

Sociology Of Art

Research Committee 37

ISA

Newsletter

February 2020

Laia Falcón & Nina Zahner, Editors

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Laia Falcón



Chère Raymonde Moulin

Hommage à Raymonde Moulin

La sociologue, qui vient de disparaître à 95 ans, le 09 août 2019, a largement refondé la sociologie de l'art dans les années 1960. Si sa contribution est majeure par ses écrits, elle a aussi joué un rôle institutionnel important dans ce domaine.

Raymonde Moulin est née le 19 février 1924, à Moulins, dans une famille de petits notables. Son père, qui était le receveur des postes de la ville, était également conseiller municipal. Elle racontait elle-même que, fille unique, elle fut très gâtée et ne se remit jamais vraiment d'avoir perdu, lorsqu'elle avait 19 ans, son père chéri, emporté par un cancer foudroyant. C'est à Lyon, en zone libre, qu'elle effectua sa classe préparatoire littéraire, puis le reste de ses études, jusqu'à l'agrégation d'histoire. D'abord nommée à Moulins, elle gagna ensuite Paris et le lycée Molière qui lui offrit l'opportunité d'un séjour aux Etats-Unis. C'est là qu'elle rencontra Pierre Carlo qui allait devenir, des années après, son compagnon puis, sur le tard, son époux. Celui-ci développant une brillante carrière de cadre dirigeant dans l'industrie

pharmaceutique entre la France et les Etats-Unis, Raymonde Moulin eu de nombreuses occasions de se rendre dans ce pays. Lasse de devoir enseigner chaque année la même chose (elle expliquait avec humour qu'elle « en avait assez de se lever tous les jours à 8 heures et, année après année, de prendre la Bastille



et d'enterrer Robespierre »), Raymonde Moulin entendit parler du Centre National de la Recherche Scientifique lors d'une rencontre incidente. Elle alla donc demander conseil à son directeur de maîtrise –elle avait consacré son mémoire à la place de la femme dans la cité grecque – en lui expliquant qu'elle désirait désormais « vivre dans le siècle ». Elle fut

ainsi orientée vers Raymond Aron qui encadra sa thèse d'Etat et dont elle allait devenir une très proche collaboratrice, puisqu'il lui confia même le secrétariat général du Centre Européen de sociologie Historique dans les années 1970. L'esprit d'Aron inspira à la fois l'absence de tout dogmatisme de Raymonde Moulin, mais aussi un certain détachement devant la bassesse humaine. Forte d'une thèse remarquée sur *Le marché de la peinture en France* (Minuit, 1967), Raymonde Moulin a effectué toute sa carrière au CNRS, de 1957 jusqu'à sa retraite en 1992, ainsi qu'à l'Ecole des Hautes Etudes en Sciences Sociales, de 1985 à 1992, après un passage de deux ans au Centre Expérimental de Vincennes, alors tout juste créée, devenu ensuite université de Vincennes Saint-Denis. Son ami sociologue Jean-Claude Passeron l'avait sollicitée, car elle possédait un doctorat d'Etat. Raymonde Moulin gardait, de ses deux années passées à Vincennes, un souvenir amusé du joyeux bazar qui y régnait alors, même si, sur le moment, elle trouva l'expérience éprouvante tant l'absence d'ordre lui pesait (elle expliquait cela par son enfance passée dans un milieu « tout sauf bohème »). Ses convictions politiques de

centre (gauche) qu'elle avait héritées de sa famille et qu'elle conserva toute sa vie s'accommodaient mal avec les différentes formes d'extrémisme qui fleurissaient alors... Dans toutes ces structures auxquelles elle a été associée, Raymonde Moulin a joué un rôle institutionnel essentiel, étant généralement appréciée pour son sérieux et sa pondération.

C'est toutefois en sociologie de l'art que sa contribution a été la plus décisive. Parallèlement à Pierre Bourdieu et ses collaborateurs, Raymonde Moulin a complètement refondé ce domaine dans les années 1960. Elle entretenait avec Pierre Bourdieu des rapports complexes. Celui-ci était de six ans son cadet et elle l'avait connu dès qu'il était apparu dans l'entourage de Raymond Aron. Des deux grands sociologues, elle admirait le talent et elle pouvait parler pendant des heures en enchaînant les anecdotes. Mais Raymonde Moulin reprochait un certain dogmatisme à Pierre Bourdieu et s'agaçait de ses défauts, notamment de ce qu'elle qualifiait de « sincérités successives » pour désigner ses propos et promesses parfois contradictoires. Ils cheminèrent toutefois longtemps côte à côte et ils se rejoignaient entièrement sur un point : le type de démarche avec lequel ils entendaient, l'un et l'autre, rompre. Si, dès les débuts de la sociologie en France, une certaine « sociologie esthétique » était apparue, le terme de « sociologie » était surtout une étiquette apposée



par les auteurs, la discipline étant très à la mode à la toute fin du 19^{ème} siècle et au début du 20^{ème} siècle. Le contenu proprement sociologique était, quant à lui, plus discutable. Il est possible de porter un regard proche sur la contribution de Pierre Francastel,

qui créa, pour sa part, l'expression de « sociologie de l'art », mais dont l'ancrage réel dans la discipline fait, aujourd'hui encore, débat. En rompant résolument tant avec l'approche précédente qu'avec les apories de la filiation marxiste, Raymonde Moulin a ancré la discipline dans une perspective résolument empirique. Elle laissait, en revanche, volontiers, la dimension hautement théorique à Pierre Bourdieu, car, avec la modestie qui la caractérisait, elle considérait que, n'étant pas philosophe de formation, elle ne pourrait pas disposer des instruments lui permettant de s'affirmer valablement dans cette sphère. La dimension fondatrice du *Marché de la peinture en France* pour la sociologie de l'art peut s'apprécier d'un double point de vue. Elle peut tout d'abord, se mesurer au fait que l'ouvrage comporte très peu de références en sociologie, c'est essentiellement la démarche originale, essentiellement compréhensive, qui ancre



ce livre dans la discipline, laquelle était d'ailleurs encore largement à constituer. Il faut se souvenir qu'à l'époque, il n'existait pas de section de sociologie au CNRS, comme Raymonde Moulin le soulignait elle-même. L'influence fondamentale de cet ouvrage peut également se mesurer au fait que l'un des plus grands sociologues du 20^{ème} siècle, l'Américain Howard S. Becker, trouva une source d'inspiration majeure dans ce livre pour apporter, à son tour, une contribution essentielle en sociologie de l'art et devint longtemps un compagnon de route de Raymonde Moulin.

Celle-ci a également joué un rôle important dans l'institutionnalisation de la sociologie dans deux instances principales : en siégeant de longues années au comité national du CNRS au cours des années 1970 et 1980 ; en étant une personnalité d'influence à l'Ecole des Hautes Etudes en Sciences Sociales de 1985 à 1992 (ses contacts étaient riches avec les

sociologues, mais aussi les historiens, notamment Jacques Revel). Raymonde Moulin expliquait, là encore avec une grande modestie, son rôle institutionnel important dans de nombreuses instances par le fait qu'elle était une femme et que, dans sa génération, peu de femmes occupaient des fonctions en vue dans le monde de la recherche (à part elle, il n'y avait guère que Françoise Isambert en sociologie). A partir du septennat de Valéry Giscard d'Estaing puis sous François Mitterrand, il fallait féminiser les instances et Raymonde Moulin se trouva très sollicitée. Ce mouvement de société n'a pas épargné le monde de la recherche. C'est ainsi que Raymonde Moulin a présidé la Société française de sociologie (devenue ensuite l'Association française de sociologie) au milieu des années 1980, et a dirigé la *Revue française de sociologie*, de 1993 à 1998. Mais nul doute qu'au-delà du fait d'être une femme, ses qualités personnelles furent déterminantes pour accéder à ces fonctions.

Plus fondamentalement encore, sa contribution a été prépondérante pour l'essor de la sociologie de l'art qu'elle a non seulement irriguée par ses propres recherches mais aussi structurée de façon déterminante. En 1983, elle a créé un laboratoire spécialisé, le Centre de Sociologie des Arts, qui a joué un rôle essentiel en termes d'identité du domaine de recherche. A ce moment-là comme durant toute sa carrière, Raymonde Moulin fut une grande « patronne ». Elle regrettait parfois de n'avoir pas pu davantage se consacrer à l'activité de recherche et publier. Mais, comme elle l'expliquait, elle dut longtemps gérer les carrières de ses collaborateurs et s'assurer qu'ils recevraient un revenu régulier. Pour stabiliser la situation professionnelle des « hors statut » qui contribuaient à la recherche, elle fut parfois obligée de se



consacrer à des contrats qui ne la passionnaient guère et qui se révélaient chronophages. Outre son rôle important de directrice de laboratoire à la tête de la première équipe de sociologie de l'art, Raymonde Moulin a également organisé et présidé un grand colloque devenu une référence, à Marseille, en 1985 (les contributions ont ensuite été réunies dans *Sociologie de l'art*, réédité chez L'Harmattan en 1999). De secteur de niche mal identifié, la sociologie de l'art (et de la culture) est devenue un domaine majeur en sociologie.

En 1992, Raymonde Moulin a publié son chef-d'œuvre, *L'artiste, l'institution et le marché* (Flammarion) livrant une analyse brillante du système mis en place en France durant les années 1980 et faisant apparaître comment la valeur de l'art se constitue à l'articulation de l'institution et du marché, valeur esthétique et valeur financière se soutenant mutuellement. Le découvrir ou le relire permet, mieux que tout autre texte, de rentrer dans une pensée limpide et pénétrante qui a essaimé en France et internationalement. Si l'héritage laissé par Raymonde Moulin s'avère particulièrement riche, cet ouvrage en représente la pierre angulaire. Il en constitue également le socle sur lequel pourront se développer, pendant des années encore, de nouveaux travaux venant prolonger ceux de son auteure.

Le 10 août 2019.

Alain Quemin



Don't miss the date!

(Forthcoming conferences, grants,
call for papers...)

IV ISA Forum of Sociology

**Deadline: March the
19th**

Challenges of the 21st Century: Democracy, Environment, Inequalities, Intersectionality

Twenty years after the start of our century, the optimism of the Millennium has faded and the challenges we face for living together on a limited planet are even more urgent.

While the expansion and the deepening of democratization was taken for granted at the turn of the Millennium, democracy has been at stake in an increasing number of countries, while its key component such as diversity and equal respect for all citizens are threatened. The hope for a global democracy able to tackle global issues such as climate change, migrations and rising inequalities have faded. It has now become clear that to face global challenges, democracy needs to be re-invented within and beyond the representative system.

The environmental crisis and climate change are now a worrying reality. How can we live together on a limited planet? Land and food have become again major objects of struggles. Environmental and socio-territorial conflicts have multiplied against extractivist industries. Who are the actors who bring innovative solutions to keep our societies thriving within the planetary boundaries? How does the global environmental crisis lead us to re-think our world and our discipline?

Inequalities have considerably increased since the turn of the Millennium.

We can now count twenty-six persons who own more wealth than the poorest half of humanity. This level of inequality is a major threat to democracy and to ecology. Inequalities particularly affect marginalized populations and women in their professional, public and private lives.

Intersectionality has become major theme in the ISA conferences and in our discipline over the last 20 years. Overcoming the lasting and interconnected economic, racial, colonial and gender discriminations and the violence that maintain them is another major challenge of our time. The rising consciousness of intersectionality is both a result and a trigger of the rise of subaltern actors and movements since 1992. Indigenous communities, minorities, feminists and small farmers have resisted injustice by combining practices, social struggles and alternative worldviews.

The 2020 ISA Forum will provide sociological analyses of these four global challenges paying particular attention to their interconnections and to possible solutions. We will discuss how both progressive and conservative actors and movements tackle these challenges and their conflictive perspectives. We will use this Forum to ask how our discipline has been meeting these four global challenges and it has been transformed by them. What are the contributions of the actors and epistemologies of the South? What are the new trends in global sociology that allow innovative analyses of these challenges? What are the main obstacles we face to tackle these problems? How can innovative sociological analyses contribute to grasp and to face our common problems in the Global Age?

Call for Abstracts:

Joint conference of the BMBF research project “Practices of Solidarity” and the Rottendorf research project “Global Solidarity”
Solidarity at the Crossroads: Concepts, Practices, and Prospects from an Interdisciplinary Perspective
Munich School of Philosophy,

7-9 October 2020

“Global Solidarity”
Solidarity at the Crossroads: Concepts, Practices, and Prospects from an Interdisciplinary Perspective
Munich School of Philosophy

Deadline: March the 1st

Both in the public debate and the scientific discourse, reference is increasingly made to 'solidarity'. The popularity of the term can be understood as a response to global social, political, cultural and economic upheavals: From the increasing precarisation of certain communities, the unease regarding a neoliberal world economy, the escalation of the ecological crisis, the growing success of right-wing populist movements, to the potential collapse of the European Union. Against the background of this globalized dynamic of change, different practices of solidarity have emerged in the recent past, in the contexts of which people develop collective forms of being, feeling, and acting cooperatively. Importantly, the various research paradigms investigating these practices imply both different conceptualisations of, and different ways of reflecting, justifying and employing solidarity. From the perspective of the history of ideas, 'solidarity' analytically and empirically captures the mechanism of social integration somewhere between cohesion and fragmentation. Most research paradigms share the attempt to explain or problematize how social collectives of different sizes and objectives cohere. Conceptually, however, the analysis often remains fixed on the 'social bond' as a shared, habituated feeling of unity and obligation. In light of this, it seems theoretically more promising to focus on the practical dimension of solidarity and to investigate how shifting, solidarity-based initiatives interact with different institutional structures. That way, practices of social solidarity beyond the welfare state come into focus. It also provides the possibility to improve our understanding of the role temporal change plays in historical processes of negotiation, in everyday experiences, but also in conflicts involving gender-specific codes, colonialism, the environment, the interests of animals or the far future. This practice-based approach also promises to shed light on how problems are collectively perceived and processed, on the conditions of cooperative action as well as on power and resource differentials.

The conference is interdisciplinary and brings together philosophy, sociology, history, and political science. Conference questions

- What is the conceptual core of solidarity in the different research paradigms and historical episodes?
- What are the preconditions of solidarity, i.e. who can be in solidarity with whom or what?
- What are the (geographical, temporal, systemic) limits of solidarity?
- To what extent is solidarity conceptually distinguished from 'justice', 'altruism', 'loyalty', 'community of interests', 'cooperation', 'humanitarian aid' etc.?
- To what extent is it related to any of these?
- Can there be a unified concept of solidarity that provides equal insight into local, national, and transnational practices of solidarity?
- How can solidarity be understood with respect to the tension between exclusion and inclusion?
- Is there a duty of solidarity, or must it be voluntary?
- To which current and historical problems do practices of

solidarity react? To what extent do they become effective as alternatives to existing modes of action or institutions?

What is the relationship between agents who act in solidarity? • How can practices of solidarity be criticized? Does this necessarily require an external normative framework, or can criticism evolve from within the (respective) concept of solidarity? • What role do practices of solidarity play for lived democracy? • What contribution do practices of solidarity make to the generation of new moral norms? Keynotes Invited keynote speakers: Prof. Dr. Frank Adloff (University of Hamburg), Dr. Alasdair Cochrane (University of Sheffield), Prof. Dr. Carol C. Gould (Hunter College & CUNY), Dr. Benjamin Möckel (University of Cologne), Prof. Dr. Sally Scholz (Villanova University). Organisers The conference is part of the interdisciplinary research project "transnational practices of solidarity", funded by the Federal Ministry of Education and Research (BMBF). This project is a cooperation between Prof. Dr. Stephan Lessenich (LMU Munich), Prof. Dr. Michael Reder (Munich School of Philosophy), and Prof. Dr. Dietmar Süß (University of Augsburg). Further information: <https://praktiken-solidaritaet.de/> The second partner of the conference is the research project "global solidarity" at the Munich School of Philosophy. It is currently led by Dr. Mara-Daria Cojocaru (Munich School of Philosophy). Further information: <https://www.hfph.de/forschung/drittmittelprojekte/laufende-projekte/rottendorf-projek>

Abstracts We look for contributions to the conference from philosophy, sociology, history, and political science on any of the questions raised above or on related questions. Note that the talks should be between 20 and 30 minutes long. The conference language is English. -Deadline: 1st of May 2020 -Send to: solidaritaet@philhist.uni-augsburg.de -Length: 1000 Words (in PDF) Colleagues from outside of Europe and North America as well as members of minorities in academia are encouraged to apply. Accommodation in Munich can be provided and there will be limited funding available to help with travel costs. Please state in your email whether you need either or both.

Publication Conference delegates can submit their full papers for publication in the "Yearbook Practical Philosophy in a Global Perspective 5". The yearbook is a forum for original research articles in political, moral, social, and legal philosophy, as well as in neighbouring disciplines that concentrate on, or can be suitably related to, questions of a global dimension. It has two sections: section one features general research articles pertaining to the scope of the year-book, and section two unites papers under a special topic that changes every year. The special topic in 2020/21 will be the theme of the conference and it will feature invited papers by the keynote speakers. All other papers will

undergo blind peer review. Prof. Lessenich and Prof. Süß will be guest editors for this volume.

For more information, see: <https://www.herder.de/jbprph/hinweise-fuer-autorinnen>

“Multidimensional Risks in the XXI Century”

Deadline: March the 15th

Multidimensional Risks in the XXI Century

With a special stream on the Metropolis and the role of safety, security and uncertainty in the growing Mega-Cities.

LENGTH: MAX 300 WORDS

MAX SUBMISSION DEADLINE: MARCH 15, 2020

COMMUNICATION OF ACCEPTANCE: MAY 3, 2020

SEND TO: ABSTRACTS@SORU21.ORG

Risk and uncertainty are defining features of current political and media discourses and of a wider cultural Zeitgeist. Amid processes of reflexive modernisation where existing categories and beliefs are called into question, the need for new categories, analytical frameworks and ideas for studying how risk and uncertainty are interwoven within every aspect of everyday life becomes increasingly apparent. Processes of globalization, and their economic, social and political dimensions, give rise to new forms of risk and contribute to changing strategies of intervention by the state and other actors. Meanwhile the models of interplay across different actors and their respective spheres of influence continue to shift. All that was thought of as solid and long-lasting seems to ‘melt into air’, as Marx once put it. New tools are required and this conference welcomes contributions on the analysis of uncertainty and risk or, moreover, regarding the communication of uncertainty and risk.

One core feature of the conference is a stream of sessions exploring how these changing dynamics influence life in the growing megacities of the world. From the environmental costs of its existence to the socio-economic processes that take place there and model new relationships and spatial configurations, urban areas seem to be the ideal research ground for this kind of enterprise. Cities are no longer merely places where strangers meet (Sennett) but have become the stage where macro-processes and micro-strategies clash and adapt to one another – generating new forms of vulnerability and coping in the process. New and unforeseen forms of grassroots relationality may emerge here, such as associationism and cultural or solidarity networks, as a reaction against a depersonalizing functional pressure in banlieues as well as in abandoned

historical centres. New lifestyles and rituals are also appearing, some of which are uneasy to read with the usual dichotomy constructive/destructive, such as new forms of nightlife, parties, and practices related to being together and to sex. As a consequence, the identification of new risks in urban areas has allowed the birth of new definitions of "urban security" which, according to the new approaches, are closely related to the analysis of citizens' understandings of risk and have consequences and effects on smaller cities. The concerns raised by those living in large, segmented cities include urban decay, social exclusion, lack of services, and a more general erosion of the foundations of local communities. Some of these popular concerns leave room for unfounded alarmism and repressive policies, with these responses exacerbating the sense of uncertainty among some citizens and strongly influencing local and national political life.

The conference will provide participants with the opportunity to listen to distinguished experts, through plenaries with key-note speakers and discussants, as well as to present their own empirical and theoretical research to an international audience in a wide range of focused sessions.

The conference will take place in Perugia and Narni and will be hosted by the University of Perugia, one of the oldest academic seats in the world. A number of activities beyond the conference sessions themselves will be planned, involving the wider academic community in Perugia, not least the graduate and undergraduate programmes in 'Sciences of Investigation and Security' and the 'Socio-Anthropological Sciences for Integration and Social Security'.

As usual with our mid-term conferences, we welcome papers which explore aspects of risk and uncertainty across a broad range of empirical topics and sociological and inter-disciplinary perspectives. For this conference we particularly welcome papers with a policy and practice focus, showing how sociological expertise has been implemented with regard to topics such as:

- Theorizing risk and uncertainty (classics and new perspectives)
- Methodological innovations in researching risk and uncertainty
- Human relations and strength of social capital
- Difference, familiarity and trust
- Ethnic, linguistic and religious marginalization
- Mental health and wellbeing
- Risk governance and security
- Social/Urban security and risk management
- Metropolis and environmental sustainability
- Power and crime in the city
- Acceleration: the rhythms of the city as a factor of stress and frustration

- The urban centre and the reorganization of the suburbs
- Staging: nightlife, eccentricity and deviancy
- Prostitution between the space of the city and the web

KEY-NOTE SPEAKERS

Letteria (Lia) Fassari
 Fiorenza Gamba
 Justus L. Uitermark

ABSTRACTS

Abstracts (max 300 words), including a maximum of five keywords, should be sent to this email address: abstracts@oru21.org. Besides individual abstracts, it is possible to propose a panel including title, brief description, details of organisers and max 4 abstracts. Please see submission and acceptance deadlines below.

SUBMISSION AND ACCEPTANCE DEADLINES

Deadline for abstract submission: March 15, 2020
 Communication of acceptance: May 3, 2020

TRAVEL GRANTS

Two travel grants, open to PhD students and early career researchers (researchers who defended their PhD thesis in 2017 or more recently), will be awarded by the ESA Research Network 22 board, based on their evaluation of the best abstracts. The travel grants will each be of 250 euros towards travel and accommodation, plus waived conference fees. Please mention on your abstract if you want to be considered for this and briefly clarify how you meet the eligibility criteria.

MONOGRÁFICO: Marketing y modelos de negocio en el escenario mediático contemporáneo

**MONOGRÁFICO:
 Marketing y modelos de negocio en el escenario mediático contemporáneo**

Deadline: April the 26th

El nuevo contexto mediático está imponiendo la filosofía de la innovación como vía hacia la sostenibilidad empresarial. La crisis estructural y coyuntural que sufren los medios de

comunicación desde 2007, ha puesto en jaque los sistemas de negocio tradicionales basados en la publicidad, las subvenciones o patrocinios y la venta de contenido (producto informativo, de entretenimiento...).

Estos cambios estructurales y funcionales a los que se han visto abocados las empresas mediáticas tradicionales en los últimos años, llevan aparejados un replanteamiento de sus fórmulas de distribución, los sistemas de ingresos, los productos y servicios ofrecidos e incluso de la imagen de marca. El escenario de convergencia apunta a la adaptación, innovación y reformulación de la gestión empresarial para responder al entorno de competitividad global.

La presente llamada abre un espacio para la reflexión sobre la reformulación de la cadena de valor de los medios de comunicación tradicionales en el entorno de convergencia digital.

Temas de interés:

1. La cadena de valor audiovisual
2. Tendencias narrativas comunicacionales
3. La publicidad y financiación de los medios tradicionales
4. Redes de distribución en el contexto digital
5. Estrategia y convergencia empresarial de los medios de comunicación en el entorno digital
6. Nuevos modelos de negocio y gestión en el escenario de convergencia
7. Transición de los medios de comunicación tradicionales a la era digital
8. Cultura organizacional

Información de interés

- Deadline: 26 de abril
- Las directrices del artículo podrán encontrarse en el siguiente link:
<http://revistas.udc.es/index.php/REDMARKA/about/submissions>
- Todos los autores firmantes deben tener Orcid, pues es necesario para darse de alta en la plataforma y subir el artículo. Se adjunta formato para estructura del artículo.

STP&A 2020-02-25 The Art of Relevance

Deadline: May the 1st

The International Conference of Social Theory, Politics and the Arts (STP&A) is an interdisciplinary gathering of researchers, policy-makers and practitioners that explores key trends, practices and policy issues affecting the arts around the world. STP&A conference 2020 deals with the topic "The Art of Relevance". It will take place in Sarasota, Florida, October 8-10.

Deadline for proposal submission is 1 Mai 2020.

STP&A is the oldest and one of the most influential academic gatherings of researchers and practitioners in the field of arts management and cultural policy. It aims to foster a cross-cultural dialogue focusing on contemporary issues in arts and culture. STP&A is affiliated with the Journal of Arts Management, Law, and Society (JAMLS).

STP&A participants are drawn from a broad range of disciplines including political science, sociology, economics, law, arts management, arts education, art history, museum studies, cultural studies, education, and policy studies as well as arts managers and artists.

Each year, the STP&A Conference Committee welcomes proposals that address the following topics:

- Accessibility & social inclusion
- Arts and cultural participation, marketing, & audience development
- Arts learning and/or training
- Arts management, business models, & strategic thinking
- Arts & technology
- Arts workforce & labor issues
- Cultural/creative industries & market structures
- Cultural democracy
- Cultural economics and impact assessment
- Cultural planning & community development
- Cultural policy
- Diversity, equity, & inclusion in the arts
- Festivals & events
- Heritage policy & administration
- Indigenous cultural practices
- Popular & high culture
- Society & evolving aesthetics

Additionally, for the 2020 STP&A Conference, we welcome proposals that address the plenary theme: The Art of Relevance

In our globalized, technological, interconnected world, every corporation, government, individual, and institution seems to fight for relevance. The arts & culture have always played a number of essential roles in society, from education to entertainment, but today the world seems inundated with replacements for many aspects of the joys that the arts & culture can provide. As a result, we live in a society where relevance is more and more difficult to ascertain and secure. In this vein, we encourage proposals that address the topic of relevance in arts & culture and address questions such as:

- What is the relevance for the arts & cultural sector in 2020 (or new decade)?
- How can the arts & culture remain relevant while evolving into the future?
- The arts & culture have a long-established history of supporting and promoting vital social issues. In what ways might a demand for relevance diminish the sector's capacity to change?
- Technology brings with it limitless opportunities to explore and learn, but it has also made many traditional structures irrelevant. How can artists and arts administrators embrace technology, shape it, and use it to maintain relevance?
- What information do I need in order to submit a proposal?

Proposal Types

Proposals will be accepted for papers, panels, workshops, performance-based research, roundtable discussions, and pop-up projects.

Paper Proposal (a 15-minute presentation in a session with other paper presenters.)

Paper proposals may take one of two forms: research or scholarly papers.

Research (or data-driven) papers present the results of quantitative, qualitative, or mixed methods studies or report the findings of studies that use historical or philosophical methods. These studies are based on original data collection or secondary data analysis. Research paper proposals should describe studies that are fairly mature both conceptually and methodologically, ideally with some preliminary data analysis and findings that are suggestive of the impact and significance of the research. The final paper should be a complete discussion of finalized data analysis and findings.

Scholarly (or non-data-driven) papers are essays that present well-developed arguments on philosophical, theoretical, or practical problems in the study of the arts. They are not required to adhere to an empirical research design (e.g., methods, data collection, and data analysis). Rather, scholarly papers pose critical questions, synthesize divergent bodies of literature, or elaborate new theoretical or conceptual frameworks.

Final papers may be submitted to the Journal of Arts Management, Law, and Society for consideration in the special STP&A issue.

Panel Proposal (a 45-minute or 75-minute panel which consists of 3-4 panelists in a singular session.)

In a panel, the session organizers are proposing a complete session that consists of three to four research or scholarly papers that address a particular topic.

Workshop Proposal (a 45-minute or 75-minute session that offers hands-on activities for the participants.)

A workshop is a hands-on session that features interaction between and among the presenter(s) and the audience to advance knowledge of a particular issue or research problem.

Workshops should be designed to be 60 minutes in length. However, you may include a Part I and Part II if you wish to have a 2-hour workshop (with a break between the two).

Performance-Based Research Proposal (research presented through performance.)

Performance-based research projects may take the form of art, music, dance, spoken word, or theatrical performance. Proposals should describe how they relate to the conference theme.

Roundtable Discussion (lead a 45-minute discussion based on a topic.)

Roundtables provide an opportunity for scholars to share information regarding their research in an informal, conversational format with interested persons. Accepted proposals will be assigned to a numbered table in a large meeting room. Roundtable chair will facilitate participation, but there will be no formal presentations. Given the informal structure of the roundtable, no audiovisual equipment will be provided.

Pop-Up Projects

Pop-up projects are interactive artist-run projects, performances, installations, or other creative interventions that engage conference attendees and create unexpected moments, conversations, or sights during the course of the conference. Projects can be proposed by individual artists or groups and can occur over a single hour, day, mealtime, evening reception, or throughout the full conference. Projects should be highly engaging and require minimal set-up.

Submission deadline is 1 May 2020.

All information on how to submit a proposal can be found here: <https://www.artsmanagement.net/Articles/Call-for-Papers-STP-und-A-2020-The-Art-of-Relevance,3841>

Call for papers
Vol. 20, Num. 1 (2021)

DIGITAL COMMUNICATION AND HYBRID
THREATS

Vol. 20, Num. 1 (2021)

**DIGITAL
COMMUNICATION AND
HYBRID THREATS**

Guest editors

- Rubén Arcos Martín, Universidad Rey Juan Carlos (Spain)
- Hanna Smith, Hybrid CoE (Finland)

Abstract of Call

Malicious activities in the information domain by state, non-state, and state-backed threat actors are an essential part of hybrid threats and operations. Political warfare, active measures, and covert action are not new, but ICT and digital communication tools and channels provide unprecedented opportunities for conducting coordinated hostile activities that exploit the vulnerabilities of our democratic societies for different aims.

The cyberspace is acknowledged as a domain of operations where digital communication channels can be exploited in targeted campaigns against individuals, institutions, and societies by the means of information

and decision-making influencing. While the communication content of symbolic interactions in social media platforms has varying degrees of visibility, coordinated unauthentic behaviours and the use of cyber-proxies challenge detection and attribution. The weaponization of information by hybrid threat actors can adopt multiple forms and raises the question of how to prevent, counter, and respond to it without undermining the democratic rights and liberties of our societies.

This special issue aims to address hybrid threats from a digital communication perspective, understanding the strengths and the vulnerabilities to hybrid threats of our digital ecosystems and societies, the processes, methods, and tools by which they can be exploited in coordinated campaigns and activities, and how to counter malicious strategic communications and influence.

Topics

We welcome manuscript submissions addressing the following themes and topics:

- Generative media and Deepfakes
- Generative media and Deepfakes
- Reflexive control and active measures in the cyberspace
- Policies and strategies to counter digital Information operations
- Unauthentic behaviour and amplification
- Early identification, detection, and attribution of coordinated activities by threat actors
- Disinformation, divisive topic themes, and conspiracy theories in digital and traditional media
- Technology and Digital communication trends
- Awareness, digital society resilience to disinformation, and deterrence
- Open-source information and fact-checking
- Measurement and evaluation of disinformation effects
- Education and training to combat disinformation and communication-led hostile activities

Questions

- What opportunities for malicious information influencing do the digital media ecosystem provide?
- Who are the main hybrid threat actors and how can they exploit the existing vulnerabilities of our societies?
- What technological developments like AI and automation are likely to be exploited in hostile strategic communication activities?

- How technologies can be used to detect and counter hybrid threats in the information domain?
- What methods can be used in situational awareness and for conducting evidence-based research on the effects of disinformation campaigns?
- How can digital communication help in deterring hybrid threats and develop resilience to disinformation?
- What institutions and organizations are addressing the threat and what success cases and lessons can we learn from?

Important dates

- Start call for submission: 3 February 2020
- Deadline for submission of articles: 31 August 2020
- Publication date: 1 January 2021

Guidelines for authors

- All submissions must be made through the journal platform:

-

<https://icono14.net/ojs/index.php/icono14/about/submissions>

**Cyberpsychology,
Behavior, and Social
Networking**

Deadline: March the 1st

**Cyberpsychology, Behavior, and
Social Networking**

Latest Impact Factor: 2.650

**CALL FOR PAPERS: Human–Robot
Confluence**

Guest Editors:

Giuseppe Riva, PhD

Catholic University of Milan and Istituto Auxologico Italiano

Milan, Italy

Brenda K. Wiederhold, PhD, MBA, BCB, BCN

Scripps Memorial Hospital, La Jolla, CA

Virtual Reality Medical Institute, San Diego, CA

The new humanoid robots not only perform tasks, but also can activate interactions and social relationships with other robots and with humans. From this point of view, the diffusion of humanoid robots with a physical structure reminiscent of the human body, endowed with decision-making abilities, and capable of externalizing and generating emotions, opens a new line of research with a main objective of understanding the dynamics of social interactions generated by the encounters between robots and humans. The consideration of aspects such as acceptance, safety, functionality, and effectiveness requires the collaboration between multiple disciplines, including psychology, neuroscience, design, mechatronics, computer science, and biomechanics.

This special issue will gather knowledge from these disciplines with respect to human–robot confluence (HRC) in the application of robots in everyday life, including assistive and rehabilitation robotics. It covers a wide range of topics related to human–robot confluence, involving theories, methodologies, technologies, and empirical and experimental studies.

Suggested topic areas include, among others:

- Research, design and development, and use of robots that interact collaboratively
- User-centered design of social robots
- Evaluation methods and new methodologies for HRC research
- Social, ethical, and aesthetic issues in HRC research
- Robots in education, therapy, and rehabilitation
- Medical and surgical applications of robots
- Robot companions and social robots in home environments
- Assistive robotics for supporting the elderly or people with special needs
- Applications of social robots in entertainment and service robotics
- Monitoring of behavior and internal states of human subjects
- Robotic etiquette
- Social intelligence and social presence for robots
- Creating relationships with robots and humanoids

- Embodiment, empathy, and intersubjectivity in interaction with robotic and virtual characters

All manuscripts should be submitted online using the [online submission portal](#) by March 1, 2020. All submissions will be subject to a rigorous peer review. We encourage submissions of original research articles and reviews.

Visit the [journal's website](#) to learn more, read past issues, and view [author submission guidelines](#). Queries to the editor to propose a topic prior to submission are encouraged.

Questions?

Queries to the editor to propose a topic prior to submission are encouraged. Please contact Managing Editor [Ruth Kogen Goodwin](#) to initiate your query or for any further details.

Amaç

October 19-20, 2020, Istanbul

Abstracts: March 20th

MAX WEBER AROUND THE WORLD

"A Workshop in Commemoration of the 100th Anniversary of his Death"

For over a century, Max Weber has been one of the most prominent social scientists. His writings have influenced numerous intellectuals and researchers and have been fundamental for the development of modern sociological thought. In the last century, his influence has expanded beyond European academic canon. His books have been translated into different languages and a vast literature has been built upon his ideas. Weber's theories and concepts went beyond the limits of sociology and become one of the most referred analytical tool kits in a range of fields such as political science, religious studies, economics, anthropology, media studies and history.

Department of Sociology at the Istanbul Medeniyet University is organizing a workshop, titled Max Weber Around the World: In Commemoration of the 100th Anniversary of his Death. In this workshop, the influence and reception of Weber's thought will be analyzed by participation of colleagues from different parts of the world.

Summary (250-400 words): <https://form.jotform.com/193591081236964>

MAX
AROUND
WORLD

WEBER
THE

Deadline: March
the 20th

**On the Interplay of
Images, Imaginaries
and Imagination in
Science
Communication**

**Deadline: February the
29th**

The panel will take place at the EASST + 4S Joint Conference in Prague, August 18-21, 2020

Submission of paper proposals is possible here until the February 29:

<https://www.easst4s2020prague.org/call-for-papers-and-panels/>

Hold by Andreas Metzner-Szigeth, Free University of Bolzano; Andreas Böhn, Karlsruhe Institute of Technology; Luca Toschi, University of Florence

Tables, graphics and IMAGES – e.g. representations of small but complex macro-molecules in 'gestalt' of the Watson-Crick Double Helix or of even more immaterial objects like bits and bytes sliding down a curtain of strings as green drops – play an important role in science communication. This applies to processes of communication between sciences and the public as well as to those between or within scientific disciplines.

The function of IMAGINARIES as associative complexes is to simultaneously shape and limit our understanding of scientific findings. The idea of gene expression within the relationship of DNA and entire organisms is an example here. Another is that of data mining with regard to the retrieval of information from networks of signal transmission.

IMAGINATION, finally, points to some generative activity of creative minds figuring out how to recognize unknown phenomena or such not yet conceived nor determined in distinct structures. Albert Einstein who wrote about a dream in which he was riding on top of a sun beam during the time he was struggling to elaborate his theory of relativity, is an example here.

How to detect and observe, analyze and understand the constructive dynamics unfolding within the interplay of IMAGES, IMAGINARIES and IMAGINATION in science communication? We invite all kind of papers that can contribute to the challenging task of making progress with regard to the question of that interplay of visual, aesthetic, semantic and epistemic forms and practices. Those relevant to technology assessment, health

research, informatics and studies of interdisciplinarity are particularly welcome.

Contact: *andreas.metzner-szigeth@unibz.it*

Keywords: science communication, knowledge construction, visualization & framing, aesthetics & heuristics, generative interdisciplinarity

Categories: Science Communication/Public Engagement

Knowledge, Theory and Method

Art Around The World

“Speak My Language: Art in New Zealand Addresses Inclusivity and Accessibility”

Read Claire Voon’s article at:

<https://www.artnews.com/art-news/reviews/new-zealand-review-maori-art-1202678277/>



Sorawit Songsataya, *The Interior*, 2019.
COURTESY AUCKLAND ART GALLERY

‘It’s My Body!’: Feminist Artists Gather in New York to Celebrate 100th Anniversary of 19th Amendment

Read Tessa Solomon article at <https://www.artnews.com/art-news/news/park-avenue-armory-100-years-100-women-1202678348/>

With Its Hong Kong Fair Canceled, Art Basel Comes Up with a Quick Fix: Online Viewing Rooms

Read Alex Greenberger at <https://www.artnews.com/art-news/news/art-basel-hong-kong-online-viewing-rooms-1202678400/>