Scuola democratica

First International Conference

Education and Post-Democracy

Cagliari, 6-7-8 June 2019

CALL FOR ABSTRACTS

The 1st INTERNATIONAL CONFERENCE of the JOURNAL **SCUOLA DEMOCRATICA** will be hosted at the **University of Cagliari** (Italy), **June 6 through 8**, **2019**, by Scuola Democratica, **Centro Interuniversitario per la Ricerca Didattica** (University of Cagliari and University of Sassari), **Il Mulino Editore**.

The Conference stands as an opportunity to present and discuss empirical and theoretical works from a variety of disciplines and fields covering education. The focal theme of the Conference is a trend currently affecting many countries invested by processes of globalization: the advent of what Colin Crouch called «post-democracy» (**check Keynote speakers list**). Organizers, promoters and partners of the Conference wish to invite educators, teachers, researchers, scholars, academics, scientists, professionals, experts and policy makers to join the conversation and bring the disciplines towards a more integrated set of alliances by:

- promoting a trans and inter disciplinary discussion on urgent topics;
- fostering debates among experts and professionals;
- diffusing research findings all over international scientific networks and practitioners' mainstreams;
- launching further strategies and networking alliances on local, national and international scale;
- providing a new space for debate and evidences to educational policies.

We invite you to submit abstracts for your presentation at the **track session**:

I.2. Post-democracy and the field of Arts and Music Education

Convenors: Clementina Casula (University of Cagliari, clcasula@unica.it)
Marco Santoro (University of Bologna, marco.santoro@unibo.it)
Izabela Wagner (University of Warsaw, wagneri@is.uw.edu.pl)

Keywords: **Postdemocracy; education; arts and music worlds; globalization.**

Within art and music worlds, the issue of (social class, gender, racial) inequalities is often masked by the strong legitimisation, within the field, of concepts such as 'genius', 'talent', 'vocation', reporting variations in professional careers or leisure practices to a 'natural order' based on *ex-ante* determined individual or group endowments. Research shows how education and training play a crucial role in legitimising and reproducing such order, mirrored and reiterated within professional and other social spheres. It also shows, however, that those processes are not socially determined and that actors may refuse, reframe or even reverse enforced orders, contributing in so doing to gradually redefine the formal and informal rules regulating the field where they interact.

Adopting this bidirectional view on the relation between structure and agency, the panel aims to contribute to the discussion launched by the SD Conference, questioning if and in what ways the field of arts and music education is torn between the antinomies defined by postdemocratics trends, as identified by the SD Conference.

The panel welcomes paper proposals exploring with various methodological tools the ways in which actors - at the macro-regulative, meso-organizational, or micro-level - interact with the new threats and opportunities offered by postmodern and postdemocratic globalised societies. Food for thought could be offered, for instance, by exploring issues such as:

- the tension created - within a field typically defined by a practical and often embodied knowledge - from isomorphic pressures towards educational models oriented by a credentialist logic privileging formal and standardised educational qualifications;
- the role of technological innovations and economic changes - revolutionising traditional models of art or music-making – in the process defining creativity and the identity of professional artists and musicians;
- the mismatch between the content and modes of curricula of legitimated institutions for arts and music education in front of the evolution of labour conditions and models of cultural production and consumption;
- the persistence or change of (national, gendered, highbrow, Western, white) canons dividing and differentiating various artistic and musical practices *vis à vis* the diffusion of globalised, omnivore, degendered and hybrid approaches, looking at arts and music making as practices of negotiation

and transformation allowing to transcend class, sexual and ethnic divisions, to define multiple and crossbreed identities.

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ABSTRACTS SUBMISSION

HOW TO SUBMIT

Abstracts should be submitted by **February 28, 2019** (**check Dates and Deadlines**).

Abstracts should to be edited in the **template form** (**click to download**) and then submitted via the **submission platform**.

Please do not submit your abstract by e-mailing it to the Convenor(s) of the track session you chose. Convenor(s) will receive submitted abstracts automatically from the **submission platform** and they are going to reject all the abstracts sent to their e-mail addresses.

Abstracts should include:

1. Title (limited to 20 words in UPPER CASE);
2. author's name and surname, institution and email address;
3. five keywords;
4. abstract's text (limited to 500 words).

- The presenting author can submit **only 1 abstract** at the Conference.
- You may be co-author of a second, third …n^{th}… submitted abstract only in case you are not the submitter of this latter.
- Submitters that are accepted for oral presentation will be permitted to give only **1 oral presentation**.
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- Abstracts may not be edited/updated after final submission. You are welcome to bring an updated abstract onsite with you at the Conference.

Before you begin, please prepare the following information:

- Abstracts must be allocated to a specific track session and therefore you have to select and report track session's code and title in the **template form**. For a complete listing of track session please **click here**.
- Abstract layout in the **template form** has the following sections: Methods, outcomes, references. However, suggestions are not obligatory. Word count is affected by inclusion of references.
- Convenors and the Scientific Committee will review all submitted abstracts. Notification regarding abstract acceptance and scheduling will be sent to the submitting author

Conference website: http://www.scuolademocratica-conference.net
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- Please note, if your abstract is accepted for oral presentation, the presenting author will be permitted a maximum of 20 minutes oral presentation in the program.

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