

Beyond Bourdieu?

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Organized by

Dr. Valerie Krupp-Schleußner
(Hannover University of Music, Drama and Media // Mainz School of Music)

Prof. Dr. Andreas Lehmann-Wermser
(Hannover University of Music, Drama and Media)

Institute for Advanced Research, Delmenhorst

Venue

Institute for Advanced Study / Hanse-Wissenschaftskolleg (HWK)
Lehmkuhlenbusch 4
27753 Delmenhorst
Germany

Phone: +49 4221 9160-100

Fax: +49 4221 9160-199

Email: [hwk\[at\]h-w-k.de](mailto:hwk[at]h-w-k.de)

<http://www.h-w-k.de/en/hwk-overview.html>

Publication

We are planning a publication related to the conference. This publication will be published in a series of the *Institute of Music Education Research* of the Hannover University of Music, Drama, and Media. For further information about the series see

<https://www.ifmpf.hmtm-hannover.de/en/publications/>

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Keynotes

Dr. Sam DeBoise

Örebro University (Sweden)

Bored of Bourdieu? On the Limits of Bourdieusian Approaches to Music Sociology

Abstract

Bourdieu-inspired approaches have been the most influential in sociological research on music in many Western and Northern European nations, since the publication of *Distinction* in 1979. Cultural capital, particularly, was popularised in Anglophone countries through work on popular music aesthetics (Frith 2002) and notions of 'subcultural capital' (Thornton 1995) during the 1990s, whilst, more recently, habitus and cultural capital's explanatory force in relation to music, have most obviously been indebted to large-scale projects around cultural capital and social exclusion (Bennett et al. 2008; Bihagen and Katz-Gerro 2000; Savage et al. 2015). In the Nordic countries, too, questions of music education and gentrification have also taken up Bourdieu's concepts to explain the acquisition, deployment and institutionalisation of music taste (Burnard et al. 2015; Dyndahl et al. 2017).

A number of scholars have challenged Bourdieu's formulation and the way in which his work has been taken up in relation to music specifically (see Prior 2013; Rimmer 2012). The question is how to locate a discussion of social inequalities of music whilst carrying out meaningful social research which takes into account material practices of music listening (DeNora 2003) in relation to (unevenly) globally dispersed, technological change.

This presentation outlines how a range of quantitative and qualitative sociological methods may help to reveal more complex, intersecting forms of inequalities and notions of aesthetic experience than are currently offered by Bourdieusian frameworks. It also seeks to offer insights from postcolonial and posthumanist-feminist theorising as a means of rethinking the linear value-hierarchy between hexis/doxa, subject/object and material/cultural which work to reinscribe simplistic notions of hierarchically determined taste. Through this, the presentation aims to raise some implications for sociologically grounded studies of music education, specifically around notions of value and musical development which take account of Bourdieusian insights but are not limited to their frameworks.

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Biography

Sam de Boise is currently a postdoctoral researcher in the School of Music and Theatre at Örebro University, Sweden, having worked previously in sociology departments at the Universities of Leeds and York in the UK.

His previous work has focused primarily on constructions of emotion in music in relation to Western masculinity, specifically around music use, distaste and affect and is the author of *Men, Masculinity, Music and Emotion* (2015 Palgrave Macmillan).

His current project at Örebro is looking to compare gender inequalities in relation to music engagement in the UK and Sweden. Other research interests also include: social theory, music technology, neoliberalism and the intersections of class and music practices.

Dr. Ylva Hofvander Trulsson

Lund University (Sweden)

Bourdieu, Social Mobility and the Arts

Abstract

Pierre Bourdieu has been extraordinary influential in the sociology of music and music education, despite his own relative neglect of the fields of music production and consumption. Nevertheless, his work clearly shows that music and arts both can be exclusive and excluding. Over the past four decades his concepts and tools have generated empirical and theoretical interventions in the field of music study, the sociology of music taste and the impact it has on inequalities between classes, ethnic and cultural groups, men and women.

In the presentation Bourdieu's concepts will be discussed in the light of social mobility in children's and adolescent's lives. Music is no longer a straightforward classifier of social class and cultural background. Today we see how it in an omnivorousness way negotiate and construct our social identities over traditional class and cultural borders. In a time of migration to Europe, the concerns of equal education, integration and social mobility for young citizens are national challenges. How can music and arts education boost identity, social remobility and facilitate the acquisition of solid cultural capital?

Biography

Dr. Ylva Hofvander Trulsson is a senior lecturer, quality coordinator and researcher at the faculty of Fine and Performing Arts, Lund University. She researches about discriminating factors in arts education, such as minority processes, identity, ethnicity and social class. Her PhD monograph is called *Musical Learning as Social Reconstruction. Music and Origin in Eyes of Immigrant*

parents. The multifaceted interactions between teacher and parent, parent and child, student and teacher and the use of Bourdieuan tools for analysis are vital in her work.

Between 2012-2014 Dr. Hofvander Trulsson did a postdoc at University of Cambridge, Faculty of Education, hosted by Pamela Burnard. She was funded by Swedish Research Council SEK 1.1 million. Project name: *Musical Learning and Discipline - discourses on social mobility of immigrant parents and their children.*

Dr. Nick Prior

University of Edinburgh (Scotland)

Bourdieu and the New Amateurs: Music Production and Information in the Digital Age

Abstract

The modern inflection of Bourdieu's concerns carry certain assumptions about how culture and power articulate, but also how media technologies – television in particular – place serious restrictions on the nature of production in the arts, including music. Here, control of the instruments of production is a crucial mechanism for the constitution the symbolic order and divisions between media specialists and non-specialist audiences have widespread implications for the politics of knowledge and creativity (Bourdieu, 1998). With the rise of increasingly diffuse, global and differentiated digital technologies, however, we need to ask to what extent these divisions are being redrawn and what the implications might be for the making, sharing and dissemination of music in all its guises. This paper interposes the figure of the new amateur as a novel socio-cultural type: digitally literate, culturally active and seriously engaged part-time musicians whose education derives not from consecrated institutions but from digital sources like YouTube and whose tools of choice are embedded, immersive technologies like smartphones, apps and tablets. Emerging new logics around the spread of information might issue new opportunities to rethink Bourdieu's analytical frameworks in order to update or even redeem his ideas for a "digital age". But who would be the equivalent of the heroic modernists of Flaubert, Manet and Baudelaire in the sphere of digital music? How is cultural autonomy itself a stake in conflicts over the control of information? And what does this mean for the tensions and struggle over visibility and anonymity amongst, especially, younger musicians? The paper will finish with some speculative commentary on the green shoots of post-capitalist cultural relations in the digital present, where the tropes of swarm, effacement and assemblage might point beyond modern logics of competition, professionalism and accumulation.

Biography

Nick Prior is Senior Lecturer in Sociology at the University of Edinburgh. He is author of various articles on topics in the sociology of music, digital technology and popular music, including a forthcoming monograph *Popular Music, Digital Technology and Society* (Sage, 2018).

He has also worked on topics in the sociology of museums and visual culture, the sociology of cities and media/popular culture. He has a particular interest in the cultural sociology of Pierre Bourdieu and critical conceptual accounts of the hypermodern. He has co-edited a collection with Kate Orton-Johnson called *Digital Sociology* (Palgrave Macmillan) which assesses the methodological and conceptual challenges faced by the discipline as it confronts digitalised social landscapes.

Abstracts & CVs

Prof. Dr. Natalia Ardila-Mantilla

University for Music and Dance, Cologne

Biography

Prof. Dr. Natalia Ardila-Mantilla (*1974), born in Bogotá, Colombia. Chair of Music Education (instrumental/vocal tuition) at the University for Music and Dance, Cologne, since 2015.

1991-2006 studies in Music Performance (Piano) and in Music Education at the *Universidad Javeriana* in Bogotá and at the University of Music and Performing Arts Vienna. 1994-2015 piano and improvisation teacher in music schools in Bogotá, Lower Austria and Vienna. 2006-2013 Research and Teaching Assistant, 2013-2015 Senior Scientist at the Institute of Music Education (University of Music and Performing Arts Vienna). 2013 Ph.D. in Music Education. Dissertation: *Musiklernwelten erkennen und gestalten. Eine qualitative Studie über Musikschularbeit in Österreich.*

Current focus of work: Instrumental/vocal teacher training, empirical research in music education with qualitative methods, informal music learning, music education in public music schools, instrumental/vocal tuition in heterogeneous learning groups, university didactics.

Prof. Dr. Cathy Benedict

University of Western Ontario (Canada)

It's All Just Talk: The Only Thing We Can Change is Ourselves

Abstract

I am increasingly concerned with humanist or socially just projects that at best “work” in the moment, and at worst reproduce the same social inequities they sought to challenge. “Works at what?” is a question that too often goes assumed or even unasked. Who benefits in these projects is even more complicated. It is quite verboten to wonder if the well-meaning and informed sociologist or critical theorist recognizes the parameters and limits of these engagements.

In this paper, I will challenge developmental narratives and the idea that there will ever be or can be a precise conception of social justice. Instead all there can be are the ways we listen to the other and afford what Arendt refers to as the space of appearance. I have come to believe that there is a sanctity involved with knowledge construction; an obligation to be present and to honor and respond to the thinking of others. This is easier said than lived, of course, as it is a space that can't always exist, perhaps because, as I hoped to exemplify, and as Arendt (1958) underscores, most “do not live in it” (p. 198). Arendt believes we distinguish ourselves, our distinctness, through speech and action. We can only do this with others, in the plurality of all others, and in doing so our distinctness changes. Plurality, for Arendt, is “*the condition*” (p. 7, italics in original) for action to take place. To attempt to control, in any way, is to mediate and disrupt plurality and to close the space for miracles of “startling unexpectedness” (p. 178). To control is to assume we know or have met before the person in front of us, eradicating all possibilities of the new entering the world. It is to retreat from the responsibility of the world. One question, then, for this paper, is *not* the definition of “a precise conception of social justice” but

rather, through a pedagogy of recognition, how can we facilitate moments of being with others so that we are subjects in action.

Biography

Dr. Cathy Benedict is Director of Research for the Don Wright Faculty of Music, University of Western Ontario. She has presented multiple workshops to national/international audiences on topics such as discourse analysis of documents, philosophical interrogations of pedagogy and curriculum construction, ethics of functional literacy, policy narrativity and the representation of reality. She has written numerous chapters and published in journals such as *Canadian Music Educator*, *Philosophy of Music Education Review*, *Music Education Research*, and *Research Studies in Music Education*, the Brazilian journal *ABEM*, co-edited the journal *Theory Into Practice* and the 2012 *National Society for the Study of Education Yearbook* (Teachers College Press), and most recently co-edited *The Oxford Handbook of Social Justice and Music Education* (Oxford University Press).

Prof. Dr. Rainer Diaz-Bone

University of Lucerne (Switzerland)

Bourdieu and beyond – Bourdieuan and post-Bourdieuian perspectives of French sociology for the sociology of music

Abstract

The contribution will sketch different French sociological strands, starting from the sociology of Pierre Bourdieu, and discuss their perspectives for the analysis of music. First, it will point out Bourdieu's remaining presence and his still remaining relevance. Then it will step to critical dis-engagements, which started their analysis with a critique of the dominant theory of Bourdieu. The discourse analytical perspective, based on the work of Michel Foucault, and the strands of new pragmatic sociology as convention theory (CT) and actor network theory (ANT) will be discussed in regard of their new ("post-Bourdieuian") perspectives on music.

What will be the course of the argumentation? Sociology of music can offer different approaches to the analysis of music. A useful differentiation is the one between the (a) sociological analysis of the social ontology of music on one side, and the (b) sociological analysis of the role of music in society for non-musical aspects (as social status, life style, institutions) on the other side. Especially the work

of Pierre Bourdieu is recognized mainly for the later approach (b). Bourdieu's analysis of taste and its relation to social structure identified musical knowledge, musical practices and musical tastes as resources for the so-called distinctive practices, signaling ones position in the social space. For Bourdieu, music and life styles are highly entangled with each other, not because music is an innocuous leisure activity, but because the preferred kind and style of music is a sign for its own cultural capital. "Musical competences" here are interpreted as musical habitus and cultural capital.

At first glance, a possible critique could be the one of reductionism and of not recognizing the material and aesthetic properties of music. But still the other approach based on Bourdieu's field theory is not widely used for the analysis of the social ontology of music (a). Field analysis has proven to be a promising approach to the analysis of the production of culture. Unfortunately, Bourdieu made only smaller contributions, which explained the ontology of the "cultural

product”, which is produced in fields of cultural production. Here, the discourse analytical approach of Michel Foucault can be seen as a scientific resource, which “fills the gap” and supports the analysis of the socio-ontological realities of the cultural products such as music. Newer developments in the so-called new French pragmatic sociology as CT and ANT radicalize the situational analysis of the social ontology of socially recognized “facts”, “products”, and “values”, which could be applied to the analysis of the social ontology of music (a). Both approaches start from analyzing situations, which are equipped with cognitive formats, objects, (competent) actors. “Production” (as the production of “music”) then is conceived as a collective process, wherein ontologies are collectively mobilized. Thereby, interpretations, valuations and evaluations emerge out of these situations, and are not conceived as pre-given material properties of objects, but as situational effects of collective mobilizations. CT argues that the quality of objects, persons, actions etc. is based on conventions as collective frames for interpretation, valuation and evaluation. CT assumes a co-existing plurality of quality conventions in situations. The identification of quality is uncertain and in many situations contested. CT scrutinizes the practices of critique and justification of these qualities. While Bourdieu analyzes the triangle of aesthetics, ethics and habitus, CT analyzes the plurality of empirical normativities. ANT argues that the ontology of things is symmetrically co-constructed with the (construction of the) social ontology of actor’s agency, of involved media, of concepts etc. Agency therefore is not located in human beings alone, but in networks, which are built out of objects, concepts, media, persons etc. “Music”, seen this way, cannot be reduced to single objects (sounds, plays, scores etc.) but needs to be relocated into an arrangement of networks in situations. Discourse analysis, CT and ANT provide more contributions to the first approach (a). But CT can also be understood also as a complex pragmatist institutionalism. CT has studied educational institutions and the collective ascription and mobilization of competences and pupil’s as well as student’s qualities, based on conventions. Nowadays CT is a highly influential approach for the analysis of education and is also suited for the second approach (b). Still CT’s potential for the application to musical education is underdeveloped. All in all the most important mega-paradigms in the social sciences are (neo/post)structuralism and (neo)pragmatism. The presented French approaches of Bourdieu, Foucault, CT and ANT can be seen as different ways, how to combine and recombine both. In the analysis of music, cognitive, social and institutional structures always have to be related to interpretative, valuing, evaluating and performative practices. So the two approaches (a) and (b) finally should be able to complement each other. This is the general frame of the sociological analysis of music unfolded in this contribution.

Biography

Rainer Diaz-Bone studied social sciences at the Ruhr-University of Bochum (1991-1996). Then he worked as lecturer at the Institute of Journalism and Communication Research at the HMTM Hannover (1996-2001). Afterwards he has been scientific assistant at the chair of social research methods at the Institute of Sociology of the Freie Universität Berlin (2001-2008). Since 2008 he is full professor for sociology (chair for qualitative and quantitative methods) at the University of Lucerne. For the term 2018-2019 he will be the next president of the Swiss Sociological Association. His main research areas are methodology and epistemology, social research methods, statistics, pragmatism and structuralism, new French pragmatist social sciences, discourse analysis, institutionalism and economic sociology (especially economics of convention). Main publications: “William James zur Einführung” (with Klaus Schubert 1996), “Kulturwelt, Diskurs und Lebensstil” (2010, 2nd ed.), “Die ‚Economie des conventions‘ ” (2015), “Statistik für Soziologen” (2017, 3rd ed.), co-editor of “Märkte als soziale Strukturen” (together with Jens Beckert and Heiner Ganßmann 2007), editor of “Soziologie der Konventionen” (2011), co-

editor of “Methoden-Lexikon für die Sozialwissenschaften” (together with Christoph Weischer 2015), co-editor of “Diskurs und Ökonomie” (together with Gertraude Krell 2015, 2nd ed.), co-editor of “Dispositiv und Ökonomie” (together with Ronald Hartz 2017).

Prof. Dr. Petter Dyndahl

Inland Norway University of Applied Sciences (Norway)

Beyond cultural capital and social fields. Aesthetic cosmopolitanism, cultural omnivorousness and musical gentrification.

Abstract

In the wake of Bourdieu, there have been a number of important sociological studies that have focused not only on how specific cultural forms are dealt with within particular institutions and social fields, but also on whether and how individuals and groups are searching for and assessing specific forms of cultural capital. Since education, and especially higher education, is often regarded as a middle and upper-class endeavour, the point of departure for the paper is to examine this point of view in the light of a number of studies that explore alternative cultural configurations of these classes, although in many respects they also build upon Bourdieu's concepts. The new element is that from a certain point in time, what would previously have been dismissed as low culture can also accumulate high cultural capital.

On a general level this coincides with Regev's (2013) concept *aesthetic cosmopolitanism*, by which he describes the exponential growth of popular music styles and the hybrid tendency within pop-rock music to merge and fuse with other styles and genres, as well as a general trend among musicians and producers to adopt and implement creative practices associated with popular music; thus making pop-rock aesthetics a dominant global force in today's music – as well as in Western, and especially Scandinavian, music education.

One way to interpret this phenomenon sociologically was offered by Peterson's (1992; Peterson & Kern, 1996) concept *cultural omnivorousness*, which indicates that the hierarchical relationship between the dominated and dominating tastes was reconstituted in new ways towards the end of the last century. The idea denotes that preferring a broad variety of aesthetic genres and styles seems to be the new hegemonic form by which the tastes of both the dominating social groups and the younger generations are now constituted. However, social and cultural distinctions seem to remain; no matter what kind of music they enjoy, elite group members still differentiate themselves from others by *how* they go about exercising their musical consumption, often expressing their musical interests through a certain 'Kantian' knowledgeable and educated limited enthusiasm, rather than through passionate connoisseurship (Peterson, 2005).

In order to provide a conceptual framework to comprehend how the necessary arenas or social fields for cultural omnivorousness to be exercised are established, Dyndahl et al. (2014; 2016) have coined the notion of *musical gentrification*, inspired by urban studies. Thus, while the idea of omnivorousness includes popular culture in the concept of cultural capital, the outline of musical gentrification emphasizes the existence of cultural hierarchies within the popular culture itself. Eventually, in addition to the twofold dimensions of capital volume (high/low) and capital composition (economic/cultural) proposed by Bourdieu's notion of capital, there is also implied a third, temporal dimension referring to social mobility. In such a view, the concept of musical gentrification – its processual dispositions of both inclusion and exclusion taken into account – might seem suitable for exploring and highlighting the historical dimensions of social and cultural distinction and differentiation.

Although the presentation will focus mainly on the ongoing reconstruction and redevelopment of the Bourdieusian social theory and terminology, it is based on the extensive empirical research project *Musical gentrification and socio-cultural diversities*, funded by the Research Council of Norway (2013-17), from which instances of the academisation of popular music in Norwegian higher music education will serve as examples and illustrations throughout the presentation.

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Biography

Petter Dyndahl is professor of musicology, music education and general education at the Inland Norway University of Applied Sciences, where he is head of the Ph.D. programme in teaching and teacher education. Dyndahl has published research results in a wide range of disciplines, including music education, sociology of education and culture, cultural studies, popular music studies, music technology and media pedagogy. Currently, he is project manager for the research project *Musical gentrification and socio-cultural diversities*, which is funded by The Research Council of Norway for the period 2013–2017: www.inn.no/MG

Dr. Kerstin Große-Wöhrmann

Bertelsmann Foundation (Germany)

Biography

Dr. Kerstin Große-Wöhrmann studied Sociology in Bielefeld (Germany) and Paris (France). She received her Ph.D. in education. Since 2008, she designs and supports educational projects for the Bertelsmann Foundation (Germany). Within the Bertelsmann Foundation, she is currently responsible for the project “Music, Language, Participation”. In cooperation with the Ministry of Culture of Lower Saxony and further partners, this project aims at creating learning opportunities for immigrated children and young people. Those learning opportunities use the potential of music to foster language learning, participation and social cohesion. The focus of her work is on the development of a conceptual framework and of qualification concepts as well as on operational processes and networking and cooperation with multiple stakeholders in the field.

Dr. Clare Hall

Monash University, Melbourne (Australia)

Putting musical habitus into action

Abstract

The application of Bourdieu's concept of habitus to the sociology of education and music is vast, and we have seen a recent upsurge of interest in the sub-field of music education sociology. The aim of this presentation is to provoke discussion about appropriate means to conceptualise *musical habitus* as another sub-species of Bourdieu's concept. This discussion is set against the backdrop of numerous critiques about the habitual (over)use of habitus and the call for Bourdieu-inspired research to be grounded in more holistic empirical methods and practice. What are the potential vices and virtues of musical habitus and how can the concept be brought together with musical action? My conceptualisation of musical habitus orients the researcher, I argue, towards a musical sociology as opposed to a sociology of music. To illustrate this I draw on two examples of my recent music education research and teaching: my doctoral work which is an ethnography of the gendered and classed practices involved in the making of young choirboys' musical masculinities and a case study of my pre-service teachers converting motherhood into creative capital in their undergraduate education. Using Post-Bourdieuian feminist re-readings of his work that focus me in on music in early childhood, musical mothering and intergenerational musical narratives, I draw links between these two investigations as sites for habitus-in-the-making and therefore points of potential sociocultural change.

Biography

Dr. Clare Hall is Lecturer in Performing Arts in the Faculty of Education, Monash University, Australia. She brings together over 20 years of experience as a musician and music educator in her research and her work with pre-service educators in primary and early childhood education degrees. Her interdisciplinary scholarship and teaching across music, the creative arts, education and cultural sociology aims to promote greater inclusion and diversity in the arts across the lifespan. Her intersectional work with gender, class, and ethnicity draws on Bourdieu, narrative methodology and arts-based research. In 2013 her doctoral thesis *Voices of Distinction: Choirboys' Narratives of Music, Masculinity and the Middle-class* received the Award for Doctoral Excellence in Education from the Australian Association for Research in Education.

Assoz.-Prof. Dr. Michael Huber

University of Music and Performing Arts Vienna (Austria)

How many books did your parents own? – of different ways to operationalise cultural capital

Abstract

Although Bourdieu's homology thesis was controversial from the very start, his concepts of habitus and cultural capital remain highly applicable in the sociology of culture. These also link to the analysis of social structures, in which the parameters of age and education are used to pinpoint the central role played by social inequality in cultural behaviours. In quantitative research, the greater the proportion of respondents who have not yet completed their education and training is, the more problematic the indicator "highest level of education attained" be-

comes. It is particularly stark in the Shell Youth Studies and the OECD's PISA Studies, as in order to establish cultural status these studies take into account not only the index of cultural assets, but also the number of books present in the parental home. For one thing, young respondents are easily able to estimate this number, and it appears to be a better yardstick for cultural capital than the level of the parents' education. A representative survey into Austrians' attitudes and behaviours regarding music – carried out by Vienna's University of Music and Performing Arts – picked up this idea, with respondents being asked how many books were in their parental home when they were 14. Along with other indicators, this information confirmed primary socialisation as a deciding factor in the social inequality of how music is accessed and consumed. The presentation will show how differences in the way cultural capital is operationalised influence which music people listen to in Austria.

Biography

Assoc. Prof. Michael Huber, born in 1969, has been Associate Professor for Music Sociology at Vienna's University of Music and Performing Arts since 2012. He is a board member of the Austrian Music Council (Österreichischer Musikrat, ÖMR) and of the Austrian Music Business Research Association (AMBRA). He studied sociology and education at the University of Vienna (1998 MSc in Social- and Economic Sciences, 2006 PhD). His research focuses on the ways music is used and enjoyed, musical socialisation, and the institutions of the music scene in Austria. Publication: *Musikhören im Zeitalter Web 2.0. (Listening to Music in the Web 2.0 Era)*, Wiesbaden: Springer VS

Prof. Dr. Johannes Ismaiel-Wendt, Johannes

University of Hildesheim (Germany)

Johannes Salim Ismaiel-Wendt studied Kulturwissenschaft (Anthropology, Cultural Studies), Sociology and Musicology at University Bremen, Germany (Supervisors: Prof. Sabine Broeck Universität Bremen) and Alexander Weheliye (Northwestern University)). His PhD thesis is entitled *tracks'n'treks. Populäre Musik und Postkoloniale Analyse* (2011). He has done writings, teachings and sound lectures on aesthetics of electronic dance music, and critical studies on the performance of cultural identities. He is Professor at the Institut für Musik und Musikwissenschaft at Stiftung Universität Hildesheim, where he just published his 2nd book *post_PRESETS. Kultur, Wissen und MusikmachDinge* (2016).

Dr. Ailbhe Kenny

University of Limerick (Ireland)

Biography

Dr. Ailbhe Kenny is currently a EURIAS fellow at the Hanse Institute for Advanced Study, Germany for 17-18. She is a Lecturer in Music Education at Mary Immaculate College, University of Limerick, Ireland and holds a PhD from the University of Cambridge. As a Fulbright Scholar, Ailbhe spent the year 14-15 at Teachers College, Columbia University and New York University. Previous positions held include Research Fellow at Dublin City University, Primary Teacher, and Arts and Education Officer at 'The Ark'. Ailbhe has led numerous professional develop-

ment courses and is actively involved in university-community projects, including directing the MIC Children's Choir. Research interests span examining the musical lives of asylum seekers, communities of musical practice, artist-teacher collaborations, arts in education and community music projects. She regularly publishes in international journals, handbooks and edited volumes. Her first monograph, *Communities of Musical Practice*, was published by Routledge in 2016.

Kristina Kolbe

London School of Economics (U.K.)

Interculture within the highbrow: practices of in/exclusion, mobility and reproduction

Abstract

My presentation draws on my PhD research which explores the sociocultural implications of contemporary forms of cultural production in European urban centres to examine whether it is associated with forms of socio-cultural diversity, or the remaking of elite formations. Based on ethnographic data, qualitative interviewing and musicological analysis, I specifically look at the so-called intercultural project 'Selam Opera' situated within Berlin's highbrow music sector, which aims to grasp the multicultural and socially diverse image of its urban surroundings. Analysing the aesthetical and organisational nature of contemporary cultural production, I bring together postcolonial discourses of representation and 'emerging cultural capital' debates to assess the implications of an intercultural approach on patterns of cultural representation and social distinctions.

This presentation focuses on Selam Opera's children's choir-initiative and examines how the underlying concept and daily workings of the choir as intercultural activity reflect both practices of inclusion and mobility as well as of exclusion and reproduction. I show that the choir-initiative opens up a space in which the project-managers and participants can claim different interpretations of interculture and pursue differently located possibilities in the realms of cultural representation and social (re)production. These different manifestations of interculture in both conceptual understanding and practice innately link to the distinct ethno-cultural and socio-economic positionings of the various actors involved in the initiative. I show that the different considerations of interculture vary between a grounded approach to everyday multiculturalism and rather strategic ideas of mobility and emerging forms of cultural capital which lets the choir-initiative proceed in a complex and partly contradictory setting. I argue that the diverse trajectories claimed by the different project-participants not only highlight dissimilar considerations of Selam Opera's intercultural frame, but also risk clash with one another by putting forward different understandings of diversity, inequality and the role of the highbrow music sector.

Biography

Kristina J. Kolbe is a Leverhulme Award doctoral student at the Sociology Department at the London School of Economics and Political Science. Supervised by Professor Mike Savage, she is furthermore affiliated with the LSE International Inequalities Institute. Holding a MSc from the LSE in 'Culture and Society', for which she received a Distinction, and a First-Class BA in musicology, media studies and social sciences from the Humboldt University Berlin and King's College London, Kristina is especially interested in interdisciplinary approaches to cultural sociology and questions of social inequality with a particular focus on issues of urban diversity and

multiculturalism. During her Bachelor and Master studies, she was funded by the German National Merit Foundation. Before re-joining the LSE for her PhD, Kristina completed a fellowship at and worked as a consultant for UNESCO Headquarters in Paris.

Prof. Dr. Stephan Kröner

Verena Wießnet

Friedrich-Alexander-Universität Erlangen-Nürnberg (Germany)

Who plays a musical instrument in elementary school? The explanatory value of the family economic and cultural capital in the musical domain

Abstract

According to Bourdieu (1982), children from low social classes lack both economic and cultural capital and thus are disadvantaged when it comes to cultural participation, especially musical participation. Being able to play a musical instrument is a form of incorporated cultural capital. Thus, the lower the social class of families, the smaller the probability of participating in this facet of musical activity should be for children from these families. Moreover, not all instruments should have the same value regarding social distinction: There are instruments like the piano that provide higher distinction values and tend to be played by children with a higher socioeconomic status. However, there is little research on how the parental economic and cultural capital act together in explaining (a) participation of elementary children in playing a musical instrument and (b) in case of activity, in their choice of a particular musical instrument. To answer these questions, we surveyed a total of $N = 685$ students (mean age 10 years, 50.1 % girls) from 16 primary schools with paper and pencil questionnaires. In these questionnaires, we operationalized economic capital via the International Socioeconomic Index of Occupation (ISEI) by Ganzeboom (1992), which was computed based on the International Standard Classification of Occupations (ISCO-08). Cultural capital of the family in the musical domain was operationalized via parental musical activity. Logistic regression analyses ($\chi^2 [2, N = 653] = 93.94, p < .01$) showed that with each additional point on the ISEI-Scale, children were more likely to play a musical instrument (odds ratio = 1.03, Wald $\chi^2 [1, N = 653] = 29.59, p < .01$). Similarly, children whose parents were playing a musical instrument were more likely to play an instrument themselves than those whose parents played none (odds ratio = 3.02, Wald $\chi^2 [1, N = 653] = 35.70, p < .01$). Further analyses showed that playing instruments related to classical music (e.g. contrabass or transverse flute) is associated with a higher ISEI than playing instruments related to rock-pop music (e.g. keyboard or e-guitar). Based on the results of this study, the need for musical interventions in schools as well as further studies in this field of research are discussed.

Biographies

Stephan Kröner is Professor in Empirical Educational Sciences and head of the Center for Educational Research at Friedrich Alexander University Erlangen-Nuremberg (FAU). Prior to his current position he worked (in reverse chronological order) as a tenured Senior Lecturer at the FAU Faculty of Education, as a Scientific Project Manager at the Unit for Applied Psychological Research, Psychological Service at the Headquarters of the German Federal Employment Agency, Nuremberg, and as a Researcher and Post-Doctoral Researcher at the Department of Instructional Psychology, Erfurt University of Education and University of Erfurt. Moreover, he

was a Visiting Researcher at University of New Mexico, Albuquerque, and New York University. In his dissertation, he developed and validated a computer simulation for the assessment of complex problem solving. His habilitation thesis was on cultural activities of adolescents. Beyond this research, he has published on self-regulation and processes of teaching and learning over the lifespan.

Verena Wießnet studied at Otto-Friedrich University of Bamberg from 2012 – 2015 and received her Bachelor of Arts Degree in Education and Music Pedagogy in June 2015. Subsequently, she started the course of studies in Empirical Educational Research at Friedrich Alexander University Erlangen-Nuremberg (FAU) where she will receive her Masters' Degree in autumn 2017. Since June 2017 she has been working as a Doctoral Researcher at the Chair in Empirical Educational Sciences at FAU in the BMBF sponsored research project MEMU- IN (multi-day musical interventions).

Dr. Valerie Krupp-Schleußner

Mainz School of Music (Germany)

Hannover University of Music, Drama and Media (Germany)

Abstract

Many music education projects all over the world are inspired by or directly connected to the Venezuelan project El-Sistema. Increasing social justice and inclusion, creating enthusiasm among participants to express themselves through musical means and giving them a chance for developing musicianship and musical agency are only some of the goals that all those projects share, besides the general hope of educating democratic citizens. Apart from *social justice*, *wellbeing* and *identity* appear to be central concepts framing the discourse. The investigation of those project's practical contribution to Social Justice is though rather difficult, as it often remains unclear what is understood by Social Justice. Following Bourdieu's theories, data on cultural and economic capital at least help us to explain, why people participate or not from a sociological point of view. On the other hand, Bourdieu doesn't offer a practical idea of what could be understood by Social Justice, and individuals' perspectives on their musical lives are not considered. This presentation addresses the question, how *social justice* and *wellbeing* could be seen from a capability perspective, based on Sen's and Nussbaum's *capability approach* and how this can complement the work with Bourdieu's theories.

From a practical philosophical view, the *capability approach* frames social justice as a function of individual capability and wellbeing, the latter being understood as people's satisfaction with life in general or with respect to certain areas of life. The concept of agency is closely connected to the idea of giving people a chance to live the life they have reason to value (Aristotelian idea of a 'good life') and of developing just societies. Despite its concentration on *wellbeing* and the *good life*, the *capability approach* is bound to acknowledge also the necessity of resources, which allows for a connection to Bourdieu's theories. The theoretical accounts will be illustrated by empirical results from a study on a music education project in German primary schools.

Biography

Dr. Valerie Krupp-Schleußner is a PostDoc researcher at the Institute for Music Education Research in Hannover (University of Music, Drama and Media, Hannover). After her studies of music education and French in Würzburg (Germany) and Paris (France), she taught Music and

French in Bavarian and Berlin secondary schools (2009-2013). After this she worked on her doctoral thesis which she completed in 2016 at the University of Bremen. In her thesis, she applied Sen's Capability Approach to questions of social justice in the context of music education. She is co-editor of the *bulletin of empirical music education research (b:em)*. From October 2017 on, she has a professorship for music education at the Mainz School of Music (Germany). Her research interests include musical participation, social justice and well-being as well as informal music learning.

Prof. Dr. Andreas Lehmann-Wermser

Hannover University of Music, Drama and Media (Germany)

Biography

Andreas Lehmann-Wermser is full professor of music education at the *Hannover University of Music Drama and Media*. After receiving his degree he taught in High School for nearly two decades before picking up his doctoral studies. After finishing with an award winning thesis in historical music education he was appointed associate professor at Bremen University where he built up a research group in empirical music education conducting several large government funded projects. From 2009 to 2015 Andreas also acted as Director of the Center for Teacher Education. In 2015 he was appointed full professor in Hannover and also Director of the Institute for Music Education Research (ifmpf). He is founder (and today co-editor) of an online journal in empirical music education (*b-em*) and acts as chair of a SIG and a committee for the ISME.

Prof. Dr. Christian Rolle

University of Cologne (Germany)

Biography

Christian Rolle is professor of music education at *Cologne university*. From 2011-2015 he was also a visiting professor at *Örebro university/Sweden*. Christian Rolle is member of the board of the *German Association for Research in Music Education* and member of the international advisory board of *Music Education Research*. He studied music education and philosophy and completed his doctorate at *Hamburg University*. His main research interests include aesthetics, philosophy of education and comparative perspectives on music education.

Dr. Dan Sagiv

Levinsky College of Education, Tel Aviv (Israel)

Habitus Playing On: The Training of Classical Musicians in Conservatories in Israel

Abstract

Conservatories are among the most important institutions in Israel for classical instrumental instruction and the preservation of western classical music culture. In most of these conservatories, music instruction is still rooted in traditional methods. Despite the changing times, enrollment of teens in the many music schools spread out across the country is still high. Based on an ethnographic study conducted in conservatories in Israel, I sought to examine instrumental lessons, teachers' instructional methods, and the means by which students are socialized into the world of classical music. Essentially, I set out to understand how the player's habitus is formed.

The term *habitus* highlights the way in which cultural capital may be embodied and serve as a strong basis for cultural reproduction. However, Bourdieu's definition of habitus does not refer only to the practical-technical knowledge ingrained in the body, but rather expands to expressions of lifestyle, status, prestige, and behavioral norms that accompany the practices of the body (Bourdieu, 1973, 1984, 1990, 1993). For example, a classical player with the appropriate habitus would know how to properly use his instrument, but would also understand the nuances of the field. He would be able to discern between "proper" or "legitimate" musical styles as opposed to low-brow or marginalized ones, be fluent in classical jargon, know how to act in social settings, be familiar with the relationships among the different players in the field, etc. By studying the habitus of instrumental classes, I ask to present the different components of instrumental instruction as representing a cultural whole that is constructed of many layers. Using the Bourdieusian concept I will consider the aspect of time, and how habits formed over years of instrumental study contribute to the formation of the student's personality, identity, and self-perception as a musician and as a person.

Biography

Head of the undergraduate B.Ed. program of Music Education and lecturer in sociology and music education at Levinsky College of Education, Israel. A doctoral graduate of the Sociology of Education Department at the Hebrew University of Jerusalem and holds a BA and MA in Musicology from Tel Aviv University. Works with music specialists and early childhood educators as a professional development educator for the Israeli Ministry of Education. His research interests include instrumental pedagogy, embodied learning, musical identities, critical theory and sociology of music education.

Prof. Dr. Patrick Schmidt

University of Western Ontario (Canada)

Beyond Determinism: Intersecting Policy, Social Justice and Capital in Music Education

Abstract

Elsewhere I have argued that the intersection between policy thinking and action and social justice work is clearer and more direct than we often acknowledge. The premise argued then was simple yet not fully realized in music education: Education is a deeply political process and

policy is a critical pathway through which varied and often divergent political discourses are made manifest in practice (Ball, 2006). Policy is the realm in which vision is constructed and actualized. Therefore, understanding the complexities of policy, becoming skilled in how to think, speak, and act in policy terms is both a necessity in the professional life of educators and essential to any music educator who considers herself ethically bound to a democratic, critical, and socially just education (Schmidt, 2015). This presentation further explores this argument, also broadening its scope by addressing directly what is previously implied, that is, the presence and impact of different forms of capital in the construction of policy and social justice rationales their consequent practices.

In order to place and explore capital and its variants—economic, cultural, social and symbolic—I will use the work of Pierre Bourdieu (1992, 1984, 1977). As my intention is to highlight how both policy and social justice are constantly permeated by questions of authority, deference, and legitimacy—and thus dependent of a nuanced understanding of capital—I also draw from other sources that have both expanded and challenged the work of Bourdieu (Barrett & Martina, 2012; Sullivan, 2002; Pusztai, 2014). Joining their efforts, but with a focus in music education, I advocate and argue for adaptable and non-functional approaches to enact practices—research, pedagogical, political, strategic—that can foster musical-artistic aims that are also enconced by a political logic where policy, capital and social justice are not just integrated but also co-dependent.

Bourdieu's writings on the field of cultural production go some distance to help us understand the 'game', and play it more effectively. This is an example of how his work is already policy oriented and focused on unequal distributions within and across multiple environs. I will argue here that a Bourdieuan social theory can be aligned with progressive understandings of policy (Schmidt, 2017), not just tactical and functional. Advancing a contemporary read of multiple and interacting forms of capital can help us investigate, for example, how music students and teachers are often constructed in accordance to Bourdieu's practices and principles of production which he calls 'autonomous' and the 'heteronomous' poles. In other words, while music teachers seek musicians an autonomous conception in their own practice as, as teachers, they often require and indoctrinate their students to think and act according to a heteronomous conception. This sociological stance, has epistemological consequences, which can then be graphed onto policy practices and pedagogical action. While these conceptual elements are foundational, and will be explored here, the presentation will focus more significantly onto the practical-policy argument defined by the following premise: Policy is embedded in our day-to-day work, is enconced in the language we use, and is present in the simple enactments we construct in our classrooms. Consequently, a focus on a more socially just music education, requires that we address the misrecognition of capital embedded in the current absence of a policy vernacular built into teachers' formative experiences, and the resulting gap in their understanding of and preparation for policy work within their classrooms, schools and communities (Darling-Hammond & Bransford, 2005; Schmidt, 2017).

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Biography

Patrick Schmidt is chair of music education at Western University, Canada. Schmidt's innovative work in critical pedagogy, urban music education and policy studies is recognized nationally and internationally. Recent publications can be found in the *International Journal of Music Education*; *Theory into Practice*; *Arts Education Policy Review*; *Research in Music Education*, and *Philosophy of Music Education Review*. Schmidt has also led consulting and evaluative projects including the National YoungArts Foundation and the New World Symphony, and for the Ministry of Culture and Education in Chile. Schmidt co-edited the *Oxford Handbook of Music Education and Social Justice*. In 2017 Oxford also released his book *Policy and the Political Life of Music Education*.

Prof. Dr. Koen van Eijck

Erasmus University Rotterdam (Netherlands)

It aint' what you do, it's the way that you do it.

Abstract

I would like to address the lasting relevance of Bourdieu's work in cultural sociology by focusing on the relation between cultural dispositions and cultural taste/behavior. Although it has repeatedly been argued that cultural boundaries are eroding and contemporary cultural lifestyles are omnivorous, postmodern or dissonant (i.e., lacking coherence), others have found that underlying dispositions are still discernible and revealing in terms of people's values and identities. The link between cultural behavior or taste and underlying dispositions is, however, less strong than what has long been assumed, which implies that similar activities can be engaged in on the basis of very different dispositions (or values, or motivations) while similar dispositions can give rise to diverse cultural preferences and activities. Taking these dispositions into account brings us close to the fruitful concept of practices, or "meaningful activities". But separating between the elements of cultural practice, allows us to appreciate that a sociological understanding of cultural taste is perhaps better served by looking at dispositions than at reported taste and behavior or, in other words, by looking at the *how* rather than the *what* of cultural lifestyles. To illustrate this, I will refer to the some work of my own (a Bourdieusian analysis of social and cultural space with Roose and Lievens, an analysis of karaoke with Peters and Michael) as well as others (e.g., Jarness, Daenekindt). It turns out that, once we dig

deeper beyond the mere mapping of cultural tastes or behaviors, we find patterns that are much in line with Bourdieu's conceptions of how cultural life is socially differentiated.

Biography

Koen van Eijck (1967) is Professor in the Department of Arts and Culture Studies at Erasmus University. He teaches courses on general sociology, philosophy of science, cultural consumption, and arts perception in the Bachelor's, Master's and Research Master's programmes of the Erasmus School of History, Culture and Communication. His research and publications focus on social inequality and trends in cultural participation and taste patterns, arts education and talent development, and the perception and appreciation of visual art and (classical) music.

Koen graduated as a developmental psychologist in 1991. In 1996 he finished his PhD in the Sociology of Stratification based on a sibling study into the impact of family background on education, occupation and consumption. After post-doc positions at Tilburg University and Radboud University Nijmegen where he continued his studies of cultural lifestyles, he was assistant professor of Leisure Studies at Tilburg University between 1999 and 2006. After one year of associate professorship at Leuven University, he became associate professor at Erasmus University Rotterdam in 2007, where he was head of the department between 2010 and 2014. Since 2016, he is full professor of cultural Lifestyles.

Prof. Dr. Jürgen Vogt

University of Hamburg (Germany)

Biography

Jürgen Vogt (* 1958), has been professor for General and Music Education at Hamburg University, Germany, since 2003. He finished his studies (Music Education, English/American Studies) with his thesis in 1991, after that working as a teacher and Assistant Professor at the universities of Hamburg, Münster and Cologne. He received the „Sigrid-Abel-Struth Prize“ for his thesis and is the founder and editor of the „Journal for Critical Music Education (ZfKM)“. His main interest is the Philosophy of Music Education, especially Critical Music Education and Philosophy of Bildung.