

FINAL PROGRAMME

EUROPEAN SOCIOLOGICAL ASSOCIATION
AND SOCILOGY OF THE ARTS

13TH MIDTERM CONFERENCE

QUESTIONING ARTISTIC HEGEMONY

Old and New Resistances
in Algorithmic Capitalism

08.09 —
09.09.2025

Universitat Autònoma de Barcelona



**Ciències Polítiques
i Sociologia**
UAB Universitat Autònoma
de Barcelona

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ESArts2025

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

Barcelona, 8–9 September 2025

Organisers:

Centre d'Estudis Sociològics sobre la Vida Quotidiana i el Treball (Sociological Research Centre on Everyday Life and Work), Universitat Autònoma de Barcelona

Institut d'Estudis del Treball (Institute for Labour Studies), Universitat Autònoma de Barcelona

Venue:

The 13th ESARTS Midterm Conference takes place at the Campus of Bellaterra
Universitat Autònoma de Barcelona

Contact:

<https://webs.uab.cat/esarts2025/>

cg.esarts2025@uab.cat

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Acknowledgements

We would like to express our gratitude to the staff of SLIPI at the Faculty of Political Science and Sociology of the UAB for their support with logistics, especially Marc Peral, Charo Martín and Sara Lluell.



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CONFERENCE THEME

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

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

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

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



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



WELCOME NOTE

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

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

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

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

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



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

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

Dafne Muntanyola-Saura

Professor of Sociology at Universitat Autònoma de Barcelona

RN02 - Sociology of the Arts Coordinator

Coordinator of 13th ESArts 2025. Barcelona



ESA RN02 – SOCIOLOGY OF ARTS

The **ESA Research Network on the Sociology of the Arts (RN02)** was established in 1999 and held its first conference in Exeter in 2000. It brings together researchers interested in the sociological study of the arts in all their forms — from traditional domains like music, theatre and literature to popular and applied arts. The network explores topics such as artistic production and mediation, cultural organisations, arts policy, audience studies, professional trajectories, and the social impact of the arts. It also fosters theoretical and methodological development and interdisciplinary dialogue.

RN02 collaborates with other ESA networks, particularly RN07 (Sociology of Culture) and the Arts Management Studies Research Stream.

RN02 COORDINATOR

- Coordinator: Dafne Muntanyola Saura, Universitat Autònoma de Barcelona
- Vice-coordinator: Paula Guerra, University of Porto

BOARD MEMBERS

- Francesca Maria Fiorella, University of Salento, Italy
- Henrik Füst, University of Uppsala, Sweden
- Olga Kolokytha, University of Vienna, Austria
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- Oleksandra Nenko, University of Turku, Finland
- Tal Feder, University of Haifa, Israel
- Christopher Mathieu, Lund University, Sweden

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- Dan Ratiu, Babeş-Bolyai University, Romania
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- Valerie Visanich, University of Malta
- Sari Karttunen Center for Cultural Policy Research CUPORE, Finland,
- Constance DeVereaux, New York State University at Buffalo



ESARTS25 ORGANISATION TEAM

The Local Organising Committee of this edition is coordinated by the **Sociological Research Centre on Everyday Life and Work (QUIT)**, an interdisciplinary research unit based at the Autonomous University of Barcelona (UAB) and affiliated with the Institute for Labour Studies (IET).

RN02 COORDINATOR

DAFNE MUNTANYOLA-SAURA

Associate Professor of Sociology at the Universitat Autònoma de Barcelona and Vice Dean of Communication and Professionalisation at the Faculty of Political Science and Sociology. Her research focuses on the sociology of culture and the arts, artistic work, cognitive ethnography and mixed methods. She is co-coordinator of the ESA Sociology of the Arts Research Network and board member of the Spanish Sociological Federation.



RN02 VICE-COORDINATOR

PAULA GUERRA

Professor of Sociology at the University of Porto and Integrated Researcher at its Institute of Sociology. She coordinates and participates in national and international projects on youth cultures and the sociology of art and culture. She is the founder of the *All Arts Network* and co-director of the journal *Todas as Artes*. She has been visiting professor at several international universities and has published extensively on punk, DIY cultures, music scenes and artistic careers. Paula Guerra also coordinates the KISMIF Conference and leads the Art, Culture and Communication section of the Portuguese Sociological Association.





LOCAL SCIENTIFIC COMMITTEE

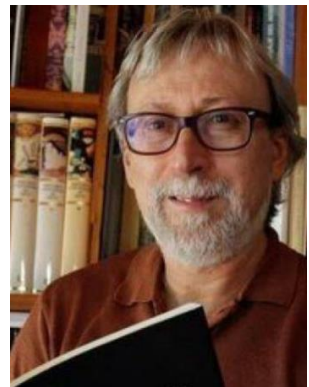
ARTURO RODRIGUEZ MORATO

Professor of Sociology and Director of the CECUPS research group at the University of Barcelona. His work focuses on the sociology of culture and the arts, as well as cultural policy, artistic professions and heritage. He has led numerous national and European research projects and held prominent roles in international sociological associations, including Vice-President for Research of the ISA and President of its Sociology of the Arts Committee. He has also been Visiting Scholar at universities such as Cambridge, the New School and EHESS.



JUAN ANTONIO ROCHE

Professor of Sociology of Culture and the Arts at the University of Alicante. He is President of the Sociology of Emotions Committee of the Spanish Sociological Federation (FES), Vice President of REDISS (International Research Network on Bodies, Sensibilities and Emotions), and Director of the EMOCS research group at the University of Alicante. He has been visiting professor in several Latin American and European universities.



RUBEN GUTIÉRREZ DEL CASTILLO

General Director of Fundación SGAE, where he has worked since its creation in 1997. He holds degrees in Economics, Cultural Management and Market Research. He has led key cultural studies such as the *SGAE Yearbook* and the *Survey on Cultural Consumption in Spain* and has coordinated collections and seminars on audience development. He regularly collaborates with institutions like the Ministry of Culture, Instituto Cervantes and Real Instituto Elcano.





ESPERANÇA BIELSA

Associate Professor at the Department of Sociology of the Universitat Autònoma de Barcelona. She has previously worked at the University of Leicester and held research positions at the University of Warwick and the University of Glasgow. She is editor of the Routledge book series *Translation, Politics and Society* and a member of the research groups *Centre d'Estudis sobre Cultura, Política i Societat* (University of Barcelona) and *GIR Traducción, Ideología, Cultura* (University of Salamanca). She has also served as Senior Visiting Research Fellow at the University of Sussex.



MARC BARBETA

Lecturer in Sociology at the Universitat Autònoma de Barcelona. He holds a PhD in Sociology from the same university and specialises in cultural and consumption sociology, gender and family studies, and qualitative methods. He has taught at the UAB and the University of Girona and has contributed to national and international research on social inequality, everyday life and ideologies. He has published in peer-reviewed journals and in edited volumes by CSIC and CIS.



FERNÁN DEL VAL

Associate Professor of Sociology at the Universidad Nacional de Educación a Distancia (UNED). He holds a PhD in Sociology from the Universidad Complutense de Madrid and has been a postdoctoral researcher at the University of Porto and a lecturer at the University of Valladolid. His work focuses on music, politics, media and youth in Spain. From 2015 to 2021, he served as President of the Spanish branch of the International Association for the Study of Popular Music (IASPM).





TECHNICAL & ADMINISTRATIVE SUPPORT

ISABEL HERNÁNDEZ DE LA ROSA

Project manager at the Sociological Research Centre on Everyday Life and Work (QUIT) of Universitat Autònoma de Barcelona.



MABEL RODRÍGUEZ RIVERO

She currently works as a research support technician, assigned to project management (updating of web content, dissemination and promotion of communication and transfer activities, support to event organisation, etc.)



VOLUNTEERS TEAM

Coordinated by the Local Organising Committee, and composed of students and collaborators from the UAB, this team provides essential support in both the logistics and communication of the conference.

- Anna Gafarot
- Claudia Huete
- Sarah German
- Irina Casanovas



PRACTICAL INFORMATION

CONFERENCE VENUES

The 13th Midterm Conference of the European Sociological Association (ESA) Research Network Sociology of the Arts takes place at the Campus of the Universitat Autònoma de Barcelona (UAB).

The UAB is one of Spain's leading public universities. Its main campus covers 260 ha and hosts a wide range of research, teaching, cultural and service facilities. It is located in the Greater Barcelona Metropolitan Area.

For the conference we are using spaces in two faculties in the same building (Building B) which are connected to each other:

- Facultat de Ciències Polítiques i de Sociologia (Political Sciences and Sociology Faculty) in red in the map below
- Facultat de Dret (Law Faculty) in grey in the map





HOW TO GET TO UAB CAMPUS

The Universitat Autònoma de Barcelona (UAB) is located in Bellaterra, a small town 30 km from the centre of Barcelona. The campus is surrounded by forests and green areas and offers a wide range of infrastructures and services to ensure accessibility for all members of the university community.

- **By train** FGC – Ferrocarrils de la Generalitat de Catalunya
 - **Line:** S2 Barcelona - Sabadell
 - **Stop:** *Universitat Autònoma* station (right on campus, a few minutes' walk from most venues).
 - **Timetables:** fgc.cat/en/

- **By train** RENFE Rodalies
 - **Lines:**
 - R7 Sant Andreu Arenal – Cerdanyola Universitat
 - R8 Martorell – Granollers
 - **Stop:** *Cerdanyola Universitat* station (*outside the campus*).
A UAB shuttle bus connects this station with the main campus area.
 - **Timetables:** rodalies.gencat.cat/en/inici/

- **By private vehicle**

The UAB campus can be accessed via several main roads:

- Access by the AP7 motorway, direction Tarragona-Lleida from the north, or direction Girona from Barcelona
- Access by the C-58 motorway from Barcelona, Sabadell, Terrassa

And other accesses to secondary roads that connect the municipalities closest to the UAB campus.

More information on campus mobility and transport:
www.uab.cat/accessibilitat-transports/english/



REGISTRATION & CONFERENCE PACK

Upon your arrival at the UAB Campus, please stop by the registration desk to collect your conference pack, which includes a tote bag, a notebook, and a reusable water bottle. The UAB campus is equipped with multiple water refill stations, and we encourage you to use your bottle throughout the event as part of our commitment to sustainability.

The registration desk is located at the main entrance of the Faculty of Political Science and Sociology building.

Opening hours:

Monday | 8th Sep.

Tuesday | 9th Sep.

Conference registration

8:30h – 13.00h

14.00h – 17.00h

9:00h – 13:00h

Important: If your registration has not been completed or the fee has not been paid, you will not be allowed to participate in the conference.

COFFEE & LUNCH

Coffee breaks and lunch will be provided to all registered participants during both conference days. These will take place in the areas indicated in the general schedule and will offer a selection of snacks, drinks and warm or cold lunch options. These moments are not only an opportunity to recharge and enjoy local flavours, but also to network and engage in informal discussions with fellow participants and speakers.

Please make sure to wear your badge at all times, as it will serve as proof of registration and access to catering services.



WI-FI CONNECTION

The Universitat Autònoma de Barcelona offers campus-wide Wi-Fi coverage. Participants whose institutions are part of the eduroam network can connect directly using their institutional credentials.

If you do not have access to eduroam, you may connect to the UAB guest Wi-Fi network by logging in as a guest user. We encourage you to connect as early as possible to ensure access to the digital programme and other online conference resources.

INSTRUCTIONS FOR PRESENTERS

- Each oral presentation has an allocated timeslot of 15 minutes, followed by up to 5 minutes for Q&A and 2 minutes for speaker transition.
- Please prepare your presentation in PowerPoint or PDF format.
- Each room will be equipped with a computer for presentations. Please bring your presentation on a USB stick in either Microsoft PowerPoint (.ppt/.pptx) or PDF format. We kindly ask that you do not use your own laptop.
- To ensure a smooth session, presentations can be uploaded in the room where your session will take place. Please make sure to be there 5–10 minutes before the session starts.



SOCIAL ACTIVITIES

The EArts25 social programme invites all participants to enjoy a selection of cultural and networking activities that reflect the artistic richness of Barcelona. From shared meals in emblematic venues to optional visits to key cultural institutions, these moments are designed to foster exchange, connection and celebration beyond the academic sessions.

SOCIAL DINNER

The EArts25 Social Dinner will take place at L'Estació – Espai Gastronòmic, an exceptional venue located inside the historic Estació de França, one of the most iconic railway buildings in Barcelona. Officially inaugurated in 1929 for the Barcelona International Exhibition, Estació de França is an architectural jewel of *noucentisme* and modernist iron architecture.

Designed by engineers Andreu Muntaner and Pedro Muguruza, with later contributions by architect Duran i Reynals, the station features elegant metal canopies with stained glass, noble materials such as marble and bronze, and a majestic central lobby with three large domes.



L'Estació – Espai Gastronòmic

Estació de França. Av. del Marquès de l'Argentera, s/n, Barcelona



Monday 8th September – 20:00h



Only participants who requested the dinner option during registration and completed the corresponding payment will receive a dinner ticket. Please note that tickets cannot be purchased at a later time. Please bring your ticket to the dinner – only ticket holders will be admitted.



CLOSING COCKTAIL

To celebrate the end of the conference, we invite all participants to a closing cocktail at Sala Mompou, located inside the historic headquarters of the SGAE (Sociedad General de Autores y Editores), one of Spain's main institutions for the protection of intellectual property in the arts.

Founded over 100 years ago, the SGAE is a non-profit organisation representing authors, composers and publishers. Its defence of creative rights has made it a cultural reference in the performing arts. The event will take place in Sala Mompou, named after Catalan composer Frederic Mompou, a refined space that regularly hosts concerts and artistic events.

The SGAE headquarters, Palau Bru, is a Renaissance palace built in 1552 in the Gothic Quarter. Restored in 1994, it preserves its noble structure around a courtyard and features stone façades, arched entrances, and sculpted balconies.

This reception offers a final opportunity to connect, share impressions and enjoy a festive atmosphere in one of Barcelona's architectural gems.



Sala Mompou – SGAE Barcelona

Pg. de Colom, 6. Barcelona



Tuesday 9th September – 18:00h



A collective bus will transfer participants from the UAB campus to the SGAE venue, departing at 16:30h from Avinguda de l'Eix Central, below Building B (Faculty of Political Science and Sociology). This service is only for those who confirmed attendance at the cocktail during registration.



VISIT AT FUNDACIÓ JOAN MIRÓ

As part of the social programme, participants are invited to an optional visit to the Fundació Joan Miró, one of Barcelona's most iconic cultural institutions, located in the scenic Montjuïc Park.

Created by Joan Miró himself, the foundation houses the world's most comprehensive collection of his work and was conceived as a space to promote contemporary art in all its forms. Designed by architect Josep Lluís Sert, a close friend of Miró, the building is a landmark of modern architecture that blends art, space and landscape.

Since its opening in 1975, the Fundació Joan Miró has become a dynamic centre for artistic creation and dialogue. It hosts not only the permanent Miró collection, but also temporary exhibitions, emerging artists at Espai 13, and educational activities for all audiences. In 2025, the foundation celebrates its 50th anniversary with a special programme under the slogan *"For the people of tomorrow"*. Don't miss the chance to discover this unique space where modern art, architecture and nature meet.



Fundació Joan Miró

Parc de Montjuïc, Barcelona



Wednesday 10th September – 10:00 h





SESSIONS SCHEDULE

MONDAY, SEPT 8TH

		LOCATION
8:30h 17:00h	REGISTRATION	Hall - FCPS
	OPENING KEYNOTE	
9:00h 10:30h	Fashion as Creative Economy: Making a Living in London, Berlin and Milan Angela McRobbie <i>Goldsmiths University</i>	Aula Magna Dret
10:30h 11:00h	COFFEE BREAK	Llosa
11:00h 12:30h	SEMIPLINARY Becker, the Arts, and Sociology Dagmar Danko <i>University of Music Freiburg</i>	Aula Magna Dret
12:30h 13:30h	LUNCH (buffet)	Llosa
	ROUNDTABLES	
13:30h 15:00h	1 Gender-Based Violence in Arts and Culture: Theory and Methods Marie Buscatto <i>IDHE.S (Paris 1 – CNRS)</i> ; Sari Kartunen <i>Uniarts Helsinki</i> ; Mathilde Provansal <i>Ludwig-Maximilians-Universität</i>	Sala de Graus FCPS
	2 Artistic and Creative Place-making in the Cities Oleksandra Nenko, <i>University of Turku</i>	Aula 1
	3 From Classroom to Culture – Developing a ‘Discourse of Practice’ in Cultural Management Teaching Constance DeVereaux, <i>State University of New York at Buffalo</i>	Aula 5
15:00h 16:30h	PARALLEL SESSIONS 1 T01.S1 - Artivism I T03.S1 - Creativity I T10.S1 - Music I T12.S1 - Arts Management I T05.S1 - Evaluation I T07.S1 - Participation	Aula 1 Aula 2 Aula 3 Aula 4 Aula 5 Aula 6
16:30h 17:00h	COFFEE BREAK	Llosa
17:00h 18:30h	PARALLEL SESSIONS 2 T01.S2 - Artivism II T02.S1 - Communities I T04.S1 - Urban Space I T11.S1 - Artistic Practice T13.S1 - AI & the Art Market I T14.S1 - Labour conflicts	Aula 1 Aula 2 Aula 3 Aula 4 Aula 5 Aula 6
20:30h 22:30h	SOCIAL DINNER	L'Estació – Espai Gastronòmic

TUESDAY, SEPT 9TH

		LOCATION
8:30h 13:00h	REGISTRATION	Hall - FCPS
9:00h 10:30h	PARALLEL SESSIONS 3 T02.S2 - Communities II T10.S2 - Music II T12.S2 - Arts Management II T13.S2 - AI & the Art Market II T14.S2 - Labour conflicts	Aula 1 Aula 2 Aula 3 Aula 4 Aula 5
10:30h 11:00h	COFFEE BREAK <i>Artistic performance: Decolonizing myself</i>	Llosa
11:00h 12:30h	PARALLEL SESSIONS 4 T09.S1 - Theory T03.S2 - Creativity II T04.S2 - Urban Space II T06.S1 - Methods T05.S2 - Evaluation II	Aula 1 Aula 2 Aula 3 Aula 4 Aula 5
12:30h 13:30h	BOOK LAUNCHES Artists, Cosmopolitanism, and the Civic Imagination Maria Rovisco, <i>University of Leeds</i> Journal of Cultural Management and Cultural Policy on AI and Arts Management Valerie Visanich, <i>University of Malta</i> Engagement with Culture in Transformative Times. Mapping the Societal Drivers and Impacts of Cultural Understandings, Practices, Perceptions, and Values across Europe Susanne Janssen, Nete Kristensen & Marc Verboord, <i>Erasmus Universiteit Rotterdam</i> The social world of galleries Alain Quemin, <i>Sorbonne Université</i> Decolonial Cultural Practices Towards Pluriversal Cultural Institutions and Policies. Case study documenta 15 Meike Lettau & Özlem Canyürek, <i>Zeppelin University</i>	Sala de Graus FCPS Aula 1 Aula 2 Aula 3 Aula 5
13:30h 14:30h	LUNCH <i>Ars Mundi - Exhibition</i>	Llosa
14:30h 16:00h	ROUNDTABLES 4 Art, IA and Other Discontents Dafne Muntanyola-Saura <i>Universitat Autònoma de Barcelona</i> 5 Reflections Towards a Sociology of Music Paula Guerra, <i>University of Porto</i> 6 After Artistic Hegemony in Cultural Policy Arturo Rodriguez-Morató <i>Universitat de Barcelona</i>	Aula 1 Aula 5 Sala de Graus FCPS
18:00h 19:30h	CLOSING KEYNOTE From the Sociology of Art to a Pragmatic Sociology of Valuation Nathalie Heinich <i>EHESS</i>	Sala Mompou SGAE
19:30h 20:30h	COCKTAIL	SGAE Courtyard



PLENARY SESSIONS

WELCOME & OPENING KEYNOTE



Monday 8th September | 9:30h - 10:30h



Aula Magna Faculty of Law

Welcome and Opening Remarks

- **Laura Santamaria Guinot**
Vice-Rector for Culture and Language Policy, UAB
- **Dafne Muntanyola-Saura**
RN02 Coordinator

Fashion as Creative Economy: Making a Living in London, Berlin and Milan

Angela McRobbie, Goldsmiths University of London

Fellow of the British Academy and Emeritus Professor at Goldsmiths, University of London. Her work spans sociology, media and cultural studies, with pioneering contributions to feminist theory, youth subcultures, creative labour, and the fashion industry. A leading figure in British cultural studies, her early research at the Birmingham Centre for Contemporary Cultural Studies focused on gender, sexuality and youth culture, and has influenced generations of scholars.



In later years, she turned to the study of the cultural and creative economy, analysing themes such as precarity, freelance labour and post-feminism in neoliberal contexts. Her books, including *The Aftermath of Feminism* and *Feminism and the Politics of Resilience*, have been widely cited and translated. She is currently completing two new volumes: one dedicated to the filmmaker Ulrike Ottinger, and another revisiting her early work in dialogue with current debates.

Angela regularly contributes to public discourse through outlets such as *The Guardian* and BBC Radio 4.



SEMIPLINARY



Monday 8th September | 11:00h - 12:30h



Aula Magna Faculty of Law

Becker, the Arts, and Sociology

Dagmar Danko, Freiburg University of Music

Sociologist of art and culture, currently working at the Freiburg University of Music where she coordinates the Centre for Music Research and Teaching. She completed her doctorate in sociology with a thesis on the significance of contemporary art in social theories. She has published an introduction to the sociology of art (2012) and an analysis of the work of Howard S. Becker (2015), which will appear in a second, revised edition in 2025.



Discussant: Volker Kirchberg, Leuphana University Lüneburg

CLOSING KEYNOTE



Tuesday 9th September | 18:00h - 19:30h



Sala Mompou SGAE Foundation, Barcelona

From the Sociology of Art to a Pragmatic Sociology of valuation

Nathalie Heinich, EHESS

Director of Research Emeritus at the CNRS, member of the CRAL (*Centre de recherches sur les arts et le langage* - EHESS), and LAHIC (*Laboratoire d'anthropologie et d'histoire sur l'institution de la culture*). Devoted to the social history of the notion of the artist, she has specialized in the sociology of artistic professions and cultural practices while at the same time developing a reflection on identity crises, on the epistemology of the social sciences and on the sociology of values.





ROUNDTABLES

ROUNDTABLE 1

Monday 8
September
13:30 - 15:00

Room: **Sala de
Graus FCPS**



Gender-based Violence in Arts and Culture: theory and methods

Chairs and Participants:

A Comprehensive Understanding of Gender-Based Violence in Artistic and Cultural Worlds

Marie Buscatto, *University of Paris 1 Panthéon Sorbonne*

Sari Karttunen, *University of Arts Helsinki & CUPORE*

Mathilde Provansal, *Ludwig-Maximilians-Universität*

Discussion:

Paula Guerra, *University of Porto*

Anne-Kathrin Gerlieb, *University of Applied Sciences Potsdam*

ROUNDTABLE 2

Monday 8
September
13:30 - 15:00

Room: **Aula 1**

Artistic and Creative Place-Making in the Cities

Chair: Oleksandra Nenko, *University of Turku*

Participants

Dominik Schlienger, *University of Arts Helsinki*

Polina Golovátina-Mora, *Norwegian University of Science and Technology*

Tijen Tunalı, *University of Rennes 2 (tbc)*

ROUNDTABLE 3

Monday 8
September
13:30 - 15:00

Room: **Aula 5**

From Classroom to Culture: Developing a 'Discourse of Practice' in Cultural Management Teaching

Chair: Constance DeVereaux, *State University of New York at Buffalo*

Participants

Andragogical Fit and Counter-Hegemonic Reflections in Cultural Management Education

Constance DeVereaux, *State University of New York at Buffalo*



**Counter-hegemonic Education for Counter-hegemonic Practice:
Applying Shove's Theory of Practice in the Context of Cultural
Management**

Patrycja Kaszynska, *University of the Arts London*

**The Role of Projects in Cultural Management Education: Between
Competency Development and Ideological Framing**

Julia Glesner, *University of Applied Sciences Potsdam*

ROUNDTABLE 4

Tuesday 9
September
14:30 - 16:00

Room: **Aula 1**

Art, AI and Other Discontents

Chair: Dafne Muntanyola-Saura, *Universitat Autònoma de Barcelona*

Participants

Valerie Visanich, *University of Malta*

Alger Sans Pinillos, *Barcelona Supercomputing Center*

ROUNDTABLE 5

Tuesday 9
September
14:30 - 16:00

Room: **Aula 5**

Reflections Towards a Sociology of Music

Chair: Paula Guerra, *University of Porto*

Participants

Fernán del Val, *Universidad Nacional de Educación a Distancia (UNED)*

Motti Regev, *The Open University of Israel*

Robin Kuchar, *Leuphana Universität Lüneburg*

ROUNDTABLE 6

Tuesday 9
September
14:30 - 16:00

Room: **Sala de
Graus FCPS**

After Artistic Hegemony in Cultural Policy

Chair: Arturo Rodríguez Morató, *Universitat de Barcelona*

Participants

Victoria D. Alexander, *Goldsmiths, University of London*

Emmanuel Negrier, *Université de Montpellier*

Sigrd Røyseng, *Norwegian Academy of Music*



PARALLEL SESSIONS

P.S. - SLOT 1



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



Aula 1 - 6 - Faculty of Political Science and Sociology

T01-S01

ARTIVISM I

Monday 8
September
15:00 - 16:30

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

Participants

Room: **Aula 1**

Between Disruption and Collaboration: Artistic Interventions in Late Capitalist Society

Laura Karoline Rogalski, *Freie Universität Berlin*

Surrealist strategies for algorithmic resistance

Eke Rebergen, *University of Amsterdam*

The Troubled Young Artist: Navigating Activisms and Anxieties

Ance Kristāla, *Latvian Academy of Culture, Institute of Arts and Cultural Studies*

Social, textile and contemporary. Towards a more inclusive sociology of art

Katarzyna Niziołek, *University of Białystok*

T03-S01

CREATIVITY I

Monday 8
September
15:00 - 16:30

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

Participants

Room: **Aula 2**

Transforming Creative Agency: Architects and Designers in the Era of Advanced Design Software

Hadas Nur, *Bar Ilan University*

Aesthetic Action in the Sick Bed: Diktgymnasiet and the CRIP Project as a Challenge to Artistic Traditions

Simon Lindblom, *Mälardalen University*



Centres for interaction and literary creation in Catalonia: residences, writing schools and literary programme centres

Maria Patricio Mulero, *Université Toulouse Capitole*

Triggering photography. A mixed-method analysis of the media debate about Boris Eldagsen's Pseudomnesia: Fake Memories. The Electrician

Chiara Spaggiari, *Università degli Studi di Urbino Carlo Bo*

T10-S01

MUSIC I

Monday 8
September
15:00 - 16:30

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

Participants

Room: **Aula 3**

Classical Concert Visitor Types: Attendance Motivation, Expectation, and Experience

Martin Tröndle, *Zeppelin Universität*

Resistance Intersections: Exploring the Dynamics of Jazz and Gender During the Turkish and Portuguese Revolutions

Deniz Ilbi, *University of Porto*

Paula Guerra, *University of Porto*

Trans, Black, and Queer Performances in Brazilian Popular Music

Juliette Borges, *University of Montreal*

Thinking music scene outside the scene – between understandings of networks, ecosystem, and infrastructure

Robin Kuchar, *Leuphana University Lüneburg*

Listening Behind the Curtain: Practices and Repertoires of Evaluation in Blind Auditions for Symphony Orchestras

Juan Carlos Escobar Campos, *University for Music and Performing Arts – Vienna*

T12-S01

ARTS MANAGEMENT I

Monday 8
September
15:00 - 16:30

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

Participants

Room: **Aula 4**

See in Venice, Buy in Basel: The Challenges of Decolonizing Venice Biennale

Jonathan Adeyemi, *Loughborough University*



Reframing cultural inequality: Policy frames and alternative paradigms in Barcelona's cultural policies (2015–2023)

Mariano Martín Zamorano, *Universitat Oberta de Catalunya*
Nicolás Barbieri Muttis, *Universitat Oberta de Catalunya*

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

Tomas Peters, *University of Chile*

Green cultural management? Negotiating values and environmental responsibility in cultural institutions

Njordur Sigurjonsson, *Bifröst University*

T05-S01

EVALUATION I

Monday 8
September
15:00 - 16:30

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

Participants

Room: **Aula 5**

How Do Museums in Valencia Build Public Value Today? A Comparative Study

Valentina Paz Muñoz Díaz, *Universitat de València*

Updating Discursive Power: How e-flux Constructs Artworld Hierarchies

Tommie Soro, *Technological University Dublin*

"In art we trust". The Moco Museums (Amsterdam, Barcelona, London) or the unusual museum primacy of demand over supply

Clara Lévy, *Université Paris 8*
Alain Quemin, *Sorbonne Université*

From cultural practices to cultural participants: performances, experiences and valuations

Paula Abreu, *University of Coimbra*

T07-S01

PARTICIPATION

Monday 8
September
15:00 - 16:30

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

Participants

Room: **Aula 6**

Youth and Museums in Dialogue: Mapping Motivations and Barriers in Participatory Museum Practices

Laura Brutāne, *Institute of Arts and Cultural Studies of Latvian Academy of Culture*



Lote Katrīna Cērpa, *Latvian Academy of Culture, Institute of Arts and Cultural Studies*

Reception of artworks in physical and virtual reality – the differences in reception

Przemysław Kisiel, *Krakow University of Economics*

Accessibility in perspective: museum accessibility as seen by professionals working with people with intellectual disabilities in Greece

Olga Kolokytha, *University for Continuing Education Krems*

Chaidemenaki Loukia, *University for Music and the Performing Arts Vienna*

Mediatized Theatrical Communities: Studying and Fostering Audience Participation Through WhatsApp

Laura Gemini, *Università degli Studi di Urbino Carlo Bo*

Lorenzo Giannini, *Università degli Studi di Urbino Carlo Bo*

Francesca Giuliani, *Università degli Studi di Urbino Carlo Bo*

Chiara Spaggiari, *Università degli Studi di Urbino Carlo Bo*

P.S – SLOT 2



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



Aula 1 - 6 - Faculty of Political Science and Sociology

T01-S02

ARTIVISM II

*Monday 8
September
17:00 - 18:30*

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

Participants

*Room: **Aula 1***

Brief history of feminist and participatory art practices as repertoires for feminist activism in Mexico

Elba Illeana Cervantes López, *Universidad Autónoma de Puebla*

Reimagining the Wetlands in Tigre (Argentina): Harnessing the Power of the Arts for Socio-ecological Transformation

Maria Rovisco, *University of Leeds*

Political art and activism: how Ukrainian artists challenge war

Anna Lisa Tota, *Roma Tre University*

Antonietta De Feo, *Roma Tre University*



Re-remembering “Swan Lake”. A collaborative inquiry into the cultural memory of the artistic field

Polina Golovátina-Mora, *Norwegian University of Science and Technology-NTNU*

Katarzyna Niziołek, *University of Białystok*

T02-S01

COMMUNITIES I

Monday 8
September
17:00 - 18:30

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

Participants

Room: **Aula 2**

Defending the democracy with ‘Girls Generation’ and ‘Korean Confederation of Feline Unions’: Curious lives of artistic representations in anti-martial law protests of South Korea, 2024-2025

Byung Hun Yoon, *Seoul National University*

The role of public cultural institutions: opinion and perception of cultural workers in a community production by the Barcelona opera house

Nil Barutel-Gaspar, *Universitat Pompeu Fabra*

Collectivity in Contemporary Art: Theories, Practices, Critique

Marie Rosenkranz, *Humboldt-University Berlin, Cultural Sociology & Zürich University of the Arts Aesthetics*

“Like Those Who Dance in Stairwells”: Navigating Ruptures, Liminality & Imaginaries in Exilic Filmmaking

Mariam Agha, *Ibn Haldun University*

T04-S01

URBAN SPACE I

Monday 8
September
17:00 - 18:30

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

Participants

Room: **Aula 3**

Engaging Young Audiences: The Role of Cultural Operators in Fostering Youth Participation in Cultural Activities

Sabīne Ozola, *Institute of Arts and Cultural Studies of Latvian Academy of Culture*

Laura Brutāne, *Institute of Arts and Cultural Studies of Latvian Academy of Culture*

The `When` of Monuments

Voica Pușcașiu, *Babeș-Bolyai University*



**(E)valuation systems and methodologies in urban cultural policies:
the case of the Art Factories in the city of Barcelona**

Victoria Sánchez Belando, *Universitat de Barcelona*
Ariannni Batista, *Universitat de Barcelona*
Matías I. Zarlenga, *CONICET2-UNTREF3 – CECUPS*
Arturo Rodríguez Morató, *Universitat de Barcelona*

**Homage to Dionysius: The Cultural (De)constructions of Europe's
Racial Color Lines through Free Improvisation**

Ádám Havas, *International Fellow at the Institute for Advanced Study
in the Humanities*

T11-S01

ARTISTIC PRACTICE

Monday 8
September
17:00 - 18:30

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

Participants

Room: **Aula 4**

**Talking about art - How descriptions of art may influence the
reception of art**

Målfrid Irene Hagen, *Independent researcher*

**Making kin with Black Boxes in Experimental Electronic Music
Performance**

Miriam Jochmann, *University of Music and Performing Arts Vienna*
Tasos Zembylas, *University of Music and Performing Arts Vienna*

**Spectators' Experiences of Online Theatre Performance: From
Necessity to "Digital-Site-Specific" Audiences**

Laura Gemini, *Università degli Studi di Urbino Carlo Bo*
Stefano Brilli, *Università degli Studi di Urbino Carlo Bo*
Alex Dellapasqua, *Università degli Studi di Urbino Carlo Bo*

**Artists-in-Residence as Spaces of Resistance and Catalysts for Social
Transformation: The Case of Dies Irae**

Francesca Giuliani, *Università degli Studi di Urbino Carlo Bo*
Lorenzo Giannini, *Università degli Studi di Urbino Carlo Bo*

T13-S01

AI & THE ART MARKET I

Monday 8
September
17:00 - 18:30

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

Participants

Room: **Aula 5**

**Modes of Artistic Existence: Gender, Digital Platforms, and
Legitimacy in the Contemporary Art Market**



Anne-Kathrin Gerlieb, *University of Applied Sciences Potsdam*

Beyond the Hashtag: The Formation of a Feminist Movement Against Gender-based violence in the French Contemporary Art World

Mathilde Provansal, *Ludwig-Maximilians-Universität*

After the Hype: A Critical Reflection on Blockchain Technology in the Art Field

Diana Kral, *Kunstakademie Düsseldorf*

The Algorithmic Trap: Punk, Anticapitalistic Resistance, and the Paradoxes of Digital Media

Diana Choi Loureiro, *Universidade Lusófona – Porto University Center*

T14-S01

LABOUR CONFLICTS I

Monday 8
September
17:00 - 18:30

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

Participants

Room: **Aula 6**

Displaced Ukrainian Artists in Finland: Professional Integration and Resilience

Oleksandra Nenka, *University of Turku*

Act of Resistance or Imposed Precarity? The Desirability of Artistic Photography Careers in Belgium Challenged by a "Demonetized" Professionalization Model

Hélène Mariaud, *Université libre de Bruxelles*

Inclusive Periphery or Liberal Center? Gender Occupational Segregation and Regional Inequality in Creative Occupations

Tal Feder, *Israel Institute of Technology*

Understanding Artists' Experiences Through the Societal Organisation of Artistic Labour

Sari Karttunen, *University of the Arts Helsinki & Center for Cultural Policy Research CUPORE*

P.S – SLOT 3



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



Aula 1 – 5 - Faculty of Political Science and Sociology



T02-S02

COMMUNITIES II

Tuesday 9
September
9:00 - 10:30

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

Participants

Room: **Aula 1**

Rituals in School Revues and Community Formation

Guro Høimyr, *Norwegian Academy of Music*

Sigrid Røyseng, *Norwegian Academy of Music*

The extent and limits of participatory governance of sociocultural facilities to tackle inequalities in cultural participation: the case of the Community Center Casa Orlandai in the city of Barcelona

Victoria Sánchez Belando, *Universitat de Barcelona*

Marina Pera, *Universitat Oberta de Catalunya*

Comparative Study of Visual Political and Cultural Expressions in Tbilisi and Hyderabad: Defining Community Testimony

Yeshashwini Kadiri, *University of Kent*

Aidan Setzman, *University of Kent*

The commodification of culture: economic instrumentalization and the erosion of cultural identity in Galicia

Mariano Martín Zamorano, *Universitat Oberta de Catalunya*

T10-S02

MUSIC II

Tuesday 9
September
9:00 - 10:30

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

Participants

Room: **Aula 2**

Pop-Rock and the Global Transformation of Musicking

Motti Regev, *The Open University of Israel*

Drawing a path of post-colonial activist reconciliation: the case of Dino d'Santiago and The Tubarões

Paula Guerra, *University of Porto*

Mapping Electronic Music Ecosystems in the Digital Age: A Research Framework for Understanding Territory, Identity, and Cultural Production in Lisbon Metropolitan Area

Ana Oliveira, *University Institute of Lisbon*

The digital turn in the world of music production

Dafne Muntanyola Saura, *Universitat Autònoma de Barcelona*

Fernán del Val, *Universidad Nacional de Educación a Distancia (UNED)*



That sense of community' – the role of perceived relationships in music critics' practice

Ingebjørg Sofie Larsen, *Norwegian Academy of Music (NMH)*

T12-S02

ARTS MANAGEMENT II

Tuesday 9
September
9:00 - 10:30

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

Participants

Room: **Aula 3**

Non-Visitor Research: Audience Development for Arts Organizations

Martin Tröndle, *WÜRTH Chair of Cultural Production*

Cultural Participation Trends Across Generations: A Roadmap for Latvian Policy Makers

Līga Vinogradova, *Latvian Academy of Culture Institute of Arts and Cultural Studies*

Art literacy as a prerequisite and barrier to the development of a professional art audience: an example of academic music

Rūta Muktupāvela, *Latvian Academy of Culture Institute of Arts and Cultural Studies*

Anda Lake, *Latvian Academy of Culture Institute of Arts and Cultural Studies*

T13-S02

AI & THE ART MARKET II

Tuesday 9
September
9:00 - 10:30

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

Participants

Room: **Aula 4**

Rethinking Participation: New Ways Youth Engage with Culture

Sabīne Ozola, *Institute of Arts and Cultural Studies of Latvian Academy of Culture*

Līga Vinogradova, *Latvian Academy of Culture Institute of Arts and Cultural Studies*

Breast Cancer, Art, Visual Culture and AI: Bias in Generated Images

Raquel Baixauli, *Universitat de València*

Rebeca Pardo-Sainz, *Universidad Internacional de La Rioja*

Brave new (precarious) world? Understanding the attitudes of literary actors towards artificial intelligence

Lía Durán Mogollón, *University of Siegen*



Tropicalisation and Algorithmic Hegemony: Art, Identity, and Refusal of AI-Based Facial Recognition and Control

Susana de Noronha, *ISCTE - University Institute of Lisbon*

T14-S02

LABOUR CONFLICTS II

Tuesday 9
September
9:00 - 10:30

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

Participants

Room: **Aula 5**

Rethinking Social Media through Art: The Mycelium Minds Performance

Antonietta De Feo, *Università di Roma*

Who is artist on the internet? Parasocial skills, self-branding and authentication on the Internet

Hans Abbing, *Erasmus University in Rotterdam*

Feelings and emotions at the service of work in the artistic sector: friendship, contemporary art gallerists and their “friends/clients” (how to erase the commercial relationship to sell better)

Alain Quemin, *Sorbonne Université*

Dissonances in the development of professional trajectories in music. Maternity and work-life balance for women in jazz

Rebeca Muñoz García, *Universidad Carlos III*

P.S – SLOT 4



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



Aula 1 - 5 - Faculty of Political Science and Sociology

T09-S01

THEORY

Tuesday 9
September
11:00 - 12:30

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

Participants

Room: **Aula 1**

Lenka's Echo: Biennials, Ecofeminist, and Posthumanist Perspectives on Art as Knowledge

Lais Rabello de Andrade, *i2ADS / FBAUP*



Hartmut Rosa's theory of acceleration and resonance as a sociology of music

Sigrid Røyseng, *Norwegian Academy of Music*

Countering the Counter-Sociology of Art: Sociological Ripostes to Jacques Rancière, Conjurer Extraordinaire

David Inglis, *University of Helsinki*

From Commodification, through Assetization and Capitalization, to Algorithmification: how the arts function under capitalism

Patrycja Kaszynska, *University of the Arts London*

Art after autonomy and the task of translation: Beyond creativity

Esperança Bielsa, *Universitat Autònoma de Barcelona*

T03-S02

CREATIVITY II

Tuesday 9
September
11:00 - 12:30

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

Participants

Room: **Aula 2**

Artistic Gossip in the Arts: Ethnographies of Artistic Practice

Dafne Muntanyola-Saura, *Universitat Autònoma de Barcelona*

Fernán del Val, *Universidad Nacional de Educación a Distancia (UNED)*

Occupational intimacy in feature film production

Chris Mathieu, *Lund University*

Valuing Tensions in Architectural Production: An Approach from Pragmatic Sociology

Matías I. Zarlenga, *CONICET2-UNTREF3 – CECUPS*

Solidarities and Epistemologies of Power Critique in the Arts

Lisa Gaupp, *University of Music and Performing Arts Vienna*

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

Katalin Soos

T04-S02

URBAN SPACE II

Tuesday 9
September
11:00 - 12:30

Chair: **Francesca M. Fiorella**

Participants

Room: **Aula 3**



From Artivism to Socially Engaged (Arts) Practice

Graeme Evans, *University of the Arts London*

Land Art's Visual Language: Dialogue Between Public Art and Society

Veronika Žvirblė, *Institute of Sociology, Lithuanian Social Science Centre*

Imagining with the land: Design education experience

Polina Golovátina-Mora, *Norwegian University of Science and Technology*

“Ogni casa è un villaggio”: public art in marginal territories in Southern Italy

Francesca M. Fiorella

T06-S01

METHODS

Tuesday 9
September
11:00 - 12:30

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

Participants

Room: **Aula 4**

Data, Drama, Discovery: Knowledge Production at the Intersection of Research and Art

Lote Katrīna Cērpa, *Latvian Academy of Culture, Institute of Arts and Cultural Studies*

Ance Kristāla, *Latvian Academy of Culture, Institute of Arts and Cultural Studies*

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

Alain Quemín, *Sorbonne Université*

Beyond the Copyright: The Ethics of Sampling

Pavel Zahrádka, *Palacký University Olomouc*

Artwork as method in Sociology of art

Daseul Kim, *State University of New York at Stony Brook University*



T04-S02

EVALUATION II

Tuesday 9
September
11:00 - 12:30

Chair: **Constance DeVereaux** (*State University of New York at Buffalo*)

Participants

Room: **Aula 5**

Film reviews in a changing social context

Marcel van den Haak, *University of Amsterdam*

How cultural organisations evaluate 'EDI' activities: A case study of two London visual arts organisations

Victoria D. Alexander, *University of London*

The emergence of artistic craftsmanship and their evaluative dynamics: the Cuban case

Ariannni Batista, *Universitat de Barcelona*

Arturo Rodriguez Morató, *Universitat de Barcelona*

Knowledge transfer and decolonial crack-making in international cultural relations. A critical analysis of conceptions, artistic methods and power dynamics between Europe and MENA region

Meike Lettau, *Zeppelin Universität*

Özlem Canyürek, *Zeppelin University*

BOOK LAUNCHES

ARTISTS, COSMOPOLITANISM, AND THE CIVIC IMAGINATION

by Maria Rovisco



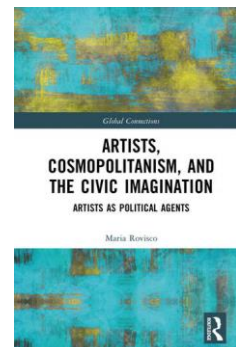
Tuesday 9th September | 12:30h - 13:30h



Sala de Graus - Faculty of Political Science and Sociology

Participants: Esperança Bielsa (*Universitat Autònoma de Barcelona*) and Paula Guerra (*University of Porto*)

Artists, Cosmopolitanism, and the Civic Imagination unpacks the political agency of artists by looking at artists as moral, reflexive, and political agents. Do artists play a role in civil society? Can artists "make a difference" in the world? In what ways do artists act politically? To address these questions, this book moves away from a focus on social organisation and the production of art, to ask how artists attach meaning to their interventions in social and political conditions.





JOURNAL OF CULTURAL MANAGEMENT AND CULTURAL POLICY: AI AND ARTS MANAGEMENT

by **Valerie Visanich**



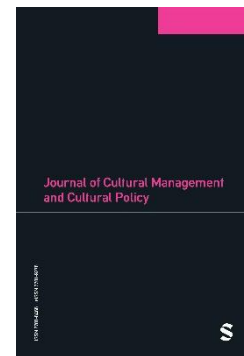
Tuesday 9th September | 12:30h - 13:30h



Aula 1 - Faculty of Political Science and Sociology

The Journal is dedicated to international perspectives that address a wide range of issues in cultural management and cultural policy research and practice. We invite articles that reflect organizational structures of creative enterprises, economic and managerial issues in the arts, cultural policy in all its dimensions, as well as creative and aesthetic processes in cultural production, distribution and perception.

The upcoming special issue focuses on AI and Arts Management, exploring the implications, challenges, and opportunities of artificial intelligence in the cultural sector.



THE SOCIAL WORLD OF GALLERIES

by **Alain Quemin**



Tuesday 9th September | 12:30h - 13:30h



Aula 3 - Faculty of Political Science and Sociology

This book offers a comprehensive sociological study of contemporary art galleries and their role in the European and U.S. art markets. Drawing on over a decade of fieldwork combining ethnographic and quantitative data, it highlights how galleries contribute to the creation of art value. Building on Raymonde Moulin's legacy, the author analyses the spaces galleries occupy, their ties to fairs and biennials, and the social dynamics with clients. The book closes with a sociological ranking of leading international contemporary art galleries, addressing key gaps in market data.





ENGAGEMENT WITH CULTURE IN TRANSFORMATIVE TIMES. MAPPING THE SOCIETAL DRIVERS AND IMPACTS OF CULTURAL UNDERSTANDINGS, PRACTICES, PERCEPTIONS, AND VALUES ACROSS EUROPE

by **Susanne Janssen, Nete Kristensen & Marc Verboord**

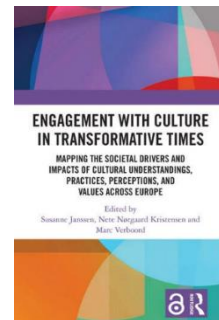


Tuesday 9th September | 12:30h - 13:30h



Aula 5 - Faculty of Political Science and Sociology

At the heart of this volume are the questions: What does culture mean to European citizens in the face of globalisation, digitalisation, diversity, and social inequality? How do Europeans engage with culture in its various forms, and what societal values are tied to this cultural engagement? These questions are explored in depth across the 15 chapters of this book. By delving into the understandings, practices, perceptions, affordances, and impacts of culture, this book advances the study of the societal values of culture in contemporary European societies, offering insights beneficial to both research and cultural policy work.



DECOLONIAL CULTURAL PRACTICES TOWARDS PLURIVERSAL CULTURAL INSTITUTIONS AND POLICIES. CASE STUDY DOCUMENTA 15

by **Meike Lettau & Özlem Canyürek**

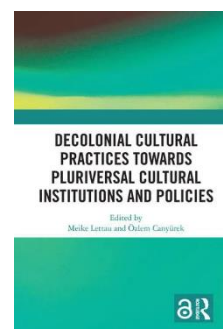


Tuesday 9th September | 12:30h - 13:30h



Aula 6 - Faculty of Political Science and Sociology

The book critically examines the epistemological disparities between colonialism and capitalism-critical cultural practices and Western art institutions. It does so through the lens of documenta 15, focusing on ruangrupa's lumbung approach, which confronts Eurocentric cultural norms and stimulates a shift towards pluriversal horizons, demonstrating the transformative potential of alternative methodologies





ARTISTIC PERFORMANCE & EXHIBITION

DECOLONIZING MYSELF

by **Caroline Achouri**



Tuesday 9th September | 10:30h - 11:00h (Coffee Break)



Hall - *Faculty of Political Science and Sociology*

Decolonizing myself is a performative solo combining dance, theater and video installation, about the journey of a whiteWestern (french) artist who borrowed the artistic codes of another so called «minority» culture, through the practice, teaching and diffusion of Raqs Sharqi (aka oriental dance or bellydance), also used as a tool for artistic creation, outside of its original context, representation and cultural meaning.

ARS MUNDI

by **Tommie Soro**



Tuesday 9th September | 13:30h - 14:30h (Lunch Time)



Hall - *Faculty of Political Science and Sociology*

Ars Mundi is a research-based, screen-printed field map of the art world, charting the relative positions of its various subfields—galleries, auction houses, biennales, art fairs, art magazines, art education, design, Sunday painters, and the avant-garde—based on symbolic capital and their cultural or commercial orientation. The map also plots the artworld's relationships with legitimating fields such as commerce, media, and academia, incorporating quantitative analysis of the relative value that capital and discourse from these fields have within the artworld. Blending subtle critique with contemporary insights, the work traces shifts in the balance between cultural and commercial logics of practice.



ART RESISTANCE AND MEMORY IN BARCELONA

A TOUR THROUGH SYMBOLIC SITES OF ARTISTIC DISSENT, POLITICAL RESISTANCE AND CULTURAL TRANSFORMATION

LA VIRREINA – CENTRE DE LA IMATGE



Palau de la Virreina. La Rambla, 99. 08002 Barcelona

<https://ajuntament.barcelona.cat/lavirreina/en>

La Virreina – Centre de la Imatge is a public institution devoted to contemporary art and the critical exploration of visual culture. Housed in a striking 18th-century baroque palace on La Rambla in Barcelona—originally built as the residence of Manuel d'Amat i Junyent, Viceroy of Peru—the building stands today as a landmark of Catalan civil baroque architecture and an active cultural hub.

Since 2008, La Virreina has developed a program that approaches images as both tools of knowledge and triggers of new cultural experiences. Through exhibitions, research initiatives, and public engagement, the centre challenges traditional museum formats and embraces experimental, interdisciplinary, and process-based artistic practices. Its programming is non-commercial and rooted in institutional critique, with a strong commitment to alternative narratives and critical thinking.



At a time when the contemporary museum model faces deep structural crises, La Virreina positions itself as a space for reimagining the role of public art institutions. Distancing itself from blockbuster logics and the festivalisation of culture, the centre prioritises forms of cooperation that break hierarchies between artists, institutions, and audiences. It aims to foster a living institution—not just a place for exhibitions, but a platform for collective thought, exchange, and transformation.



This approach is also reflected in La Virreina's relationship with its immediate environment—the Raval neighbourhood—and the broader urban and activist fabric of Barcelona. The centre functions as a networked node, open to dialogue with diverse artistic, social, and political practices. It engages with urban complexity, collective memory, and struggles

for cultural representation, while encouraging horizontal, shared, and critical modes of knowledge production.



ANTIC TEATRE – INDEPENDENT ARTS AND SOCIAL CENTRE



Carrer de Verdaguer i Callís, 12, 08003 Barcelona



<https://www.anticteatre.com/?lang=en>

Located in a 17th-century neoclassical building near Santa Caterina Market and the Palau de la Música, *Antic Teatre* is a key landmark in Barcelona's independent cultural scene. Founded in 2003 by a group of multidisciplinary artists, the centre is rooted in community activism and artistic risk-taking. It supports emerging and non-mainstream performing arts through residencies, productions and public programming, maintaining a strong focus on experimentation, interdisciplinarity, gender perspective, and social engagement.



Antic Teatre also plays a crucial role in defending independent culture in the face of gentrification and market pressures, positioning itself as a space of resistance and sustainability. Its garden terrace and flexible performance space make it a vibrant meeting point for artists, neighbours and cultural agents alike.

ONA BOOKSHOP



Carrer de Pau Claris, 94, 08010 Barcelona



<https://www.onallibres.cat/>

A historical bookshop in L'Eixample that for a long time had a cute store in Gran Via, one of the main arteries of the city, specializing in poetry. Nowadays it is the largest bookstore of Catalan literature and translations.



Catalan is the 9th language of the EU in terms of speakers, and has a strong presence in the scientific, cultural and digital world. It is the 13th most used language in Wikipedia, is present in 8 of the 10 most visited websites and is widely present in translated literature. If you go there you will leave with George Orwell, Mercè Rodoreda, Ausias March or Quim Monzó in your pocket.



LA MODEL – MEMORIAL SPACE



Carrer d'Entença, 155, 08029 Barcelona

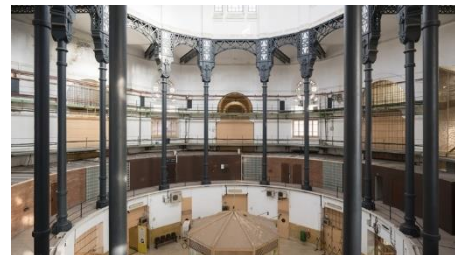
<https://www.lamodel.barcelona/es/la-model>



Located in the historic prison of La Model, this memorial space explores the architectural, social, and political significance of the site over the 20th century. Built in 1904 following the panopticon design by architects Salvador Vinyals and Josep Domènech i Estapà, La Model was meant to be a model for penitentiary reform.

Over its 113 years of operation, La Model held thousands of prisoners – including political dissidents, activists, and two presidents of Catalonia – becoming a key site of repression and resistance. The prison was witness to events like the Francoist executions and political struggles from the early 20th century through the democratic transition.

Since its closure in 2017, La Model has been transformed into a public space for historical memory, offering exhibitions, guided tours, and cultural activities. Visitors can explore its iconic radial galleries, cells, and the central watchtower – spaces now reclaimed for collective reflection.



HANGAR – CENTER FOR ARTISTIC PRODUCTION AND RESEARCH



Carrer Emilia Coranty, 16, 08018 Barcelona

<https://hangar.org/en/>

Located in the emblematic industrial site of Can Ricart in Barcelona's Poblenou district, Hangar is a centre dedicated to artistic production and research. It was founded in 1997 by the Catalan Association of Visual Artists (AAVC) in response to the lack of production spaces for artists in the city. Since then, Hangar has become a key player in Barcelona's contemporary art scene, supporting creators in all phases of visual arts production.





With a strong public-service vocation, Hangar offers workshops, equipment rental, residencies, technical advice, and training for artists. It is equipped with 15 individual studios, two fully equipped sound stages, and a Medialab for digital and interactive arts. Over the years, the centre has played a pioneering role in supporting multimedia and digital art, including early initiatives in net-art and experimental formats.



Hangar operates under a hybrid governance model, managed by the AAVC Foundation and funded through public and private sources, including Barcelona City Council, the Government of Catalonia, and the Banc Sabadell Foundation. The building itself, a former textile factory dating from the mid-19th century, is a protected heritage site and one of the city's cultural landmarks.

As part of the Barcelona network of “Fàbriques de Creació”, Hangar fosters collaboration among artists, cultural institutions, neighbourhood associations, and international partners. Its model of autonomy and resource-sharing has become a reference for artistic production centres across Spain.

GABRIEL GARCÍA MÁRQUEZ LIBRARY



Plaça de Carmen Balcells Segalà, 08020 Barcelona



<https://ajuntament.barcelona.cat/biblioteques/en/bibgarciamarquez>



The library project was awarded the title of Best Public Library of 2023 at the World Library and Information Congress held in Rotterdam. The jury commended the project for its architectural quality, its commitment to sustainability, and its strong engagement with both its physical and social environment.

It is the public library of the Verneda neighborhood, in the popular district of Sant Martí. Its collection includes over 40,000 items, with a special focus on Latin American literature. Offers internet access, cultural programming, and a strong neighborhood presence. The library hosts Radio Maconda, a community radio station, the only one of its kind in a Barcelona library. It broadcasts local news and cultural content, especially relevant in this diverse, immigrant-rich area. Named after the Nobel Prize-winning Colombian author who had strong ties to Barcelona.



CULTURAL CENTER LA FARINERA DEL CLOT



Gran Via de les Corts Catalanes, 837, 08018 Barcelona

<https://farinera.org/>

Since 1999, La Farinera has functioned as a dynamic cultural center, fostering artistic creation and serving as a meeting point between creators and audiences. Once a flour factory, it is now a hub for the production and dissemination of performing, musical, and audiovisual arts. Deeply rooted in the Clot-Camp de l'Arpa neighborhood, La Farinera actively engages with the local community, supporting annual festivities, popular cultural events, and collaborative community projects, while maintaining a broader city-wide cultural perspective.



The building itself, a former industrial site dating back to 1908 and designed by architect Josep Pericàs i Morros, housed the Casa Harinera de San Jaime S.A. until 1991. Acquired by the Barcelona City Council in 1995 and rehabilitated by Carles San Feliu and Josie Abascal, the architectural intervention was awarded the Bonaplata Prize shortly after its inauguration as a cultural center in May 1999, preserving the historical memory of both the building and its surrounding neighborhood.

The Say It Loud Black Music Festival and the Störung Festival of Experimental Electronic Music and Visual Arts are among the initiatives aimed at promoting emerging musical groups. Notable initiatives include the Mountain Photography Audiovisual Showcase, the Emmaketam music competition for young artists, the Endorfines comedy series, the Musas cycle dedicated to women creators, and a diverse program of courses and family-oriented performances.



La Farinera is located on the side of Glories Square. Plaça de les Glòries in Barcelona has recently undergone a remarkable transformation, emerging as one of the city's most significant green urban spaces. Once a congested traffic hub, the square now serves as a vibrant ecological corridor connecting the districts of Eixample, Sant Martí, and Poblenou. The redesign emphasizes sustainability,

accessibility, and community use, with highlights such as the Umbracle, a 700 m² climate shelter and social space, and the Berta Cáceres Sensory Agora, a 2,500 m² bamboo-lined esplanade for cultural and wellness activities.



CAN BATLLÓ



Carrer Constitució 19, 08014 Barcelona

<https://canbatllo.org/>



Located in the Sants district of Barcelona, Can Batlló is a former 19th-century textile factory that has become a unique example of community-led urban transformation. Originally an industrial complex with large-scale cotton production, it played a key role in the development of Catalonia's working-class and bourgeoisie. After decades of abandonment and following the unfulfilled promises of the 1976

Metropolitan General Plan, the space was reclaimed in 2011 by neighbourhood collectives demanding social uses for the site.

This bottom-up movement led to the opening of Bloc Onze, the first community-run facility within the complex, which now hosts a self-managed library, multipurpose rooms, a bar, and meeting spaces. Over the years, more buildings have been rehabilitated through collective work, housing workshops, cultural spaces, cooperative housing projects (like La Borda), and the cooperative incubator Coòpolis.



The space is characterized by its commitment to autonomy, community self-management, and critical urbanism. The site combines heritage preservation with an ongoing social struggle to democratize access to space in the city. Can Batlló is not just a space—it is a living infrastructure of collective imagination and resistance, offering insight into how urban commons can reshape the cultural and political landscape of contemporary cities.



PLAÇA SANT FELIP NERI

This small, quiet oasis -paved in stone and shaded by trees- feels removed from the city's noise. Its timeless atmosphere, intimate layout, and elegant baroque church make it one of the most beautiful squares in Barcelona. Yet beneath its serenity lies one of the city's most tragic memories.

The square is named after the Baroque church of Sant Felip Neri, built in the 18th century. The church, which still retains the delicate frescoes of Joan Llimona, was a favourite of architect Antoni Gaudí, who came here daily for confession. Beside it stands the Sant Felip Neri School, whose students often use the square as a playground.



But the peaceful appearance of the square today is the result of a reconstruction carried out in the 1950s, during the Franco dictatorship. In January 1938, during the Spanish Civil War, Sant Felip Neri was devastated by a Nationalist air raid. The bombs, dropped by Italian Fascist planes supporting Franco's forces, killed 42 people, many of them children from the school, including refugees from

Madrid who had sought shelter in the church. The facade of the church still bears visible shrapnel scars, a silent testimony to the tragedy that took place.

Today, Sant Felip Neri is more than a beautiful square. It is a space of remembrance, where the past is etched into the very walls. The damage has been left unrepaired, intentionally, as a reminder of the horrors of war and the lives lost in that violent episode. Visiting this square is not just an aesthetic experience—it is also an act of memory, a quiet tribute to the victims, and a reflection on the cost of violence in urban life.





EIXAMPLE GRID: WATER TOWER COURTYARD & CONSELL DE CENT PEDESTRIAN AREA

The "Eixample" represents Barcelona, together with "La Rambla" and the medieval old city. North of the old town and stretching across the metropolitan area, the "Eixample" (meaning *extension* in Catalan) is the city's largest *barri*. It holds the masterworks of Gaudí and the world's highest concentration of art-nouveau-style architecture. It was the first neighbourhood planned on a grid — the beginnings of modern town planning. Navigation is easy thanks to its layout and chamfered corners that help reduce traffic. If disoriented, locals use the *mar i muntanya* trick: uphill means north (mountains), downhill means south (sea).



Built in the 19th century to extend the city hygienically, it was planned by Ildefons Cerdà. In *Building and Dwelling* (2019), Richard Sennett calls him a father of social equality, but this is historically inaccurate. His plan soon abandoned the idea of distributed green spaces. Blocks consumed their own courtyards, and existing parks were slated for development. Cerdà favoured private land use, saying "it is a waste for the State to maintain public property." He reflected the social reformism of his time, like Le Play and Quetelet. His *Statistical Monograph of the Working Class* (1856) was the first of its kind in Europe, aiming to enforce social order through hygienist statistics.

In 1987, local residents stopped a parking lot from being built inside one of the blocks. "Eixample's" *illa* or *mançana* is a porous block with interior gardens and chamfered corners (*xamfrans*). Thanks to community action, the "Water Tower Courtyard" became a garden and kids' summer pool. The original "Torre de les Aigües", built in 1867 to supply water to the new district, still stands.



Today, it forms part of Barcelona's "Superblock" plan, turning "Consell de Cent" into a green pedestrian corridor. Three vehicle lanes were removed, replaced with walkways and 4.7 km of green space. Tree beds expanded, greenery rose from 1% to 12%, and public life improved. Barcelona remains one of Europe's noisiest cities, well above WHO limits, making this contrast striking. Along "Consell de Cent", you'll cross "Passeig de Gràcia" — full of Gaudí, Puig i Cadafalch and Domènech i Montaner's masterpieces — and "Rambla de Catalunya", the elegant extension of "La Rambla", lined with cafés and benches, all the way to "Diagonal".



LIST OF PARTICIPANTS

LAST NAME	NAME	INSTITUTION	COUNTRY	SESSION
Abreu	Paula	University of Coimbra	Portugal	T05.S1. Evaluation I
Achouri	Caroline	Sciences Po Toulouse	France	Artistic performance
Adeyemi	Jonathan	Loughborough University	UK	T12.S1. Arts Management I
Alexander	Victoria	Goldsmiths, University of London	UK	T02.S1. Communities I (<i>chair</i>) T05.S2. Evaluation II
Andrade	Lais Rabello de	Universidade do Porto	Portugal	T09.S1. Theory
Baixauli	Raquel	Universitat de València	Spain	T13.S2. AI & the Art Market II
Barbieri	Nicolas	Universitat Oberta de Catalunya	Spain	T12.S1. Arts Management I
Barutel Gaspar	Nil	Universitat Pompeu Fabra	Spain	T02.S1. Communities I
Batista Rodríguez	Arianni	Universitat de Barcelona	Spain	T04.S2. Evaluation II T04.S1. Urban space I
Bielsa	Esperança	Universitat Autònoma de Barcelona	Spain	T09.S1. Theory (<i>chair</i>) and <i>speaker</i> Book Launch
Borges	Juliette	Université de Montréal	Canada	T10.S1. Music I
Brilli	Stefano	Università degli Studi di Urbino Carlo Bo	Italy	T11.S1. Artistic Practice
Brutāne	Laura	Latvian Academy of Culture	Latvia	T07.S1. Participation
Buscatto	Marie	University of Paris 1 Panthéon Sorbonne	France	R1. Roundtable 1
Canyürek	Özlem	Zeppelin University	Germany	T08.S1. Antiracism Book Launch
Cērpa	Lote Katrīna	Institute of Arts and Cultural Studies of Latvian	Latvia	T06.S1. Methods T07.S1. Participation
Cervantes López	Elba Illeana	Instituto de Ciencias Sociales y Humanidades de la BUAP	México	T01.S2. Artivism II
Danko	Dagmar	University of Music Freiburg	Germany	Semiplenary
De Feo	Antonietta	University of Rome 3	Italy	T14.S2. Labour conflicts II T01.S2. Artivism II
del Val	Fernán	Universidad Nacional de Educación a Distancia (UNED)	Spain	T10.S2. Music II T03.S2. Creativity II R5. Roundtable 5
Dellapasqua	Alex	Università degli Studi di Urbino Carlo Bo	Italy	T11.S1. Artistic Practice
DeVereaux	Constance	State University of New York at Buffalo	USA	T04.S2. Urban space II (<i>chair</i>) R3. Roundtable 3
Durán Mogollón	Lía	Universität Siegen	Germany	T13.S2. AI & the Art Market II



Escobar Campos	Juan	University for Music and Performing Arts Vienna - mdw	Austria	T10.S1. Music I
Evans	Graeme	University of the Arts London	UK	T04.S2. Urban space II
Feder	Tal	Israel Institute of Technology	Israel	T05.S1. Evaluation I (<i>chair</i>) T14.S1. Labour conflicts I
Fiorella	Francesca	No affiliation	Italy	T01.S2. Artivism II (<i>chair</i>) T04.S2. Urban space II
Gaupp	Lisa	University of Music and Performing Arts Vienna	Austria	T03.S2. Creativity II
Gemini	Laura	Università degli Studi di Urbino Carlo Bo	Italy	T11.S1. Artistic Practice T07.S1. Participation
Gerlieb	Anne-Kathrin	Kunstakademie Düsseldorf	Germany	T13.S1. AI & the Art Market I
Giannini	Lorenzo	Università degli Studi di Urbino Carlo Bo	Italy	T11.S1. Artistic Practice T07.S1. Participation
Giuliani	Francesca	Università degli Studi di Urbino Carlo Bo	Italy	T07.S1. Participation T11.S1. Artistic Practice
Glesner	Julia	University of Applied Sciences Potsdam	Germany	R3. Roundtable 3
Golovatina-Mora	Polina	Norwegian University of Science and Technology	Norway	T04.S2. Urban space II T01.S2. Artivism II
Guerra	Paula	Universidade do Porto	Portugal	T10.S1. Music I (Chair and speaker) T10.S2. Music II R5. Roundtable 5
Hagen	Målfrid Irene	Independent researcher	Norway	T11.S1. Artistic Practice
Havas	Adam	Universitat de Barcelona	Spain	T04.S1. Urban Space I
Heinich	Nathalie	EHESS	France	Closing Keynote
Høimyr	Guro	Norwegian Academy of Music	Norway	T02.S2. Communities II
Ilbi	Deniz	CITCEM	Portugal	T10.S1. Music I
Inglis	David	University of Helsinki	Finland	T09.S1. Theory
Janssen	Susanne	Erasmus University Rotterdam	Netherlands	Book Launch
Jochmann	Miriam	University of Music and Performing Arts Vienna	Austria	T11.S1. Artistic Practice
Kadiri	Yeshashwini	University of Kent	UK	T02.S2. Communities II
Karttunen	Sari	Center for Cultural Policy Research CUPORE & Uniarts Helsinki	Finland	T14.S1. Labour conflicts I (Chair and speaker) R1. Roundtable 1
Kaszynska	Patrycja	University of the Arts London	UK	T09.S1. Theory R3. Roundtable 3
Kim	Daseul	State University of New York at Stony Brook	USA	T06.S1. Methods
Kirchberg	Volker	Leuphana University Lüneburg	Germany	Semiplenary Discussant T03.S1. Creativity I (chair)



T12.S2. Arts Management I (chair)

Kisiel	Przemysław	Krakow University of Economics	Poland	T07.S1. Participation
Kolokytha	Olga	University of Vienna	Austria	T07.S1. Participation
Kral	Diana	Academy of Fine Arts Duesseldorf	Germany	T13.S1. AI & the Art Market I
Kristāla	Ance	Latvian Academy of Culture	Latvia	T01.S1. Artivism I T06.S1. Methods
Kuchar	Robin	Leuphana University Lüneburg	Germany	T10.S1. Music I R5. Roundtable 5
Lake	Anda	Latvian Academy of Culture	Latvia	T12.S2. Arts Management II
Larsen	Ingebjørg Sofie	The Norwegian Academy of Music	Norway	T10.S2. Music II
Lettau	Meike	Zeppelin University	Germany	T05.S2. Evaluation II Book Launch
Levy	Clara	Université Paris 8	France	T05.S1. Evaluation I
Lindblom	Simon	Mälardalens University	Sweden	T03.S1. Creativity I
Loukia	Chaidemenaki	MDW University Vienna	Greece	T07.S1. Participation
Loureiro	Diana	Lusófona University	Portugal	T13.S1. AI & the Art Market I
Agha	Mariam	Ibn Haldun University	Turkey	T02.S1. Communities I
Mariaud	Hélène	Université libre de Bruxelles	Belgium	T14.S1. Labour conflicts I
Mathieu	Chris	Lund University	Sweden	T03.S2. Creativity II
Mc Robbie	Angela	Goldsmiths University)	UK	Opening Keynote
Muktupāvela	Rūta	The Latvian Academy of Culture	Latvia	T12.S2. Arts Management II
Muñoz Díaz	Valentina Paz	Universitat de València	Spain	T05.S1. Evaluation I
Muñoz García	Rebeca	Universidad Carlos III de Madrid	Spain	T14.S2. Labour conflicts II
Muntanyola	Dafne	Universitat Autònoma de Barcelona	Spain	T10.S2. Music II T03.S2. Creativity II
Nenko	Oleksandra	University of Turku	Finland	T01.S1. Artivism I (chair) T14.S1. Labour conflicts I R2. Roundtable 2
Niziolek	Katarzyna	University of Bialystok	Poland	T01.S1. Artivism I T01.S2. Artivism II
Nur	Hadas	Bar Ilan University	Israel	T03.S1. Creativity I
Oliveira	Ana	Iscte - University Institute of Lisbon	Portugal	T13.S1. AI & the Art Market I (chair) T10.S2. Music II
Ozola	Sabine	Latvian Academy of Culture	Latvia	T13.S2. AI & the Art Market II T04.S1. Urban space I
Pardo-Sainz	Rebeca	Universidad Internacional de La Rioja	Spain	T13.S2. AI & the Art Market II
Patricio Mulero	Maria	Université Toulouse Capitole	France	T03.S1. Creativity I



Pera	Marina	Universitat Oberta de Catalunya	Spain	T02.S2. Arts Management II
Peters	Tomas	University of Chile	Chile	T12.S1. Arts Management I
Provansal	Mathilde	Ludwig-Maximilians-Universität	Germany	T13.S1. AI & the Art Market I R1. Roundtable 1
Puşcaşiu	Voica	Babeş-Bolyai University	Romania	T04.S1. Urban space I
Quemin	Alain Philippe	Sorbonne Université / Institut Universitaire de France	France	T14.S2. Labour conflicts II T06.S1. Methods
Rebergen	Eke	University of Amsterdam / Avans	Netherlands	T01.S1. Artivism I
Regev	Motti	The Open University of Israel	Israel	T10.S2. Music II R5. Roundtable 5
Rodríguez Morató	Arturo	Universitat de Barcelona	Spain	T12.S1. Arts Management I (<i>chair</i>) T04.S2. Evaluation II T04.S1. Urban space I R6. Roundtable 6
Rogalski	Laura Karoline	Freie Universität Berlin	Germany	T01.S1. Artivism I
Abbing	Hans	Erasmus university in Rotterdam.	Netherlands	T14.S2. Labour conflicts II
Rosenkranz	Marie	Humboldt-University Berlin	Germany	T02.S1. Communities I
Rovisco	Maria	University of Leeds	UK	T01.S2. Artivism II Book Launch
Røyseng	Sigrid	Norwegian Academy of Music	Norway	T02.S2. Communities II T09.S1. Theory
Sánchez Belando	Victoria	Universitat de Barcelona	Spain	T04.S1. Urban space I T02 S2 Communities II
Schlienger	Dominik	University of the Arts Helsinki	Finland	R2. Roundtable 2
Settman	Aidan	University of Kent	UK	T02.S2. Communities II
Soos	Katalin	Liverpool University	UK	T03.S2. Creativity II
Soro	Tommie	Technological University Dublin	Ireland	T05.S1. Evaluation I Exhibition
Spaggiari	Chiara	University of Urbino Carlo Bo	Italy	T03.S1. Creativity I
Tota	Anna Lisa	Roma Tre University	Italy	T13.S1. AI & the Art Market I (<i>chair</i>) T06.S1. Methods (<i>chair</i>) T01.S2. Artivism II (<i>Chair & Speaker</i>)
Tröndle	Martin	Zeppelin Universität	Germany	T12.S2. Arts Management II T10.S1. Music I
van den Haak	Marcel	University of Amsterdam	Netherlands	T05.S2. Evaluation II
Vinogradova	Līga	Latvian Academy of Culture	Latvia	T13.S2. Arts Management II
Visanich	Valerie	University of Malta	Malta	R4. Roundtable 4 Book Launch


T13.S2. AI & the Art Market I (*chair*)

Yoon	Byung Hun	Seoul National University	South Korea	T02.S1. Communities I
Zahrádka	Pavel	Palacky University Olomouc	Czech Republic	T06.S1. Methods
Zamorano Barrios	Mariano Martín	Universitat Oberta de Catalunya	Spain	T12.S1. Arts Management I T02.S2. Communities II (Chair & Speaker)
Zarlenga	Matías	Universitat de Barcelona / UNTREF-CONICET	Spain	T04.S1. Urban space I T05.S2. Evaluation II
Zembylas	Tasos	University of Music and Performing Arts Vienna	Austria	T11.S1. Artistic Practice
Zvirble	Veronika	Institute Of Sociology At The Lithuanian Centre For Social Sciences	Lithuania	T04.S2. Urban space II

