



**“Culture in the World”
Inaugural Conference of the
Center for Cultural Sociology
Yale University
May 6 - 9, 2005
Schedule**



The Center for Cultural Sociology, Yale University
Inaugural Conference Schedule
Friday May 6th
New Haven Lawn Club, 193 Whitney Ave.

- 12:30 Buffet Lunch
- 1:30 **Jeffrey Alexander**, *Introduction: What is Cultural Sociology?*
- 2:00 **Performance, Charisma, and the Popular**
Kenneth Thompson, *Open University*, 'Moral regulation: Beyond Janet Jackson and *The Passion*'
Andy Bennett, *University of Surrey*, 'Punks not dead: The continuing significance of punk rock for an older generation of fans'
Joseph Roach, *Yale University*, 'It'
Convened by Jason Mast
- 3:20 Coffee
- 4:00 **Cultural Sociology and the Democratic Imperative I**
Ronald Jacobs, *State University of New York, Albany*, 'From mass to public: Rethinking the value of the culture industry'
Agnes Ku, *Hong Kong University of Science and Technology*, 'Performing and contesting power: Rethinking state-civil society relations in Hong Kong'
Maria Rovisco, *University of Lisbon*, 'Cosmopolitanism, collective belonging, and EU borders'
Convened by Rui Gao
- 6:30 Cocktails
- 7:00 Dinner
- 8:00 **Plenary lecture: Peter Brooks**, *The Identity Paradigm*
Introduced by Ron Jacobs, Comments by Michael Yarbrough



The Center for Cultural Sociology, Yale University
Inaugural Conference Schedule
Saturday May 7th

Yale School of Management, Room A60, 60 Sachem St.

- 9:00 **Plenary lecture: Marshall Sahlins**, *Working Project: Anarchy, Hierarchy and Equality in Western Cosmology and Polity--for a Long Time*
Introduced by J. Nicholas Entrikin, Comments by Isaac Reed
- 10:00 **Politics and Collective Identity**
Mabel Berezin, *Cornell University*, 'Experience as a cultural analytic: Habit, sentiment and law in "new" European political space'
Krishan Kumar, *University of Virginia*, 'Empire and identities'
Giuseppe Sciortino, *Universita di Trento*, 'What's in a name? Immigration and naming practices in Italy, 1969-2002'
Convened by Sarah Egan
- 11:20 Coffee
- 11:40 **Culture and Institutions I**
David Garland, *New York University*, 'A peculiar institution? Capital punishment and the American civilizing process'
Richard Biernacki, *University of California, San Diego*, 'Contract and the culture of action in the Protestant ethic'
Lyn Spillman, *University of Notre Dame*, 'Durkheim and concrete repair'
Convened by Shoham Melamed
- 2:30-3:50 **Culture and Institutions II**
Barbara Czarniawska, *Goteborg University*, 'On relationships between management practice, theory, and popular culture'
Georgina Born, *Cambridge University*, 'Creativity bound: The political subordination of the BBC'
Mary-Blair Loy, *University of California, San Diego*, 'The moral lens perspective in organizational research: Work-family policies and beyond'
Convened by Ben Herzog
- 3:50 Coffee
- 4:10 **Cultural Sociology and the Democratic Imperative II**
Paul Lichterman, *University of Southern California*, 'Notes on a practical, cultural sociology – or what we can learn from "church ladies"'
Fuyuki Kurasawa, *York University*, 'The healing of wounds: Forgiveness as a cultural practice'
Laura Edles, *California State University, Northridge*, 'Christianity and the public sphere: Whatever happened to progressive Christian interpretive frames?'
Convened by Samuel Nelson
- New Haven Lawn Club, 193 Whitney Ave.**
- 7:00 Cocktails
- 7:30 Dinner
- 8:30 **Plenary Lecture: Geoffrey Hartman**, *Holocaust Testimony in a Genocidal Era*
Introduced by Ron Eyerman, Comments by Ates Altinordu



The Center for Cultural Sociology, Yale University
Inaugural Conference Schedule
Sunday May 8th

Yale School of Management, Room A60, 60 Sachem St.

- 9:00 **Plenary Lecture: Richard Schechner,**
Introduced by Agnes Ku, Comments by Jason Mast
- 10:00 **Culture and Experience: Enchantment, Transformation, Trivialization**
Orvar Lofgren, *Lund University*, 'Missing cultural processes? Over- and under-exposed themes in Cultural Studies'
J. William Gibson, *California State University, Long Beach*, 'The cultural re-enchantment of nature: Space exploration, Gaia, and the greening of contemporary religion'
Tia Denora, *Exeter University*, 'The music therapist's craft'
Convened by Jesse Einhorn
- 11:20 Coffee
- 11:40 **Social Silences and Symbolic Articulations: On Violence and Trauma**
J. Nicholas Entrikin, *University of California, Los Angeles*, 'Place making and trauma'
Adrian Cooke
Eviatar Zerubavel, *Rutgers University*, 'The social structure of denial: A formal-sociological analysis of conspiracies of silence'
Robin Wagner-Pacifici, *Swarthmore College*, 'The Heavy lifting of pieces of paper'
Convened by Adrian Cooke
- 2:30 **Plenary Lecture: Michael Holquist, *The Impact of Linguistics on Nationalism***
Introduced by Robin Wagner-Pacifici, Comments by Martin de Santos
- 3:30 Coffee
- 3:50 **Sociology of Art and Music**
Eduardo delaFuente, *Macquarie University*, 'Max Weber on art and religion: A model for the sociology of the arts?'
Robert Witkin, *Exeter University*, 'Making a sociology for a whole with no parts: Reflections on Aesthetic Minimalism'
Convened by Julia Zhang
- 6:00 **Bentara Restaurant, 76 Orange St.**
Cocktails
- 6:30 Dinner
- 7:30 **Ron Eyerman, *Concluding Comments***
- 8:00 **Plenary Lecture: David Apter, *Intelligent Design: Modernization as a Belief System***
Introduced by Ken Thompson, Comments by Lisa McCormick



The Center for Cultural Sociology, Yale University
Inaugural Conference Schedule
Monday, May 9th
Seminar Room, 230 Prospect St.

- 9:00 **Aesthetics of Modernity and Post-Modernity**
Mervyn Horgan, *York University*, ‘Dinner with strangers: The city, the stranger, and contemporary art practice’
Rosella Ghigi, *Universita di Trento*, ‘Artists of need: Aesthetic surgeons in search of legitimation’
Julia Zhang, *Yale University*, ‘The Meaning of style: Postmodernism, demystification, and dissonance in post-Tiananmen avant-garde art’
Convened by Ron Jacobs
- 10:00 **Theory and Epistemology**
Brady Potts, *University of Southern California*, ‘The field of civic practice: Theorizing civic culture between strategy and virtue’
Marcia Oliver, *York University*, ‘Rethinking subjects: From theoretical exchanges to material praxis’
Isaac Reed, *Yale University*, ‘The context of investigation and the context of explanation’
Convened by Nicholas Entrikin
- 11:00 Coffee
- 11:15 **Culture and Economics**
Martin de Santos, *Yale University*, ‘On fact-totems: Elements of the symbolic life of economic indicators’
Matthew Hayes, *York University*, ‘Culture and economic sociology: Towards strategies of critique’
Convened by William Gibson
- 12:00 Lunch
- 1:00 **Politics, Culture, and Collective Identity**
Robert Velez, *State University of New York, Albany*, ‘Narrative and social movements: The scenario as a character in the Vieques anti-military movement narrative’
Andrea Cossu, *Universita di Trento*, ‘Innovation, commemorations and political symbolism: Reflections from Italy’s attempt to “normalize” its past’
Maria Malyk, *Rutgers University*, ‘The dilemma of the multi-cultural self: Carving out a new space “in-between”’
Ates Altinordu, *Yale University*, ‘School and the politics of cultural diversity’
Convened by Maria Rovisco
- 2:15 Coffee
- 2:30 **Sociology of Music**
Lisa McCormick, *Yale University*, ‘Higher, faster, louder: representations of the international music competition’
Dmitry Khodyakov, *Rutgers University*, ‘Conductorless orchestras: Road to success or new utopia?’
Convened by Andy Bennett
- 3:15 **Closing Comments**, Jeffrey Alexander



Inaugural Conference at the Center for Cultural Sociology Yale University

Abstracts

Session: Charisma, Performance, and the Popular

Kenneth Thompson, 'Moral Regulation: Beyond Janet Jackson and The Passion'

This paper discusses the applicability of theories and analyses of governmentality and moral regulation, taking examples from recent media controversies and their aftermath. The first example concerns the reactions to Janet Jackson's exposure of her breast at the televised event of the American Super Bowl, which triggered a succession of efforts at tightening media regulation. The second focuses on the reactions to Mel Gibson's movie, *The Passion of the Christ*, including debates about its alleged anti-semitism, on the one side, and on the other side, the claim by Gibson that he was being subjected to 'persecution as an artist, persecution as an American, persecution as a man'. The paper examines the aesthetic ideology that features a chivalrous, heroic masculinity – a kind of muscular martyrdom of the white man, played out against a background of otherness. The theoretical questions have reference to processes of performativity (especially criteria of 'authenticity'), governmentality, the construction of self-governing subjects, civility and decency, government by discussion, the racialization of subjects, and moral panics.

Andy Bennett, 'Punks not dead: The continuing significance of punk rock for an older generation of fans'

In June 1996 when veteran UK punk rockers the Sex Pistols performed their twentieth anniversary reunion concert at London's Finsbury Park, early into the set the band's lead singer John Lydon (alias Johnny Rotten) is reputed to have retorted: 'Forty, fat and back!' Offered as a self-mocking remark by Lydon on the ageing profile of the Sex Pistols, this comment also reflects on the longevity of punk music and its fan base. Over twenty five years after the original punk summer of 1977, punk continues to attract a considerable following. Many of those who follow punk today were first attracted to punk music during the late 1970s and have remained fans ever since. As with research on other genres of popular music, studies of punk have focused primarily on its significance as a youth cultural movement, 'youth' in this sense being demarcated by age. However, this approach excludes older generations of fans for whom punk music and punk gatherings continue to have a great deal of significance in their lives. Based on interviews and conversations with punk fans between the ages of 35 and 50 in the East Kent region

of England, this paper examines how older followers of punk articulate their continuing attachment to the genre. The paper also considers how such older punks respond to more recent developments in punk music, for example the growing popularity of ska-punk in the UK, and how they manage their relations with younger generations of punk fans.

Joseph Roach, 'It'

There is a certain quality, easy to perceive but hard to define, possessed by abnormally interesting people. Call it "It." As a pronoun aspiring to the condition of a noun, this one-word idea dates from 1927, when the publicity department of Paramount Studios dubbed actress Clara Bow "The 'It' Girl." Under different names, It has a much longer history. For many religious thinkers, from the biblical prophets and apostles to modern theologians, It was expressed by the word *charisma*, a special gift vouchsafed by God, a grace or favor, which sociologist Max Weber then condensed into a principle of powerfully inspirational leadership or authority. For Zeami, the Zen-inflected theorist of Noh acting, It was the ninth and highest level of *hana*, "The Flower of Peerless Charm." For Castiglione, It was *sprezzatura*, the courtly possession of which turned every head when he entered a room. For adherents of science, It was captured by the metaphoric terms of *magnetism* and *radiance*, which, taken together, neatly express the opposite motions instigated by the contradictory forces of It: drawing toward the charismatic figure as *attraction*; radiating away from him or her as broadcast *aura*. All of these descriptive terms are well and good, and this paper will honor them, but what is It? Performance theory and practice on the cusp of the arts and human sciences point the way to an answer.

Session: Culture and the Democratic Imperative I

Nina Eliasoph, 'Beyond the politics of denunciation: A political program for cultural sociology'

What does cultural sociology have to offer the left (if there is such a thing), or activism in general? Many of us are attracted to cultural sociology because it helps us get past the standard sociological project of "unveiling," in which sociologists show that what most people believe is wrong and that we know better and are thus exempt from the illusions from which the rest of the folk suffer (but without, cleverly enough, needing to make our alternative version of the Good any more explicit than the one we denounce). Drawing on critical, pluralist theories such as those of Michael Walzer, Laurent Thevenot and Luc Boltanski, Jeffrey Alexander, and Roger Friedland and Robert Alford, this talk will be the collective project of developing an alternate project for sociology. The examples will come from an ethnographic study of after-school programs for youth in the US (from a book-in-progress tentatively titled *Ambiguous Moral Worlds*).

Ronald N. Jacobs, 'From mass to public: Rethinking the value of the culture industry'

For most of its history, sociology has adopted a suspicious attitude toward mass culture. In the last twenty years or so, however, the idea of mass culture has begun to be replaced by a theory of public culture. This new theoretical orientation has its origins in three separate research literatures: (1) structuralist and poststructuralist theories about intertextuality and polysemous texts; (2) empirically-driven audience reception studies; and (3) Habermasian and neo-Habermasian arguments about the public sphere. The result is a sociology that moves beyond a normative consideration of the kinds of culture that people should be consuming, and toward a serious consideration of the cultural texts that individuals actually use in the lifeworld and the public sphere. Still, I want to suggest that there remain traces of the old approach, in which the idea of mass culture exists primarily as a topic for denunciation. My aim in this paper is to identify these traces, and to replace them with a more fully concretized theory of media culture and civic life.

Agnes S. Ku, 'Performing and contesting power: Rethinking state-civil society relations in Hong Kong'

From the perspective of theatre politics, the notion of "multiple audiences" well sensitizes us to the question of multiple political/performative rationalities in the nexus of political relations. Hong Kong presents a very interesting case of changing state-civil society relations that involve different levels of performative politics within and above the local state. On 1 July 2003, more than 500,000 people joined in a historic march over the legislation of national security. The march was a successful demonstration of civic power against the local state on an issue bearing on local-national relations that captured international attention. It presented a most powerful theatre of resistance that, through an emergent process of unfolding, became capable of generating new meanings, mobilizing audiences into participants, and reshaping politics. Drawing on the notion of theatre politics, this paper aims to look into the mobilization and constructionist processes that led to a reinvention of the pro-democracy movement in civil society as a result of the monumental demonstration. Our analysis is two-fold. First, we will show that the early mobilizations did not start as a pro-democracy movement, and yet they put in place an expansive and participatory theatre of resistance that opened up the space for a reinvention of the movement. The movement, thus revived and empowered, in turn changed the political landscape regarding the relationships among Beijing, the SAR government and the local civil society. Second, we will bring to light the contested class identities embodied in the mobilizations, which not only revealed the internal dynamics of civil society, but also raised the question of "whose theatre was it?"

Session: Politics and Collective Identity

Mabel Berezin, Experience as a cultural analytic: Habit, sentiment and law in “new” European political space

In a lecture on “Patriotism,” delivered in German in 1929 Roberto Michels argued that “Variety is strange to most persons.” If according to Michels, political communities of any scale (local, national, continental) were to survive they had to overcome differences on a cognitive and emotional level that they would never in fact overcome in social life. Michel’s insight suggests that political cohesion requires that members of a polity re-experience the quotidian in political terms. This paper theorizes the relation between culture and experience with respect to political entities. It focuses on the contemporary project of European integration. The blending and blurring of nation-state borders that Europe as political entity brings has forced issues and movements that had been bubbling beneath the surface of individual national polities into full view. European integration challenges the prerogatives of territoriality and by extension dis-equilibrates the existing mix of national culture and legal norms. By threatening to make the national space “unfamiliar” to many citizens, it opens a space for contestation as well as positive change. This paper explores some of those contestations.

Krishan Kumar, ‘Empire and identities’

While ‘identity’ remains a contentious concept in the social sciences, I want to utilize it to examine the collective self-conceptions of a number of formerly ‘imperial peoples,’ notably the English, the French, the Russians, the Austrians, and the Turks. I want to argue that we cannot understand their problems of identity unless we take into account their imperial experiences and the legacies of empire. Each has dealt differently with these (different) legacies, but each also shares some basic characteristics as the former ‘carriers of empire.’ For the purposes of the talk I shall focus particularly on the English and the Russians, and their current dilemmas in seeking a national identity.

Giuseppe Sciortino, ‘What’s in a name? Immigration and naming practices in Italy (1969-2002)’

Naming is a dangerous practice. Long before Bourdieu, experts in social unrest such as Confucius and Hobbes stressed how naming is a field of endemic conflict among (and within) actors. Contemporary cultural studies have re-discovered the importance of naming practices and focalised their analysis on how such activities are deeply intertwined with struggles over power. Social movement research has highlighted how challenging established systems of social categorization and controlling the power to define and signify are a key dimension of social contention. To identify the mechanisms that link social naming to constellations of structural interests is a necessary task for social research. The main theoretical claim of the paper is that such task is however insufficient. The nearly exclusive emphasis on the special relationship between naming

and power denies to these symbolic processes an adequate consideration of their internal complexity. It will be argued that naming – particularly when concerning phenomena perceived as ‘new’ – should be seen as a fairly creative interaction, marked by many uncertainties and evolving in a context marked both by specific symbolic constraints (matching with established repertoires, conceptual consistency, stylistic appeal) and by many features of the social process of symbolic production (competition among speakers, significance of the issue within the media agenda, structure of the media field). Within this framework, power may be seen as an important selective factor – often crucial for the stabilization of certain innovations and for the failure of others – without assuming it to be ‘the’ explanation for such processes of cultural change. Such theoretical claim is developed through an empirical investigation of the changes recorded in the way some Italian media have named and defined foreign immigrants from the late ‘60s to today. The available academic literature, particularly from Anglo authors, takes for granted that the naming practices adopted by Italian media are to be explained as a consequence of structural racism, as a way to define symbolically immigrants as subaltern. The empirical evidence provided for such vision is however shaky and the asserted theoretical connections unconvincing. The use of large and systematic datasets and the adoption of a longer timeframe allows for the development of a more adequate framework. The changes in naming practices may be traced to a variety of social processes and symbolic sources, only some of which are contingent upon the peculiar role played by immigrants in the Italian socio-economic structure.

Session: Culture and Institutions I

David Garland, ‘A peculiar institution? Capital punishment and the American civilizing process’

This paper addresses two puzzling phenomena and outlines a theoretical framework in which both might be explained. The first concerns comparative history. Over the long term, the history of the death penalty in America parallels that of other western nations, but over the last thirty years, it diverges sharply. The second concerns institutional form: the specific arrangements through which the American death penalty is enacted – delays, excessive process, the absence of ritual, etc. – are widely regarded as dysfunctional and ill-suited to the institution’s main purpose. How are they to be explained? Adapting the ideas of Norbert Elias to American history, I argue that the ‘civilizing process’ (of top-down, counter-majoritarian reform, imposed by elites in the name of a refined sensibility) that has produced abolition elsewhere faces specific constraints in the USA. These constraints – having to do with the structure of American government and law, with limited identification between groups, and with the culture of high crime societies – in interaction with the reforming impulse, have shaped the institution’s recent history and cultural form in a manner that can be empirically observed.

Richard Biernacki, 'Contract and the culture of action in the Protestant Ethic'

Contractual obligations as they are recognized in Britain today crystallized in the Reformation when English courts imported ecclesiastical schemas for enforceable vows of faithful service. A sample of eighty British diaries from the Reformation era indicates that the religiously configured institution of business contract magnified agents' sense of personal responsibility and made it more difficult for them to comply faithfully with contractual duties. The diaries discredit Weber's focus in *The Protestant Ethic* on the ultimate END of commerce for explaining the creation of more methodical conduct. The operative cause they highlight instead is the primary MEANS of commerce, the thickly meaningful instrument of contract.

Lyn Spillman, 'Durkheim and concrete repair'

I introduce here a neglected arena of discourse about economic action, that of the more than four thousand business associations in the United States. Although many sociologists assume that business associations simply serve industries' political or economic interests, such assumptions are difficult to sustain, and I argue instead that associations should be understood more broadly as institutions of cultural production for economic action. Analyzing evidence from the public discourse of twenty-six representative business associations, such as the International Concrete Repair Institute, I demonstrate that their meso-level meaning-making creates objects of exchange, imagined communities of economic action, and norms of exchange. This investigation serves to illustrate two broader lessons for cultural sociologists: (1) our theoretical assumptions and questions identify and illuminate empirical problems which are ignored or handled badly by non-culturalist theories but that (2) this contribution requires sustained engagement with questions constituted beyond the field of cultural sociology, and institutionalized attention to a variety of approaches within cultural sociology.

Session: Culture and Institutions II

Barbara Czarniawska, 'On relationships between management practice, theory and popular culture'

We live in times when a field of practice called 'management' is in the centre of culture culture understood as an ensemble of artifacts, practices and symbols existing in a given place at a given time. Students of management have no mandate to judge whether such development is good or bad, but it is their duty to explore it and thus facilitate such judgments made by others. Why do managerial practices look as they do? Why here? Why now? 'High' culture art and literature provides ideals, discusses moral dilemmas, and also *represents* the practice of management in ways far superior than many research reports do. But so does the popular culture: it fulfills the same functions as high culture on a larger scale. It *popularizes* high culture by making plots of stories from Bible, Shakespeare, and Greek dramas simple and familiar; it perpetuates and modernizes

myths, sagas and folktales. In doing so, popular culture might caricature or flatten high culture and mythology, or even criticize and ridicule them. But popular culture not only transmits ideas and furnishes descriptions, but also *actively teaches practices* and provides *templates for interpretation of the world*. In short, the mirroring *and* the projection, the expression *and* the construction, the imitation *and* the creation are never separated. My research follows my claim that practitioners of management do not learn management practices at universities or business schools: they acquire their skills by imitating other people on-the-job and from vicarious experiences and theories provided by popular culture.

Georgina Born, 'Creativity bound: The political subordination of the BBC'

If 'cultural autonomy' has any meaning in the international media culture, its symbol has arguably been the BBC, and in a double sense. First, in the common usage of an 'autonomy' in cultural production that is enabled by a positioning distant from commerce. In the BBC, public funding along with the public service ethos have supported an evolving but long-standing professional culture of independence and creativity that in turn has generally been manifest in high quality journalism and programme-making. Secondly, in the sense that the BBC's programming and networks, for all the imperfections, have exerted a powerful and benign international influence on media standards. The tale of the erosion of the BBC's autonomy is therefore a salutary one. In this paper I draw out the main lines of analysis of a recent study of the BBC, in which I combine ethnography – the most sustained research ever carried out inside the corporation – with analysis of industry and policy, and history. The focus is the late 1990s, the regime of the former director-general John Birt, who became notorious for implementing the 'new public management' modelled closely on business, with the goal of making the BBC a flagship of public sector reform. Spanning two political eras that offered a remarkably continuous political discourse, from late Thatcher to New Labour, and responding to repeated political demands, Birt remade the BBC in the image of markets, consumer research, auditing and accountability practices. Ethnography makes it possible to analyse how the values installed, and the consequent displacement of the BBC's former ethos, undermined the capacity for invention and risk-taking in production and scheduling – that is, for fulfilling the BBC's primary purposes. If deregulation and intensifying competition led the decline of British television, Birt's reforms played their synergistic part. The chain of causation is paradoxical and unmistakable: the neo-liberal political culture dictated institutional policies which, via Birt's agency, caused the BBC to become increasingly commercial and populist, which in turn elicited political sanctions, thereby undermining the BBC's autonomy. The result, at present, is ambivalence on the part of government and policy incoherence. The paper takes as its empirical core Birt's marketisation of commissioning, which reveals the ebbing creative autonomy of editors and producers and a consequent rise of formatted programming, and the centralisation and commodification of news – developments that drove the BBC towards its commercial rivals, and that threaten to flatten its difference. Yet the BBC did not simply come to reflect the designs of the reformers; inevitably resistances were thrown up. This paper therefore understands the contemporary BBC not as a reflection of

wider socio-historical or governmental changes, but in terms of the interference or collision between two distinct, apparently opposed cultural-historical forces with their own particular trajectories and mediators, with Birt himself as critical in engineering their encounter: one associated with the political-managerial imperatives of Thatcher and Blair, the other embodied in the genre-specific ethics and aesthetics of cultural production that have characterised the BBC.

Mary Blair-Loy, (Amy S. Wharton, Jerry Goodstein), 'The moral lens perspective in organizational research: Work-family policies and beyond'

We present an analytical perspective for organizational research called the *moral lens*. This perspective complements the cognitive understanding of social action dominant in neo-institutional theory and the instrumental understanding of managerial action dominant in strategic approaches. The moral lens perspective focuses researchers on the possible empirical presence of moral action in firms. By moral action, we mean intentional action undertaken to fulfill culturally defined long-term values and goals that have been embraced as "right" by the organization. Moral action is temporal: It is based on a socially constructed understanding of one's history as well as a sense of present identity and future mission. The paper initially addresses work-family research. We propose a specific study of the relationships between a firm's core ideology and its "family friendly" climate, and we present illustrative results. We then extend the moral lens perspective and outline a research agenda for exploring other topics of organizational significance.

Session: Cultural Sociology and the Democratic Imperative II

Maria Rovisco, 'Cosmopolitanism, collective belonging and EU borders'

In public discourse, especially at the level of EU's rhetoric, the claim of Europe as a space of common cultural roots and core values is being abandoned in favour of a conception of Europe as a space of open and negotiable boundaries. The commitment to cosmopolitan values and ideas such as peace, human rights, social justice, and an ethos of solidarity is thus seen as a valuable response to the challenges of a more culturally diverse EU. The framing of such values and principles as universal, and not as intrinsically European, is part of a discursive attempt to avoid any essentialist or exclusive definition of Europe. In this paper my aim is to demonstrate how the 2004 report *On the Intellectual, Spiritual and Intellectual Dimension of Europe* reflects a struggle over the meaning of Europe in a time when the demands of the EU enlargement and increasing cultural diversity destabilize meanings in existing symbols and narratives. In this context, I show that the logic of closure of the European space, governing immigration policies and the negotiation of EU accession terms, is not consistent with the claim of Europe as a space of open cultural boundaries. While the logic of closure underlying the idea of the 'Fortress Europe' defines new boundaries of exclusion, the logic of opening underlying the new idea of the 'European cultural space' calls for more open and inclusive cultural communities. By arguing that cosmopolitanism can be

understood as a matter of how individuals engage with otherness in the process of managing the difference between ‘us’ and ‘them’, I suggest that it facilitates cultural change in the political space of the EU.

Paul Lichterman, ‘Notes on a practical, cultural sociology - or, what we can learn from “church ladies”’

How can cultural sociology contribute to civic discussion and action while advancing its own disciplinary development? I propose a practical cultural sociology. Pragmatist thinkers John Dewey and Jane Addams have a lot to teach contemporary students of civic life, and offer important theoretical and empirical questions for cultural sociology. Recent cultural sociology in turn improves Dewey’s and Addams’ insights, focusing on cultural patterns—in formal institutional and informal everyday action—that shape the possibilities for reflexive, cosmopolitan citizenship in an unequal, diverse society. Studying these possibilities produces new puzzles for cultural sociology, while potentially contributing to civic empowerment. Examples from my new study of religious community service groups show the potentials and limits of a practical, cultural sociology.

Fuyuki Kurasawa, ‘The healing of wounds: Forgiveness as a cultural practice’

This paper argues that forgiveness has become a defining feature of our era, one that is widely seen as holding the key to resolving some of the world’s most serious and systematic forms of injustice. At the same time, our understanding of forgiveness has tended to rely on juridico-political or theologico-philosophical vantage-points, which have left the question of its cultural and normative foundations unanswered. Therefore, I want to propose a notion of the *work of forgiveness*, whereby the latter is viewed as a dialogical yet morally asymmetrical process involving both erstwhile perpetrators’ demand to be forgiven and the possible granting of it by former victims. Forgiveness, then, represents a form of collective performance of four sets of tasks to counter corresponding perils: remembering against forgetting; assigning and taking responsibility for wrongdoing against evading responsibility; exercising justice against impunity and vigilantism; and aiming toward reconciliation against vengeance.

Laura Desfor Edles, ‘Christianity and the public sphere: Whatever happened to progressive Christian interpretive frames?’

This paper examines Christianity in the United States’ public sphere during the last fifty years. I am particularly interested in explaining how and why right-wing moralist pundits came to seem to ‘own’ Jesus in the United States media. In other words, though some of Martin Luther King, Jr.’s ideas (e.g. ‘I have a dream’ speech) are now part of American civil religion or public consciousness, many of his ideas— e.g. his perception of Jesus as the ‘world’s most dedicated nonconformist’ — are not. Using systematic discourse

analysis (see Edles 1998), I analyze the evolution and decline of progressive Christian frames in popular discourse since the 1960s, with a particular emphasis on (1) media representations of progressive Christian public intellectuals (e.g. Cornel West; Jim Wallis, Bishop John Spong) as compared to conservative Christians (e.g. Rev. Billy Graham); and (2) the sheer number of progressive and conservative Christian organizations and their access to the media. It seems to me that Martin Luther King, Jr.'s Christian framing died out, the exception being within the black Church/black Christian public intellectuals (e.g. Cornel West) and amongst Jesus scholars (e.g. Bishop Spong) who (and this is the whole point) are not well-known, and/or who are pegged by the media as 'radical,' 'controversial,' or marginal (rather than simply 'Christian'. By contrast, Christian evangelicals and fundamentalists (e.g. Billy Graham) are (1) widely known and not deemed 'adical' and (2) portrayed and perceived as representative of Christianity as a whole, i.e. reflective of "the Christian perspective" on all sorts of moral issues.

Session: Culture and Experience: Enchantment, Transformation, Trivialization

Orvar Lofgren, 'Missing cultural processes? Over- and underexposed themes in cultural studies'

Looking back at the developments in the interdisciplinary field of Cultural Studies during the last decade, it is striking how some types of processes have been overexposed while other aspects have been more or less passed over. The informal project 'Missing cultural processes' unites an interdisciplinary group of scholars exploring this lack of balance. My paper exemplifies our ongoing discussions, presenting a few themes that have attracted less attention in contemporary debates. A review of the past decade's research reveals a heavy emphasis upon the cultural production of newness, processes of flow, fluidity and flexibility, but also on the dramatic. There has been a frequent use of theatrical metaphors, framing culture in terms of performance, narration, dramaturgy and choreography, staging settings and events. There has been far less interest in the mundane ways through which cultural forms become inconspicuous, trivial or just fade into the background. My paper will mainly deal with one aspect of such transformations: the cultural processes of wear and tear. How do cultural phenomena age, move out of fashion or disappear from sight?

J. William Gibson, 'Earth consciousness: space exploration, gaia, and the greening of contemporary religion'

Beginning in the 1960s, a romantic cultural movement began to challenge the modernist reduction of animals, plants, places, and natural forces like winds and waves to mere matter, useful only as resources, or problems to be overcome, and instead advocated restoring meaningful connections with them. I prefer to describe both past romantic movements and the waves now sweeping America (and much of the developed world) as a "culture of enchantment," because at heart its goal is nothing less than the re-

enchantment of nature. The culture of enchantment is a spiritual response to modern society's separation from nature, and an attempt to make it sacred once again. The culture of enchantment, then, changes the fundamental meaning Western people have given the natural world by imagining a new covenant between people, land and creatures. This paper explores forms of Earth enchantment. The American and Russian space exploration programs of the late 1960s and early to mid 1970s brought back thousands of images of Earth, creating a new awareness of the unity of life. During this same period, James Lovelock's Gaia hypothesis that Earth is a living superorganism, a vast web of interconnected ecosystems and the very rock, water, and air infrastructure of the planet, found extraordinary popular acceptance. Gaia re-affirmed the culture of enchantment's embrace of Mother Earth, strengthening its pagan sensibility and validating its Native American roots. At the same time, Gaia worked its way into mainstream Judaism and Christianity, and even parts of evangelical Christianity. The idea that the planet is alive and sentient in some unknown way has had a flip side as well: Mother Earth is hurt and angry, and a force that strikes back at humans who treat her badly. I will discuss a wide range of natural phenomenon (including the 2004 tsunami) that have been presented in both the news media and popular culture as evidence of Gaia's wrath and tie these media images and stories to the growing culture of enchantment.

Tia DeNora, 'The music therapist's craft'

Music is a medium of self-constitution in daily life and in extremis. For example, it provides a medium for 'getting into role', learning new patterns of action and interaction, and modifying bodily capacities. Music is both transformative and socialising: It is socialising because, in becoming, as it were, 'like music' or in identifying 'with music' actors are drawn onto the terrain of music's stylistic properties, material parameters, its perceived associations and social implications. Music is transformative to the extent that one may speak of a musical event, a 'before and after' musical engagement – in terms of some temporal duration (e.g. split-seconds and/or years). This process involves much more than cognitive processing of musical *meaning* (e.g., 'what does this music signify?'). It is fiduciary: music – its material and symbolic parameters – is incorporated into the flux on on-going experience/action. Albeit mediated, actors may (or may not) become – perhaps 'take communion with' – music, at times seemingly given over in full to music attentive and entrained. At the same time, this becoming also constitutes music's affordances since the reality of music's affordances is pragmatically constituted in and through their uptake. The field of Music Therapy provides a rich domain in which to explore music's social and transformative powers and the aim of this paper will be to consider some of the insights music therapy offers to cultural sociologists concerned with the aesthetic, non-verbal and non-cognitive features of social interaction and the shaping of situated selves.

Session: Social Silences and Symbolic Articulations: On Violence and Trauma

J. Nicholas Entrikin, 'Place-making and trauma'

Places have the dual character of being both “always there” and human constructions. The former quality presents place as an existential given and the latter as a tool for human projects. Indeed, one could propose a philosophical anthropology of humans as place-makers, as builders of worlds and as both conscious and unconscious agents of environmental transformation. Places are junctures of nature/culture and subject/object. Throughout history, humans have made places, used them as instruments for achieving desired ends, and, in the process, transformed natural environments. Collective projects necessarily involve conflict and consensus, either of which may result in the destruction and remaking of places. The dynamic geography created by place-making not only has consequences for the material well-being of communities, for example, access to resources and vulnerability to environmental risk, but also helps to create a normative territorial ordering that contributes to understanding moral distance, trust, responsibility, inclusion and exclusion. Theories of place-making are often framed in social reductionist terms. For example, social production arguments give theoretical priority to material sources of social power and focus on the alienating, unjust landscapes that they are said to produce. In reducing place-making to social forces, such theories neglect the cultural meanings that shape places and give them moral significance. They also diminish the natural realm by translating it into an inert space for human manipulation and exploitation. Social power is an important shaper of place, but it continually meets two points of resistance, culture and nature. These points of resistance are dramatically exposed in the narratives of place-making and collective trauma associated with natural disaster.

Eviatar Zerubavel, 'The social structure of denial: A formal-sociological analysis of conspiracies of silence'

This paper is part of a book project titled *The Elephant in the Room: The Social Anatomy of Silence and Denial* (to be published by Oxford University Press next year). Focusing on a particular type of social situation commonly known as a “conspiracy of silence,” it applies a formal sociological perspective in an effort to examine its social structure as well as dynamics. I first discuss the collaborative nature of conspiracies of silence, noting how each participant’s actions are symbiotically complemented by the others’. I then examine the main factors that make such “conspiracies” particularly effective, essentially showing that silence tends to become more prohibitive (a) as the number of those who conspire to maintain it increases, (b) the longer it lasts, and (c) when the very act of denying the presence of “the elephant in the room” is itself denied.

Robin Wagner-Pacifici, 'The heavy lifting of pieces of paper'

During and after violent events, memos, reports, agreements, letters and similar documents of pacification and evaluation appear both necessary and suspect. Can paper cauterize violence? What power do these documents possess? With particular attention to the letters sent in the preludes to military surrender and to the documents of interrogation after violent episodes (such as that of the 9/11 Commission Report), this paper will explore the heavy lifting of pieces of paper.

Session: Sociology of Art and Music

Eduardo De la Fuente, 'Max Weber on art and religion: A model for the sociology of the arts?'

In her biography of Max Weber, Marianne Weber tells us that her husband was apparently interested in all manner of 'music... modern painting and sculpture, for at some time in the future he was going to write a sociology embracing all the arts'. This project was left incomplete at the time of Max Weber's death. What is available is the fragment on 'technical developments in Western music', as well as the many references to the arts in Weber's texts on other subjects (for e.g., methodology). In this paper, I argue that a very useful resource for thinking about the type of sociology of the arts Max Weber may have envisaged is the discussion of art and aesthetic topics in his writings on the sociology of religion. In these writings, the arts play many different roles: they are used to provide illustrations and analogies for developments in the religious sphere; and they are also used to interrogate the tensions and parallels between art and religion under the conditions of modernity. Weber even locates a parallel between the stratification of the religious sphere into 'virtuosi' (priest, prophet, mystic, etc.) and laity, and the kind of bond that exists between the modern artist and his or her audience. My argument will be that it is in essays such as the 'Social Psychology of World Religions' and 'Religious Rejections of the World and their Directions' that Weber offers a model for the sociology of arts that is less inclined to generalization about master processes (i.e., rationalization); and which is more dialectical in its treatment of themes such as 'disenchantment' and 're-enchantment'. I will also argue that it is in the writings on the sociology of religion that Weber comes closest to meeting his methodological ambition to construct an empirical social science that not only explains art but also has 'the capacity to *understand* artistic activity... in other words the ability to evaluate'.

Robert W. Witkin, 'Wholes without parts, social formations without individuals: Reflections on the art and ideas of the minimalists'

The two avant-garde movements of modern art that emerged in the 1960's – Pop Art and Minimalism -- marked a radical break both with the art of the Abstract Expressionists that preceded them and with the aesthetic theories of the critic, Clement Greenberg, who had championed their work. The contrast between Pop Art and Minimalist Art was visibly

marked -- the ascetic, abstract and largely rectilinear geometry of the three dimensional 'objects' characteristic of Minimalism as opposed to Pop Art's exuberant, flamboyant and colourful embrace of publicity, advertising and mass cultural imagery. In this paper my principle focus is Minimalist art but I set my discussion of Minimalism in the context of a discussion of the complementary relationship between these two contrastive avant-garde movements, arguing that, for all the apparent differences between them, they constituted two halves of a single decisive stage in the evolution of modern art. My objective is to analyse these two movements in relation to the 'Janus face' of modernism in the arts -- that is, the defence of the 'individual' and of 'self-expression' by 'left conservative' critics such as Clement Greenberg and Theodor Adorno, for example, together with the avant-garde artists of whose work they approved, as opposed to the claims advanced for a 'de-centred subjectivity' by post-structuralist thinkers such as Foucault and which are more clearly evidenced in both Pop and Minimalist art. Finally, I offer a few thoughts concerning the parallels between art and social theory.

Session: Aesthetics of Modernity and Post-Modernity

Mervyn Horgan, 'Dinner with strangers: the city, the stranger, and contemporary art practice'

A woman, a complete stranger, approaches you while you wait for the subway. She asks if she may cook a four course gourmet meal at your home for you and three guests the following Sunday. She does not want money; the evening is free. You just have to be willing to invite her into your home. Contemporary Montreal artist Iwona Majdan's *The Dinner Project* places the stranger at the centre of her work. She interrogates the boundaries between fear and intimacy, interiority and exteriority, and proximity and distance within social relations, and so attends to the particular character of the stranger as both near and far. Following from Simmel's classic essay *The Stranger* (1908), this paper will trace the stranger as a social type and central figure to modernity in general, and the city in particular. If, for the sake of analysis, we isolate that part of urban life that is a life lived amongst strangers, then we can take the fact of being a stranger not only as an abstract concern, but as one that is manifest at every moment of public (and sometimes private) life in the city. Art projects such as Majdan's slyly dissect the peculiar inflection the stranger assumes in contemporary urban life, thus providing sociologists with fertile ground for examining urban social relations, the embeddedness of the stranger, and the cultural effects of a life amongst strangers.

Rossella Ghigi, 'Artists of need: Aesthetic surgeons in search of legitimation'

Aesthetic surgery has become a hundred-million-dollar business in the last decades, despite being one of the most dangerous medical specialities. Media have played a crucial role in making it enter in the set of options theoretically available to any consumer through the rhetoric of "democratisation" of beauty. It has been noticed that its success is connected to a more general consumer culture which treats the body as a vehicle for self-expression, a matter of liberally constructing one's own little world in the private sphere.

To put it in another words, aesthetic surgery has been considered as the product of post-modernity and freedom from any material and structural constraint (of gender, race, age, or even class). At the same time, it is different from any other service available to consumers in the market for their never-ending pursuit of perfect body shape since it calls for legitimation by making reference to science, technology and medicine. In fact, aesthetic surgery is a particularly interesting phenomenon from a sociological point of view since it helps to further understand some contradictions and some tensions regarding the sale of medical services on a free market. More specifically, sociologists have faced this phenomenon with two different approaches. The first one considers the behaviour of people having cosmetic surgery as a matter of choice, as in the case of the consumption of any other commodity or service; the second one is the “victimising” approach (normally adopted by feminist authors) that draws patients as simple sponges impregnated by cultural norms who are external to their production, wanting to have their body modified due to “false consciousness” of their needs in a patriarchal system. I will briefly summarize the problems and advantages of both perspectives, and explore some of the attempts to go beyond these approaches that have been made in the sociological literature. Then, I shall argue that controversies in the definitions of the demand (see: people having cosmetic surgery, stressing their “consumer” vs. their “patient” role), can be considered as drawbacks of a definition of the offer (see: definition of cosmetic surgeons and of their procedure) that is intrinsically contradictory. More specifically, the work of cosmetic surgeons, who have been the pioneers of medical marketing, is at a crossroad between market and medicine: the legitimation of their work is consequentially tied to two different types of rhetorical strategies and professional cultures, one referring to the field they work in (the market), one referring to the community they are part of (medical community). And due to this ambiguity their work is often the object of disapproval from colleagues of other specialities as well as from the media. By referring to some interviews to surgeons executing cosmetic procedures, I will stress attention on this ambiguity, the way it reflects on their relationship with the users of their service, and on rhetoric strategies on *patient’s need of cosmetic surgery* they perform to overcome it.

Julia Zhang, ‘Dissonance in post-Tiananmen avant-garde art’

Chinese avant-garde art occupies an uneasy place in both domestic and global arenas of cultural production. This art emerged and developed under the crossfire of an authoritarian socialist state and an unappreciative domestic audience in the late 1970s, and finally established itself in the 1980s as a form of “unofficial art” that exhibited political dissidence and formalistic transgression. Alongside China’s unprecedented market liberalization in the post-89 era, the previously politically committed “dissident” Chinese avant-garde art that emphasized on aesthetic formalism, rationalism and political disobedience has been transformed into a different kind of avant-garde that celebrates cynicism, playfulness, politically irreverence, and other distinctively “postmodern” forms of expressions. In order to decipher the prevalent irony, nonchalance and sarcasm observed in post-89 Chinese avant-garde art works vis-à-vis the previous politically committed works of the pre-89 avant-garde, the author frames her analysis in an “epochal cultural-pragmatic dissonance” paradigm. Namely, after 1989, there has been a clash or

dissension between an emergent “demystified” or “de-idealized” conception of the West in the symbolic realm and the increasingly important role Western agents and institutions play pragmatically in the Chinese art world, subsequent to China’s integration into the international art market. The paper argues that the cultural-pragmatic dissonance that took place in the post-89 art world inspired the “Postmodern” style in Chinese avant-garde art today. The data used in this paper was drawn from extensive interviews with Chinese artists, curators, art dealers, Western agents; as well as art journals, exhibition catalogues, artist biographies and numerous online resources.

Session: Theory and Epistemology

Brady Potts, ‘The field of civic practice: Theorizing civic culture between strategy and virtue’

This paper presents a theoretical argument for the study of civic life as a field of cultural practices in order to better account for how civic culture creates spaces for organizations and actors to hold and defend more or less legitimate positions in relation to each other as civic agents. While traditional approaches to civil society account for a variety of significant external influences - for example the influence of the state, the market, or of American political culture – a perspective is needed that more fully explores how civic life is marked by struggles to define or defend dominant spaces in a field that is seen as organized not just by external social forces but also largely by the cultural structures and practices that describe, order, and constitute civic life. The paper also proposes that by adding a strong, practice-centered cultural analysis to ‘field’ studies, we can better understand civic actors as neither purely strategic, acting in accord with their class or group interests, nor as carriers of civic virtue who share the normative expectations of political scientists for public life, but as acting in ways that are made sensible through relation to a cultural ‘logic’ of civic life.

Marcia Oliver, ‘Rethinking subjects: From theoretical exchanges to material praxis’

Most, if not all, social and cultural studies scholars recognize the longstanding metaphysical and epistemological debates surrounding theories of the subject. These debates have resulted in a wide-ranging collection of theoretical approaches and models addressing questions of the self, selfhood, the subject, and subjectivities. Although it is widely recognized within a growing number of intellectual circles that the subject is socially constituted, albeit to varying degrees, the commonsense Cartesian model of the subject is dominant in many western social, cultural, and political institutions. This model of the subject as autonomous, rational, and unique, is often constructed as ‘the’ Enlightenment model of the subject. Not only does this problematically imply Enlightenment thought as internally consistent and uncontested, it obscures attention to other Enlightenment models of the subject. My paper aims to explore the various Enlightenment models of the subject that coexist with and challenge the Cartesian model as the archetype of the modern. Recognizing that the relevance of these debates is not reducible to abstract philosophical exchanges, my paper begins to situate these

conflicting models within contemporary social, cultural, and political institutions and praxis.

Isaac Reed, 'The context of investigation and the context of explanation'

Social scientific investigation exists at the meeting point of two contexts – the context of investigation (the investigator's own social context) and the context of explanation (the social context of those sets of actions she wishes to explain). The history of social scientific epistemology can be reconstructed according to how these contexts, and their relationship in sociological research, are characterized or repressed. Traversing positivism, grounded theory, postmodernism, and scientific realism, I briefly critique these various moments in social scientific epistemology, and offer an alternative characterization of the contexts, and their relationship, based upon the interpretation of meaning, according to which sociological language is agnostic about metaphysics, has both romantic and ironic genres at its disposal, and points itself towards relatively anonymous structures and collectively held forms of meaning.

Session: Culture and Economics

Martin de Santos, 'On fact-totems: elements of the symbolic life of economic indicators'

This paper aims to introduce the study of economic indicators as cultural phenomena into the research agenda of sociology. It develops the concept of fact-totem for this analysis. Fact-totems are indicators that capture the imagination and the attention of a public in the process of becoming a collective representation of an imagined community. It argues that rankings are signifying structures that work on and around economic indicators and are crucial in the formation of fact-totems. These concepts are developed around a case study of "country risk" an economic indicator that became prominent in Argentina before the economic crisis of 2001.

Matthew Hayes, 'Culture and economic sociology: Towards strategies of critique'

The essay identifies strategies of critique of modern capitalism. It looks at two similar and yet divergent streams of critique in economic sociology that challenge the ontological status and character of the capitalist economy. The first stream estranges us from the apparent naturalness of capitalist economic organisation by juxtaposing it to the historical and cultural 'peripheries' of capitalist development. It shows us a capitalism that is culturally and historically constructed. These critiques allow us to imagine alternative forms of economic organisation, by highlighting historical and cultural resistance to capitalism. The second stream argues that the capitalist economy is multiple, and that a variety of modes of production co-exist within capitalism. The literature shows how capitalism is culturally rooted, and that its taken-for-granted assumptions vary. The effect of seeing the economy as multiple opens space for us to observe the 'peripheries' of capitalism within our everyday economic interactions within it, and it serves thus to

energise strategies of critique. The paper argues that successful conceptual strategies can benefit from representations of economic life that are not capitalist. Marxists have long held out the utopian vision of a future communist mode of production as a more democratic form of economic life. But since the fall of the Berlin Wall and the collapse of the Soviet Union, such visions have been discredited. New alternatives must be sought, and it is argued that they depend on being able to see the ‘outside’ or ‘periphery’ of capitalism. A cultural approach to capitalism allows us to find these peripheries, and to exploit them in a way that can open the economy to alternative forms of organisation.

Session: Politics, Culture, and Collective Identity

Roberto Velez, ‘Narrative and social movements: The scenario as a character in the Vieques anti-military movement narrative’

It is the intention of this paper to highlight certain characteristics of the narrative of the Vieques movement that in my consideration are of interesting value at the moment of pointing out the origin and force of such narratives. These can be summarized into three dimensions: first the relationship between scenario and character; second, the role of scenario as character; and, finally, the existence of multiple authors/characters. Although most narrative analysis is drawn into the dissection of structural features of the written/verbal body -meaning plots, genre, among others-, my paper subscribes to the feature of the character as the embodiment of meaning. This is based on the idea that characters are malleable in form and meaning by the spaces they are manifested or located. Although most scholars agree that it is in the plot where meaning resides (Jacobs, Alexander), and others conceptualize the environment as filling in the narrative (Barthes), it’s my goal to add the meaning embedded in characters by the scenario and location. In recent work, Polletta (forthcoming) argues about how the symbolic association of location matters for the legitimization of certain stories and how this could further or hinder the potential of mobilization for those telling the story. In the same way, I argue that in the case of Vieques, the military presence became the main symbolic signifier into the definition of the islander’s reality. In other words, the military presence is always included in the narrative as integral part of the living scenario that comprises the reality of experiencing living in the island and *being* a Viequense.

Andrea Cossu, ‘Innovation, commemorations and political symbolism: reflections from Italy’s attempt to “normalize” its past’

The theme of symbolic innovation is today of great importance in current sociological research on memory and on the role commemorative practices play in the shaping of political identity. Inaugurations of monuments, proposals for new national holidays, intellectual and political debates about one nation’s (or a community’s) past are all clear instances of this public prominence of symbolism. This seems to be true in all those cases of political transition, like in post-communist countries, in former authoritarian regimes or, as in the case of Italy, when “soft” (but long and difficult) transformations of the political system take place. The case of Italy is indeed particularly relevant in the study of

how different symbolic politics of commemoration are created and shaped. Political actors (especially the president of the republic Ciampi) seem to pursue the production of an integrative discourse on national identity and belonging in a very particular context, which is the result of both ongoing integration at a transnational, European level and fragmentation of political cultures. Within this context, disputes over the past and the meaning of symbols are quite a common trait of Italian politics. In this paper, I analyze the meanings and the frames of commemoration of two key events: the commemoration of the bombing of the quarter of S. Lorenzo in Rome (19/10/2003) and the commemoration of the battle of Porta S. Paolo in Rome (19/07/2003). Both were crucial events of World War II, and a part of Italy's "difficult past", i.e. representations and public discourse about the war, the end of Fascism and the Resistance (this is particularly true today, when Italy's transition has produced a strong left/right cleavage between coalitions). By means of ethnographic fieldwork, sociosemiotic analysis of commemorative monuments, and frame analysis of political discourse, the papers identifies a changing pattern of commemoration in Italian politics, and identifies the main features of the social dynamics of symbolic innovations.

Maria Malyk, 'The dilemma of the multi-cultural self: Carving out a new space "in-between"'

Much has been written on the subject of national, cultural and ethnic self-affiliation but what of those who identify with more than one 'clan'? Multi-cultural individuals fall somewhere in between specific labels and titles -- these 'hybrids' fuse different worlds to create a new category of societal membership one that belongs in more than one culture equally but, perhaps, nowhere completely. How do they manage the multiple, often contradictory responsibilities towards their multiple origins and communities? How do they commute across the cultural and linguistic boundaries? How do they budget their priorities and reconcile their loyalties? The multi-cultural self carves out a new niche amongst other singularly defined identities. The multi-cultural "hybrid" is a social category in itself that deserves attention and investigation. In this paper, I initiate this discussion by citing several existing theories and offering suggestions for future inquiry into this complex, fascinating and socially significant topic.

Ates Altinordu, 'School and the politics of cultural diversity'

A considerable portion of contemporary political and legal controversies concerning the management of cultural and religious diversity takes place in public schools. My presentation seeks to address the special status of this locus for the definition of legitimate forms of religious expression and for the articulation of the relationship between "the public" and "the civil". Rather than focusing on the struggles concerning the content of the curriculum, I will examine the ways in which the body of the students and of the teachers on the one hand, and the physical structure of the school on the other hand, become relevant to these definitions. Two different cases from Germany, the "crucifix debate" of 1991-1995 and the "headscarf debate" of 1998-2003, will provide the empirical points of departure for this inquiry.

Session: Sociology of Music

Lisa McCormick, 'Higher, faster, louder: Representations of the international music competition'

Instrumental art music is usually held to be an autonomous sphere whose boundary is carefully guarded by elite institutions, obscure academic discourse, and stodgy performance rituals. But the international music competition, as a highly-publicised media event, is one of those rare occasions when art music transgresses this boundary to occupy the public sphere. The purpose of this paper is to investigate how the framework of an international competition shapes the practice and interpretation of musical performance. What are the collective representations, metaphors, and background structures that inform competition proceedings? What are the narrative conventions that construct the legends of past champions? How does the criteria for evaluating artistic excellence align (or not) with other dominant cultural codes in the public sphere? These questions will be pursued through a content analysis of publicity materials, press releases, media coverage of selected international music competitions.

Dmitry Khodyakov, 'Does a conductorless orchestra take a chance?'

The goal of this paper is to answer the question under what conditions an orchestra can successfully perform without a conductor. Conductorless performance increases the risks of failure for the orchestra, because it is the baton-holder's responsibility to ensure that all musicians perform in unison. Playing under conductor's close supervision, however, may not be very rewarding for high-caliber musicians who feel that they are micro-managed by the person with a stick. Two orchestras - PERSIMFANS and Orpheus decided to take the risks of performing without conductors. Although PERSIMFANS tried to move away from control-based governance strategies found in conductor-led orchestras, it was not able to overcome conductor's legacy. In contrast, Orpheus orchestra was more willing to accept risks of equally sharing conductor's responsibilities among musicians, but soon learned that purely trust-based managerial strategies are less efficient than a carefully designed mix of trust and control-based governance mechanisms.