in Western countries. Anyway, the meaning of rock has not been widely studied – especially from the sociological point of view. Of course, sociologists have been interested in popular culture, culture industry and youth cultures, youth sub-cultures in particular, but rock has usually not played a title-role in these studies. We focus our concentration on memories of important rock experiences since the 60's up to this very day, above all how people construct their individual and collective (generational?) identities by narrativising these experiences.

The research material consists of autobiographical narratives gathered in writing competition, which comprises some 700 autobiographies discussing art-related experiences – including also experiences of rock. We analyse the various meanings rock memories take on in autobiographical stories. As the relationship between individual and society is taking on new forms, our presentation deals with how are communities spoken of in these autobiographies. Our presentation is based on supposition that rock memories allow people to work their life and its central events into a narrative form and embark on remembering work of a kind that has the potential to increase their knowledge of their community membership and the possible changes in their communal relations, as family, friends, and generation.

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### **THE ARTIST AND SOCIAL CHANGE: ENTREPRENEURSHIP IN CONVENTIONS**

Investigating the success of artists claiming to be agents of social change, social research can greatly benefit from using the Model of Conventions, which is related to the "Economie des Conventions" and especially to P.Y. Gomez (*Le gouvernement de l'entreprise*, 1996).

Conventions offer a model for organized behavior, explaining it as the sharing of convictions, common beliefs and the collective rationalization thereof. In my hypothesis, the artist is able to act towards targeted audiences as an *entrepreneur in conventions*. He manipulates the meanings of conventions in art and even

successfully brings suspicion into them. However, the artist faces a strong dilemma: How can he succeed as an entrepreneur in conventions while inevitably being part of, and having incorporated, the conventions of his art world?

The paper will introduce an analysis of relationships, (im)balances and interactions between artists' own conventions and the interventions of artistic entrepreneurship in social conventions of target groups. The presentation will be illustrated by an exploratory case study about two projects of intervention art in Rotterdam.

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### **THE CONSUMPTION OF ART – THE ART OF CONSUMPTION: AN UNEASY RELATIONSHIP**

For more than 100 years, sociology has shown a distinct although uneven interest in issues of consumption. More than 105 years ago, Thorstein Veblen's crucial book on a theory of the leisure class opened a venue that put social reason (conspicuous consumption) on the forefront of consumption analysis. Georg Simmel at the turn of the century (in his analysis of fashion) and David Riesman in the middle of the 20<sup>th</sup> century (other-directedness as reason for consuming popular culture) were other pinnacles of (sociological) consumption analysis. At the end of the last century, these older 'modern' theories have been complemented if not substituted by an abundance of 'postmodern' thoughts, probably initiated by Jean Baudrillard's early (1970) work on the consumer society (which has been re-released almost 30 years later by George Ritzer – not accidentally by this sociologist in this time).

According to postmodern thinkers (led by Baudrillard, Jameson, Featherstone), it does not matter what and how we consume. Our society relies on wasteful consumption of simulated goods and services, on consumption as a specific mode of symbolic exchange, and on the commodification of culture. Art is entirely subject to fashion cycles and thus is abolished by the consumer society. In a Marxian twist, arts and culture become nothing but (external) "new means of consumption"; they offer nothing (no real contents) but fantastic images and simulations that are detached from fundamental substance. The merge of 'high brow' and 'low brow' into 'no brow' tastes (Seabrook 2000), the cultural *homo omnivorus* (Peterson) or the blandness (nothingness) of global(ized) culture (Ritzer 2004) all seem to prove that the arts become a vague matter, ambivalent in their internal utility, and even a futile social act. The postmodern tendency to deconstruct society does thus include the arts.

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**THE GLOBALIZATION OF HUMOR: THE IMPORT OF AMERICAN TELEVISION COMEDY IN EUROPE**

Despite a widespread belief in the untranslatability and cultural specificity of humor, many forms of humor transcend national, cultural, and linguistic boundaries. A humorous genre that has been very successful outside of its native habitat is American television comedy. This paper will present the results of a study of the import of this humorous genre to Europe, focusing specifically on France, Italy, the Netherlands, and Poland. A comparison will be made both across countries and across comedies. Some comedies 'travel well' (e.g. *The Simpsons*, *Friends*, *The Cosby Show*), others have proven less successful, or successful in a smaller number of countries, including American 'hits' such as *Seinfeld* or *Will and Grace*. Also, some countries are more open to television imports, or more open towards specific genres or types of programs, than others. Explanations for these patterns will be sought both in the characteristics of the program itself, and the way it has been marketed, and in differences between countries. More specifically, differences between countries will be explained from 1. cultural proximity to or distance from the United States; 2. attitude towards and relationship with the US; 3. political economy of the media in the various countries.

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**NINETEENTH-CENTURY NATION BUILDING AND THE NATIONAL OPERA**

The project is a cultural-historical investigation of nineteenth-century concepts of national opera and national music. It brings under close scrutiny the genre of national opera as a cultural institution and as a multimedia art form. The main goal is to define the ideas of national music and national opera in the broader context of nineteenth-century nationalistic political and philosophical discourses. Cultural and historical approaches interpret musical and literary works by means of constructing the cultural context from which they arouse. I wish to consider nineteenth-century Hungarian and Romanian operas as cultural phenomena that do not only reflect or express their own times, but are themselves also active agents in shaping their social and cultural world. National operas did not arise accidentally. They were part of the national awakening that swept across much of East-Central Europe during the

nineteenth century. What was first a passion later became a mission. National awakenings gave the impetus and the ideology for institutionalizing literature and music; but there is a two way traffic within this process, since the ideology is like a chiasmic rhetorical figure: on the one hand it is an inherent characteristic of the language, on the other hand it is a construction. It creates and at the same time itself is a creation. That is why is so important to examine the language use itself when we talk about national ideologies, national literature and music.

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### **DOES A STRONG CULTURAL SUPPLY ENCOURAGE PARTICIPATION?**

The main purpose of this paper is to examine how geographical characteristics and cultural supply influence cultural participation in Flanders. Most studies on cultural participation focus on demographic and socio-cultural characteristics such as gender, age, income and education of the public. Nevertheless, it is possible to estimate the effects of cultural supply, urban location and, to some extent, metropolitan supply (i.e. Brussels, Antwerp and Ghent) on cultural participation. This article investigates whether or not a strong cultural supply (theatre, dance, musical performances and film) fosters greater participation in municipalities in which it actively exists. In addition, this paper explores the effect of urbanisation as well as the presence of a cultural centre on cultural participation. Does a municipality with a higher degree of urbanisation have a higher level of cultural participation than a less urbanized municipality? Do inhabitants of municipalities with a cultural centre attend a performing art more often than inhabitants of municipalities without a centre? There will be a control for the effects of gender, age and education level. Data of a broad population survey in Flanders on culture participation as well as an accurate inventory of the cultural supply at the municipality level will be used.

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## **THE RECEPTION OF COETZEE'S *DISGRACE* IN FRANCE, BRITAIN, CANADA AND THE U.S.**

The online world of fiction reading: non-expert reading practices and reading pleasure in a transnational context: The reception of Coetzee's *Disgrace* in France, Britain, Canada and the U.S.

If cultural globalisation is an ongoing process with dimensions that are still evolving, the part literary reception has to play in this process is worth analysing. In the worldwide cultural industry, user-oriented practices are favored to an extent that user's expectations are objects of investigation and thorough research. Reception theory as one of cultural globalisation models addresses mainly the media-world, the production of appropriation of meaning. Literary uses and literary reading cannot be reduced to the appropriation of meaning, since individual readers produce meanings, which are often either unpredictable, or heavily mediated by cultural models and social conflicts, depending on the analyst's assumptions. The reception of best-selling novels is an interesting case for the exploration of national literary frameworks in the globalising process.

New technologies facilitate exchange on books and reading promotion websites shape the terms of contact with fiction and at the same time they designate the features of reading practices, to the point that one could argue for the reshaping of the ordinary book-culture, mainly based on criteria related to reading practices. Promotion strategies imply book reviewing both by readers and professional critics. Consumers choose their books based not only on the editorials and on official newspaper critics, but they are also given the possibility to write their own review and read the review of readers with whom they share the pleasure of reading. Non-professional readers are given thus the opportunity to take part in the digital activity of a reading 'community', they contribute to the orientation of other people's choices and value their own reading criteria. The acquaintance with this discourse on fiction, becomes the common ground for participation in the digital reading communication. The web provides the means for the creation of a space in which readers can establish criteria regarding both fiction and the reading pleasure itself. The space is the market to which they can place their discourse on fiction and hence expect it to come into fruition in a digital communication.

The characteristics of digital critical literary activity differ from country to country and thus the process of meaning creation follows rules, which testify, to national characteristics of the literary field. The elaboration of categories related to reading pleasure partakes of the local "global medium" within which it is taking place. Based on the digital critical discourse of non-expert readers in four countries (United states, United Kingdom, Canada and France) concerning Coetzee's *Disgrace*, we are

planning to a) describe the characteristics of online non-expert discourse on fiction, b) analyze the terms of creation and function of the digital reading space and c) discuss the issues related to the transnational reception of an international best-seller.

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### **CULTURAL CENTRES WITH AMBITION: IDEOLOGY OF THE 1970'S AND PRACTICE OF THE 2000'S**

This paper is based on a research project and a book published in 2005 (edited by the the writers of this paper), which looks at three major local cultural centers in urban and suburban areas in Helsinki. Stoa, the largest of these centers had 600 000 visitors last year. In our paper we first look at the ideology of the democratization of culture of the 70's and 80's, which made these investments possible. Our data consists of interviews among decision makers and researchers of that era, documents concerning the planning and building phase of these centres and a study made among the visitors in 2004 (N=800). Visitors come to these centres for different reasons but the core of them is definitely the public library. Adult education centre with its numerous courses ranging from cooking to computer classes is important for local residents. Ambitious music and dance performances by national and international artists as well as film festivals have formed the image of these centers to much more than modest all-purpose community centres. These cultural centers are buildings with walls and popular among many age groups, especially families with children and the elderly. At the same time young, creative city-dwellers seem to give value to non-institutional forms of culture often in temporary locations. However, the producer-based organization makes these cultural centers flexible and open to new performers and even new forms of culture.

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## **VISITORS' COURSES IN THE MUSEUM: A TYPOLOGY OF THE RECEPTION OF ART**

In the context of research on the reception of art the courses visitors of an art museum took during their visits were recorded. These courses were analyzed sequentially as actions of an art audience. This analysis yielded a typology of museum visitors which then was related to Adorno's typology of listeners to music, which could be qualified in an important aspect. The same holds for his "Theorie der Halbbildung". As to this theory a specification was necessary and possible and "Halbbildung" superficially translated "superficial knowledge"? could be conceived as a specific habitus of avoiding lively experience. Now these findings shall be connected to considerations concerning uncertainty as a habitus of avoiding crises. In the paper the empirical findings and an outline of the typology shall be presented, the theoretical specifications concerning Adorno's theory worked out, and the fundamental theoretical concept of habitus as a basis for experience and for acting expounded.

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## **CREATING PLACES: EXPLORING CULTURAL INCLUSION IN TEESSIDE**

This paper explores the challenges faced in attempting to develop cultural activities and facilities to foster social inclusion and wider cultural regeneration in Teesside, in the North of England. A key element of sustainable cultural facilities is in the way they form part of a local sense of place and contribute to a cultural place identity (Low, 2000). However, studies which have asked people from poorer neighbourhoods in the North East how they feel about the places they live in, suggests that many would prefer to escape than foster closer relationships with them (Moore, 1998; Webster et al, 2004). This suggests that a symbiotic relationship between culture and place that has yet to be fully explored particularly for groups not traditionally associated with cultural activities such as young adults. Drawing from two evaluation studies of cultural projects (AV Digital Arts Festival Evaluation-Moore et al, 2004 and an ESF funded Cultural Skills Programme) and interviews with young adults, refugees and asylum seekers, this paper will explore the issues around culture and local places, raising questions about the role of culture in urban

regeneration and the different relationships members of excluded groups have with places.

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### **CREATING SPACE FOR CREATIVITY: VISUAL ARTISTS, SUBJECTIVITY AND SOCIAL CONTEXT OF BODILY BEING**

My presentation addresses how visual artists describe creativity in terms of their subjectivities. Research material consists of individual interviews of Finnish artists and of a discussion group where artistic activity was conversed widely. Interviews were grounded on idea of artist as an social actor, while discussion group sought to bring forth new ideas related to artistic creativity and subjectivity. Discussion group brought up surprising phenomenons such as the desire of painters to eat the ink among other bodily experiences. Based on both research materials, I shall argue that professional and personal space enables creativity. Professional space is achieved through entering into the art world. It involves strong professional identity that is defended when needed against romantic myths on artists. Personal space involves capability to be open to new things during the creative process and ability to let go of the personal meanings of the works when they are put on exhibition. Artists emphasize that although they use their own subjectivities as tools they want set apart their works and their identity. To be creative they, underline, is to be able enter into a dialogue with something else than yourself.

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### **THE CONSUMPTION OF CULTURE AS A SYMBOLIC EXCHANGE**

Cultural goods are for the economists only one type of goods, which is mostly similar to the other types. They have no regards to the dimension of meaning combined with the goods. The critical theory looks primarily to the meaning of cultural goods and stated: the culture industries transform art products into amusement and make it to a part of the totally capitalistic system. Both positions reduce the cultural dimension of goods therefore they are not suitable for a sufficient discussion on the specific of cultural commodities. Therefore it is necessary to search other concepts fore cultural

goods. I will discuss three approaches of cultural economics which intended to develop alternative economic concepts. Boris Groys formulated an economic of the new, in order to describe two different concepts for valuation works of the art. Gerhard Schulze constructed an economy of expectation because he was interested in the dimension of experience. Finally Georg Franck presented an economy of attention, which led to a new, a mental mode of capitalism. Attention becomes a substitute of the money and the media functions as the banks. Every attempt focused one part of the consumption of cultural goods, the first on the production, the second to the expectation and the third on the perception of cultural goods. Only in combination they built a concept of cultural consumption as a symbolic economy.

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### **SINGING OUR WAY TO COMMUNITY: SOCIAL CAPITAL AS INFORMING CONSTRUCT WITHIN MUSIC THERAPY**

Arts therapies have historically tended to shy away from sociological thinking. Yet the practice of music therapy has always had a strongly socially-minded component. The emergence of social capital as a prominent theme in sociological thinking can be considered to have powerful links with musicologist Christopher Small's "musicking" (1998) – the notion of music as social process rather than object, and the emergence of new musicology (e.g. Cook & Everist 1999, Williams 2001), therefore offering an opportunity for music therapists to consider their practice in more sociological terms.

Putnam (2001) identifies music and the arts as ways in which social capital can be grown, and Procter (2004) applies this to music therapy. This permits a view of arts therapies as working not only with individuals but also with communities, and hence the relocation of health away from the private and into the social.

This presentation will include recorded excerpts of music therapy from a psychiatric rehabilitation setting, demonstrating how music and "musicking" can contribute to the generation of social capital and hence to a meaningful sense of community which contributes directly to people's rehabilitation and recovery.

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## **EMPLOYMENT AND INCOMES OF FINNISH ARTISTS IN 2000—POPULATION CENSUS DATA VS. SAMPLE-BASED SURVEY DATA**

The findings of artist research seem to depend to an extraordinary extent on the operationalisation of the object and the methods of data collection and analysis. Survey data and census data on Finnish artists in 2000 enables the comparison of two differently defined artist populations.

The identification of the population of artists is often a fight between different viewpoints: peer evaluation vs. 'market test'. Definition of the population by the main type of activity is assessed by the art world or by the authorities. Both demarcation proceedings have merits and shortcomings. Use of different data sources is needed to get and combine both subjective views and 'objective' points of reference. The work of artists is not simply a means of income nor the profession without competence requirements.

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## **KNOWLEDGE OF ART AS INSTRUMENTAL CULTURAL CAPITAL? CONSTRUCTION OF CULTURAL FIELDS IN RUSSIA, 1917-1934**

This paper contributes to the growing literature, which suggests that the nature of cultural capital is context-specific. Drawing on both original research and secondary documents, the author considers construction of cultural fields and forms of cultural capital in Russia, 1917-1934, and makes comparison to similar processes of cultural construction in the nineteenth-century France and the US. Albeit this research finds similarities in the construction of cultural fields and forms of capital in the three countries, the differences are profound. For example, in the US the institutionalization of artistic capital is connected to the emergence of dichotomy between the high and popular culture. However, in Soviet Russia the emergence of artistic capital was a matter of resolving fundamental ambiguity between proletarian/bourgeois cultural categories through establishment of organizational form of creative unions and production of a new dichotomy between cultural backwardness and cultural virtuosity. Soviet artistic capital was constructed as instrumental in character and based on both bourgeois and worker ethos and sensibilities. Theoretically, this paper suggests the existence of two models of cultural capital: exclusionary and virtuosi. Secondly, it suggests that cultural capital may simultaneously exist in two differentially valued forms – instrumental and transcendental.

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### **THE AUTOPOIESIS OF THE ARTWORLD AFTER THE END OF ART**

Underemphasized in the discussion concerning the 'end of art' are the consequences of this so-called 'end' for the artworld, i.e., the social system of art. The artworld is hereby regarded in terms of Niklas Luhmann's systems-theory, i.e., as an autopoietic system, which arose as part of the functional differentiation of modern society. It is suggested in this paper that a transition has taken place in that system on the basis of a changing reference of art. While 20<sup>th</sup> century art saw the dominance of self-reference, which replaced a century-old reference to reality by means of mimesis, current art seems to be moving in the direction of 'defamiliarization' or 'abnormalization', taking social reality as its referent. This historical types of artistic reference are ideal-typical and show overlap. This paper nonetheless stresses the relative importance of defamiliarization in contemporary visual art, and its quite possibly increasing role in the art to come.

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### **LEGITIMATING POPULAR MUSIC IN THE UNITED STATES, GERMANY AND THE NETHERLANDS: A COMPARATIVE APPROACH**

How do newspaper critics in the Netherlands, Germany and the United States classify and evaluate popular music? And do pop journalists of different countries vary in their efforts in providing legitimacy to popular music and in their subsequent strategies of 'aesthetic legitimation'? In this paper we will present the first results of a content analysis of popular music reviews taken from major newspapers of the Netherlands, Germany and the United States (published in 2004/2005).

Newspaper critics in all these countries seem to have been increasingly paying attention to popular music (Cf. Janssen 1999 for the Netherlands). However, we

expect that important cross-national differences can be found in the *content* of this popular music criticism. We draw here on the work of DiMaggio (1987, 1991) on cultural classification systems and Lamont's comparative research on 'national repertoires of evaluation' (Lamont 1992). In DiMaggio's terms, we can describe the cultural system of the US as relatively more differentiated, less universal, less hierarchical and more fluid. Studies on the position of high culture in the United States (Levine 1986, DiMaggio 1991, Dowd 2002) and comparative studies into the evaluatory repertoires employed by cultural professionals in the United States and France (Lamont and Thevenot 2000) for example indicate that the high culture system seems to have become more strongly eroded in the United States than in Europe. The question arises if the writings of (popular music) critics as 'mediators and molders' of the cultural classification system reflect these cross-national differences. Our focus will especially be on the idea of popular music criticism as providing a legitimating ideology of the artistic worth by applying the criteria of high art to this previously illegitimate art form (Cf. Baumann 2001, Regev 1994). We will investigate whether this 'strategy of assimilation' is related to the characteristics of the cultural classification system, and for example will be more prominent in countries with a more universal, more hierarchical cultural system. Shusterman has for example argued, that popular music criticism in the US – because of the absence of a strong high art system – will apply high art criteria to popular music to a lesser degree than in Europe and will instead use criteria from what Bourdieu called the 'popular aesthetic' and in general terms will be less 'intellectualistic' and more 'pragmatic'.

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### **ON THE SEARCH FOR THE LOST DIFFERENCE - GENTRIFICATION AND THE CULTURAL FIELD**

Artists entering a rundown cheap neighborhood, transforming it into a lively and attractive area, initializing gentrification, finally being forced out of their apartments and studios themselves and again entering a yet unknown area, is a well-known scenario in urban developments.

With this paper I will not only question the solely "bad" artist for his influence on gentrification but particularly focus on the "poor" artist becoming his own victim. The key to the deconstruction of the black or white picture of the role of the artist is his deep-seated position within the artistic or cultural field. This locates him in a complex structure of mechanisms, believes and dependences. In consequence the artist can neither be blamed for inducing gentrification nor being pitied for being

displaced. The artistic field is much too complex to stick to this one-dimensional view.

The artist being part of this field reacts and acts within this system of believe thus contributing to the cycle-structure of the above-described phenomenon a good deal. Central motor of the artistic field is, following Bourdieu, the need for distinction. This enforces a perpetuum mobile like constant changeover and motion within the field where the search for the lost difference has become the crucial activity.

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### **FEMALE WRITERS OR READERS IN THE POLISH LITERARY MARKET- WINNERS OR LOSERS?**

Inequalities mean discrimination of individuals or groups against their social background, race, living conditions, gender etc. Also the world of literature is far from being free of inequalities resulting from share in gain (fame, money, publication opportunities) and loss in a modern free market of literature in Poland. Some of these inequalities can definitely be ascribed to the authors' gender. It has been traditionally accepted that women used to be, and still are, the best at writing romances for other women to read. Nothing more misleading. When we have a close look at literary scene in Poland nowadays, it is women that seem to color it with not only middlebrow popular novels (K. Grochola) but also with highbrow prose (O. Tokarczuk) and poetry. Being underrepresented in the total population of writers in our country, they manage to make good money on writing books and win top prizes for their talents (Nobel Prize). Moreover, they managed to start a magazine to promote themselves (Wysokie Obcasy) none of other niche literary magazines can even compare to as for scope and advertising power.

Even more controversial issue is that of female readers who have been traditionally classified as romances readers. However, a recent research carried out in a small town when some 100 women were interviewed as for their reading preferences showed that hardly 18% of them choose a 'harlequine' to relax with a book. And if they do, nobody has the title to ridicule them, as Wendy Griswold claimed. I could not agree more.

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## **BRILLIANT CORNERS: OBSTRUCTIONS AND TURNING POINTS IN CONTEMPORARY JAZZ AND IMPROVISED MUSICS**

Adorno provides one of the most sophisticated, sometimes elusive, treatments of jazz combining sociological and aesthetic theory. More recent social and aesthetic treatments of jazz, e.g., new critical theory, fail to advance upon Adorno and produce incoherent accounts. This paper examines contemporary international jazz and improvised music to illuminate Adorno's treatment of jazz within his theory of societal and aesthetic advancement. It is proposed that Adorno correctly identified parallels with social processes in the organisation, creation, and performance of music, and thereby avoided some of the necessity for, often contrived, mediating mechanisms between the social and the aesthetic. Thus an integrative explanation is sought here for contemporary jazz and improvising music. Adorno also rightly saw social processes and aesthetic practitioners heading, overall, towards progressive expansion in understandings and capacities. However, Adorno arrives at pessimistic conclusions because he misconceived societal and aesthetic processes, e.g., culture industry, rationalisation, and a conflict entailed by social action within his theory. Whereas Adorno finds expanding knowledge and social processes drive (aesthetic) practitioners into enclosing corners, it is argued here that these present critical social and aesthetic problematics which creative practitioners convert into brilliant corners; turning points to further expansion and new problematics requiring creative solutions.

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### **ART IN THE NETWORKED SOCIETY**

The development of a networked society is the result of a secular process, in which the artistic and cultural aspects are doubtlessly interconnected with the economical, political, social and scientific ones. Without exploring economic and political matters in too much detail, this paper aims to outline the main action and thought patterns of the artistic movements of the twentieth century, which have occurred in social and cultural processes proposing solutions which concern the collective demands.

Will be described some paths of 20th century art categorized as:

**Knowledge Art** (an investigation about limits of traditional models of knowledge organization)

**Scepticism Art** (a principle of indeterminacy, transformation and fluxus)

**Immaterial Art**

**Art of Con-fusion** (holistic conception, the hybridisation of cultural beings or disciplinary context)

**Cooperation Art** (against the idea of the unique author and the passive viewer)  
**Art of Networking** (the affirmation of society as art work)  
**Art of Respect** (the requests of respect of human values)  
**Art of Auto determination** (a translocal network as a relationship between auto determined local subjects)  
**Art of Critiques** (the critique about social and cultural control)  
**Art of Utopia** (alternative linguistic hypothesis)  
**Art of Memory** (preserve and transmit knowledge, experiences and solutions to general problems)

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**LINKING PUBLIC CULTURAL PARTICIPATION TO PRIVATE CULTURAL PARTICIPATION: THE CASE OF ATTENDING CONCERTS AND LISTENING TO MUSIC AT HOME IN FLANDERS (BELGIUM)**

Since Peterson and Simkus (1992) published the first article in which they introduced the term 'cultural omnivore' for the designation of cultural participants who like highbrow culture as well as middlebrow or lowbrow cultural forms, a lot of research has been done that confirms the existence of this specific group of cultural consumers. The majority of these studies focus on specific forms of cultural participation, be it musical likes or dislikes as was the case in Peterson and Simkus' initial article, reading preferences (e.g. Van Rees et al., 1999) or performing arts participation (e.g. Sintas & Alvarez, 2004). Some studies concentrate on private cultural practices whereas others concentrate on public cultural activities. A link between the two kinds of cultural participation is rarely made.

In our paper, we will explore the relationship between public and private cultural participation within the realm of music. The used data stem from a recent survey in Flanders (Belgium) on cultural lifestyles. Specific attention will be given to the question if specific subgroups or clusters of 'cultural omnivores' can be delineated when one takes into account private as well as public music consumption.

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**YOUTH CULTURE IN THE GLOBAL CITY: NON-DOMINANT CULTURAL CAPITAL AND STATUS AMONG CHILDREN OF IMMIGRANTS IN LONDON AND NEW YORK CITY**

Through a careful consideration and emphasis on culture, this paper demonstrates the lack of utility of theories of oppositional culture and downward assimilation in describing the trajectories of disadvantaged second generation youth. The paper compares working class and poor second generation teenagers in London and New York City by using school ethnographic, interview (n=130), and survey (n=191) data. Finding that youth in both cities express positive attitudes toward school and education; strong preferences for African American-inspired hip-hop music and styles; and the need to act tough and maintain self-pride, the paper concludes that *Nondominant Cultural Capital* (NDCC) is a better concept to explain minority urban youth. Urban youth create their own socio-cultural world with its own set of rules, taste preferences, and interactional styles. NDCC buys youth status within their peer worlds. The most successful teenagers are able to succeed academically as well as within their peer world of NDCC. This, rather than rejecting mainstream society and norms, is what most youth say they strive for.

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**THE STUDY OF OSCILLATING OBJECTS**

Cultural goods are entities that are embedded in various practical contexts. They have a significative and an ostentative function and not seldom an economic relevance, which marks their conception, production, distribution, presentation and reception (or consumption). The interpenetration of social, symbolic and economic processes is therefore constitutive for the formation and reception of these goods. Diana Crane has rightly argued that "cultures cannot be understood apart from the contexts in which they are produced and consumed".<sup>2</sup>

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<sup>2</sup> Crane, Diana (1992): *The Production of Culture*. Newbury Park: Sage, p. ix.

I would like to address the question of "context" and "contextualisation". At the first glance many scholars would agree that the context is a hidden system of legal frameworks, social values, commercial practices, collective interests and institutional powers that determine the formation process of cultural goods. Going deeper in the epistemological discussion about contextualisation, we are facing different contested approaches: Poststructuralism, Hermeneutic and some Social-Phenomenologists consider culture as a discursive 'swarm'. Cultural goods are for them threads interwoven in a textual 'fabric'. Others especially scholars who have been inspired from Neo-Marxism, Pragmatism or Ludwig Wittgenstein's late philosophy understand under context a practical background, a „Praxis" or a „Lebensform" (form of life). Consequently the first group interprets context as intertextuality, while the second group stresses the constitutive role of habits, conventions rules, and institutions. In my presentation I will discuss the epistemic relevance of both approaches.

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### **THE MEANING OF STYLE: POSTMODERNISM, DMYSTIFICATION AND DISSONANCE IN POST-TIANANMEN CHINESE AVANT-GARDE ART**

Chinese avant-garde art occupies an uneasy place in both domestic and global arenas of cultural production. This art emerged and developed under the crossfire of an authoritarian socialist state and an unappreciative domestic audience in the late 1970s, and finally established itself in the 1980s as a form of "unofficial art" that exhibited political dissidence and formalistic transgression.

Alongside China's unprecedented market liberalization in the post-89 era, the previously politically committed "dissident" Chinese avant-garde art that emphasized on aesthetic formalism, rationalism and political disobedience has been transformed into a different kind of avant-garde that celebrates cynicism, playfulness, irrationality, politically detachment, and distinctively "postmodern" forms of expressions.

In order to decipher the prevalent irony, nonchalance and sarcasm observed in post-89 Chinese avant-garde art works vis-à-vis the previous politically committed works of the pre-89 avant-garde, the author frames her analysis in an "epochal cultural-pragmatic dissonance" paradigm. Namely, after 1989, there has been a clash or dissension, between an emergent "demystified" or "de-idealized" conception of the West in the symbolic realm and the increasingly important role Western agents and institutions play pragmatically in the Chinese art world, subsequent to China's

integration into the international art market. The paper argues that the cultural-pragmatic dissonance that took place in the post-89 art world inspired the “Postmodern” style in Chinese avant-garde art today.

The data used in this paper was drawn from extensive interviews with Chinese artists, curators, art dealers, and Western agents; as well as art journals, exhibition catalogues, artist biographies and numerous online resources.

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