

Cultural Value

Culture, Value, and Attention at Home

Elena Boschi, Marta García Quiñones,
Anahid Kassabian



Arts & Humanities
Research Council

Background

Executive Summary

The Expert Workshop (EW) Culture, Value, and Attention at Home embraced the Cultural Value Project's (CVP) challenge to go 'beyond publicly-funded arts and culture' in order to discuss the value of cultural engagements at home. Besides established cultural forms like music and interior design, it included presentations on commercial products, like internet radio (Baade) and video games (Brown), as well as amateur practices, like interior design by non-professionals (Lees-Maffei), discovering a home's past (Lipman), producing and consuming home dance videos (Mangaoang), and even rituals like alcohol drinking among men (Yenal).

The EW explored cultural engagements at home that are made possible by the use of particular technologies and media, looking at how these may be incorporated into everyday routines: across the four panels there were presentations addressing screens and displays (Casetti), digital audio technologies (Fabbri), amateur designers' practices and mediation (Lees-Maffei), and how technology affects the senses (Bull). Some presentations (Fabbri, Mangaoang, Lees-Maffei) showed how the lines dividing amateur and professional cultural production are sometimes difficult to establish.

Though some of the speakers dealt with cultural objects and practices that normally require attentive engagements (Fabbri, García Quiñones, Brown), others tackled low-attention situations, like listening to internet radio (Baade) or watching online videos (Mangaoang), as well as practices to which a lot of attention may be devoted, like homemaking (Lees-Maffei, Lipman) or 'styling' a private space (Lincoln), but whose results are perceived as environment rather than as objects.

Ultimately, the EW presented the home as abstract space permeable to outside influences, as a training field for our senses (Bull), and as a site where taste is educated and cultural values are primarily transmitted (Cieraad). However, it was also recognised that the values traditionally associated with domestic spaces (e.g. comfort, safety, intimacy, etc.) may also be found somewhere else (Yenal).

Researchers and Project Partners

Chair for the Interior Design Panel

Richard Hooper

Liverpool Hope University

Richard Hooper is Associate Professor in Design in the Department of Fine and Applied Arts at Liverpool Hope University. Following an undergraduate degree in Design Education at Exeter University (Marjon) and a masters degree in Furniture Design and Technology (BNU), he initially pursued a career in the design industry working as an assistant to RDI (Royal Designer for Industry) Alan Tilbury as well as undertaking freelance work as a designer. Between 2007-2009, Richard was the Gladstone Fellow in Sculpture at Chester University and continued doctoral studies there. Prior to Hope, he taught in schools in Exeter in Devon and Tarporley in Cheshire before joining the staff at De La Salle College in Manchester teaching on BA, B.Des. and B.Ed. (Hons.) courses in Design. His teaching commitments include aspects of Digital Design, particularly solid modelling and 3D printing along with Professional Practice and a supplementary role as a second reader for dissertation work as well as contributing to the MA Creative Practice degree. Richard's research interests include pedagogical aspects of the application of new technology in design education and the application of new technology to contemporary studio practice in design and sculpture. He balances his academic career with managing a design studio in Liverpool and practices as an international digital designer/maker/sculptor. Richard's website is accessible at

<http://richard-hooper.co.uk>

Co-Investigators

Marta García Quiñones

University of Barcelona

Listen to This! Listening to Recorded Music Together at Home

Marta García Quiñones is a Ph.D. candidate at the University of Barcelona, where she is finishing a thesis on historical models of music listening and theories of audition. She has also done research on portable digital players as playback technologies and on low-attention listening contexts. She edited the collection *La música que no se escucha. Aproximaciones a la escucha ambiental* (l'Orquestra del Caos, 2008), and co-edited with Anahid Kassabian and Elena Boschi *Ubiquitous Musics. The Everyday Sounds That We Don't Always Notice* (Ashgate, 2013). From 2009 to 2011 she was head of Public Programmes at the Museum of Contemporary Art, Barcelona. She is a member of the international research network 'Sound in Media Culture. Aspects of a Cultural History of Sound' (2010-2013), which is

currently preparing a handbook on 'Sound as Popular Culture' (edited by Jens Papenburg and Holger Schulze) to be published by MIT Press in 2015.

Anahid Kassabian

University of Liverpool

Anahid Kassabian is the James and Constance Alsop Chair of Music at the Institute of Popular Music and the School of Music at the University of Liverpool. She is the author of *Ubiquitous Listening* (University of California, 2013) and *Hearing Film* (Routledge, 2001) and has co-edited two volumes, *Ubiquitous Musics. The Everyday Sounds that We Don't Always Notice* (Ashgate, 2013, with Marta García Quiñones and Elena Boschi) and *Keeping Score: Music, Disciplinarity, Culture* (University Press of Virginia, 1997, with David Schwarz and Lawrence Siegel). She has studied, among other subjects, popular music in cinema, Armenian video artists, digital apps for smartphones and viral online videos. She is a past editor of *Journal of Popular Music Studies and Music, Sound, and the Moving Image*, and she is a past chair of the International Association for the Study of Popular Music (IASPM). She also serves on the Board of Directors of Aunt Lute Books, a feminist multicultural publisher, and the Board of Trustees of the Liverpool Arabic Arts Festival, the oldest and largest festival of its kind in the UK.

Principal Investigator

Elena Boschi

Liverpool Hope University

Elena Boschi is Lecturer in Visual Communication in the Department of Media and Communication at Liverpool Hope University. After an MA in Popular Music Studies, Elena completed a PhD on the relationship between popular music, visuals, and non-place-bound cultural identities in contemporary Italian, Spanish, and British cinema at the Institute of Popular Music (University of Liverpool, UK). Her research straddles popular music studies and film studies, and her publications include book chapters on contemporary Spanish, Italian, and American film. Elena co-authored an article on the audiovisual style in the films of Wes Anderson for a special issue of *New Review of Film and Television Studies* on the director's work and a chapter on visible playback technology in film (both with Tim McNelis). With Marta García Quiñones and Anahid Kassabian, she edited *Ubiquitous Musics: The Everyday Sounds That We Don't Always Notice* (Ashgate 2013). Her current project about popular music, space, and queer identities in the films of Italian-Turkish director Ferzan Ozpetek is going to be published in a special issue of *Studies in European Cinema on Queer European Film*. Since 2007, Elena has been Translations Editor for the journal *Music, Sound, and the Moving Image*, where she published a translation of Ennio Morricone's essay 'A Composer Behind the Film Camera'.

Christina Baade

McMaster University

Lean Back: Songza, Ubiquitous Listening, and Internet Radio for the Masses

Christina Baade is an Associate Professor in the Department of Communication Studies and Multimedia at McMaster University, in Hamilton, Ontario, Canada. Her research interests centre upon how broadcasting (particularly radio) has intersected with musicking and the cultural meaning of music, with attention to the role of gender, race, class, nationality, and sexuality. This work has manifested in projects on popular music and jazz broadcasting in the 1930s and 1940s at the BBC, including her book, *Victory Through Harmony: The BBC and Popular Music in World War II* (OUP, 2012), as well as work dealing with the political economic, cultural, and performative changes in music broadcasting over a wider chronological and geographical span—including her paper today. Her main current research project deals with cultural memory of the Second World War, popular music historiography, and the media archive, with particular attention to tribute performers and the postwar career of Vera Lynn.

Ashley Brown

University of Manchester

Virtual Ludic Sexuality and the Home

Ashley Brown is currently based at the University of Manchester, where she works as a part-time Teaching Assistant. Her PhD. thesis in Sociology, entitled 'Sex Between Frames: An exploration of online and tabletop erotic role play', focused on how role players involve erotic content into their games and what this particular type of play means for conceptions of sexuality. Her past research has included work on transgendered performance in massive multiplayer online role playing games, diasporic communities' use of social media, perceptions and performances of gender and body modifications, neighbourliness and homeowners' associations, and literacy practices in early childhood education. Although she comes from a diverse social science background, her most recent research interests have focused on game-mediated interactions, and on such topics as games and play, discourse, performative sexuality and gender, and morality. She is a board member of the Digital Games Research Association (DiGRA), and also a founding member of the recently created DiGRA UK chapter. You can find more about her at her website: www.amlbrown.com.

Michael Bull

University of Sussex

Sensory Engagements in a Fully Mediated Home

Michael Bull is Professor of Sound Studies at the University of Sussex. His single authored books include *Sounding Out the City, Personal Stereos and the Management of Everyday Life* (Berg 2000), *Sound Moves, iPod Culture and Urban Experience* (Routledge 2007). He co-edited with Les Back *The Auditory Culture Reader* in 2004 and is presently editing a new second edition for Bloomsbury. He also published a four volume edited work on *Sound Studies* for Routledge (2013). He is currently editing, with Jon Mitchell, *Cognition, Performance and the Senses – Cognitive Science Meets Anthropology!* He is also writing a history of mediated sonic connectivity for the University of Illinois Press. In 2006 he founded, with David Howes, *Senses and Society Journal*, which had the aim of developing new ways of understanding sensory experience through a wide range of disciplines. This year he has also founded, with Veit Erlmann, a new journal on *Sound Studies* for Bloomsbury, the first issue of which will appear in 2015.

Francesco Casetti

Yale University

The Screen-Home

Francesco Casetti is Professor at Yale in the Humanities and in the Film Program. He is the author of *Inside the Gaze. The Fiction Film and its Spectator* (Indiana University Press, 1999), *Theories of Cinema, 1945-1995* (University of Texas Press, 1999), and *Eye of the Century. Film, Experience, Modernity* (Columbia University Press, 2008). Visiting professor at University of Paris 3, Iowa, and Berkeley. Co-founder (with Jane Gaines) of the Permanent Seminar on Histories of Film Theories. General Editor of the series 'Spettacolo e comunicazione' for the publishing house Bompiani, Milano. Prior to his arrival at Yale, he taught for thirty years in Italy, where he served as President of the Society for Film and Media Studies.

Irene Cieraad

Delft University of Technology

Home: The Prime Site of Taste Education

Irene Cieraad is a Senior Researcher in the Department of Architecture (chair of Interiors) of Delft University of Technology, The Netherlands. She is a cultural anthropologist who has published widely on the subject of the history of Dutch vernacular interiors and related issues of household technology, material culture and consumption. She is the editor of *At Home: An Anthropology of Domestic Space* (Syracuse University Press, 1999, 2006). Recent publications include 'Children's Home Life in the Past and Present' and 'The Family Living Room: A Child's

Playpen? A Recent History of Material Colonization,' *Home Cultures* (November 2013), 'Between Sensation and Restriction: The Emergence of a Technological Consumer Culture' in *Technology and the Making of the Netherlands* (MIT Press, 2010), and 'Homes from Home: Memories and Projections,' *Home Cultures* (March 2010). In the distant past she published on the relation between high culture and popular culture, e.g. 'Traditional Folk and Industrial Masses' in *Alterity, Identity, Image* (Rodopi 1991).

Franco Fabbri

University of Turin

Do domestic music activities create or destroy value?

Franco Fabbri is a musician and musicologist, and teaches Popular Music and Sound Studies at the University of Turin. His main interests are in the fields of genre theories and music typologies, the impact of media and technology across genres and musical cultures, and the history of popular music. He has served twice as Chair of the International Association for the Study of Popular Music. He is co-editor (with Goffredo Plastino) of the *Routledge Global Popular Music Series* (www.globalpopularmusic.net). Among his publications: *Elettronica e musica* (Fratelli Fabbri, 1984), *Il suono in cui viviamo* (Feltrinelli, 1996, 3rd edition il Saggiatore, 2008), *L'ascolto tabù* (il Saggiatore, 2005), *Around the clock. Una breve storia della popular music* (Utet 2008), *Made in Italy: Studies in Popular Music* (coedited with Goffredo Plastino, Routledge, 2013). For a full list of publications in various languages see: <https://universitaditorino.academia.edu/FrancoFabbri>

Grace Lees-Maffei

University of Hertfordshire

Home-Made: Ascribing Value to Amateur Domestic Interior Design Practice as Production, Consumption and Mediation

Grace Lees-Maffei MA RCA FHEA is Reader in Design History at the University of Hertfordshire; Visiting Professor at VU University, Amsterdam; Visiting Professor at IADE-U, Lisbon, Portugal; and Managing Editor of the *Journal of Design History* (OUP). Her research spans 20th century design and culture, particularly design history methodology and historiography, national design histories and globalization, the relationship between words and objects, text, narrative and image, and domesticity. Grace's books are *Design at Home: Domestic Advice Books in Britain and the USA since 1945* (2013); *Made in Italy: Rethinking a Century of Italian Design* (co-edited, 2013); *Writing Design: Words and Objects* (Berg, 2012) and *The Design History Reader* (co-edited, 2010). *Iconic Designs: 50 Stories about 50 Things* is forthcoming in September 2014. Grace's articles have appeared in journals including *Women's History Review*, the *Journal of Design History*, and *Arts & Humanities in Higher*

Education, and her book chapters examine subjects as diverse as American bestsellers, design and performance, and car culture. Grace is currently working on three publications: a co-edited special issue for *Design and Culture* about subjectivity in design history, the book *Designing Worlds: National Design Histories in an Age of Globalization* (co-edited, 2016), and *Reading Graphic Design: An Introduction* (co-authored, 2016).

Siân Lincoln

Liverpool John Moores University

'Styling' Teenage Private Space: Identity, Fashion and Consumption in Girls' Bedrooms

Siân Lincoln is Senior Lecturer in Media Studies at Liverpool John Moores University. Her research interests are around contemporary youth culture, young people and private space, teenage 'bedroom culture' and young people and social media. She has recently published a monograph entitled *Youth Culture and Private Space* (Palgrave Macmillan, 2012) and an edited collection entitled *The Time of Our Lives: Dirty Dancing and Popular Culture* with Yannis Tzioumakis (Wayne State University Press, 2013). She has also published in a variety of journal including *Journal of Sociology*, *Leisure Studies*, *YOUNG and Film*, *Fashion and Consumption*. She is currently co-editing (with Brady Robards) a special issue of *New Media and Society* entitled '10 years of Facebook'.

Caron Lipman

Queen Mary, University of London

Living with the Past at Home: Prehabitation and Inheritance

Caron Lipman is Research Fellow for the AHRC-funded project, 'Living with the Past at Home: domestic prehabitation and inheritance' at Queen Mary, University of London. The project has involved co-curating an exhibition at the Geffrye Museum of the Home ('Who Once Lived in my House?'). After 15 years as a journalist, she undertook a PhD exploring people's experiences of living in haunted homes, which recently was published as a monograph (*Co-habiting with Ghosts: Knowledge, Experience, Belief and the Domestic Uncanny*, Ashgate, 2014). Prior to this, she received a Barnett Shine Fellowship to research the Jewish cemeteries in and around Queen Mary's east end campus, which was published as a book by the college (*The Jewish Sephardic Cemeteries at Queen Mary, University of London*, 2012). Caron was also commissioned to carry out a feasibility study into a partnership between Queen Mary and the Geffrye Museum, which led to the launch of the Centre for Studies of Home in 2011.

Áine Mangaoang

University of Liverpool

'Dance Like Everybody's Watching': Remediation in YouTube's Home Dance Videos

Áine Mangaoang's research is focused on the intersections of audiovisual digital media, critical theory, music as weapon/music as torture, and postcolonial studies. As a hearing-impaired musician, she is also interested in the relationship between musicology and deaf studies. Her writing on popular music and mediation in detention has appeared in *Torture Journal*. In 2013 she held a Visiting Lectureship in New Media and Musicology at the Iceland Academy of Arts, and was Visiting Research Associate at the Institute of Philippine Culture, Ateneo de Manila University in 2012. As the recipient of the Institute of Popular Music Scholarship, she is presently finishing her PhD entitled 'Dangerous Mediations: Pop Music, YouTube and Embodied Performance in a Philippine Prison' at the University of Liverpool.

Zafer Yenil

Boğaziçi University

Home and Beyond: Drinking and the Making of Masculinities in Turkey

Zafer Yenil teaches Sociology at Boğaziçi University (Istanbul, Turkey) since 2000. His research interests include sociology of consumption, sociology of food, rural sociology, and historical sociology. He has multiple articles and various books. His most recent book *Bildiğimiz Tarımın Sonu* (The end of agriculture as we know it) (with Çağlar Keyder, İletişim Yayınları) was published in 2013. He is the editor of *New Perspectives on Turkey*. Zafer Yenil is currently working on a book project on the transformation of the cooking profession in Istanbul.

Key words

Cultural Value
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Introduction

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Though some of the speakers dealt with cultural objects and practices that normally require attentive engagements (Fabbri, García Quiñones, Brown), others tackled low-attention situations, like listening to internet radio (Baade) or watching online videos (Mangaoang), as well as practices to which a lot of attention may be devoted, like homemaking (Lees-Maffei, Lipman) or 'styling' a private space (Lincoln), but whose results are perceived as environment rather than as objects.

Ultimately, the workshop presented the home as abstract space permeable to outside influences, as a training field for our senses (Bull), and as a site where taste is educated and cultural values are primarily transmitted (Cieraad). However, it was also recognised that the values traditionally associated with domestic spaces (e.g. comfort, safety, intimacy, etc.) may also be found somewhere else (Yenal).

Music and Sound

Christina Baade's presentation dealt with Songza, the 2007 internet radio start-up that has around 5 million users in North America¹ and has been bought by Google this year. In contrast to other radio stations, Songza offers expert-curated playlists to accompany a wide range of everyday situations. It's perceived as fun and easy to use, but not for serious music fans.

As a provider of 'contextual' playlists, Songza can be regarded as an episode in the history of 'mood music' and 'ubiquitous listening' (Kassabian 2013), since it provides a soundtrack for 21st century knowledge workers and ultimately promotes music as a technology of the self (DeNora 2000). However, Baade argued, Songza should also be analysed because the industry has identified it as a successful model for reaching 'mass' audiences: the increasing interest of investors and advertisers in online radio audiences has created the expectation that the music industries could go back to the levels of growth of the 1990s. With the proliferation of tablets, smartphones, and smart televisions, music and entertainment online services are now expanding into cars and homes, and an 'intensified competition for the living room' has started. Internet radio companies normally offer either (in industry terms) 'lean back' or 'lean in' user experiences, that is they do most of the curatorial work for the listener (as in Songza), or, like Last FM or Pandora, they cater to music enthusiasts that are interested in making their own choices. Embracing the lean-back approach and extensive consumer research, Songza has proven to be able to reach new audiences. Yet, it also raises concerns about its obscure programming logics and commercial link to audiences. Generally speaking, Baade observed, internet radio services have reversed the relationship between public and private that was typical of radio and called into question the notion of radio as a public service in a democratic society.

Franco Fabbri started his presentation with some observations on the 'intrinsic or inherent' value of culture as applied to music. He stated that the value of music couldn't be intrinsic or inherent, since it refers to a set of social practices – what Small called 'musicking' (1998) – whose value emerges as a result of conventions and is always a conglomerate of different kinds of value (social, economic, aesthetic, etc.). As an example of this, he introduced the history of the domestic music activities from the beginning of the 19th century, when the development of musical instrument technology (the piano, in particular) and of cheap printing techniques created a new market for music and contributed to the emergence of new music styles, to much more recent domestic practices, like home taping or illegal downloading, which are considered as threats to the survival of music industries. However, Fabbri claimed, the domestic market is essential to the music business, as proven also by the success of home recording technologies, which anticipated the current trend to move cultural activities away from social interaction into homes. Thus, Fabbri discussed the changing technologies of home recording, from the earliest TEAC 4-track recorder available for home use to the neoliberal configuration of the Digital Audio Workstation (DAW) one-man band. He punctuated his discussion with clips from a project he did in the 1980s with a Commodore 64 called *La Casa Parlante* (The

¹ Songza isn't available outside of North America

Talking House), in which he structured a composition around domestic sounds that he had recorded.

Marta García Quiñones' paper considered the practice of listening to recorded music in domestic spaces, and how particular playback technologies have been associated, at specific historical moments, with the habit of meeting with friends to listen to records. To begin with, she drew a contrast between the trend towards domestication of playback technologies, present almost since the invention of the gramophone, and the trend towards portability and mobility, which became more visible in the 1980s, with the invention of the Walkman, and has intensified since then. García Quiñones stressed the importance of listening to music (more or less attentively) with friends and relatives in the shaping of the individual's taste, especially at a young age. Collective listening experiences are occasions to adopt or reject other people's views about the value of music, through personal interactions where opinions and affects are combined in complex ways, and where the language of taste can be learned and exercised. How we listen to recorded music is conditioned by genres, geographical conditions, and social and political circumstances. However, as García Quiñones argued, particular music technologies (e.g. the record vs. the cassette) have historically been more closely associated with forms of collective listening than others. Finally, she observed that, while sitting around in a group at home listening to a record or to the radio was once utterly commonplace, now it's not only uncommon, but it has taken on the characteristics of an event, such as Classical Album Sundays (<http://classicalbumsundays.com>).

Some of the themes that tied the papers of this session together are the specificities of sounds in traditionally domestic activities, which may be musicalised through composition (Fabbri), organised through professionally conceived playlists (Baade) or reconnected to older forms of listening practices (García Quiñones). The specificities of various technologies, particularly their ability to constitute and dissolve domestic spaces, also came up in debates on which technologies 'make home' vs. which technologies 'undo home' by letting the public sphere in. A complex and leaky distinction between public and private emerged. The papers also raised questions about the place of attention in the kinds of listening discussed in the panel.

Audiovisual Media

Ashley Brown discussed erotic role play in massively multiplayer online role-playing games at home, particularly looking at where gaming happens and its broader implications for married couples. Sex and gaming generally occur in

domestic spaces. While sex predominantly happens in private – however aurally leaky – rooms, gaming landed in boys' bedrooms from their family living rooms. Earlier, computers had relocated video games from arcades, whose seedy environment had stirred a moral panic, to homes. While girls' bedroom culture existed previously, boys' bedroom culture started after video games (Williams 2006). In the case study Brown presented, a bisexual man married to a woman engaged in erotic role play in World of Warcraft, despite its rules clearly banning erotic role play. His experience had previously brought about a few non-virtual exchanges (i.e. not through his character) between him and other players. The situation Brown described put the man's fidelity into question when he told his wife about his erotic role play experiences. These had initially disturbed her, but because his computer was relocated from their bedroom to their living room – where she could see him – and after the man explained how erotic role play happens through a character, his virtual experiences stopped being a problem for her.

Screens, including those on which gaming occurs, fill domestic spaces. **Francesco Casetti's** paper addressed the proliferation of screens at home – from TV sets, to home theatres, to screens on appliances, fitness equipment, surveillance systems, etc. Screens are now hosting various functions, turning homes into automated spaces. In many of these examples, however, screen and display co-exist, sharing a surface on which their functions overlap. Screens – meant as windows, frames, mirrors – bring us representation, whereas a display shows information (Casetti 2013). However, their co-existence results in continuity instead of a clear divide between representation and information. These screens/displays are producing a spectacularisation of the home space, while turning it into a space of control – a space in which control is exerted as well as a space on which control is exerted. Spectacle and control, which together characterise neoliberal society, increasingly merge. Think, for example, about how searching for spectacle generates recommendations for related content, showing how those who exert control monitor users. Home then goes from being an observatory to being an observed space. Screens are becoming displays, but for Casetti film today remains an element of resistance against this trend towards display. If at first homes started absorbing external functions, we're now witnessing a reverse trend whereby homes project outwards, combining and detaching spectacle and control via screens/displays. Casetti posed a few related closing questions. Is home a residual space compared with public spaces and individual spaces that capture more attention? In which way is home confronted with the social on the one hand, and the body, on the other? Are the social and bodies merged? Has the split between spectacle and control obliterated homes' potential for keeping the two together?

Áine Mangaoang tracked how first YouTube and later Vine home dance videos evolved, considering their perceived value and the way attention affects their consumption. Often dismissed for their egotistic subject matter, home dance videos construct social and cultural value, raising important questions about attention, new media practices, and participatory culture. However, home dance videos combine interesting questions of self, body practices, and media technologies. Grind videos, a sub-genre usually depicting heteronormative couples performing sexualised dance moves, popularised these Afro-Caribbean dance forms for white audiences, often through white appropriations, including Miley Cyrus' notorious 2013 performance. For the dancers, playing back these videos serves as a remediated mirror, introducing a gap between the self and the world that enables dancers to (re)construct their selves. Dance floor grind tends to reproduce patriarchal relations, giving agency to male dancers while leaving females receiving the grind, but Mangaoang noted how home grind videos give women agency, setting the YouTube grind and the dance floor grind apart. Male grind videos feature men dancing without women, often 'substituted' using various props, and, despite leaving some viewers feeling puzzled, these videos clearly had men displaying themselves for various pleasures in their communities. Finally, the 6-second videos app Vine spurred shorter male grind videos showing men perform intense horizontal grind moves. The home dance videos can transform the dancers' listening practices, in that they listen as choreographers (Miller 2014), and their diminishing lengths reflect the shorter attention spans that markets now address through Vine, for example. Home dance videos operate within/ as online community, providing important outlets for identity formation, for reasserting bonds, and for sharing a sense of community. YouTube and Vine are platforms where dance practices going against the norm – and that therefore are not allowed elsewhere – are still available. Crucially, solo male grind videos invert traditional ideas about grinding as a violent heteronormative dance against women, who now look at – and often leave a comment about – the spectacle of a man dancing instead of being looked at. While these performances perhaps don't give women agency, the way grind videos evolved might suggest a reconfiguration of grind's gaze.

Audiovisual media are producing new audiovisual experiences through which the home becomes a space where an exploration of identity occurs that doesn't – and sometimes cannot – occur elsewhere. However, the way spectacle and control are increasingly merging via the screen/display, for Casetti, perhaps shows how the practices Brown and Mangaoang discussed are the indicator of a general anxiety about performance (spectacle) as well as an anxiety to (be seen to) perform – often in stereotyped roles (control). These experiences and their perceived value are still contested not least because discourse

still often foregrounds their alleged ill effects and, while scholarly discourse has drawn attention towards the other experiences games and YouTube, for example, can offer, the seemingly innocuous screens/displays filling our homes are being equally scrutinised.

Interior Design

Grace Lees-Maffei discussed amateur yet proto-professionalised interior design practices. Value is ascribed through professionalisation, as skill, experience, payment, and other professionalising qualities cannot be assumed in amateur practices despite often being present. Academic interest in domesticity in the humanities and social sciences has brought into focus the context in which interior design is produced as well as consumed – a fuzzy distinction theorised by Ritzer and Jurgenson (2010) using Toffler's concept of 'prosumption' (1980). Using poststructuralist notions of authorship (Barthes 1977), design history scholarship has addressed amateur practices and their professionalisation (see, for example, Beegan et al. 2008 and Lees-Maffei 2008), homes as sites of production and consumption (Cowan 1983), and the production-consumption-mediation paradigm (Lees-Maffei 2009). While householders consume solutions offered/premade by professionals, they also produce bespoke interior design solutions for their homes, thus becoming 'authors'. Scholarly attention gives recognition to these amateur engagements as serious, significant, and value-bearing practices, dismantling amateur/professional dichotomies. While professionalisation established a hierarchy between architecture (masculine, serious, formalist, professional, and public) and interior design (feminine, frivolous, decorative, amateur, and private), it also allowed women to produce domestic advice as experts as well as consume it since domesticity's professionalisation (see Matthews 1987). Rather than professionalising amateur practices, Lees-Maffei proposed that we consider householders' engagements with domestic interior design as a tripartite process of production-consumption-mediation. A householder can produce (apply mould-resistant paint) and consume (buy mould-resistant paint), but for Lees-Maffei these engagements are design decisions, for example, where the householder creates a new use for the purchased product (use mould-resistant paint for its optical qualities). Crucially, mediation through various platforms (e.g. amateur blogs) can influence how other amateur and professional designers produce and consume, while simultaneously challenging the amateur/professional dichotomy. Finally, Lees-Maffei noted how interior design decisions can improve intergenerational relations, pointed out parents' power to shape children through design, and suggested how equitable involvement can improve these relations.

Siân Lincoln has studied how girls' bedroom styling practices incorporate clothes store aesthetic. Private spaces are not simply spaces where consumption and production occur, isolated from public spaces, but are sites where girls style their identities, incorporating the products consumed and the consumption space through its aesthetic. These practices capture the interplay between private and public spaces that shape female identities today. While clothes shops are social spaces where young women negotiate the private/public dichotomy, the distinction between private (changing rooms) and public (shop floor) often becomes complicated. In young women's bedrooms, these dichotomies are similarly complex and the bedroom styling practices Lincoln described are a logical extension of a collapsed private/public distinction. UK high street fashion retailers have been increasingly careful about audiovisual aesthetic choices in their shops. Through music, retailers shape customers' engagements (DeNora and Belcher 2000), evoking individual subjective experiences as well as communal social ones. A distinctive store space and aesthetic are still important for retaining customers, and Lincoln's ethnographic study highlighted instances where girls had adopted Urban Outfitters and Topshop's vintage thrift store aesthetic for their bedroom. This research showed that bedrooms are important sites for identity display, experimentation, and formulation, where fluid use and content exist alongside girls stabilising their adult identity. Shopping with peers instead of parents, without relying on their money, are significant steps towards feeling independent and different retailers carry their own cultural capital, displayed through store markers – from branded carrier bags to ways of decorating their bedroom. Girls are not only taking home items given and purchased, but also aesthetic choices found in shops' interiors, showing their engagements as neoliberal subjects negotiating their adult identity as well as the private/public distinction in their bedroom.

Caron Lipman's ongoing qualitative interview-based project focuses on the relationships between current inhabitants and their homes' histories – material as well as social. The past is given value by many participants, who discuss the vicarious stability old homes can exude, the links between their own histories and the homes' histories, etc. However, while earlier inhabitants' choices are generally respected, recent owners' choices often receive a harsher judgement, raising interesting questions about value and homes' pasts. Besides valuing the past, other beliefs shape engagements between new inhabitants and their homes, often through contributions towards a perceived value that Lipman broadly defined as cultural, implying a wider reference frame, broader social mores that are often given moral value and influence how inhabitants see their homes' pasts. Inhabitants often reflect on their small place in a home's existence, talking about their

custodianship instead of ownership. Changes therefore require justification as improvement to prolong older homes' lifespans. Similarly, judgement about another owner's undermining of older homes' integrity/originality is based on disrespecting their pasts. While feeling responsible for keeping older homes' characteristics untouched remains a recurrent trope, other inhabitants see their interventions along a continuum including the earlier inhabitants' interventions and their own, but without necessarily valuing the old and devaluing the new. These changes can represent a value critique, present in some contemporary design theorists' concern about how house designs often don't reflect their inhabitants' practices and needs (see, for example, Fry 1999). A tension has emerged between valuing the often idealised past and understanding interventions that adapt homes for their present inhabitants. While one might dismiss the former stance for its nostalgic outlook, understanding nostalgia as a nuanced state (see Bonnet 2011) opens a different perspective on the different engagements between homes' pasts and their inhabitants.

Homes are sites where different times and occupants overlap, personalities develop in rooms where fashion store aesthetic entered through styling, and amateur interior design practices and their professionalised counterpart overlap. These phenomena produce interesting grey areas that clearly deserve further exploration. Assumptions about valuing homes' pasts and nostalgia, neoliberal infiltrations through styling, and amateur designers' seemingly inconsequential decisions are raising important questions about how discourse (scholarly and media) can shape perceptions about cultural value.

The Senses and Material Culture

Michael Bull's presentation started with two fundamental questions: What is the home? And whose homes are we talking about? He claimed that home can be anywhere we choose, as it has an abstract quality. He also questioned ethnography as the only valid method to study social realities, arguing that researchers cannot always trust what subjects choose to tell them about their lives, and that the notion of agency must be balanced against the analysis of structure (e.g. many things that happen at home depend on structural facts, like central heating). Then Bull mentioned the first research in Britain into the living conditions of 'affluent workers' (Goldthorpe et al. 1968), which noticed a shift of interest from work to home and leisure, and towards individualised forms of consumption. Now it has become commonplace to distinguish between two forms (historical stages) of consumption: Fordist forms of consumption and, from the end of the 1970s on, post-Fordist forms of hyperindividualised, niche-marketing consumption. Yet Bull argued that these two forms actually

work in relationship to one another. Regarding the senses, he affirmed that cognition is situated in our bodily and sensorial framework on which our perceptions depend. However, culture, technologies and social practices tend to focus more on some senses (sight, hearing), pushing other senses to the background. 'Technological sensory training' (Benjamin 1936) or the 'militarization of the senses' (Kittler 1999) are different ways to refer to how our senses are socially conditioned and reorganised. According to Bull, our understanding of distance, intimacy and the self is transformed in the process.

Irene Cieraad's talk stressed the fact that education at home involves parents, children, and also the home as location, as it not only contains information of many kinds (e.g. magazines, television shows, the internet, etc.), but also conveys (e.g. through its organisation, design, etc.) much information about taste, which in that context is easily absorbed – mainly by children. Taste education at home can take many different forms, from explicit discussions to notions of taste embodied in objects that are on display there. Cieraad argued that the concepts of culture and value imply a social hierarchy of taste as introduced by Bourdieu, who drew a distinction between 'economic elites', whose ascendancy is based on wealth, and 'cultural elites', who possess 'cultural capital' and need to constantly propose new values (Bourdieu 1984). She observed that for cultural elites the gradator of taste and taste education in the home seems to be currently shifting from the eye and the ear to the tongue and the appreciation of food, in connection with the appraisal of 'honest' food promoted by the Italian-born Slow Food movement. Cieraad compared how this new culture of 'honest' food is promoted to how modern design was introduced in the mid-20th century, when its products were appreciated not only by their quality, but also because of the values they conveyed. Like modern design, the Slow Food movement advocates moral standards and sees itself as 'the correct' approach to food, which for its supporters means pleasure, culture, and conviviality. A new cultural hierarchy, the 'foodies', embodies these values, while fast-food consumers are portrayed as lazy and ignorant. This new culture of food is based on use value and encompasses a varied set of practices and interpersonal relationships. It's also ideologically motivated, as it stands against capitalism and globalised industrial production, promoting instead attachment to our own cultural background.

Zafer Yenal presented the results of a research project involving two dimensions: visits to public drinking places in fifteen Turkish cities and a series of focus group meetings with participants in *raki*² drinking gatherings. It was meant as a case

study questioning the notion of home and the values most commonly associated with it. As Yenal explained, drinking rituals are practices in which social and cultural cohesion, conflicts and conviviality are negotiated. In particular, *raki* drinking gatherings in Turkey are occasions in which men (normally, close friends or relatives) create and reinforce bonds of solidarity among them. They are forms of performativity, in which masculinity is played and learned from others (usually fathers or older relatives), and thus are instrumental in the making of masculine identities. Besides, the rituals surrounding the consumption of alcohol are imbued with a certain seriousness to them, according to the notion that 'real men' (as opposed to 'gay men') become silent when they drink: they are a kind of character test for men. However, as Yenal pointed out, these drinking rituals in many cases take place outside the family home (away from children and from women, who often condemn alcohol drinking), often in a second house for a more private and relaxing atmosphere. Music is an important element in drinking rituals, during which men normally sing and play musical instruments. Ultimately, as Yenal argued, drinking gatherings provide a liminal temporality, a space for spontaneity and privacy – values that are most commonly associated with domestic spaces, but that (as in this case) can also be found elsewhere.

This panel focused on sensorial engagements at home with a view to understanding how cultural value is created out of them. Besides many other interesting issues, three key subjects were mentioned and developed at least by two of the speakers: a) the collapse and dissolution of the boundaries that define 'home' as a source of security, intimacy and comfort; b) the relationship between cultural values and the hierarchies of the senses, and how these hierarchies have changed throughout history and are still changing today; and c) the importance of the home as a place for education by imitation, which invests certain practices with cultural value. In spite of foregrounding sensorial engagements, all three speakers had reservations about the current trend towards privileging sensorial data over language that Kaszynska mentioned. As they argued, the way sensorial data are collected/interpreted would still require a social, cultural, and historical contextualisation.

Conclusions

The complex and leaky distinction between public and private was discussed extensively. The two spheres are increasingly defined, it seems, by activity rather than by location. Another distinction was problematised: individual/

² *Raki* is an anise-flavoured drink that is popular in Turkey. It's produced by distilling grape pomace. Its variations are also popular in neighbouring countries and regions.

collective. Yenal noted how individual expression often becomes collective after going on simultaneously in different countries, and suggested using Kassabian's concept of distributed subjectivity (2013) to gain insights into individual vs. collective expression at home. The amateur/professional dichotomy was not discussed extensively outside the Interior Design panel (Mangaoang's paper being the one exception), but its ramifications are crucial for cultural value and Lees-Maffei's point against professionalising amateur practices through scholarly discourse opens important questions about academics' roles in these debates.

Casetti noted three related tendencies. Firstly, the agglomeration of home, house, and domestic sphere, and the fixed definition of some activities as 'domestic' have collapsed. Secondly, in today's globalised, post-Fordist world there is a rearticulation of space based on various understandings of homes. Thirdly, we didn't address homelessness – real homelessness or virtual homelessness, as experienced by those feeling homeless despite having a strong home. Lipman added to Casetti's final point, noting that homeless people's homemaking practices are obviously different but are not a new topic, and she mentioned scholarship on home as state of mind, emotional space, multi-local space, etc.

Given the extensive discussions about the methodologies different disciplines brought to this workshop, Fabbri noted how different disciplines often carry conflicting ideological baggage, but for him the prospect of jettisoning the anthropological concept of culture remains troublesome. Home isn't a universal concept, not only cross-culturally (i.e. homes in Mediterranean countries using outside space as their extension), but also intra-culturally. How can serious ethnography exist without framing questions and answers through language? Fabbri expressed a concern about ethnography being misused where, for example, conclusions are drawn using small and readily available participant samples, and Lees-Maffei highlighted the crucial but often forgotten distinction between ethnography and oral history. In debates on private/public, cultural value tends to be given to social interactions. García Quiñones asked how a researcher can understand the way a private experience creates cultural value (that is, value that is socially recognised as such) – a key issue calling for further study. Baade noted how the group discussed various methodologies and their appropriateness, whereas other contemporary frameworks (e.g. affect theory, performance theory) weren't as clearly articulated despite being present in several contributions. For Baade these approaches give precious insights into normativity, which is central to negotiating dichotomies including private/public – and perhaps individual/collective and amateur/professional,

too. There are expected spaces and ideas about the ideal citizen in the private as much as in the public sphere. Since we're often talking about phenomena that aren't very concrete, we must think about how to talk about these experiences in concrete terms and, crucially, how to talk about culture without falling into using traditional notions, on the one hand, or reproducing neoliberal discourse about creative communities (Florida 2012), on the other.

Cieraad and Kassabian didn't agree about whether activities drive the distinction between public (where Cieraad predominantly located profit, loss, and exchange value) and private (where Cieraad predominantly located caring, sharing, and use value). Cieraad noted how experimentation takes place in the home, something which emerged in several contributions, but wasn't discussed. Lees-Maffei noted how extensive discussions about technologised homes ended up foreclosing discussions of solitude, which for her makes home a space where reverie and thought can still occur undisturbed. Bull, however, pointed out the class connotation valuing solitude can carry, since working-class homes, for example, aren't necessarily a place of solitude. Similarly, for Lipman the workshop's central concern with technologies at home narrows debates on public/private. She highlighted a tension between new technologies and old crafts, but Kassabian problematised assumed definitions of 'technology' (cooking tools and musical instruments, for example, are 'technologies'), calling for alternative terms that would account for earlier instances of a technologised space. García Quiñones noted how value's relation to time that is invested in objects/activities is changing, as the time invested in creating a certain object or in learning a complex technique doesn't seem to be the measure of its value any more (e.g. traditional art vs. modern art). While the interplay between value and attention was addressed, attention wasn't a central theme, but remains a significant issue deserving further study.

For Kassabian, the interdisciplinary debates the workshop opened must produce comfortable and uncomfortable questioning of disciplinary perspectives in order to (re)shape our understanding of what home is. Kaszynska expressed a broader concern. We started to touch on experiences of culture and art, which matches the CVP's aim – in short, casting light on the way art and culture are experienced. However, for Kaszynska the separation between socialisation's effects and art and culture's effects remains a problem, and perhaps there's something about the way art and culture bring us together that we're not talking about. In this respect, Boschi brought up anxiety, extensively discussed in the article 'We Are All Very Anxious', published on the Plan C activist organisation blog

(www.weareplanc.org/we-are-all-very-anxious#.U9i9q_ldXzA), as the dominant affect that holds capitalism together and effectively prevents militancy³.

Crucially, Plan C identify coming together as a possible strategy to overcome anxiety, which seems very relevant to Kaszynska's concern and can provide a new perspective about experiences of art and culture that would account for how socialisation might influence these experiences.

The workshop covered several different engagements with culture defined more broadly, 'beyond publicly-funded arts and culture' as the CVP suggested. With that in mind, if engagements with culture defined more broadly do produce more broadly defined cultural value, which approach could we adopt to encourage their sharing? Moves towards institutionalisation of these practices, through display, funding, fostering community participation and professionalisation, may not achieve their promoters' professed goals, but might disturb a reflective individual engaged in solitary reverie or an engaged citizen reflecting about their amateur practices. (We're obviously referring to 'the reflective individual and the engaged citizen' Crossick and Kaszynska talk about in the CVP introduction and mid-term report). In other words, valuing these experiences directly, by funding their performance, might be missing another important issue the workshop and the CVP haven't yet addressed: valuing these experiences might require valuing that time to reflect, be engaged, or come together to do that, that many seldom have.

The workshop highlighted several key areas where new research could further the current understanding of cultural value in today's homes, where their pasts, other temporalities, and other locations share a leaky, complex, and connected space. Private/public, individual/collective, and amateur/professional are key dichotomies where assumptions are still hindering our understanding of cultural value at home. Further debates could address whether any collective experience creates value, whether there's something about sharing art and culture, whether their private experience creates value, and which configuration can fight the anxiety that for Plan C keeps capitalism going. However, strategic reflections about how these engagements can effectively occur for everybody and where democratisation agendas are failing are another crucial problem calling for solutions. Finally, adjusting our methodologies for these tasks without jettisoning important ideas and without blindly following the current data turn remains a major challenge – one clearly requiring further consideration.

³ See also RSA Animates about anxiety and other related affects

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