



*International Conference*

**Immigration, Cultural Participation  
and New Forms of Political Solidarity  
Global Perspectives**

25-26 September 2019

ULiège (Salle du Conseil B31)  
Théâtre de Liège (Salle Vert)



## **INTERNATIONAL CONFERENCE**

**Migration, Cultural Participation and New Forms of Political Solidarity:  
Global Perspectives**

**25 – 26 SEPTEMBER 2019**

**LIÈGE UNIVERSITY – BELGIUM**

Organized by the Centre for Ethnic and Migration Studies (CEDEM) in collaboration with pragmApolis and the IMISCOE Standing Committee DIVCULT.

With the support of :

International Migration, Integration and Social Cohesion (IMISCOE), the Faculty of Social Sciences of the University of Liège, the Belgian National Fund for Scientific Research (FNRS), and the international scientific journal Ethnic and Racial Studies.

# Welcome

The Centre for Ethnic and Migration Studies (CEDEM) and pragMapolis, two components of the Institute for Social Science Research of the Faculty of Social Science of the University of Liège, welcome you to Liège for this international conference on Migration, Cultural Participation and New Forms of Political Solidarity: Global Perspectives.

This conference is the first activity of Superdiversity, Migration and Cultural Change (DIVCULT), the recently renamed and expanded Standing Committee of the European Network on

International Migration and Social Coesion (IMISCOE), named POPADICVIT until June 2019.

This conference is also part of a research project financed by the Faculty of Social Sciences of the University of Liège. It is also supported by the FRS-FNRS (the Fund for Scientific Research in French-speaking Belgium) and by the Theatre of Liège, who is hosting us the last 2 sessions of the conference.

We wish you a very fruitful and enjoyable time in our city of migration and culture.



**Marco MARTINIELLO**

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FRS- FNRS Research Director  
Director of CEDEM  
Liège University



**Bruno FRÈRE**

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FRS- FNRS Senior Research Associate  
pragMapolis  
Liège University

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# Timetable

## DAY 1 Wed. 25

### ULIÈGE (B31)

09.00-09.45	<i>Welcome and Introduction</i>
09.45-12.15	<b>Session 1</b>
12.15-13.00	<b>Keynote 1</b>

### ULIÈGE (B31)

13.00	<i>Lunch break</i>
14.00-16.00	<b>Session 2</b>
16.00	<i>Break</i>
16.30-18.30	<b>ERS Special Issue Presentation</b>
	<i>End 18.30</i>
	<i>Speakers' dinner</i>

## DAY 2 Thu. 26

### ULIÈGE (B31)

09.15-10.00	<b>Keynote 2</b>
10.00-12.00	<b>Session 3</b>
12.00	<i>Lunch break</i>

### THÉÂTRE DE LIÈGE (in French)

14.30-15.30	<i>Introduction</i>
15.30-16.30	<b>Roundtable 1</b>
16.30-17.30	<b>Roundtable 2</b>
17.45-19.00	<b>Closing + concert and drink</b>
	<i>End 19.00</i>

# Programme

## DAY 1

**Wednesday 25 September 2019**

*(Salle du Conseil – B31)*

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09.00 – 09.30	<i>Welcome and registration</i>
09.30 – 09.45	<b>Introduction</b> : Marco MARTINIELLO (FRS- FNRS, ULiège, CEDEM)
	<b>SESSION 1 (09.45 – 12.15)</b> Chair: Bruno FRÈRE (FRS- FNRS, ULiège, pragmApolis)
09.45 – 10.15	<i>Against dispossession. The cultural marronage of racialized populations</i> Lionel ARNAUD (LaSSP, ScPo Toulouse/UT3)
10.15 – 10.45	<i>Staging Participation. Cultural Productions with and about Refugees</i> Christoph LEITGEB and Monika MOKRE (Austrian Academy of Sciences)
10.45 – 11.15	<i>Coffee break</i>
11.15 – 11.45	<i>How immigrants and their descendants change culture: a model based on Bourdieu's literary field theory</i> Wiebke SIEVERS (Austrian Academy of Sciences)
11.45 – 12.15	<i>Memory, Arts, Participation: A comparative analysis of everyday arts and cultural participation in South Asian Britain</i> Clelia CLINI and Jasmine HORNABROOK (Loughborough University)
12.15 – 13.00	<b>KEYNOTE 1</b> <i>Migration, Diversity and Popular Culture: Everyday Cosmopolitanism in Nationalist Times</i> Phil KASINITZ (CUNY, New-York)
13.00 – 14.00	<i>Lunch break</i>
	<b>SESSION 2 (14.00 – 16.00)</b> Chair: Marco MARTINIELLO (FRS- FNRS, ULiège, CEDEM)
14.00 – 14.30	<i>Artivism - Afrodescendants and new forms of political participation: outlines for an analytical approach</i> Simone AMORIM (Lisbon University, AFRO-PORT Project (FCT))
14.30 – 15.00	<i>Crossing boundaries: African diaspora artists' involvements in anti-racism in Europe</i> Anna RASTAS (Tampere University)
15.00 – 15.30	<i>"This is the Syndicate": Understanding migrant street vendors' activism through arts</i> Félicien DE HEUSCH (ULiège, CEDEM)

15.30 – 16.00	<i>“Stregoni”, the largest band in the world. A preliminary analysis of an innovative social and musical practice</i> Francesco DELLA PUPPA and Giulia STORATO (Ca' Foscari University of Venice)
16.00 – 16.30	<i>Coffee break</i>
16.30 – 18.30	<b>Presentation of the special issue of ERS "Music, Immigration and the City"</b>  With: Rubén HERNÁNDEZ (UCLA, Los Angeles), Phil KASINITZ (CUNY, New-York), Marco MARTINIELLO (FRS-FNRS, ULiège, CEDEM), Alessandro MAZZOLA (ULiège, CEDEM and ULB, GERME), Bob WHITE (UMontréal) and John SOLOMOS (Editor of Ethnic and Racial Studies)  + Acoustic show case by surprise guests
18.30	<i>End</i>
19.30	<i>Speakers' dinner</i>

## DAY 2

**Thursday 26 September 2019**

*(Salle du Conseil – B31 and Théâtre de Liège)*

09.15 – 10.00	<b>KEYNOTE 2</b> <i>The Politics of Culture and Immigration: the Case of France in Taking into Account Immigrant Publics and Productions</i> Angéline ESCAFRÉ-DUBLET (Université Lumière Lyon 2 / INED)
	<b>SESSION 3 (10.00 – 12.00)</b> Chair: Rubén HERNÁNDEZ (UCLA, Los Angeles)
10.00 – 10.30	<i>Creation of identity activities among migrants from Poland in Germany</i> Michał NOWOSIELSKI and Witold NOWAK (University of Warsaw)
10.30 – 11.00	<i>Poverty, Migration and Literature from 'below': Bangladeshi Labour Migrants' Literary Expressions in Singapore</i> Rifat MAHBUB (Independent Researcher)
11.00 – 11.30	<i>Coffee break</i>
11.30 – 12.00	<i>Ius music. Cultural participation of descendants of migrants and new forms of claiming rights and respect in Italy</i> Annalisa FRISINA and Sandra KYEREMEH (University of Padua)
12.00	<i>Lunch break</i>

*Transfer to Théâtre de Liège*

*(in Fench)*

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14.30 – 15.30	<b>Allocution d'ouverture</b> Jean Pierre HUPKENS – Échevin de la Culture et du Tourisme (Ville de Liège)  <b>Immigration, participation culturelle et nouvelles formes de solidarité</b> Marco MARTINIELLO (FRS- FNRS, ULiège, CEDEM)  <b>La participation culturelle des migrants en Fédération Wallonie Bruxelles</b> Michel GUÉRIN (Observatoire des Politiques Culturelles FW-B)
15.30 – 16.30	<b>Table ronde 1 : Le rôle de la culture et des arts dans la vie des (nouveaux) migrants</b>  Projection d'un reportage sur la pièce <i>Les Sans</i> suivie d'un débat  Moderateur: Elsa MESCOLI (ULiège, CEDEM)  Edith BERTHOLET (Théâtre de Liège) Abdourahmane DIENG (La Voix des sans-papiers de Liège) Liliane FANELLO (journaliste et animatrice d'ateliers d'écriture créative) Pierre ETIENNE (HELMO)
16.30 – 17.30	<b>Table ronde 2 : La création de liens au travers des pratiques culturelles</b>  Projection de l'outil pédagogique de <i>Jeunesse nomade</i> suivi d'un débat  Moderateur: Axel GOSSIAUX (ULiège, CEDEM)  Cassandra DELHALLE (Maison des jeunes de Saint Nicolas) Martha REGUEIRO (48FM, Nectar ASBL) Tristan "Titris" ZINCK (Prizon Break Rockerz) Robin BODÉÛS (Under Tha Bridge)
17.45 – 19.00	<i>Clôture artistique et drink</i>

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# Keynotes

*In alphabetical order by author*

## Angéline ESCAFRÉ-DUBLET

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### The Politics of Culture and Immigration: the Case of France in Taking into Account Immigrant Publics and Productions

What does it mean when politicians talk about culture in link with immigration? Is it about immigrants' artistic life and productions, or does it refer to their particular practices in terms of language, religion and life habits? The analysis of political decisions and cultural programmes designed for immigrants in France from 1958 to 1989 gives some answers to these questions. More precisely, it shows how immigrants' culture has first been taken into account because they were seen as essentially different and how immigrant arts have been promoted, later, to foster integration. I argue that in the process of designing and implementing cultural policies, administrative officials tend to define culture as artistic, universal and secular. As a consequence of which, they draw a clear boundary between the majority that take part in the definition of artistic norms, and minorities who have to justify for the social benefit of any of their artistic initiative.

**Angéline Escafré-Dublet** is assistant professor in Political Science at University Lyon 2 and an associate researcher at INED, Paris. Her research pertains to the field of comparative migration issues and the way they relate to matters of politics and culture. Angéline has overseen the research for the French portion of three successive EU-funded projects: EMILIE (on multicultural citizenship), ACCEPT Pluralism (on the challenge of cultural and religious diversity), and DIVERCITIES (on the urban governance of diversity). She is the author of "Cultural Boundaries of Whiteness in France" (*Identities*, 2019) where she explores a definition of whiteness based on an exploration of cultural policies in France from 1959 to 1989. Angéline is also the co-author of "Governing diversity without naming it: an analysis of neighbourhood policies in Paris" with Christine Lelévrier (*European Urban and Regional Studies*, 2019).



## Phil KASINITZ

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### Migration, Diversity and Popular Culture: Everyday Cosmopolitanism in Nationalist Times

Why should students of migration be interested in the arts and popular culture? At a moment when multiculturalism is frequently being rejected and nativism on both sides of the Atlantic threatens the wellbeing and perhaps the very lives of migrants, such concerns strike many as trivial. Yet popular culture is increasingly a sphere for encounters between the populations of super-diverse cities. It is an arena in which the line between groups and individuals can be reformulated in everyday life. It can allow for new ideas about identity that are sometimes missing in political discussions. In this talk we will examine how and why migration transforms popular culture, why the view “from the edge” is often a spur to creativity and innovation and how new and often marginalized populations have enriched artistic productivity in the past and the present. Finally it will argue that culture—particularly youth culture—can and often does become the best arena in which to celebrate the value of diversity.

**Philip Kasinitz** is Presidential Professor of Sociology at the CUNY Graduate Center. He is currently director of the program in International Migration Studies (IMS). He chaired the CUNY doctoral program in Sociology from since 2001-2011 and 2014-2017. Kasinitz graduated Boston University in 1979 and earned his doctorate from New York University in 1987. He specializes in immigration, ethnicity, race relations, urban social life and the nature of contemporary cities. He is the author of *Caribbean New York* for which he won the Thomas and Znaniecki Book Award in 1996. His co-authored book *Inheriting the City: The Children of Immigrants Come of Age* won the Eastern Sociological Society's Mirra Komarovsky Book Award in 2009 and the American Sociological Association Distinguished Scholarly Book Award in 2010. In addition to publications in scholarly journals Kasinitz is frequently quoted in media venues and his work has appeared in CNN On Line, The New York Daily News, New York Newsday; *Dissent*; *The Nation*; *The Wall Street Journal* and *Lingua Franca*. Prior to coming to the Graduate Center, Kasinitz taught at Williams College. He has held visiting appointments at Princeton University, The University of Amsterdam and the Technical University of Berlin and was a Fulbright scholar at the University of Liège.



# Abstracts

*In alphabetical order by author*

## **Simone AMORIM**

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### **Activism - Afrodescendants and new forms of political participation: outlines for an analytical approach**

One of the many theoretical approaches built to explain social movements characterizes activism as one of the forms of collective action. In this perspective, activism would be the on going action of a collective to promote a change (or resist to) in the society or group of which this collectivity is part. The second half of the twentieth century witnessed a whole set of manifestations of civil society, engaged in a diversity of contemporary political causes, among which environmental, gender and identity movements stand out. Engagements that at the beginning of the 21st century embedded new forms of militancy, where the city space and the expressions of urban protests are no longer the central stages of manifestations of discontent, adding new elements, made possible especially for information technologies and globalization. In the era of fragmentation, cyberspace, activism, freemediasm and a whole series of "isms" coexist with the streets that reinvent themselves essentially from the possibilities opened by technology and globalization processes. In this realm, we propose to discuss the assumptions of art and artists in their engagement with contemporary political issues. Art and politics do not belong to the same field, do not share the same structured space of positions, whose properties are directly related to the disposition of these positions and do not participate in the same arena of struggles for the capital that is specific to each of them. For Pierre Bourdieu, a field is characterized by the objects in dispute and the interests of people and institutions willing to play the game of field hegemony; and the objects in dispute in politics are not the same as the field of arts. Today, however, the use of art as a mean of translating civic engagement is more and more frequent. The analysis could fall on a myriad of purposes of contemporary activist manifestations and yet it focuses on a theme still in vogue today: identity. Following Stuart Hall's formulation, is not the category of identity itself problematic? This debate is at the heart of the issues surrounding Afro-descendant (AD) identity and the ability of these to take ownership of the share of citizenship that now belongs to them in Europe, especially in Portuguese society, our space of reflection. Recognition and justice are motivations for which institutions, social movements, and a significant number of Afro-descendants living in Portugal have been fighting for decades. Our objective is to explore the conceptual model in which the engagement to the AD identity is circumscribed, from activism through art and culture, as a new form of resistance and instrument of struggle.

## **Lionel ARNAUD**

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### **Against dispossession. The cultural marronage of racialized populations**

Many research studies focus on the political power of art in the context of social movements, and it is common to see artists and social movements moving side by side, the former drawing their inspiration from the struggle they accompany while the latter integrate their works into their collective identity (Balasinski and Mathieu, 2006). But while the social sciences have established that art can mobilize, by promoting « awareness » among potential recruits, provoking debate or simply creating opportunities for gathering and disseminating propaganda (Garofalo dir., 1992), most of these studies approach its use as an instrument or

a repertoire that provides forms of consciousness or mobilizing energies for a cause that is external. Based on various surveys I have conducted in London, Lyon, Toulouse, Fort-de-France or Pointe-à-Pitre since 2000, the objective of this communication is to defend the opposite idea of a specificity of cultural movements, and more particularly of « post-colonial » cultural movements. Whether through the development or reinvention of new clothing, choreographic or musical styles, the organization of festivals and parties, or the creation of cultural associations in disadvantaged areas, the characteristic of these movements is that cultural practices cannot be dissociated from the cause they are defending. In this sense, the cultural or art dimension does not appear as a separate element or repertoire of action detached from the living conditions of the racialized people: it is directly embedded in their lifestyles and constitutes an inseparable element of their resistance to the (post-)colonial and more broadly capitalist dispossession (Scott, 1985 ; Thompson, 1963). In the postcolonial context indeed, the use of particular drums, musics or costumes cannot only be analyzed as a « means of action », insofar as it is no longer the colonized person as a man/woman who is directly devalued, but rather the cultural heritage of which he/she is the product. Consequently, the choice of the repertoires of action (Tilly, 1984) that are mobilized by racialized people also reflects a desire not only to mobilize but also to empower their community. Just like slaves who escape from the plantations to live hidden in the forest, the « post-colonial » movements develop a kind of « cultural marronage » which aims at inventing other forms of life and other forms of social and political organizations. To underline the originality of these cultural movements and spaces, I will rely on the sociology of mobilizations and culture, focusing my analysis on three fundamental questions : (1) the resources mobilized, by highlighting the action of « ordinary » men and women and who manage to make their voices heard by relying on what's at hand; (2) the invention of new repertoires of action, which are not only intended to support the struggle but also contain a philosophy and a set of principles of action; and (3) the capacity of these cultural movements to build spaces and mechanisms to defend but also implement a « way of life ». These practices highlight the overlapping of commonly accepted borders between social and cultural mobilizations, political action and cultural action.

## **Clelia CLINI and Jasmine HORNABROOK**

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### **Memory, Arts, Participation: A comparative analysis of everyday arts and cultural participation in South Asian Britain**

This paper will offer a comparative analysis of the engagement in cultural and creative practices of people of South Asian heritage in Loughborough and London. Fieldwork in these two sites forms the basis of our research project, 'Migrant Memory and the Postcolonial Imagination', which investigates the ways in which memories of the Partition of British India inform the lives of South Asian diasporic communities in the UK, especially in terms of community relationships and experiences of inclusion and exclusion in relation to the notion of Britishness. As the research follows a participatory arts methodology, we don't only promote cultural interventions, we also work alongside already existing groups engaged in cultural and creative activities, most of which are based around music, dance, theatre, religion, storytelling and food. We will refer to significant moments of arts and cultural participation and intercultural engagement such as the Season of Bangladrama in London and the Loughborough Mela, among others. These participatory activities are key in building our understanding of diasporic social formations and in the ways the groups wish to represent cultural traits and to pass on significant cultural memories to second and third generations. Intergenerational and intercultural participation reveals the significance of such practices in diasporic contexts and in maintaining and claiming South Asian heritage/s in Britain. Through the comparative analysis of the activities of key groups located in Loughborough and in the borough of Tower Hamlets in London, we will discuss the role of arts engagement in the *positioning* (following Stuart Hall, 1993) of diasporic identities in the UK. These activities and their broader collective engagement also provide insights into participants' experiences of inclusion and exclusion, intercultural relations and solidarity, and an often-contested sense of home, belonging and citizenship.

## **Félicien DE HEUSCH**

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### **“This is the Syndicate”: Understanding migrant street vendors’ activism through arts**

The aim of this paper is to present how the “Street Vendors Popular Syndicate of Barcelona”, brings about political narratives and repertoires of actions through hip-hop and clothing design. Despite the precarious situations and multifaceted forms of “illegality” that the “Syndicate” members face, this unconventional political organisation is still characterized by high and complex levels of activity, visibility and support. The research on these artistic projects shows that the “Syndicate” has become a key actor for solidarity between street vendors, while counting with a diverse network of actors. Furthermore, the organisation has been effective by resignifying through arts the multiple stigmas of “illegality” targeting the “Syndicate”, which is mainly composed by undocumented Senegalese migrants. By focusing on the case of Barcelona, this paper will address the following question: how does the “Syndicate” use different forms of art as political narratives and repertoires of actions? Drawing on ethnographic fieldwork, this paper provides a better understanding of undocumented migrants’ political solidarity and promising artistic creativity despite precarity and multifaceted discrimination in Southern European countries.

## **Francesco DELLA PUPPA and Giulia STORATO**

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### **“Stregoni”, the largest band in the world. A preliminary analysis of an innovative social and musical practice**

This paper is the result of recently started ongoing research on social projects that use artistic production as an innovative practice for the social inclusion of migrants and asylum seekers.

Specifically, the contribution focuses on the “Stregoni” network, a project born in Italy, which aims to involve refugees and asylum seekers through music improvisation workshops. The “Stregoni” network has created and is creating several hubs in Italy where native and migrant musicians try to involve other refugees and asylum seekers through their workshops and live concerts.

The project aimed to foster the personal agency of refugees and asylum seekers, encourage the creation of bonds, links and relationship between refugees and native people within the “host” society, deconstruct the stereotypical social image of refugees and asylum seekers, as well as the orientalist portrait of their musical productions.

Through the collection of some preliminary interviews with key informants, native and migrant musicians, the paper will reconstruct the genesis of the project, highlighting innovative aspects and weaknesses, results achieved and ambivalences.

## **Annalisa FRISINA and Sandra KYEREMEH**

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### **Ius music. Cultural participation of descendants of migrants and new forms of claiming rights and respect in Italy**

The paper concerns the cultural participation of descendants of migrants in Italy, exploring how arts (music, slam poetry, cinema and literature) can be the basis for forming collective identities, fostering social and political mobilization and promoting awareness of shared political interests (Martiniello and Lafleur 2008). Particularly, we are interested in those artistic experiences which become forms of political antiracism (Lentin 2004; Maeso and Araujo 2017) and challenge established power relations.

Moreover, arts build bridges, facilitating the encounters among different populations sharing the same city or the same neighbourhood (Martiniello 2014), and provide a space for the emergence of a so-called urban post-racial generation (Martiniello 2018). For instance, we studied how young rappers and slam poets foster intercultural collective engagement through creative workshops in deprived suburbs.

The paper is based on qualitative interviews with 30 artists (film-makers, musicians, slam poets and writers) from the so called second generation, showing how ethnicized/racialized young people can use arts in order to fight racism and to claim rights and respect for a new generation of Italians, not recognized as citizens because of a restrictive citizenship law mainly based on *ius sanguinis* (Zincone 2006).

*"This is lus Music. We're in the same sh\*\*, I'm not your enemy.*

*Stupid people, left over to the Middle Ages*

*I wake them up at night I am the nightmare of the black man*

*And if the future is ours*

*we want it exclusively*

*tired of begging for rights and getting in line".*

Amir, among other artists we met, uses arts (in his case, music) to speak back and resist everyday racialization.

## Rifat MAHBUB

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### Poverty, Migration and Literature from 'below': Bangladeshi Labour Migrants' Literary Expressions in Singapore

Transnational movement of labour has historically been the 'local' response to deal with poverty in Bangladesh. Starting from the lascars in colonial Bengal to the post-colonial first 'wave' of male labour migration to Britain in the 1950s-1970s, Bangladesh, after its independence, sought new avenues and destinations to exchange low-skilled labour for foreign remittance. With the expansion of globalisation, Bangladeshi labour became the centre of attraction for oil-rich Gulf regions in the 1980s and from the 1990s, the rising global 'super power' in countries like Singapore and Malaysia. While discussions of labour migration as a tool of development are not new in Bangladesh, in recent years, Bangladeshi migrants' cultural expression and the recognition that their works received in countries like Singapore and beyond demand alternative narratives. Looking at Singapore's unique model of post-independence nation building that instilled the emotion of 'distinct Singaporean identity' through communities' diverse cultural involvements, this paper for the first time investigates the ways in which Singapore's immigration policies and the recent tensions of migrant integrations have paved the ground for labour migrants' collective engagement with the grassroots cultural scenes. Looking at cultural competitions such as Migrant Worker Poetry Competition and the collections of poems by award-winning Bangladeshi poets in Singapore such as *Me Migrant* and *Migrant Tales*, the paper argues that Singapore's strategic steps to provide a therapeutic ground of integration have allowed labour migrants to re-imagine 'home' in diaspora. It is by reclaiming the identity of a labour migrant, the migrant writers create a transnational world of simultaneity where the realities of 'abroad' recreate the memories of home and the materials of labour shape their imagination of literature from 'below'.

## **Michał NOWOSIELSKI and Witold NOWAK**

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### **Creation of identity activities among migrants from Poland in Germany**

Although the problem of cultural participation should be central from the point of view of migration research this is not particularly well described in the literature (Cohen Jónsson 2011; Epstein, Gang 2010). One of the important topics in research on cultural aspects of migration is the impact of ethnic origin on cultural participation and its patterns. There are some studies that tend to focus on the question of relations between cultural consumption and ethnicity (van Wel et al. 2006; Trienekens 2002; DiMaggio, Ostrower 1987; Thomas 2016; Telles, Ortiz 2008).

However it is worth noticing, that some of such studies may have been burdened with certain limitations. For example, research on cultural consumption of migrants often seems to be blind to the fact that participation of culture does not necessarily only mean passive cultural consumption but is also connected with being an active agent.

Adolfo Morrone (2006) distinguished three types of cultural practices. The first of these are home-based cultural practices (*culture d'appartement*), i.e., the time spent at home watching TV, listening to the radio, reading, using the computer and the internet. The second is the practice related to going out (*culture de sortie*) in order to use the offers of cultural institutions, i.e. cinema, museum, concerts, cultural heritage sites. The last, third type of practices are activities related to the creation of identity (*culture identitaire*), i.e. amateur cultural activity or belonging to groups and associations related to culture, including ethnic culture. The aim of the paper is to show how migrants from Poland in Germany take up activities connected with the creation of identity, especially how intensively they take up amateur cultural activity, what kinds of such activities are the most popular within this group and how often they are engaged in Polish immigrant organizations focused on ethnic culture. In our paper we would like to present outcomes of the project "Migrants from Poland – cultural aspects" conducted the Centre of Migration Research at University of Warsaw and the Deutsches-Polen Institut in Darmstadt, financed by the Deutsch-Polnische Wissenschaftsstiftung. We will use data from two sources: an internet survey conducted among Poles in Germany (N= 1 249) and a qualitative research - case studies of households in which at least one person was a migrant from Poland (N=22).

## **Anna RASTAS**

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### **Crossing boundaries: African diaspora artists' involvements in anti-racism in Europe**

In my ethnographic research projects on African diaspora cultures and communities in Europe, I have focused both on artistic diaspora spaces and on diaspora subjects' experiences of racism and their involvements in anti-racism. For several reasons, these communities make an important object of study for research on the relationship between the arts and migrancy. African diaspora communities are global and transnational by nature. In different parts of the world, Africans and their descendants have cherished their traditions and cultures and created new diaspora cultures that have arisen not only from their African heritage but also from coping with and resisting racism and other forms of oppression. Artistic work and political engagement have always been intertwined in African diasporic spaces. Until recently, research on African/black diaspora arts has mainly focused on the transatlantic African/Black diaspora communities. The emerging field of African/Afro-/Black European studies has made visible the meanings of arts also for the so called new African diaspora, referring here to recent migration from Africa to other parts of the world. In European societies shadowed by the normative whiteness, nationalist discourses and policies, and overt racism, artists of African diaspora background have become important figures in promoting anti-racism.

I have examined artistic expressions of anti-racism in, for example, literature and music. My on-going project concerning representations of African diasporas in museums and exhibitions in different countries has made

it possible to examine also visual arts and other art forms, and enabled comparisons between different locations, as well as an examination of the global circulation of artistic (and other) flows through which diasporas are constructed. With examples from my ethnographic projects, my paper will discuss the transformative power of diaspora arts, not only in European societies and cultural production, but, through diaspora subjects' transnational connections and the global circulation of diaspora cultures, also in the global African diaspora. Through their art and their involvements in cultural production, diaspora artists cross many boundaries that are often taken as self-evident, also in research literature. As examples of these boundary crossings, my paper will discuss the limits of ethnicity paradigm in research on the increasing ethnic and racial diversity in European art scenes.

## **Wiebke SIEVERS**

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### **How immigrants and their descendants change culture: a model based on Bourdieu's literary field theory**

In 1979, when the first multilingual collection of short stories written by immigrants and their descendants, *English and Other Than English* (Dezséry 1979), was published in Australia, Al Grassby, one of the architects of Australian multiculturalism, described the significance of the volume as follows: 'It is a rock on which to build the cultural revolution which is necessary to ensure that Australia's silent voices are heard' (Dezséry 1979: 1). The idea that immigrant and ethnic-minority writers are a vanguard of cultural change has since become central to the understanding of this literature in literary studies (Sievers 2018). They have come to be read as presenting a world beyond national and ethnic borders. However, there is no research on how far the new ideas expressed in this writing have actually led to cultural change. While literary scholars mainly focus on interpreting the literary texts and have therefore tended to overestimate change, social scientists have looked at how the understanding of literature has changed in publishing, the media, cultural policies and literary histories and have concluded that there has been almost no change (Berkers 2009; Koren & Delhaye 2017).

The proposed paper presents a model that integrates both textual and institutional analysis to understand how the new ideas expressed in literary texts written by immigrants and their descendants lead to change in literary fields and beyond. Pierre Bourdieu's field theory is an ideal point of departure for such a combined approach. However, it is marked by a "methodological nationalism" that does not allow to simply adopt it for analyzing cultural change initiated by immigrants and their descendants. I will explain how Bourdieu's ideas need to be adapted in order to be transferrable to our field of interest.



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This special issue of *Ethnic and Racial Studies* examines the relevance of popular music in the contemporary theoretical and policy debates about immigrant incorporation now taking place in the diverse cities of immigrant receiving societies on both sides of the Atlantic. It came about through a series of conversations between social scientists, musicologists, musicians and critics which culminated in a 2016 conference under the auspices of the Advanced Research Collaborative of the Graduate Center of the City University of New York.

We owe a particular debt of gratitude to the Advanced Research Collaborative and its director, Donald Robotham, without whose support neither the conference nor this special issue would have been possible. Like many interdisciplinary projects it was the sort of effort that was more difficult to put together than it initially appears. There was a considerable danger of “falling between the cracks,” being too focused on the details of the music itself for the social scientists while not being detailed enough about the aesthetic practices for the musicologists and the performers. We would like to thank the editors of *Ethnic and Racial Studies* for taking a chance on the project, as well as the many reviewers of the individual articles, most of the whom seemed to “get” what we were trying to do and were willing support work that in many cases steps outside of traditional disciplinary boundaries.

Articles	
<p>Article ○ <a href="#">Harlem Calypso and Brooklyn Soca: Caribbean Carnival music in the diaspora</a> &gt;</p> <p>Ray Allen Pages: 865-882 Published online: 03 Dec 2018 <a href="#">Abstract</a>   <a href="#">Full Text</a>   <a href="#">References</a>   <a href="#">PDF (1224 KB)</a></p>	<p>143 Views</p> <hr/> <p>0 CrossRef citations</p> <hr/> <p>1 Altmetric</p>
<p>Article ○ <a href="#">“Immigrants! We get the Job Done!”: newcomers remaking America on Broadway</a> &gt;</p> <p>Philip Kasinitz Pages: 883-900 Published online: 14 Jan 2019 <a href="#">Abstract</a>   <a href="#">Full Text</a>   <a href="#">References</a>   <a href="#">PDF (1184 KB)</a></p>	<p>270 Views</p> <hr/> <p>0 CrossRef citations</p> <hr/> <p>5 Altmetric</p>
<p>Article ○ <a href="#">Think global, act Argentine! tango émigrés and the search for artistic authenticity</a> &gt;</p> <p>Anahí Viladrich Pages: 901-918 Published online: 29 Nov 2018 <a href="#">Abstract</a>   <a href="#">Full Text</a>   <a href="#">References</a>   <a href="#">PDF (1233 KB)</a></p>	<p>95 Views</p> <hr/> <p>0 CrossRef citations</p> <hr/> <p>3 Altmetric</p>
<p>Article ○ <a href="#">Music and migration among the Alevi immigrants from Turkey in Germany</a> &gt;</p> <p>Ozan Aksoy Pages: 919-936 Published online: 10 Jan 2019 <a href="#">Abstract</a>   <a href="#">Full Text</a>   <a href="#">References</a>   <a href="#">PDF (1531 KB)</a></p>	<p>125 Views</p> <hr/> <p>0 CrossRef citations</p> <hr/> <p>2 Altmetric</p>

Nowhere is the contrast between the growing nativism and racial division of national politics and the cosmopolitanism of everyday urban life more evident than in the arts (DiMaggio and Fernandez-Kelly 2010, Martiniello 2018). This is particularly true for popular music. The sociology of music has long demonstrated how music becomes an arena for creating and expressing group identity, bonding social groups and establishing emotional connections between people (Roy and Dowd 2010). Sometimes this takes nationalist and exclusionary forms – consider the role that Wagner played in 19th German nationalism or the attempts various twentieth century nationalist governments to limit the corrupting influence of “decadent” popular music on their nation’s youth. Nation building projects have often used music to “fabricate authenticity,” imagine cultural purity and reject ethnic and other outsiders. Perhaps the most comic example of this was Henry Ford’s campaign to promote square dancing in the curricula of American secondary schools and

colleges to combat the pernicious influence of “negro” and “Jewish” Jazz on the morals of American youth (Peterson 1997).

Yet it is worth noting that efforts to use music to reinforce ethnic, racial and national boundaries usually fail. More often, music, particularly popular music, is a space in which the boundaries between insiders and outsiders blur. It is, as Velasquez-Manoff notes, a “promiscuous” enterprise which encourages cross fertilization and discourages the idea of cultural purity. Of course, this can raise another problem, that of “cultural appropriation.” When the music of the subaltern catches the ears of the dominant group (or more often their children) it is rarely the subaltern that reaps the benefits. Still, artistic production is often the place where ethnic boundaries can be reimagined, where outsiders become insiders and hybridity and genre blurring can produce some of their most widely appreciated results (Kasinitz 2014).

<p>Article</p> <p><a href="#">Cultural, ethnic and political dimensions of Mediterraneanness in Neapolitan contemporary music: from a discursive transformation in sounds and lyrics to mobilization against Salvini's Lega</a> &gt;</p> <p>Alessandro Mazzola</p> <p>Pages: 937-956</p> <p>Published online: 10 Jan 2019</p> <p><a href="#">Abstract</a>   <a href="#">Full Text</a>   <a href="#">References</a>   PDF (1389 KB)</p>	<p>338 Views</p> <p>0 CrossRef citations</p> <p>8 Altmetric</p>
<p>Article</p> <p><a href="#">Franglais in a post-rap world: audible minorities and anxiety about mixing in Québec</a> &gt;</p> <p>Bob W. White</p> <p>Pages: 957-974</p> <p>Published online: 09 Jan 2019</p> <p><a href="#">Abstract</a>   <a href="#">Full Text</a>   <a href="#">References</a>   PDF (1255 KB)</p>	<p>160 Views</p> <p>0 CrossRef citations</p> <p>3 Altmetric</p>
<p>Article</p> <p><a href="#">How did son jarocho become a music for the immigrant rights movement?</a> &gt;</p> <p>Rubén Hernández-León</p> <p>Pages: 975-993</p> <p>Published online: 08 Nov 2018</p> <p><a href="#">Abstract</a>   <a href="#">Full Text</a>   <a href="#">References</a>   PDF (1308 KB)</p>	<p>152 Views</p> <p>0 CrossRef citations</p> <p>1 Altmetric</p>
<p>Article</p> <p><a href="#">Music and the political expression and mobilization of second and third-generation immigrants in urban Europe: insights from Liège (Belgium)</a> &gt;</p> <p>Marco Martiniello</p> <p>Pages: 994-1012</p> <p>Published online: 19 Nov 2018</p> <p><a href="#">Abstract</a>   <a href="#">Full Text</a>   <a href="#">References</a>   PDF (1308 KB)</p>	<p>503 Views</p> <p>0 CrossRef citations</p> <p>12 Altmetric</p>

There are a number of reasons why this might be so. Artistic production is an endeavour in which innovation is highly prized. This may give migrants and their ambivalently native born yet not-quite-native children some ironic advantages (Kasinitz et al. 2008). Bringing different frames, tastes and repertoires from their cultures of origin may give migrants something new to add to the creative mix. And seeing their new homelands from both the insider's and outsider's vantage point may give their children a unique perspective, something akin to Duboisian “double consciousness” which

they bring to even the most familiar artistic forms (Du Bois 1903). Further, as Hirschman observes, artistic production is one of those high risk but potentially high reward enterprises which often attract migrants and other outsiders (Hirschman 2005, 2013). Music is among the most ubiquitous and accessible forms of art in contemporary life (DeNora 2000) and compared to more traditional art forms popular music tends to have low costs of entry, few traditional gate keepers and is thus relatively accessible to newcomers. Migrants often know the music of the places to which they migrate before they speak the language, and members of the host society often become familiar with the newcomer's music before they know much else about them. Indeed, music crosses borders, even when human bodies cannot (Sardinha and Campos 2016).

We are also not so naive as to suggest that a taste for minority music will necessarily change the attitudes of the majority. American history (to cite but one example) is full of cases of white musicians and audiences who developed a deep and sincere appreciation of (and a willingness to steal from) African American music without altering their biases against African Americans. That said, music remains an arena in which group identity can be expressed and re-imagined as well as a venue for encounters between members of different groups. As such it seems an arena that students of migration, race and ethnicity should take more seriously, if only because so many of the people we write about do.

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*In alphabetical order*

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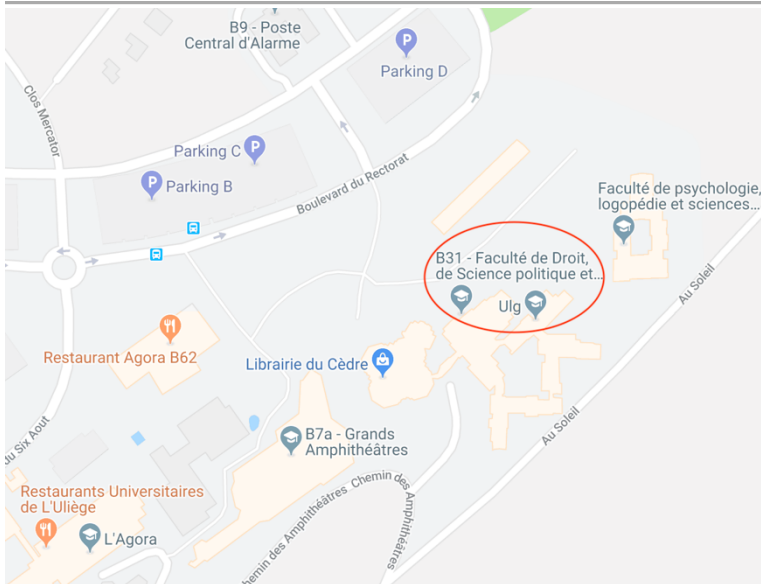
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# Venues, Accessibility and Contacts

## Liège University, B31 (Salle du Conseil)

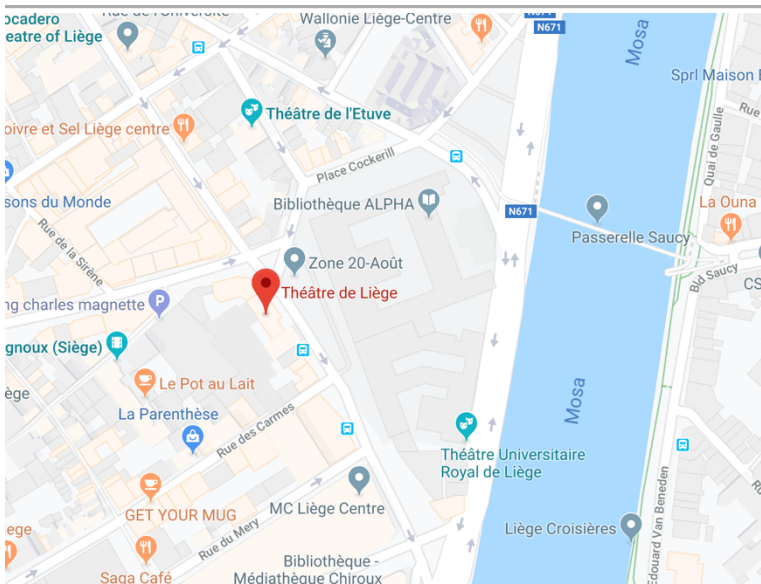


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*Salle du Conseil is located in the B31 building. Follow directions from the building main entrance.*

## Théâtre de Liège, Salon Vert



**Théâtre de Liège**  
Place du Vingt Août, 16  
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<https://theatredeliège.be/>



*Take bus 48 (LIEGE Opéra) in front of B31 to get to Théâtre de Liège (stop at LIEGE Pont d'Avroy).*

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