UNIVERSITY OF
**LEICESTER**

RESEARCH INSTITUTE
FOR CULTURAL AND
MEDIA ECONOMIES

**CAMEo**

let's stick together

creating common life

theory makes me cheery

feminist futurist

just transition

#CAMEo2019

3rd CAMEo Conference

# Re-Futuring Creative Economies

5-6 September 2019

Phoenix, Leicester

# Contents

# About CAMEo

The **Research Institute for Cultural and Media Economies (CAMEo)** launched at the University of Leicester in 2016 to provide new understandings of the cultural industries, the 'creative economy', arts, media and cultural policy, consumer culture dynamics, and the mediation and representation of cultural and economic life. The institute has a particular interest in issues of **participation, sustainability and social justice** in cultural and media economies.



CAMEo is an interdisciplinary platform for academic research as well as collaborations with culture and media practitioners. With a wide range of partners, CAMEo explores the diverse and complex ways in which cultural and media economies are defined, valued, enacted, experienced and represented.

For more details of CAMEo's work and opportunities to collaborate please visit our website:

https://le.ac.uk/cameo

# About *Re-Futuring Creative Economies*

As the creative economy has become instituted as a field of policy and industrial activity, so it has become invested with orthodox and optimistic assumptions about the **social futures** it anticipates. These pacific visions of 'progress' and 'advancement' tend to take for granted renewed and stable economic growth, an increase in social participation and inclusion, and the emergence of 'clean' technologies to drive benign and enabling social experiences and innovations. Such optimistic projections tend to overlook the range of problems occasioned by current and future crises. Such projections are also *de-futuring* - in that they serve to close down the range of different, alternative, sustainable and socially just creative economies that might otherwise be conceived and lived. What opportunity now is there for imagining and undertaking other and different creative economy futures?

We have invited contributions for papers and panels that explore progressive possible futures for the cultural, media and creative economies. The conference therefore focuses on the following themes:

- theorizing critical creative economies;
- challenging inequalities and injustices in cultural and creative work;
- improving inclusion, reciprocity and sharing in creative economies;
- building humane, alternative and heterodox creative economies;
- constructively challenging mainstream creative economy policy and practice;
- making creative economies ecologically sustainable;
- theorizing 'circular', 'post-growth' or 'degrown' creative economies;
- imagining utopian and/or dystopian creative futures.

Re-Futuring Creative Economies is the **third annual conference** held by CAMEo, following on from:



*2018 'Care in the Media and Cultural Industries'*
*Curve Theatre, Leicester*



*2017 'Mediating Cultural Work'*
*Stamford Court, Leicester*

# About One Roof Leicester



#CAMEo2019 will be supporting **One Roof Leicester,** a grassroots homelessness charity based in the city. The mission of One Roof Leicester is to transform the lives of people affected by homelessness by mobilising local communities to provide sustainable housing, immediate support and information and advice. One Roof Leicester provides accommodation and support for those who have experienced homelessness or rough sleeping and are struggling to find suitable accommodation. Its aim is to house and support those in genuine need whilst they rebuild their lives.

**\*Details of how to support One Roof at #CAMEo2019 can be found in your conference bag\***

Further information on One Roof Leicester is available at the Registration Desk or on social media:

Website: https://www.oneroof.org.uk/

Facebook: https://www.facebook.com/oneroofleicester/

Twitter: https://twitter.com/oneroofleics

Instagram: oneroofleicester

# The Conference Venue – Phoenix Leicester



The Phoenix is Leicester's centre for independent cinema, art and digital culture. In its two modern cinema screens it shows everything from micro-budget independent films to the latest Hollywood blockbusters, and regularly organises festivals and events. Phoenix's regularly changing art programme presents work by local and international artists, and its education work helps people of all ages to learn about, and create their own, film and art.

Phoenix is a charity, and its history goes back over 50 years to its origins as Phoenix Theatre in the 1960s. In November 2009, the organisation moved to its current location in Phoenix Square, a purpose-built media and art centre in the city's Cultural Quarter.

# Wi-Fi and Social Media

**Wi-Fi**
Conference Wi-Fi is available through Phoenix's local connection.  Please see displays at the Registration Desk and throughout the conference venue to obtain the network name and password/s.

**Twitter**
We very much encourage you to follow **@CAMEo_UoL** on Twitter and to tweet about the conference using the hashtag **#CAMEo2019**

# Conference Registration & Pre-Conference Social

**Registration will open from 9.00am on Thursday 5 September,** on the ground floor at Phoenix.

For those who are arriving in Leicester before Thursday, you are invited to join the CAMEo team for an informal **pre-conference social** at The Exchange Bar, 50 Rutland Street, from 6.30-8pm on Wednesday 4th (opposite the Curve Theatre and adjacent to Manhattan, see map below).

# Conference Dinner & Party

- **Thursday 5 September, from 7.30pm**

Thursday's (optional) **conference dinner** will take place from 7.30pm at the **Queen Victoria Arts Club, 41 Rutland Street.** *(NB If you wish to dine elsewhere you can get recommendations from the CAMEo team or from the Registration Desk).*

**Following dinner, the conference party (open to all!) will take place from 9pm at Manhattan34 cocktail bar**, 34 Rutland Street – where you can chat, buy drinks and enjoy the now customary **CAMEo disco.**

Both venues are just a short walk from Phoenix, and shown on the map below.
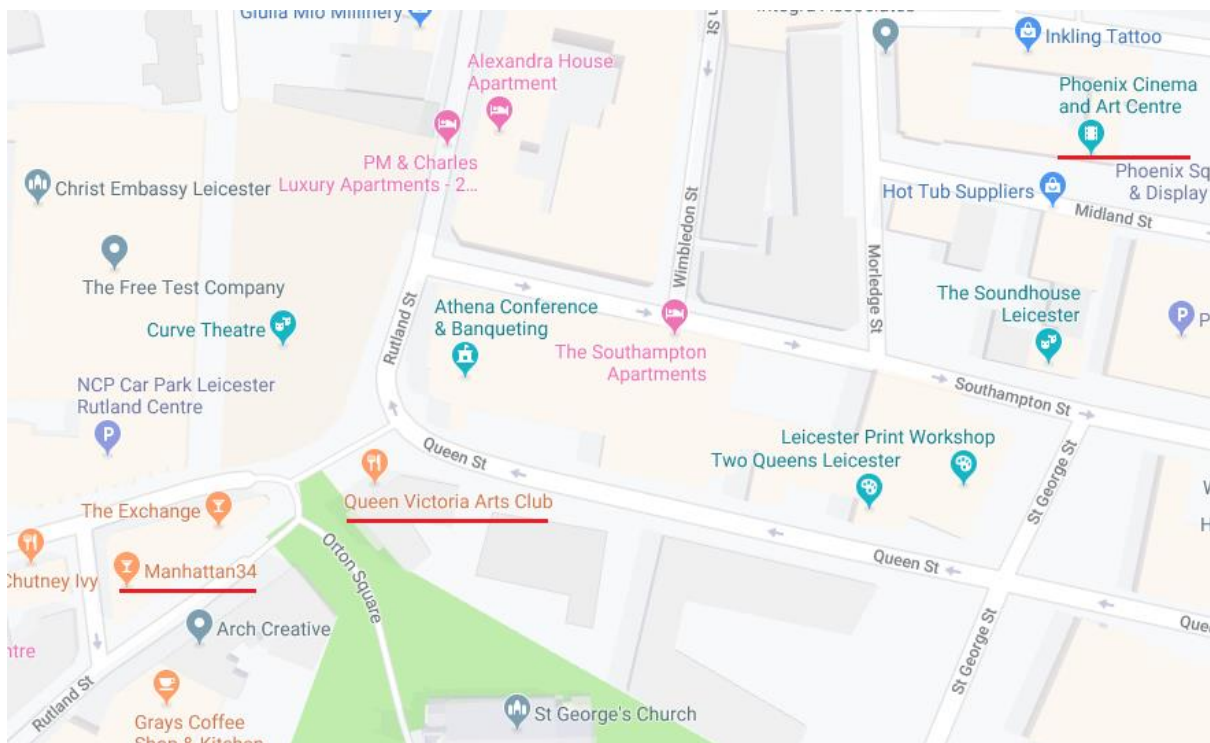
# Getting to Leicester

The city of Leicester is in the East Midlands, England, and is just over an hour's journey by train from St Pancras International station, London.

**East Midlands Airport**
The nearest airport to Leicester is East Midlands Airport, which serves Leicester, Derby and Nottingham. The airport has direct flights to more than 90 destinations in 28 countries as well as many internal flights within the UK.

**Other Airports**
There are rail services from Leicester to Birmingham Airport (via Coleshill Parkway), Luton Airport (via Luton Airport Parkway) and Stansted Airport. There is a direct coach service from Leicester to Heathrow Airport and Gatwick Airport.

# Getting to Phoenix

**Phoenix (4 Midland St, Leicester LE1 1TG)** is just 10 minutes' walk from Leicester's train station, 10 minutes' walk from Leicester's bus station, and is accessible from all major motorway routes into the city. Parking is available in the Phoenix car park adjacent or at the multi-storey on Rutland Street, next to Curve Theatre.

**By train**
Leicester Train Station is less than 10 minutes' walk away via St Georges Way. Leicester is just over one hour from London via East Midlands Trains, and there are regular direct services operating from Derby, Sheffield, and Nottingham.

**By bus**
All city centre bus services have stops within a few minutes' walk from Phoenix, services that stop on or near Charles Street and Humberstone Gate are the closest. Regional bus services terminate at St. Margaret's Bus Station, Gravel Street, LE1 3AG (approx. 12 minutes' walk away). For information on your nearest bus stop, visit Leicester City Council's Transport and Street website www.leicester.gov.uk/transport-and-streets/travelling-by-bus/, or for general bus enquiries call the Traveline: 0871 220 2233.

# Local Information – General

**Banks**
All main banks are located throughout the city centre. Nearest cashpoints are on Granby Street.

**Cafés, Coffee Shops and Bars**
Many independent and chain cafés and bars are located throughout the city centre.

**Pharmacies**
Pharmacies are located throughout the city centre. The closest dispensing chemist to Phoenix is Boots, Gallowtree Gate.

**In the UK the national number for serious police, fire or medical emergencies is 999.**

**Taxis**
Black cabs are available at the train station. If you need to book a taxi, the following firms serve the local area:
Swift Fox          0116 26 28 222
ABC               0116 2555111

# Local Information – Places of Interest

If your schedule allows there are a number of interesting places to visit while you are in Leicester.

**The King Richard III Visitor Centre** http://kriii.com/
This new centre is located on the site of the car park where Richard III's remains were discovered in August 2012 by a team from the University of Leicester. The exhibition tells the fascinating stories of the king's life and death, and his discovery over 500 years later. The Centre recommends that visitors spend 1 hour 30 minutes there to make the most of their visit.

**Leicester Cathedral** http://leicestercathedral.org/
King Richard III was reinterred here on 26th March 2015. The cathedral is directly opposite the visitor centre. More information about Richard III's burial and tombstone can be found at http://kingrichardinleicester.com/

**New Walk Museum and Gallery**
http://www.leicester.gov.uk/your-council-services/lc/leicester-city-museums/museums/nwm-art-gallery
This is Leicester's main museum. It houses the Picasso ceramics collection which was bequeathed to the City by Lord Richard Attenborough.

**National Space Centre**
http://spacecentre.co.uk/
The award-winning National Space Centre has six interactive galleries, the UK's largest planetarium, unique 3D Simulator Experience and the iconic 42m high Rocket Tower.

**Attenborough Arts Centre**
Attenborough Arts Centre is the University's arts centre and gallery. There is a busy year-round programme of concerts, shows, exhibitions, informal short courses, talks and one-off workshops in a wide range of art forms (see www.attenborougharts.com for more information about what's on).

Further information on things to see and do in Leicester is available at http://www.visitleicester.info

# Further Information and Contacts

If you cannot find the information you need in this or other conference materials, please do not hesitate to contact the CAMEo team on 0116 252 5633 or at cameoconference2019@leicester.ac.uk. CAMEo staff will be at Phoenix throughout the conference. Venue staff will also be on hand to assist with any queries you may have.

# Conference Programme – General Information

## Phoenix Rooms

**Screen 2** and the **Screen Room** are located on the ground floor; the **Burton, Midland** and **Mortledge** Rooms are to be found upstairs (or by using the lift) on the first floor. Signage will be displayed throughout.

## Panels and Panel Chairs

For each panel we have tried to match presentations by topic or theme and, as far as possible, ensure a **diverse panel constitution.** While we are delighted to be welcoming a broad range of speakers and participants, and to have different views and voices at the conference overall, the range of that diversity might not be reflected in each individual panel session of three or four papers, mainly due to the overall pattern and profile of submissions received.

For each session we have allocated an **informal chair** who we would kindly ask to oversee the session by ensuring that it runs to time, that speakers are given equal time to talk or present, and that appropriate time is made available for questions and discussion. Session chairs are marked with an asterisk (*) on the programme. If you do not wish to act as chair, please do get in touch with one of the CAMEo team and we will allocate a replacement.

## Information for Speakers

All rooms are equipped with a PC/laptop and projector with standard AV equipment.

If you have PowerPoints or other slides we would prefer you to bring your presentation on a memory stick and use the facilities in the room. If you prefer to use a Mac please bring any adaptors or leads that you might need to connect to our equipment.

To save time, please try to load your presentations onto our desktops at the very beginning of your session or sometime during the break before your session begins.

We suggest as a guide that speakers are allocated 15 - 20 minutes per individual presentation. Your panel chair who will be responsible for managing the session and time-keeping.

## Information and Registration Desk

If you have any queries about the rooms, technology, or have any reprographic needs, then please come to our Registration Desk where we are happy to try and help.

# Opening Address

## *'Re-Futuring Creative Economies'*

Mark Banks, University of Leicester


This introductory talk outlines some context for #CAMEo2019 but also for the wider and developing field of critical creative economy studies as it relates to *sustainability, transitions and futures.* The creative economy (in the UK and beyond) has become strongly invested with some highly optimistic assumptions about the **social futures** it anticipates: pacific visions of 'progress' and 'advancement' that tend to take for granted renewed and stable economic growth, an increase in social participation and inclusion, and the emergence of 'clean' technologies to drive benign and enabling social experiences and innovations. These positive projections overlook a range of problems and dilemmas occasioned by current and future crises. Such orthodox projections can also be said to be *de-futuring* - in that they can serve to close down the range of different, alternative, sustainable and socially-just creative economies that might otherwise be conceived and lived.  This talk opens our conference by advocating for the potential of 're-futuring' - the imaginative construction and undertaking of other, more progressive, creative economy futures.

# Special Session 1

## *A Return to Cultural Democracy?*

*Film and Discussion*

*Thursday 5.00-6.00pm*                                                                                    *Screen 2*

The return of 'cultural democracy' – as theory, practice or organizing principle – is one of the more intriguing and suggestive developments in recent UK arts and cultural practice, policy and economy. What has prompted this return and who is active and emergent in thinking and doing cultural democracy today? Based on his practice-led doctoral research, filmmaker George Fleming will **present a short excerpt from his film** exploring the origins and possible futures for cultural democracy in the UK – followed by a **panel discussion** chaired by **Abi Gilmore (University of Manchester)** featuring George and two further experts on cultural democracy:

- **George Fleming**
  George Fleming is a Birmingham-based filmmaker, media practitioner, a Board Member of the participatory arts organisation Reel Access https://www.reelaccess.org.uk/ and a Teaching Fellow in Media Practice at the University of Leicester. His work has included television documentaries, sports programming, short films and feature film writing. He has extensive experience of developing film and media projects with broadcasters, community organisations, companies, arts bodies and universities. Using the medium of film, his practice-based doctoral research is examining the histories and futures of UK community arts and cultural democracy.

- **Sophie Everest**
  Sophie Everest is a Researcher-Filmmaker and Lecturer in Film Practice at the University of Manchester, where she undertook a practice-based PhD on film and the museum. Prior to this, she worked in television production for ITV, Channel Four and most extensively as an Associate Producer in BBC Current Affairs, on programmes such as Real Story and Panorama. Combining her academic role with her work as a creative practitioner with the Manchester-based Belle Vue Productions https://www.bellevueproductions.co.uk/ she produces films and creative content for cultural and heritage organisations, local authorities and communities.

- **Sophie Hope**
  Sophie Hope is a Lecturer in Arts Management at Birkbeck, University of London, which she combines with an active artistic, curatorial and research practice. Her PhD research explored cultural democracy through practice-based research. As well as producing and curating, she also writes and facilitate workshops, dealing with (varied) issues of public art, the politics of socially engaged art and the ethics of work in the cultural and creative industries. Further details on Sophie's work can be found at https://sophiehope.org.uk/

# Special Session 2

## *Doing Better: Re-Futuring Leadership in the Creative Economy*

*Panel Discussion*

*Friday 3.30-4.30pm*                                                                   *Screen 2*

Cultural and creative work involves humans with aspirations and personal motivations striving to create or produce art, media and culture. Contrary to some popular belief, this work does not happen in a social vacuum, but in institutional and organisational contexts that require good collaborations, as well as positive forms of management and leadership. Yet given the strong associations of cultural work with 'charismatic' (or sometimes capricious or authoritarian) leadership, in contexts where one's 'passion' for work might easily be exploited by others, how can we ensure organisations lead progressively, more ethically and more responsibly in the current conjuncture? What models or templates are there for people to 'do better' in enabling collaborations and in leadership roles? **Doris Ruth Eikhof (University of Leicester)** will introduce and chair a panel conversation with three leading experts from the fields of cultural production and leadership:

- **Sholeh Johnson**
  Sholeh Johnston is a producer, facilitator and creative consultant working at the intersection of culture and sustainable development. She has over ten years' experience working with hundreds of artists and cultural organisations in the UK and internationally on the role of culture and creativity in addressing climate breakdown, social justice and intercultural understanding. Her expertise spans producing, research, leadership and professional development, strategy and policy development. Sholeh is an associate of arts and environmental charity Julie's Bicycle, with whom she designed the Creative Climate Leadership programme, and a Clore Leadership Fellow.

- **Deborah Williams**
  Deborah Williams is an award-winning actor, writer and theatre-maker as well as executive director of Creative Diversity Network. Starting as an actor in the mid-1980s, since 1996, she has been at the forefront in management in the arts and creative industries. She has worked in ED&I leadership positions for the BFI and Arts Council England. Deborah's innovations have included BFI Diversity Standards, Arts Council England's PSED strategy, an appearance in the BAFTA Winning 'Dream On', and the Artistic Growth Plan for Rich Mix. However, the most impactful work that has taken place has been in the last two years, as CEO of Creative Diversity Network, the industry diversity body for UK Broadcasting.

- **Monder Ram**
  Professor Monder Ram OBE is the Director of the Centre for Research in Ethnic Minority Entrepreneurship (CREME) at Aston University. He is a leading authority on small business and ethnic minority entrepreneurship research and has extensive experience of working in and acting as a consultant to small and ethnic minority businesses. Monder advises the government on the importance and value of ethnic minority businesses through his position on the APPG for BAME Business Owners. He also holds visiting positions at Warwick University and the University of Turku.

# Abstracts

**Arturo Arriagada, Adolfo Ibáñez University**

***"You need at least one picture daily, if not you're dead": Content Creators and Platform Changes in the Social Media Economy***

Our paper explores the interpretative processes of a group of Chilean content creators on how social media platform evolutions impact them as a continuum community of cultural producers. Drawing on interviews with 35 content creators in the field of fashion and lifestyle and from a random sampling of their content on Instagram and Instagram Stories (N=740, subsample n=240), we describe how creators experience platform changes, and how they enact different versions of what a digital content creator is across different platforms. As we show, creators had to develop sets of tools for content creation and different styles of communication, as well as different approaches and media combinations. Analysis suggests that platforms tend to make changes to improve their commercial viability, which encourages content creators to adapt their identities and practices across platforms and affordances. Thus, our findings highlight a moment where professional cultural producers are at the forefront of how we understand the commercialization of visibility and reputation in the social media economy.

**Arturo Arriagada, Adolfo Ibáñez University and Sophie Bishop, King's College London**
***Moving between commerciality and authenticity: the imaginary of social media influencers in the attention economy***

For industry and brands influencers afford opportunities for consumers to 'take notice' by 'creating content' their audiences can share and promote based on curated trust around their recommendations across platforms. A number of works have problematized users' negotiations of hyper-commercialized identity online, through examining "self-branding". This is defined as a set of strategies employed to display and promote an attractive and authentic image online, by deploying reputation-building content and carefully constructed self-promotion (Banet-Weiser, 2012; Hearn & Schoenho, 2016; Marwick, 2015). Although self-branding is a useful concept in a performative context, we wish to build on this analysis by drawing on Taylor's (2002) concept of social imaginaries as modes of imagining our social existence or relations, as well as the "expectations, the images and norms behind those expectations" (p. 106). In this article, we propose the idea of the 'influencer imaginary', a subjectivity through which individuals organize their social world that enables them to justify moving between two seemingly contradictory poles of commerciality and authenticity reconciling their activities— as promoters of consumption—with their sense of themselves as authentic. Data for this project comes from in-depth interviews with 35 Chilean social media influencers in the field of fashion and on participant observation at a branding agency who hire influencers in order to understand how this cultural producers experience their activities in highly marketized contexts.

**Natalya Antonova, Central European University**
*'Feminist art work': the logic of valorisation*

My paper seeks to explore the discourse of 'feminist art work' and the way it mediates the disposition of cultural political economy as the field of praxis. The empirical data is the interviews I conducted in 2018-2019 in Kyiv and Petersburg with people doing things in the name of 'art' and 'feminism' from 1995 until now. Using critical discourse analysis, I want to question the extent to which the logic of valorisation of 'feminist art work' comes about as a result of economic power distribution among (transnational) art institutions and the third sector.
That 'feminist art workers' attempts to produce economic value 'independently' should not be dismissed, and neither should the infrastructural co-dependency, then, at what particular moment may arts-informed gender/sexual justice claims become sustainable, if at all?
My concern is thus with how this dialectic is functioning in discourse, and to which extent it is indicative of the confrontation of meanings of economic valorisation rather than their mutual co-optation.

**Daniel Ashton, Winchester School of Art, University of Southampton**
*Refuturing Creative Work and Remixing Creative Education*

Characteristics of entrepreneurialism, including self-promotion and work on the self, have been held up as the keys for success across a range of cultural and creative industries. Likewise, entrepreneurship is an increasingly significant part of how universities set out graduate options and outcomes for students. This paper presents findings from a research project with higher education students and established entrepreneurs that employed design thinking and creative methodologies to examine creative work careers (Investigators: Emma Agusita and Dan Ashton). The creative methodologies involved remixing, repurposing, and contesting dominant repertoires and resources around self-promotion, business planning, and spaces and networking used in higher education which assume and promote creative work futures of opportunity, access and equality. This paper will evaluate these activities and offer critical reflections relevant for practitioners, educators and policymakers in understanding, shaping and contesting pathways into creative work.

**Gurvinder Aujla-Sidhu, De Montfort University**
*Producing Diversity in BBC Radio*

This paper explores the inequalities and challenges experienced by minority ethnic staff working at the BBC Asian Network, the BBC's only ethnic specific digital radio station. Using a production studies approach, combined with grounded theory to analyse thirty in-depth interviews with producers and senior staff, this paper offers an insight into how the BBC tries to construct a community of British Asian listeners and the conflicts that have emerged among ethnic staff working there: the older staff are concerned about the diluted nature of the British Asian identity disseminated on-air, whilst the younger staff embrace an ambiguous British Asian identity and articulate it for the BBC. This paper focuses on recruitment procedures, production hierarchy and gatekeeping practices within the organisation and examines how work to restrict and limit their work, and argues that political and economic frameworks influence how the public service broadcaster articulates and manages race and why his needs to change.

**Carolina Bandinelli, University of Lincoln**
*Future after future: The ethical turn of creative economies*

In the last 10 years creative economies are marked by what we may call a revival of ethics: virtually every actor in the industry claims to be doing something 'good', or even to be willing to 'change the world'. This paper fosters a distinctive focus on the selfhood to explore the ethical motivations and objectives of creative entrepreneurs. Drawing on interviews and participant observation conducted in Italy and the UK from 2012 to present, I show that what is at stake is the resignification of work as a means for the implementation not only of talents and passions but also of values and virtues. At stake, there is a highly ambiguous subjectivity, marked by the desire to combine the actualisation of one's very own self, with a sense of being committed to the common good. I argue that in this attempt to turn work into a way to have what is often referred to as an 'impact' emerges out of the only space left for political imagination in times of capitalist realism (Fisher, 2008). In this regard, creative workers bear the weight of the financial, social and environmental crisis of contemporary societies, while trying to reconcile the neoliberal fantasy of self-expression with the attempt to build an alternative ethics.

**Mark Banks and Paula Serafini, University of Leicester**
*Towards Post-Growth Creative Economies? New and Old Technologies of Cultural Production in Argentina*

In the light of ecological crisis and the continued downturn in capitalist economies there is now an urgent need for the creative and cultural industries to offer more genuinely alternative and sustainable models of technology use and production. In this paper we wish to highlight the existence and emergence of some incipient 'ecological', 'alternative' or 'post-growth' forms of cultural industries production that appear to offer different ways of 'thinking and doing' technology and creative economy. We will draw on our own shared theoretical interests in 'post-growth' thinking and on the particular empirical work undertaken by one of us (Serafini) in Argentina, to provide a case illustration of how post-growth and ecological imaginaries are productively combining to effect new forms of socially-aggregating production. Our broader point, however, is that the creative economy and technology must be made more genuinely sustainable in *all* locations in order to help counter any further intensification of an already established set of economic and ecological problems and crises.

**Victoria Barker, University of Derby**
*The Cultural Ecosystem: A Local Approach*

This paper sets out the positive and negative aspects of an ecosystem approach to local cultural policy. Beginning with the context of increasing reference to ecosystems in cultural policy literature, the paper sets out the rationale for a locally focused investigation of the concept in practice. The paper describes how researchers have worked alongside cultural partners in a city to develop and negotiate an ecosystem framework to support the cultural, media and creative economies. There follows a discussion of the explicit and implicit value assumptions made by this approach, and the benefits and challenges that it creates from both academic and practice perspectives. This discussion draws out messages around cultural value(s), the role of culture in place-making, and the development of the cultural ecosystem as a model for both.

**Tully Barnett, Flinders University**
*Between Evidence and Action: Interdisciplinary approaches to Public Value*

The question of how to measure the value of arts and culture has been an intense debate over decades, generating numerous methodologies and "toolkits" but no consensus at a policy level. In response, Laboratory Adelaide has been researching how to adapt sustainability reporting principles to communicate the intangible and long-term benefits the cultural sector produces. Meanwhile, the struggle to translate extensive empirical evidence of anthropogenic climate change into effective policy action is also unresolved. We argue the two areas face a common issue: an eroded conception of public value. Researchers struggle to "demonstrate" culture's worth not because of its uniquely challenging features, but because societal ideas of value are distorted by neoliberal aspirations of endless growth among other features. This negatively impacts the future contribution of culture and the environment in commensurable ways. Addressing the problem of value in culture means urgently developing research relationships across sectors and disciplines, with climate scientists presenting as obvious partners.

**Lía Barrese, Erasmus Mundus International Master Global Markets, Local Creativities, Erasmus University Rotterdam**
*Creative labour in Buenos Aires: Deconstructing Theories from an Ex-Centric Perspective*

Creative labour (CL) studies, one of the most critical sectors of the academia, have questioned the capacity for development of the Creative Industries (CI), showing some common problematics in the creative working field. Extreme flexibilization, social inequality, gender and race discrimination, informality and individualisation are often mentioned as some of the 'troubles' that creative workers might face. Interestingly, CL studies are not reflected in empirical heterogeneity. Indeed, empirical CL studies are notoriously centred in the Euro-North American creative-hubs, producing certain claims as general truth about the 'global' creative workforce. This paper aims to contribute to de-westernised CL theories. Taking the case of Buenos Aires, this paper argues that the CI's political assumptions on their capacity for economic development cannot be universalised, but neither can the critiques signalling the precarity of CL. Our analysis of creative workers in an already precarious socio-economic context such as Buenos Aires pretends to shed some light on this.

**Anouk Bélanger and Joëlle Gélinas, Faculty of Communication, Université du Québec à Montréal**
*Territorial Integration of the Creative Industries in Montreal: Hubs, Spaces, and Public Initiatives*

We are interested in the relationship between spaces dedicated to the creative economy and Montréal's territory. As part of a research grant on the transformation of cultural workers and spaces in the city, we developed an interactive mapping project of creative entrepreneurialism in Montréal. A first "wave" of creative industries analysis pointed out (Garnham 2005, Tremblay 2008) that it is characterized by taking creation out of the context of artistic and cultural practices, as well as amalgamating industrial classification, commercial and non-commercial activities.
Based on the recent exploding presence of these industries in Montréal, our presentation will firstly map out the tensions created by these amalgams and the differentiated territorial investment of the "creative" spaces and places. Secondly, and paying particular attention to the strategies that local

and artistic communities are developing to benefit from the effects of the creative bubble, we will discuss the different levels of integration of the creative industry.

**Julia Bennett, Crafts Council**
*Craft – The New Entrepreneurship?*

Building on a draft chapter for a forthcoming book, Craft Entrepreneurship (Eds. Dr Annette Naudin and Dr Karen Patel, Birmingham City University), I explore how entrepreneurship expresses itself in craft business and asks if there are distinguishing characteristics that offer a new vision for a different type of entrepreneurship. Drawing on the Crafts Council's evidence (KPMG, Spilsbury, TBR) and experience of responding to makers' professional needs, I describe the challenges facing makers in setting up business. In the changing context of increasing self-employment in the wider economy (CIF, RSA, Demos), I examine makers' perceptions of success (Reijonen; Schreiber and Treggiden) and their attitudes to sustainability as a legitimate business goal. Analysing the wider literature on entrepreneurship, I raise questions about reliance on traditional notions of scalability and growth for a healthy economy and argue how the experience of craft businesses may suggest a need to define a new entrepreneurship.

**Toby Bennett, Solent University**
*Performative Knowledge for Reimagining Creative Economy Futures*

This paper seeks a theoretical intervention into the (increasingly) reflexive environment in which cultural entrepreneurs and organisations operate. 'Creative Industries Studies' has professionalised through an expanding knowledge base, the development of curricula and departments, the entanglement of arts and humanities in industrial strategy, and so on. Critical and interpretive modes of inquiry jostle alongside the technical and enterprise-oriented skillsets commonly incentivised by policy programmes – the former recognised to be constitutive (not simply deconstructive) of this knowledge base, if unevenly available and legitimated in practice.
The paper develops a sustained theoretical dialogue in response: between concepts developed in media production studies ("industrial reflexivity", genre-based strategic management); and the "performativity" of markets, management and of humanist intellectual positioning. Comparing and synthesising such literatures, the hope is to equip those of us, theoretically and methodologically, who are challenged to imagine new futures, beyond those of practitioners themselves, through intellectual, managerial and policy work.

**Susan Berridge, University of Stirling**
*The Gendered Impact of Caring Responsibilities on Experiences of Work in the Scottish Film and Television Industries*

Caring responsibilities are often cited as a key reason for continuing gendered inequalities across the film and television industries. However, there has yet to be more detailed analysis of precisely how caring responsibilities impact upon parents and carers' experiences of work in this field. Further, in a context in which women are disproportionately affected by caring responsibilities, it is not surprising that existing studies on the issue of care have tended to focus exclusively on women and motherhood. There is a dearth of scholarship on the experiences of fathers who work in film and

television. This paper addresses this imbalance, drawing on one-to-one interviews with both fathers and mothers who work in Scottish film and television, and exploring the different gendered affective registers used by men and women to discuss their experiences of balancing caring responsibilities with work demands.

**Elisa Borboni, Politecnico di Milano**
*Improving Inclusion, Reciprocity and Sharing in Creative Economies: A Lombardy experience in the Fashion System*

In a context of erosion of the "welfare state" in Italy and Lombardy, a number of circular economy trials have been enacted by cooperatives and associations. In particular, in the sectors of fashion and clothing it's possible to see not only the reuse of clothes, jewels and accessories, but even their re-elaboration and relaunch, with the creation of a totally new stylistic trend and creativity in fashion design. In lots of Lombardy cities there are similar initiatives having two different objectives: the search for originality in the product and its uniqueness together with the reduction of consume and waste production. The aim of this study is to show how, from the most recent experiences, respect for the environment is not in contradiction with the development of creativity and trade in the fashion sector. The accessibility to products and their low cost is also making possible to reach objectives of higher social equity. This sector's virtuous circuit is further enhanced by the use of incomes for charities and by creating new jobs involving disadvantaged people. The research will deal with the Lombardy fashion sector, using interviews and case studies.

**Deborah Brewis, University of Bath**
*Creating Space for Students of Colour Through Digital Social Influence on Higher Education*

This paper brings together two fields of interest in my research: anti-racism in higher education and the practices of digital social influencers. I consider a category of YouTube creators who vlog their experiences of applying for and studying at UK universities – in particular, but not exclusively The Universities of Oxford and Cambridge – with an explicit address to students of colour. I ask how the content of the videos that these creators produce disrupt and reproduce in different ways the dynamics of whiteness and elitism in higher education; alongside institutional responses to its emergence. In doing this, I ask how such communities attempt to create space for a degree of resistance and reformulation of both the traditional hierarchies of higher education, and the cultural industry of digital social influence. This analysis serves as a springboard for evaluating the possibilities for more radical intervention.

**Zoe Bulaitis, Abi Gilmore and Chloe Jeffries, Creative Industries Policy and Evidence Centre, University of Manchester**
*The Whale Speaks: Experiences of the Creative Industries Policy and Evidence Centre*

This paper presents an investigation into the lived experience of the "Triple Helix" of knowledge-industry-government relations within the creative industries (Goddard & Vallance, 2013; Comunian & Gilmore, 2015). The paper interrogates the position of researchers of creative economy and the potential for strategic instrumentalism and complicit duality of those who work 'with' the cultural sector/creative industries as well as 'on', 'for' and 'in' them. Drawing on lived experience (Banks &

O'Connor, 2017) might open up a greater range of possible futures. After exploring these critical frameworks, the paper will reflect on the experiences of researchers working in the AHRC Creative Industries Policy and Evidence Centre (PEC) at the University of Manchester. The PEC is offered as a dynamic example: a major national investment in creative economy research, funded through the Industrial Strategy. Therefore, this paper is also part auto-ethnography which reflects on concerns and imaginaries of cultural practitioners and academics.

**Anna Bull, University of Portsmouth**
***'Instead of destroying my body I have a reason for maintaining it.' Challenging gender inequalities within the aesthetic and institutional practices of classical music***

This paper outlines challenges to the reproduction of gender inequalities among young people singing opera, using a feminist lens. It draws on an ethnographic study of a classical music youth scene in England to assess the encounter between the young women and the profoundly anti-feminist musical text, Mozart's The Magic Flute. For the young women in this group, singing opera was a powerful bodily practice that gave them a sense of control and embodied confidence. Against this challenge to entrenched gender inequalities, the strongly gendered institutional and cultural context of classical music individualised and undermined their emergent empowered voices. Going beyond a purely social analysis, this paper draws on recent work on the 'social aesthetic' (Banks, 2017) to take into account the aesthetics of the cultural text itself, as well as the practices and socialities that surround it, and suggest routes towards creative and social renewal for classical music.

**Shelley Cobb, University of Southampton**
***Producing Sisterhoods: Women working with women in the UK film industry***

Interrogated by both feminist psychologists (Eichenbaum and Orbach) as a product of sex-role socialisation and sociologists (Ely) as a mode of survival in patriarchal culture and organizations, it remains a widespread assumption that women compete with and undercut each other in social relations and at work. However, I have evidence (from Calling the Shot's data) that women in the British film industry frequently work with other women, contradicting this apparent truth and offering a different perspective on approaches to gender inequality behind the camera. Through a detailed analysis of our data gathered for UK qualifying films in production in 2015, I show just how effective women are at boosting other women's employment in key, above-the-line filmmaking roles. The data allows reconsideration of homophily (people's desire to work those most like themselves, often used to exclude women and minorities) as a form of feminist intervention into the male dominated film industry (Wreyford). I then focus on women producers whom I have interviewed and analyse their articulations of their desires and dreams for all female productions in order to suggest women's creative collaboration as a way to circumvent the 'subtle' and 'informal' sexism of the supposedly 'diverse' and 'egalitarian' creative industries (Gill).

**Amanda Coles, Department of Management, Deakin University and Doris Eikhof, University of Leicester**
*Reconceptualising Risk: equity, diversity and inclusion in the screen production industry*

The paper interrogates the theoretical and discursive mobilisations of risk by decision-makers as a key, yet relatively under-explored, dimension of inequality in the screen industries. The existing theoretical work about risk in CCIs uses social theory to interrogate how risk has been individualised and privatised under neoliberalism, and in which cultural work and labour markets are characterised by chronic insecurity, precarity and various forms of exclusion. Yet the decision-makers who exercise managerial and executive control over those workplaces and labour markets deploy the types of risk management, risk mitigation and risk assessment logics that are found in business and management literatures.  Our paper draws from qualitative interview data with 10 television executives and producers involved in a gender equity initiative for women directors. Our analysis interrogates the ways in which the social dimensions of risk are obscured and rationalised through managerial discourses of risk in relation to hiring practices.

**Jennifer Cole-Wright, University of Leicester**
*Implications for the individual and the market when creative labour isn't 'work': A case study of amateur food bloggers*

New forms of media technology, such as blogs, offer the opportunity for anyone to produce content for a mass audience leading to a democratisation of power to meditate messages. This paper shall examine the implications of this for amateur food bloggers. Findings based on interviews with bloggers demonstrate that they consider blog creation as a form of creative labour; however, this often becomes problematically entangled with notions of 'work'. As bloggers reflect on the emotional and immaterial aspects of their blog related labour, feelings of responsibility surface and further implications emerge. Impacts on bloggers' lives are experienced due to a blurring of boundaries between leisure and work. Relationships with readers are established and need to be managed continuously; and finally bloggers express concerns over the power of brands to manipulate them into performing free labour and how to employ strategies to resist this, or engage with it on their own terms.

**Patrick Collins,  National University of Ireland Galway**
*Cultural Accolades and Place Competition*

From European Capital of Culture to the UK City of Culture, UNESCO creative cities and accolades for design, gaming and film, cities are awash with opportunities to prove themselves as creative. Galway, a city of 80,000 people in the west of Ireland has won an embarrassment of international accolades in the past five years. This paper seeks to uncover what role cultural accolades play in supporting creative and cultural production in winning cities. At the heart of this, is the question about whether cultural accolades serve as something more than a branding opportunity for the city. Some cities have reaped enormous benefit from cultural accreditation, yet others have struggled. This paper will attempt to uncover what is required not just of cities, but of designations themselves to better support creative ecosystems in place.

**Bridget Conor, King's College London**
*Mapping and problematising cultural/creative "activism"*

This paper explores some of the methodological questions we are asking in the DISCE project as we investigate new forms of resistance, activism and working practices that are emerging across Europe in response to unfair/exploitative working conditions within the (CCIs). Through the project's access to a wide network of European cultural and creative organisations, we are scoping and defining what "activism" means for cultural /creative practitioners. One aspect of our methodological approach will be an EU-wide survey in which we aim to understand how CCIs workers are pushing for systemic change, what issues they are exposing, how they organise, how they are funded, who they represent, and the future(s) they envisage for their sector(s). In this paper, I'll reflect on our early discussions around methodology and describe the process of survey design, which has involved interviews with and feedback on an early version of the survey from UK-based activists and changemakers.

**Alberto Cossu, University of Leicester**
*Finance for creatives: Reinventing economy between cooptation and counterpower*

Artists and creatives are experimenting with digital currencies as a way to build an alternative way to sustain their work and lives. This is one instance of a wider cultural trend that might lead to a democratisation and re-signification of finance. Drawing on digital and qualitative data, this paper aims at mapping the distinctive cultures that coin traders and artists have deployed in the aftermath of the blockchain revolution. I situate these processes as related to a "democratisation" of finance as well as to its becoming "populist" with respect to the origins of blockchain based currencies, and I compare it with progressive and avant-garde projects of commons-based currencies that are used by artists to alter the redistribution of wealth in the creative sector. In both cases, we witness a fuzzy ethical stance in which the financial speculation of coin-traders overlaps with committed communities who believe in the change that a fintech startup might bring about and, similarly, artists who aim to solve or overcome the internal contradictions of capitalism by inscribing political values in their cryptocurrencies.

**Tamsyn Dent, King's College London**
*Re-imagining creative education*

An objective of the DISCE project is to "unlock the potential of the CCIs in Europe by providing more effective policy responses and recommendations for promoting CCIs to contribute to growth, inclusivity, sustainability and cultural development". An assumed component of increasing growth, inclusivity and sustainability in the CCIs is Higher Education (HE). This paper asks, to what extent do HE courses linked to cultural and creative subjects reinforce or challenge inequalities within the CCIs? Are they complicit in fuelling an individualist neoliberal creative economy and what tools are available to the creative educator? It considers the challenges for both researchers and policymakers to further research and identify the tensions between HE and the CCIs and suggests alternative pedagogical approaches, ones that place reflexivity, care and community as theoretical concepts for fostering sustainable learning and development within creative courses of the future

**Ali FitzGibbon, Queen's University Belfast**
*The Artist in the Room: An investigation of the independent artist as stakeholder in the decision-making of subsidised theatre in the UK*

This paper reports research on the role of artists in decision-making in UK subsidised theatre and proposes radical change through collaboration as a solution to concerns of precarity, representation and inequality. The study offers insight into the impasse inbuilt in the norms, leadership and policy mechanisms of professional subsidised theatre. Applying stakeholder theory to the role of artist, it finds an unethical rationality has formed within the inter-stakeholder relationships between public policymakers, organisational leaders, and independent freelance artists, a rationality from which none can exit. This rationality normalises the devaluation of art-making and artists. Radical change is needed to address complex compromised interdependencies, and the implicit dominance of public policy and NPM (with its 'professionalisation' agenda) on sector norms. It may be desirable to see a wholesale dismantling of publicly subsidised organisational and policy systems but this study suggests the interdependencies at play mean change cannot be achieved without some collaboration between existing players.

**Alessandro Gerosa, University of Milan**
*At the roots of Creative Economy: a critical history of the imaginary*

'Creative Economy' constitutes nowadays an influential imaginary that shapes public policies and economic trends. Despite the enormous amount of literature published on the topic, little attention have been paid to the 'Creative Economy' imaginary before the millennium turn, taking as granted its foundation with studies on Creative Industries on one side and Florida's Creative Class on the other. In this contribution, relying upon secondary material published all over the twentieth century, we aim to partially fill this gap retracing a critical history of 'Creative Economy'. We will articulate it in its variants historically occurred, analyse its intellectual roots and the previous times in which it became publicly resonant, summarised in a scheme of observable variations and retentions over time. Moreover, we will delineate a scarcely deepened comparison between British and American 'school of thought' on Creative Economy.

**Cecilia Ghidotti, Loughborough University London**
*Is Quitting Re-Futuring?*

In Media and Creative Industries Studies, the focus is usually on those who manage to work in the creative field despite precarious conditions. What about those who quit? Drawing on 49 interviews with Italian graduates in creative writing, this paper investigates the discourses of graduates whose current working situation has nothing or almost nothing to do with the original aspiration of working in the literary field or in creative industries at large. Do they present the shift from their original plans as an active choice in which they display some agency, or do they believe they were forced to give up their aspirations? Does 'quitting' equal being 'defeated' or can it be 'a spontaneous act of disobedience' (Coin, 2017) that allows the subject to be loyal to a series of values that might be compromised by a continuous attempt at staying within the cultural field?

**Jonathan Gross, King's College London**
*Growth of What? New Normative Commitments for the Creative Economy*

Creativity has been widely hailed as vital to post-industrial growth. But whilst there is now a substantial body of work critiquing the neo-liberalism of creative city, creative industry and creative economy discourses, it is only recently that scholars have begun to challenge these scripts for their even more fundamental commitment to GDP growth. As part of DISCE, this paper contributes to challenging that hegemonic commitment and to developing alternatives. It suggests re-articulations of creative economy made possible by two recent critiques of neo-classical economics: Prosperity without Growth (Jackson: 2010 / 2017), and Doughnut Economics (Raworth: 2017). Drawing on these texts, the paper argues for the need to better connect accounts of the creative economy with emerging work within heterodox economics. In doing so, it suggests new ways to understand what the 'growth' of the creative economy might consist of, and in what ways such growth can be a good thing.

**Xin Gu, Monash University**
*Towards an understanding of the politics of making in urban cultural policy – reflections on niche manufacturing in Melbourne*

Australia's cultural policies have focused predominantly on consumption – mainly arts and cultural provision - and on cultural production conceived mainly as a post-industrial 'service industry'. Such approaches fail to account for the changing dynamics of urban cultural production, particularly the emergent relationship between cultural industries and a complex urban manufacturing sector. Through a case study in Melbourne, Australia, this paper uncovers some of the previously overlooked connections between cultural industries and creative manufacturing, particularly the exchange of knowledge, skills and practices between makers and creators. These relationships, I argue, are critical to the creation of new products, processes and work opportunities in the local cultural economy. This paper shows how the dominant narrative of the creative economy – a central part of a knowledge economy defined by advanced services, information technology and innovation, has limited the economic impact of the cultural economy and even led to the displacement of cultural producers in the inner city of Melbourne.

**Alison Harvey, University of Leicester**
*Re-Futuring Digital Play: Feminism and the Feminization of Work in Games*

From GamerGate to the March 2019 controversy over the removal of a game called Rape Day from the Steam store, digital play has been the sight of ongoing feminist critique and intervention on the one hand, and vitriolic harassment and reactionary backlash on the other. At the same time, the long-standing exploitation for which the games industry is known is challenged by the rise of Game Workers Unite! and a growing international labour movement. However, the norms of passionate self-exploitation common in this creative field are increasingly accompanied by the pressures of automation and outsourcing of content production, contributing to the 'feminization of work' in games.  In this talk, I explore the contours of these clashes and tensions and what they tell us about the future of media and technology. Drawing on Ruth Levitas's Utopia as Method, I also consider strategies for greater equity and sustainability in digital games.

**Isaac Hoff, University of Leicester**
*'Everyone is in Saving Mode': House Parties, Rhythm and 'Ordinary' Youth in Transition*

In this paper, I shall discuss initial findings from an ethnographic project that seeks to understand how 'ordinary' young people's cultural practices are informed by the attempted attaining of traditional markers of adulthood such as moving into independent homes, starting families and finding stable employment. By taking the example of house parties, I shall demonstrate how financial considerations attached to becoming 'adult' feed into the importance of the house party as an occasion that enables young people to 'go out' without breaking the bank, a site for collective social and cultural practice and an important part of the routines of the participants' lives. Taking this approach can help overcome the 'divide' between transitions and cultural approaches to youth (Woodman and Bennett, 2015) and provide insights into how young people's cultural practices are embedded in the life-course during a moment where the traditional markers of adulthood are harder to attain. Furthermore, the focus on 'ordinary' youth can broaden the focus of youth research from the stylistically and culturally spectacular and those at the margins to help contribute to a more holistic understanding of young people's lives.

**Frances Howard, Nottingham Trent University**
*Disrupting the capitals and dispositions that count? The Arts Award as gatekeeper to the Cultural and Creative Industries.*

This paper draws from a doctoral study which investigated 'dis-engaged' young people's experience of Arts Award programmes across vocational, alternative and informal education settings. Arts Award is a national qualification which is purposefully aligned towards particular artform practices and dispositions that are of value for employment within the CCIs. Positioned as a bridge spanning both vocational and academic practices – from high art to common culture, from elite to alternative schooling – the award has the potential to address issues of distributional justice. However this study found that Arts Award represented an unequal offer for young people based on the combination of capitals and dispositions on offer. Arts Award has the potential to disrupt the field, to offer an alternative pathway to employment through subcultural capital and entrepreneurial dispositions. However, as this paper will argue, it also acts as a gatekeeper to young people's future arts pathways, which are reproductively socially streamed.

**Xintong Jia, City, University of London**
*The Road Ahead: Victoria's Secret goes to China, sexualisation, and the market of commercial sexism*

Victoria's Secret is known for its promotion of hyper-femininity catering for the assumed to be heterosexual women. Since 2016, there have been increasing Chinese symbols employed in the brand. First, lingerie modelling, as a sexualised career, can reinforce the heterosexual gender norms. Can this career be seen as a 'women's success' or a retro-sexism in the era of postfeminism? Second, I shall inquire about how the brand (re)constructs itself for the Chinese market. The shift from an 'Asian type' representation of model Liu Wen to a newer hyper-white representation of He Sui exemplifies the dynamic constructions of beauty and a new variation of Mehita Iqani's concept of 'glossiness'. Besides, the collision and fusion of Chinese culture and Western pop-culture elicit

questions about transnational issues involving gendered, racialized, and nationalised power relations. Finally, I shall attempt to extrapolate that all of these actions are used to construct a carefully packaged form of commercialised sexiness.

**Jennie Jordan, De Montfort University**
*Festivals, placemaking and urban policy*

Festivals have become a mainstay of creative city branding and tourism policies (e.g. Quinn 2010, Richards 2015). Evidence from a study of eleven festivals in the East Midlands of England indicated only one was successful in attracting tourists (Maughan & Bianchini 2004). Research for this paper examined three festivals in the same region as sites of urban and cultural policy between 1979 and 2016. It challenges the policy narrative of festivals in regional cities as drivers of economic regeneration, finding instead they were highly situated brokers in localised placemaking approaches.

**Tim Jordan, University of Sussex**
*Blockchain Technology and the Disintermediation of Creative Industries*

Blockchain technologies may provide ways of securing decentralised and peer-to-peer cultural exchanges, creating through digital technologies an alternative future for cultural and creative industries. Blockchains for music contracts such as Mycelium or the music cryptocurrency AudioCoin aim toward directly connecting artists and audiences. The nature of blockchain technologies as distributed and cryptographically secured chains of transaction records that try to disintermediate centralised authorisation services will be outlined. The key issues to solve for any blockchain are preventing digital duplication of records and deciding how each block is added authoritatively to the chain. The key issues of reintermediation and recentralisation will be discussed in relation to the Bitcoin blockchain and, where possible, examples from music industry blockchains. First, programmers are authorities on a blockchain in the form of those who can commit changes to the blockchain software. Second, a means of deciding who writes the next block to the chain must be implemented. Third, for blockchains that produce cryptocurrencies the diversion from the stated project to currency speculation leads to recentralisation in exchanges (as well as concerns about scams, Ponzi schemes and the like). The paper will conclude by examining in relation to cultural industries the ways blockchain technologies might disintermediate trust.

**Melanie Kennedy, University of Leicester**
*The Futurity of Purity: The Progressive Potentials of Purity Porn and Feminist Media Studies' Return to Psychoanalysis*

Focusing on what I have termed "purity porn" (Kennedy, Forthcoming) – 21st century factual media which spectacularises and others the Evangelical Christian purity movement – this paper considers the potential progressive futures of both the form of purity porn, and disciplinary approaches to studying cultural objects. First, in paying attention to the purity movement's reliance on the symbolism and rituals of the spectacular white wedding, this paper uses Freud's notion of the uncanny to critically analyse the ways in which, in purity porn, the relationship of the movement's practices to the white wedding become familiarly unfamiliar. This highlights the radical potential for the form of purity porn to disrupt the persistent patriarchal ideologies of the "wedding industrial

complex" (Ingraham, 2008). Second, and in doing so, this paper calls for a return in feminist media studies to the use of psychoanalysis as a conceptual framework to read meaning and representation in cultural texts, to reveal their affectively and politically progressive potentials.

**David Lee, University of Leeds, Katherine Champion, University of Stirling and Lisa Kelly, University of Glasgow**
*Relocation, Relocation: Examining the significance, value and legacy of the Channel 4 move to regional production hubs*

Promotion of regional cultural production is seen as critically important both in ensuring a television content that reflects a diversity of voices and in strengthening regional production hubs to support sustainable creative economies across the UK (Ofcom, 2018). The problem of London's domination of the UK's screen industries has long been recognised. Last October, Channel 4 confirmed that Leeds will be home to its National HQ, while Bristol and Glasgow will be the locations of two new Creative Hubs. This paper directly responds to the need for more detailed investigations of political and pragmatic investment decisions around regional screen production. This paper will examine some of the public narratives associated with the move in relation to case studies of the bidding process for the Leeds HQ and Glasgow Hub and reflects on the future of regional screen hub development in the context of continuing devolution of broadcasting.

**Simeng Liu, University of Sheffield**
*The deviant and pathological fan economy in China*

My research aims to explore the fan economy phenomenon in China and improving inclusion, reciprocity and sharing in fan economy. With the rise of the popularization of the TV and internet technology, the tremendous productivity and output value created by the television and network industries have rapidly developed into pillar industries in the tertiary industry of economic development. Since the interactive reality talent shows was popularized in East Asia, the economic influence of fans has made the fan economy unprecedented in East Asia, especially China. The fan economy has shown great vitality in China since 2017, and it has been continuously developed in the following two years. At the same time, program producers and advertisers have also noticed the powerful productivity of the fan economy. However, since this phenomenon has just become popular in China, the interaction between fans and idols, program producers and advertisers are groping for progress.

**Susan Luckman, University of South Australia**
*Craft Entrepreneurialism and Sustainable Scale: Resistance to and disavowal of the creative industries as champions of capitalist growth*

Craft and design-led creative practices are presently enjoying a zeitgeist moment of popularity, driven by consumer demand for unique, innovative and/or handmade objects. However despite the capacity to scale-up, craftspeople and designer makers continue to challenge conventional capitalist ideas of what entrepreneurial 'success' looks like. This article problematizes the digital content-friendly growth and enterprise discourses at the heart of governmental desires for the creative economy; discourses that seemingly presume every entrant into the creative field aspires to be the

multi-millionaire director of their own creative success story. It examines how the complex intersectionality of old understandings of artistic value and 'doing what you love', today mingle with ethical consumption values, environmental attentiveness, non-urban creative practice, and the gendered exclusions of the workforce to present a more complex, socially-embedded picture of the contemporary creative economy. One where the more-than-capitalism values of the arts and cultural industries persist.

**Susan Luckman, University of South Australia**
*'Make Do, Mend and Make': The Value of Craft Skills in an Age of Climate Crisis*

A key tension at the heart of artisanal capitalism is the 'more-than-capitalism' desire on the part of many makers to do good work for personal and political, as well as economic, reasons, but all the while ultimately also producing more stuff in a world of too much. However, craft practice has long had as a central tenet a profound respect for materials, a valuing of them including in re-use, and this sensibility continues to inform much craft practice today. So too do ideas of workmanship, of quality and building to last which also have rich and long traditions in craft practice and which are all the more salient in the age of 'fast fashion', accelerating disposability and climate crisis. This paper therefore critically explores the potential role of craft skills and practices as part of future making in an age of climate crisis.

**Kaitlynn Mendes, University of Leicester**
*Fempreneurs: Infusing Purpose with Profit in Social Change Movements*

From feminist buttons to T-shirts, to jewellery, pussyhats and more – feminism has rarely been more fashionable. And while there is a healthy body of scholarship on the commodification of feminism by large corporations (see Banet-Weiser, 2012; Goldman et al., 1991), there is scant attention paid to the ways grassroots activists and enterprising individuals – or "fempreneurs" – have (historically) sought to 'infuse purpose with profit' (Jolly and Delap, n.d.) via the production of merchandise, events, services, promotional materials, advice and entertainment. In this talk, I will outline preliminary findings on a new project, which seeks to 1) globally map a range of fempreneurial initiatives and their histories; 2) identify various fempreneurial business models; 3) explore the experiences of fempreneurs; and 4) develop alternative feminist frameworks/models for entrepreneurship for a more progressive future.

**Ren Ming, Institute of Literature, Shanghai Academy of Social Sciences**
*How Crowd Sourcing helps Art House Films find their audiences in China and the Way Forwards*

'Elemeet' is the name of a mobile App as well as a Wechat platform where art house film lovers in China can choose and screen the film they like, by becoming the 'Initiator' of a screen event. The local cinema in partnership with Elemeet will screen the film once the number of the audiences recruited online has reached the minimum requirement of them. Two years after its establishment, Elemeet has screened more than 100 art house films in over 3000 screen events, with the cooperation of 2639 cinemas and 3300 Initiators, and the average attendance rate is 80%. The number of Elemeet account users has reached beyond 300000 and more than 150 cities in China

have set up Elemeet Cinephile Club.  What does this case say about China's film distribution system and what new perspective it will bring to the film industry?

**Joshua Moody, Maynooth University**
*Intern Labour as Regenerative Precarization*

This paper seeks to direct the sociological gaze towards the regenerative social processes that shape and constrain future projections of equitable and socially-just creative work futures. Internships in the creative economy are a precarious labour practice often driven by the organisation of the labour market, subjectivities and fictional expectations. Building on an empirical study of internships in the Irish creative industries, intern labour is presented as a form of regenerative precarization with implications for the de-futuring of the creative economy. Through approaching internships as a form of precarization, and the action of intern labour as driven by fictional expectations, this paper provides an analysis of intern labour as regenerative precarization through the self-reinforcing dynamics of action, the discursive, and social structures. Confronting such social processes can reveal the contradictory binds that must be tackled to imagine and creative progressive futures for the cultural, media and creative economies.

**George Morgan, Western Sydney University**
*Passion Projects: Labour, Leisure and the Creative Career*

Most creative workers trace their vocational ambitions to the cultural pursuits of youth, and describe a trajectory from avocation to vocation to career, a path from ludic and subcultural practice towards the application of skills in more employable ways. Yet many strive to conserve time for 'passion projects': creativity that is fulfilling but unlikely to yield financial reward. This paper will consider how creative workers negotiate the complex, often incommensurable pulls of calling and career. The rise of immaterial labour has eroded some key dichotomies of modernity – work/play, professional/ amateur– allowing capitalism to conscript cultural energies and often exploiting workers in the process. In making a living creative workers will often struggle to conserve the sacred origins of their art/cultural practice. This paper draws on life history interviews and develops ideas from my recent book (Pariece Nelligan co-author) The Creativity Hoax: Precarious Work and the Gig Economy (Anthem Press, 2018).

**Annette Naudin, Birmingham City University**
*Crafting a future*
This presentation explores women's experience of a career in craft, with a focus on entrepreneurial modes of work. Drawing on feminist literature, I investigate the nature of entrepreneurial work for craftswomen who perceive themselves as professionals and experts in their field. Reflecting on their professional position, the women in this study discuss the tensions and opportunities in craft entrepreneurship by looking back at their careers. Their status and experience as women craft entrepreneurs reveals a positive outlook for their craft and making skills but a lack of recognition for their expertise and ultimately, a sense of being overwhelmed by the challenges of establishing a sustainable career.

**Christina Neuwirth, University of Stirling**
*Achieving equality 'faster than folk are ready for': changing the site of the fight in Scottish publishing*

Scottish writer Naomi Mitchison wrote in her 1997 book Lobsters on the Agenda: "It's possible to go faster than folk are ready for; that's the key to democracy." Publishing as an industry has a clear need to interrogate its 'institutional, organisational, and socio- cultural practices' if it is to address its diversity deficit (Squires 2017), and Scottish publishing is no exception. Focusing on the intersection of gender and race, this paper poses the question whether it is ever possible to achieve meaningful change from inside the existing literary sector despite its entrenched inequalities, or whether alternative spaces of meaning and value creation ought to be set up.
Having presented qualitative and quantitative findings on the state of Scottish reviewing in 2017 at the CAMEo conference in 2018, this paper presents a widening of the research scope into investigating key aspects of gender equality activism in literary culture. This paper draws on interviews with publishers and activists, assessing how far progress has already come, and how far it still has to go. How can change in the Scottish literary sector "go faster than folk are ready for", and which alternative discourses have shown meaningful, lasting change?

**Jack Newsinger, University of Nottingham and Alejandra Castaño,  University of Medellín**
*Challenging resilient futures in Colombian CCI*

In Colombia, discourses about the economic impact of the creative industries are just beginning. On the other hand, there is also a rise in approaches that ask that the economic approach be transcended, and the social, human factors that sustain these sectors be taken more seriously. This provides the opportunity to look 'inside the whale' (Banks and O'Connor 2017) at a key moment in the development of Colombian CCIs and intervene in debates that have so far been marginalised in the local and national context, but extensively acknowledged in Western literature, such as precarity, sustainability, solidarity and resilience. This paper focusses on the initial findings from ongoing research into working conditions inside a creative sector in Medellin. It is based upon a survey (n = 256), in-depth interviews (n=40) and documentary analysis. We ask, is possible to outline another set of more subjective indicators to 'measure' the importance and impact of creative work on individuals, because, as Manfred Max Neef once wrote, 'the economy must serve people, and not the other way round'.

**Anne O' Brien, Maynooth University**
*Activism for Gender change in the Irish Film Industry*

This paper examines a recent successful period of gender equality activism within the Irish film industry, which led to significant policy changes aimed at achieving greater participation by women in the film production sector. The extent and nature of the gendered inequalities that women in Irish film work face are outlined, including both the structural and cultural dimensions of inequality. The paper then presents an account of a year of intense activism that began in November 2017 with an event called 'Waking the Feminists'. It also outlines how gender inequality was problematized and addressed by a number of related, interlocking, industry network organizations and individuals, which provoked state agencies to focus on greater participation by women in screen production. The

policies that were produced will be outlined and the key challenges to implementation assessed. The situation as regards change and equality in Ireland resulting from this movement will be presented.

**Marcus O'Dair, University of the Arts London**
*Economic growth, social justice and environmental sustainability: nascent creative entrepreneurs and the 'triple bottom line'*

The idea that businesses can pursue a 'triple bottom line' (Elkington 1997) of economic growth, social justice and environmental sustainability has not yet been widely applied to creative economies. Publications on the economic impact of the creative and cultural industries (for instance, DCMS 2018) exist in a silo, separated from research on the environmental impact of these industries (Henninger et al 2017, Earley 2018, Devine 2019) and the need for 'creative justice' (Banks 2017), for instance in terms of gender (Dodd 2012, Wolfe 2019), social class (Randle 2015, Brook et al 2018) and race (Saha 2017). By applying the notion of the triple bottom line and related concepts (Honeyman and Jana 2019), this paper begins to outline a more progressive possible future for creative economies, with a particular emphasis on the consequences for creative enterprise education (Rae 2004, Carey and Naudin 2006, Penaluna and Penalua 2011, NESTA/British Council 2011).

**Laura Parsons, De Montfort University**
*Valorising Hidden Culture: The Role of Authenticity, Community and Commensality in Value Creation in the City of Leicester*

Urban leaders have a long-standing interest in the city as a site for artistic innovation. Neoliberalist paradigms give primacy to the hegemonic use of economic models to measure 'impact', however quantitative approaches cannot capture the distinct value in tacit, symbolic, and intrinsic cultural forms. Leicester, with a multicultural identity borne of multiple waves of migration, brings opportunities for observing diverse cultures in practice

This paper is the result of the first year of PhD research with Leicester City Council and will highlight more nuanced measuring tools for valorising cultural activity, and document innovative methods for capturing value in diverse forms. Using Leicester's rich food culture as a lens, the research draws upon Citizen Science, storytelling methods and sensory mapping to investigate the production and circulation of value within cultural environments, and how cultural entities in the domestic, amateur, participatory and non-commercial spheres help to shape and enrich the city's identity.

**Karen Patel, Birmingham City University**
*'Safe' spaces? Challenges for Women Makers of Colour on Social Media*

The increased popularity of craft enterprise over the past decade or so is partly attributed to websites such as Etsy and social media platforms such as Instagram. These platforms allow seemingly anyone with a computer and/or smartphone to build an online presence, promote their craft work to a potentially global audience and make money. However, the recent emergence of online racism among the knitting community highlights issues around inclusivity within craft communities for makers of colour, and the hostility of online spaces for some creative workers.

Having an online presence is increasingly crucial for makers engaged in craft enterprise, but how can an inclusive and more equitable craft sector be re-futured in this volatile online context? This paper highlights the online racism debates which have been spearheaded by a group of women makers of colour, and explores whether there could be a safer online future for makers who are not white, Western and relatively privileged.

**Kieran Phelan, University of Nottingham,**
*Loom with a View: Capturing, Showing and Telling Stories of Harris Tweed*

In recent years, craft has experienced a renaissance. Craft products are positioned as a materialisation of a more connective, expressive and ethical. Telling craft stories of people, places and provenance has become an effective technique to imbue products with qualities of rootedness, carrying with them assumptions of more meaningful, slower, and better work. Craft stories cultivate compelling connections and valuable making mythologies. Yet what is captured, and shown within these stories? Which people and places are we able to connect to? More importantly, do these stories deliver upon promises of meaningful, better work? This empirical paper attends to questions of the politics of craft, through a critical reflection of a six month ethnography of Harris Tweed. Following the cloth from sheep to shelf, this project works to interweave the many narratives of Harris Tweed, and wrestle with the polyvocality wrapped up within the stories we tell of craft, croft, and cloth.

**Valeria Pulignano, KU Leuven, BE Centre for Sociological Research, Luisa De Vita and Silvia Lucciarini, Sapienza University of Rome**
*'Smart' for whom? Uncertainty and inequality within smart organizations*

In this paper we draw on widespread qualitative data from a national study in Italy of creative workers across different professional profiles (i.e. photographers, sound and lighting engineers, video makers). We developed semi-structured interviews and organized focus groups with 70 creative workers linked to a smart organization (SMD as a pseudonym) which involves around 8000 workers within the cultural and creative sector in Italy. SMD can be considered a smart organisation as it promotes inclusivity for and between workers by implementing actions and services that reduces transitional costs and increases employment opportunities for the enterprise as labour intermediators (Matheson & Matheson 2001). By using Lamont's (2002) concept of 'boundary work' we explain the relational dynamics and processes at the intersection of cultural, cognitive and strategical aspects which foster inequality by shaping uncertainty among different SMD professional members. In particular, we identify and in-depth examine three processes conveying inequality among creative workers i.e. recruitment; training and careers. Thus, we illustrates how inequalities are created by organisational strategies and business practices in SMD.

**David Rae, De Montfort University,**
*Intercultural Entrepreneurship in Creative Place-making*

Addressing inclusion, reciprocity and sharing in creative economies, this paper explores the contributions of microcultural and intercultural entrepreneurship within the cultural economy.

Taking microcultures as small groups with shared values, beliefs, behaviours, and heritage, embedded within ethnic and other communities and organisations, it explores value creation through entrepreneurship within and between micro- and macro-cultures.  It suggests how processes of learning, interaction, and cultural exchange can enable intercultural understanding, shape entrepreneurial behaviours across cultural boundaries, and enhance cultural and economic value and innovation. Building on a range of theoretical contributions, the paper develops a conceptual framework for micro-cultural entrepreneurship, using this initially to explore inter- and intra-cultural innovation and value creation in two contrasting case studies: Leicester (UK) and Cape Breton (Canada). It concludes that a micro-cultural framework can provide useful insights in interpreting intercultural innovation, cultural entrepreneurship and creative place-making. Wider implications of the approach will be critically explored.

**Damiano Razzoli, UniMore, Fabrizio Montanari, UniMore, Lorenzo Mizzau, Catholic University of Milan, and Stefano Rodighiero, University of Bologna**
*A Place to Be. Precariousness and collaborative spaces in the creative industries*

Creative labor markets present some peculiar features such as short-term contracts, freelance work, and high mobility that can be considered paradigmatic of work in the contemporary "gig economy". Whereas the dematerialization of work and the disconnection between activities and environments have increased the possibility to work anytime anywhere (recalling the image of the "fabric without walls"), they also have negative outcomes sustaining the perception of volatility and precariousness. Studies on creative labor markets have addressed how artistic workers interrelate with their gigs in terms of subjectivity, affectivity, working conditions and relational networks. Based on the results of a case study research on creative workers of a mid-Italian city, Reggio Emilia, our paper aims at showing the relevance of another important element of creative work within the context of the "gig economy", that extant literature still lacks a comprehensive focus on, i.e. *spatiality* and the call for a place to be, like collaborative spaces.

**Patricia (Stein) Routh, University of Leicester**
*The Creative Vernacular Practice of Selfies: Playful Expression and Subversion in Digital Culture*

With the rapid technological advances, economic accessibility and ubiquity of mobile phones and camera technology, mobile devices can now provide the creative tools for many to create and easily distribute a digital self-portrait, or 'selfie' across numerous social networks. While the word selfie is most commonly understood as a type of mediocre self-imaging that conforms strictly to the dominate hegemonic representation of the human body, this paper explores the vernacular creative practices in digital spaces related to selfie production that subverts or parodies the normative. Considering the interviews of various producers of selfies that resist or subvert normative cultural representation through with their creative online self-imaging, this paper intends to broaden the standard definition of what creative practice and vernacular art/photography within a digitally-mediated life means to underrepresented groups with broadly diverse cultural capital.

**Anamik Saha, Goldsmiths, University of London**
*Rethinking 'Diversity' in Publishing: A Cultural Industries Approach*

Within the cultural industries the business case for 'diversity' is in ascendency. Media and cultural organisations understand that if they are to survive into the future they need to reach more diverse audiences. But how does this understanding translate into media output? This paper will present some initial findings from an AHRC project entitled 'Rethinking "diversity" in the publishing industry'. Focusing on a range of interviews conducted with agents, publishers and editors, it will explore some of the rationales and logics that feed into the search for talent from 'BAME' communities. In doing so it develops further arguments on how black and Asian symbol creators in particular become commodities within this neoliberal conjuncture. In turn it considers what this reveals about the governance of race in the cultural industries more generally.

**Christina Scharff, King's College London**
*From 'not me' to #MeToo: discussing inequalities in the classical music profession*

This presentation analyses how female, early-career musicians talk about inequalities in the classical music industry in 2019. Based on eighteen qualitative in-depth interviews, and set against the backdrop of critical, scholarly debates on the current 'luminosity' of feminism, the presentation demonstrates that cultural workers are aware of, and willing to talk about gendered, racialised and classed hierarchies at work. Compared with earlier accounts of the 'unspeakability' of inequalities, especially in the cultural and creative industries, the research participants' incisive discussion of inequalities marks a shift. At the same time, the presentation shows that the research participants' accounts are suffused with individualist and neoliberal rhetoric, thus pointing to continuities in cultural workers' sense-making, and highlighting the complex entanglements between popular forms of feminism, neoliberalism, and individualism in the cultural and creative industries.

**Claire Sedgwick, De Montfort University**
*The Cultural Economy of Comedy in the East Midlands*

This paper will introduce the provisional findings from a research project that investigates how East Midlands comedians manage the precarious and competitive nature of the industry. The East Midlands has a strong comedy community, though there are limited opportunities for well paid work in the industry. Recent initiatives such as 'Best in Class' demonstrate the marginalisation of working-class comedians, whilst recent discussions about the cost of the Edinburgh Fringe highlight the barriers to entry for those unable to bankroll the beginning of their careers through savings or flexible work.

Interviews with a range of comedians from the areas, at different stages of their careers will be analysed. This paper will focus on how the case of East Midlands comedy can be linked to wider discussions within the cultural industries more widely about the accessibility of the creative industries for working class people, disabled people, women and people of colour.

**Will Smith, University of Stirling**
*'Little unsuspected paradise': A policy and practice case study with Great Place: Lakes and Dales*

In 2016, the UK Department for Culture, Media and Sport (DCMS) Culture White Paper announced the Great Place Scheme, jointly funded by the Heritage Lottery Fund and Arts Council England. DCMS explained the scheme would "back local communities who want to put culture at the heart of their local vision, supporting jobs, economic growth, education, health and wellbeing". On the launch of Great Place: Lakes and Dales (GPLD) one of 12 Great Place pilot schemes in 2017, Matt Severn of scheme partner South Lakeland District Council prioritised cultural projects to be supported by GPLD as those which "help us retain and recruit younger people to the area." As one of those in the GPLD's Grasmere to Skipton corridor funded to undertake cultural work, collaborating with Grasmere's historic bookshop Sam Read Bookseller where I work part-time, I have been both participant and observer of recent developments around rural creative economy activity. This paper will evaluate the development of a GPLD-funded reading series entitled 'Little unsuspected paradise' in the village of Grasmere against the broader policy aims of the Great Place scheme, and the futuring potential of cultural and creative work in the rural creative economy.

**Francesca Sobande, Cardiff University**
*The (Un)Recognised Business of Being a "User-Generated" Content Creator*

Recent attempts to unionize Instagram meme creators reflect how matters concerning labor rights and content production are being considered by individuals who media industry often label as "online users", rather than recognized creatives. The claim "anybody and everybody is a content creator now" is a contested one. Regardless of different positions on this matter, what seems indisputable is the fact that "user-generated" content has become, equally, if not more influential, than content created by industry professionals and organizations. Thus, there is much research to be done on understanding, theorizing and documenting the different ways that online "user-generated" content creators are recognized (and undermined) as creative workers. This paper outlines changing notions and experiences of content creation, cultural commodification and creative economies, as part of analysis of how "user-generated" content creators who are structurally marginalized due to racism, sexism and interlocking forms of oppression, are framed in online media articles about their digital activity.

**Kim-Marie Spence, Southampton Solent University**
*A more inclusive global cultural economy? Technology's promise*

Despite the creative industries' promise of mobility based on talent, inequity, regarding class, race and gender, within the creative industries, is the subject of recent research (Saha 2018, Brook et al. 2018, Oakley et al 2017).  I argue that in a global creative economy characterised by transnationality, location is also a source of inequity (De Beukelaer & Spence 2019). There is an assumption that technological advancement increases access within the global creative economy.  Using evidence from two popular majority world music genres, reggae and K-pop, I demonstrate the complexity and impact of technological change on distribution and benefits. Despite different national origins, Reggae and K-pop face similar issues due to a global creative economy structured around a few media cities such as New York (Scott 2004, Friedmann 1999). Informed by a Billboard chart analysis, I

argue that inequity might be a dystopian characteristic of the creative economy as currently structured.

**Claire Squires, University of Stirling and Beth Driscoll, University of Melbourne**
*Mary Poppins and the Situationists: A Mischief-Making Epistemology for Creative Futures*

This paper reports on Ullapoolism, an epistemology inspired by a partial reactivation of the situationists, and with an added spoonful of Mary Poppins to enhance playful feminist creativity. Our guiding question is not 'what?' or even 'why?', but 'what if?' A number of trajectories in book cultures – with parallels across the creative industries – give cause for concern: increasing automation along with conservative nostalgia for print; persistent gender, class and race inequities; and ongoing colonial and neocolonial power structures. So, what if we want these things to change, or think others are being unnecessarily resistant to, or indeed blocking, change?
The ultimate aim of Ullapoolist epistemology is not to acquire total knowledge, but to embrace interventionist knowledge-getting as a mode for producing change in the world. 'What if' is a change-oriented question infused with imagination, extrapolating from knowledge of the present to consider future worlds and alternative states, utopias and dystopias.

**Mark Taylor, University of Sheffield**
*Who Run the Arts? (Men): Social Network Analysis of Directors and Trustees in English Arts Organisations*

Inequalities in cultural production are now well-established. Research has demonstrated that not only are workforces in the art disproportionately white, male, and from middle-class backgrounds, inequalities become sharper at more senior levels as a consequence of leaky pipelines. However, this analysis has not extended as far as the very tops of organisations, in the shape of boards of directors and boards of trustees: some of the key decisionmakers in the arts. We unpack the makeup of the boards of directors by using Companies House data, in order to identify not only who serves on which boards of directors, but also which other boards they serve on and with whom. We start with the directors and trustees of Arts Council England's national portfolio, and aim to identify the most central actors in the network, with different centrality measures: who is at the centre of arts infrastructure, and where do they meet?

**Stephanie Taylor, The Open University**
*Creativity: a failing promise?*

Contemporary creativity carries multiple meanings. The promise of some transcendence of the ordinary, derived from the elite arts, persists alongside ideas developed in psychology and taken up in the cultural and creative industries, that creativity can be cultivated, has utility and can to some extent be monetised, even if insufficiently. This paper presents research that investigates how these meanings are taken up by contemporary UK 'maker artists'. It finds that the practitioner concept of creativity emphasises effort and complexity in a creative process, avoiding an evaluation in terms of artistic quality or value. This understanding makes a creative practice more accessible, because the requirement for following it is interest rather than a special talent. Yet, somewhat paradoxically, the

most important association appears to be the specialness and difference that derive from the myth of the artist. The paper discusses some implications of this contradiction.

**Nicola Thomas, Department of Economics and Marketing, De Montfort University**
**A dynamic systems approach to enable sustainability in the global fashion system**

Fashion production and consumption are dynamic processes that generate economic growth, incur social injustices and undermine ecological integrity. Despite the interdependent systemic nature of these processes, that play out at different scales, little attention is focused on the 'systemness' of these global fashion issues. In this paper, insights generated by literature review findings and stakeholder interviews were iteratively drawn upon to produce a dynamic series of causal loop diagrams (CLDs). These CLDs capture system dynamics at several stages of the global fashion system, including cotton production, garment manufacturing, fashion buying, fashion consumption, clothing disposal and second-hand trading. Research highlights include the systemic implications of profit maximisation, as well as the identification of potential leverage points to transition this creative industry onto sustainable trajectories. Implications for creative economy oriented research, practice and policy decision making are discussed.

**Elena Trubina, Ural Federal University**
*The Urban Commodity Futures: Examining the Multiscalar Processes Behind "The Next Big Thing in the City"*

This paper seeks to establish the theoretical concept of "urban commodity futures" by drawing on David Harvey's account of the contradictions of capitalism. "Urban commodity futures" are shown to be a process of urban creative change both enabled by and formative of the boosters of "the next big thing in the city". The discursive performativity of visions of the urban future generated by the boosters both creates new and reproduces existing possibilities for profitable manipulation of the public sector. The case of the mega-events held in non-Western countries offers a stimulating example of these tendencies. On the one hand, the events contribute to the on-going "de-futuring", i.e. wasting precious resources on spectacular projects, while on the other, the attitudes toward them prompt to raise a question about limited prospects for "positivity" in today's urban existence.

**Madison Trusolino, University of Toronto**
*Risky (Funny) Business*

In 2019, Netflix released "Comedians of the World" featuring 47 half-hour stand-up sets. The roster of international comedians included women, POCs, ESL, and LGBTQ+ folx. The relatively cheap production costs of stand-up make it a minimal financial risk for platforms that employ marginalized comedians. This paper examines three ways risk is mitigated in the comedy industry and how risk mediates relations of gender, race and sexuality. First, the aforementioned risks taken by platforms on marginalized comedians; second, risks offloaded to comedians as entrepreneurial cultural workers; and finally, the risk of harm for marginalized comedians in an industry dominated by cis-gendered-able-bodied-white men. Acknowledging that these risks are different in scope and severity–e.g., a company losing money versus a comedian being exposed to harassment or violence–

I employ the through-line of an economy of risk to consider the role it plays in the representation of marginalized comedians on screen and off.

**Katey Warran, University of Edinburgh**
*Exploring 'collective effervescence' at the Fringe*

Within research exploring the creative economies, there has been a dominance of the 'production of culture perspective', seeking to uncover patterns that reproduce stratification and reinforce social inequalities in relation to class and taste. Whilst a more recent narrative concerning how the meaning of art objects emerges as a consequence of interaction has been suggested, less attention has been given to the meaning of social experiences. Drawing on the sociology of Durkheim and his notion of 'collective effervescence' in addition to Collins' theory of Interaction Ritual Chains, this presentation argues that 'the social' is a fundamental and overlooked aspect of arts festivals that warrants greater attention. Working in collaboration with the Edinburgh Festival Fringe Society, this presentation will summarise findings of ethnographic doctoral work to date, arguing that the Fringe is a site for 'collective effervescence', thereby highlighting how arts organisations should consider their role in fostering social solidarity.

**Natasha Whiteman, University of Leicester and Russell Dudley-Smith, UCL Institute of Education**
*The Problem with Progress: Towards an Ethics of Rupture*

There is danger, when challenging certain notions of (ethical, social, cultural, economic) progress, of simply replacing one set of essentialisms with another. Given this, our paper considers how we might achieve more radical breaks with currently valued notions (such as reciprocity and social justice) that are often based in quite traditional notions of the human subject in order to move towards an alternative perspective in our thinking. In doing so, we promote the need for an ethics of rupture (Whiteman and Dudley-Smith, forthcoming) in our imagining of creative futures – one that seeks to break with some current scholarly terms that often float around unchallenged. This is introduced via reference to - and in contrast with - the work of key authors who have taken as their focus the need for a relational break with the security of the world-as-known (Bachelard, Bourdieu, Fuchs, Luhmann).

**Tina Williams, University of Leicester**
*(Not) Imagining a Writing Future*

This paper presents early findings from research into how writers of fiction in the UK make a living and manage their working lives. In particular, it focuses on how writers imagine their future working lives or, more commonly, cannot imagine what their future working life will look like regardless of their current levels of sales, success or income, and how this might impact on their present. It will assess what the notion of 'career' means to writers, and explore how future working for writers is understood to be out of their control. It will also consider how this affects their dreams or goals for their future working lives and their motivations for continuing to operate in a state of unpredictability. Drawing on ideas of 'hope labour' (Kuehn & Corrigan, 2013) and 'aspirational labour' (Duffy, 2017), it will argue that the act of imagining – so central to fiction writing – is also

crucial in how writers understand their future. They both cannot imagine a future over which they have no control and have to imagine a future where they are able to make a living.

**Nick Wilson, King's College London**
*What is a creative economy – really?*

The 'creative economy' has become instituted as a field of policy and industrial activity. Whilst, for some, this represents an exciting opportunity to re-imagine and re-position our collective social futures; for others, it raises profound questions as to whether a new obsession with 'creativity' overlooks, or indeed, exacerbates systemic inequality and injustice. As creative economy policy gains more traction (in the UK as elsewhere) this paper calls for a 'pause for thought': we need to stop and ask ourselves a central question: What is a creative economy – really? In working towards an answer, the paper expands upon a realist ontology of the creative economy. This builds on the author's (forthcoming) book-length 'realist theory of art', which introduces aesthetic critical realism (ACR), and which re-theorises experience, aesthetics, art, culture, creativity, value and more. Some early implications for the European research project 'developing inclusive and sustainable creative economies' (DISCE) are discussed.

**Zexun (Marco) Zhang, Queen's University Belfast.**
*Site of Construction: The Reshaping of Hong Kong Culture after 1997*

The paper intends to explore the formulation and practice of Hong Kong's cultural policy after the handover in 1997. Lured by creative economy and aimed to promote city image, the government of the Hong Kong Special Administration (HKSAR) proposed to construct the West Kowloon Cultural District which is a culture-led urban regeneration project. The study intends to introduce discussion of this suddenly cultured policy which provokes questions concerning its role in achieving status and visible cultural capital among current global phenomenon – the emergence of 'global cities of the arts' or the now global aspiration among major cities to be a 'Capital of Culture'. By applying interpretive approach, the study will argue that the policy makers should value Hong Kong's local cultural identity based on an Asia context, rather than by making profit in establishing a global representation of creative economy.

# Conference Programme

| | *Thursday 5 September* | | | |
|---|---|---|---|---|
| 9.00 - 10.00 | *Arrival/Registration/Tea –Phoenix Café* | | | |
| 10.00 -10.40 | **Welcome & Opening Address: 'Re-Futuring Creative Economies' (Mark Banks, University of Leicester)** *Screen 2* | | | |
| 10.45 - 12.00 | **Parallel Sessions 1** | | | |
| | *Screen 2* | *Screen Room* | *Midland Room* | *Burton Room* |
| | ***Feminist Cultural Work*** | ***Commodifying Difference in the new (and old) Creative Economies*** | ***Precarity, Uncertainty, Inequality*** | ***Craft Futures*** |
| | ''Instead of destroying my body I have a reason for maintaining it.' Challenging gender inequalities within the aesthetic and institutional practices of classical music' - *Anna Bull, University of Portsmouth\** <br><br> 'From 'not me' to #MeToo: discussing inequalities in the classical music profession' - *Christina Scharff, King's College London* <br><br> ''Feminist art work': the logic of valorisation' - *Natalya Antonova, Central European University* | 'Rethinking 'Diversity' in Publishing: A Cultural Industries Approach' - *Anamik Saha, Goldsmiths College\** <br><br> 'Risky (Funny) Business' - *Madison Trusolino, University of Toronto* <br><br> 'The (Un)Recognised Business of Being a "User-Generated" Content Creator' - *Francesca Sobande, University of Cardiff* | 'Smart for whom? Uncertainty and inequality within smart organizations' - *Valeria Pulignano, KU Leuven, BE Centre for Sociological Research, Luisa De Vita & Sivia Lucciarini, Sapienza University of Rome* <br><br> 'The Cultural Economy of Comedy in the East Midlands' - *Claire Sedgwick, De Montfort University\** <br><br> 'Intern Labour as Regenerative Precarization' - *Joshua Moody, Maynooth University* | 'Craft – the new entrepreneurship?' - *Julia Bennett, Crafts Council\** <br><br> 'Crafting a future' - *Annette Naudin, Birmingham City University* <br><br> 'Loom with a View: Capturing, Showing and Telling Stories of Harris Tweed' - *Kieran Phelan, University of Nottingham* |
| 12.00 – 1.00 | *Lunch – Phoenix Café* | | | |

| 1.00 – 2.45 | Parallel Sessions 2 | | | |
|---|---|---|---|---|
| | *Screen 2* | *Midland Room* | *Burton Room* | *Mortledge Room* |
| | ***Re-Futuring Creative Work*** | ***Art, Events, Locality*** | ***Digital Production and Inequality*** | ***Youth, Culture, Transitions*** |
| | 'Craft Entrepreneurialism and Sustainable Scale: Resistance to and disavowal of the creative industries as champions of capitalist growth' - *Susan Luckman, University of South Australia\** <br><br> 'Passion Projects: Labour, Leisure and the Creative Career' - *George Morgan, Western Sydney University* <br><br> 'Refuturing Creative Work and Remixing Creative Education' - *Daniel Ashton, University of Southampton* <br><br> 'Creativity: a failing promise?' - *Stephanie Taylor, The Open University* | 'The Urban Commodity Futures : Examining the Multiscalar Processes Behind "The Next Big Thing in the City" - *Elena Trubina, Ural Federal University* <br><br> 'The Cultural Ecosystem: A Local Approach' - *Victoria Barker, University of Derby* <br><br> 'Festivals, placemaking and urban policy' - *Jennie Jordan, De Montfort University\** <br><br> 'Exploring 'collective effervescence' at the Fringe' - *Katey Warran, University of Edinburgh* | ''Re-Futuring Digital Play: Feminism and the Feminization of Work in Games' - *Alison Harvey, University of Leicester\** <br><br> 'Creating space for students of colour through digital social influence on higher education' - *Deborah Brewis, University of Bath* <br><br> 'The Creative Vernacular Practice of Selfies: Playful Expression and Subversion in Digital Culture' - *Patricia Routh, University of Leicester* <br><br> "You need at least one picture daily, if not you're dead": Content Creators and Platform Changes in the Social Media Economy - *Arturo Arriagada, Adolfo Ibañez University* | 'Is Quitting Re-Futuring?' - *Cecilia Ghidotti, Loughborough University\** <br><br> ''Everyone is in Saving Mode': House Parties, Rhythm and 'Ordinary' Youth in Transition' - *Isaac Hoff, University of Leicester* <br><br> 'Disrupting the capitals and dispositions that count? The Arts Award as gatekeeper to the Cultural and Creative Industries' - *Frances Howard, Nottingham Trent University* |
| 2.45 – 3.00 | *Tea – Phoenix Café* | | | |
| 3.00 – 4.45 | Parallel Sessions 3 | | | |
| | *Screen 2* | *Midland Room* | *Burton Room* | *Mortledge Room* |
| | ***Developing Inclusive and Sustainable Creative Economies (DISCE)*** | ***Femininity and Feminism in Cultural Production*** | ***Fans and Prosumers*** | ***Future Proofing the Literary Economy*** |

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| | 'What is a creative economy – really?' - *Nick Wilson , King's College London\** <br><br>'Growth of What? New Normative Commitments for the Creative Economy' - *Jonathan Gross, King's College London* <br><br>'Mapping and problematising cultural/creative "activism"' - *Bridget Conor, King's College London* <br><br>'Reimagining creative education' - *Tamsyn Dent, King's College London* | 'The Futurity of Purity: The Progressive Potentials of Purity Porn and Feminist Media Studies' Return to Psychoanalysis' – *Melanie Kennedy, University of Leicester\** <br><br>'The Road Ahead: Victoria's Secret goes to China, sexualisation, and the market of commercial sexism' - *Xintong Jia, City University London* <br><br>'Fempreneurs: Infusing Purpose with Profit in Social Change Movements' - *Kaitlynn Mendes, University of Leicester* | 'Moving between commerciality and authenticity: the imaginary of social media influencers in the attention economy' - *Arturo Arriagada, Adolfo Ibañez University & Sophie Bishop, King's College London* <br><br>'Implications for the individual and the market when creative labour isn't 'work': A case study of amateur food bloggers' - *Jen Cole-Wright, University of Leicester\** <br><br>'The deviant and pathological fan economy in China' - *Simeng (Michelle) Liu, University of Sheffield* | ''Little unsuspected paradise': A policy and practice case study with Great Place: Lakes and Dales' - *Will Smith, University of Stirling* <br><br>'Achieving equality 'faster than folk are ready for': changing the site of the fight in Scottish publishing' - *Christina Neuwirth, University of Stirling* <br><br>'(Not) Imagining a Writing Future' - *Tina Williams, University of Leicester* <br><br>*Response: Stevie Marsden, University of Leicester\** |
| **4.45 – 5.00** | **Short break** | | | |
| **5.00 - 6.00** | *A Return to Cultural Democracy?* – **Film and Conversation**                                   ***Screen 2*** <br><br>• **George Fleming (Film-maker & University of Leicester),** <br>• **Abi Gilmore, University of Manchester\*** <br>• **Sophie Everest (Belle Vue Productions & University of Manchester)** <br>• **Sophie Hope (Birkbeck, University of London)** | | | |
| **7.30 - 9.00** <br><br> **9.00 - late** | **Conference Dinner** – *Queen Victoria Arts Club,* 41 Rutland Street      *(optional dinner, pre-payment required)* <br><br> **Conference Party** – *Manhattan34 cocktail bar*, 34 Rutland Street      *(open to all)* | | | |
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| | *Friday 6 September* | | |
|---|---|---|---|
| 9.15 – 11.00 | **Parallel Sessions 4** | | |
| | *Screen 2* | *Screen Room* | *Midland Room* |
| | **Decision Makers in Arts and Culture** | **Re-Futuring Creative Entrepreneurship** | **Uses of Technology** |
| | 'The Artist in the Room: An investigation of the independent artist as stakeholder in the decision-making of subsidised theatre in the UK' - *Ali FitzGibbon, Queen's University Belfast\** <br><br> 'Who Run the Arts? (Men): Social Network Analysis of Directors and Trustees in English Arts Organisations' - *Mark Taylor, University of Sheffield* <br><br> 'Reconceptualising Risk: equity, diversity and inclusion in the screen production industry' - *Amanda Coles, Deakin University & Doris Eikhof, University of Leicester* | 'A dynamic systems approach to enable sustainability in the global fashion system' - *Nicola Thomas, De Montfort University\** <br><br> 'Intercultural Entrepreneurship in Creative Place-making' - *David Rae, De Montfort University* <br><br> 'Improving inclusion, reciprocity and sharing in creative economies: a Lombardy experience in the Fashion System' - *Elisa Borboni, Politecnico di Milano* <br><br> 'Economic growth, social justice and environmental sustainability: nascent creative entrepreneurs and the 'triple bottom line' - *Marcus O'Dair, University of the Arts London* | 'A more inclusive global cultural economy? Technology's promise - *Kim-Marie Spence, Solent University* <br><br> 'Blockchain Technology and the Disintermediation of Creative Industries' - *Tim Jordan, University of Sussex\** <br><br> 'How Crowd Sourcing helps Art House Films find their Audiences in China and the Way Forwards' - *Ren Ming, Shanghai Academy of Social Sciences* <br><br> 'Towards Post-Growth Creative Economies? New and Old Technologies of Cultural Production in Argentina' – *Mark Banks and Paula Serafini, University of Leicester* |
| 11.00 – 11.15 | *Tea – Phoenix Café* | | |

| 11.15 – 1.00 | **Parallel Sessions 5** | | | |
|---|---|---|---|---|
| | *Screen 2* | *Screen Room* | *Midland Room* | *Burton Room* |
| | ***Re-Futuring Imaginaries*** | ***Cultural Policy & Value*** | ***Post Start-Up Cultures: Imaginaries, Values and Work*** | ***Regional Broadcasting & Cultural Contexts*** |
| | 'Performative knowledge for reimagining creative economy futures' - *Toby Bennett, Solent University\** <br><br> 'The Problem with Progress: Towards an Ethics of Rupture' - *Natasha Whiteman, University of Leicester & Russell Dudley-Smith, University College London* <br><br> 'Challenging resilient futures in Colombian CCI' - *Jack Newsinger, University of Nottingham & Alejandra Castano, Universidad de Medellín* <br><br> 'Mary Poppins and the Situationists: A Mischief-Making Epistemology for Creative Futures' - *Claire Squires, University of Stirling & Beth Driscoll, University of Melbourne* | 'Valorising Hidden Culture: The Role of Authenticity, Community and Commensality in Value Creation in the City of Leicester' - *Laura Parsons, De Montfort University* <br><br> 'Between Evidence and Action: Interdisciplinary approaches to public value' - *Tully Barnett, Flinders University* <br><br> 'The whale speaks: experiences of the Creative Industries Policy and Evidence Centre' - *Zoe Bulaitis, Abi Gilmore\* & Chloe Jeffries, University of Manchester* | 'Finance for creatives: Reinventing economy between co-optation and counterpower' - *Alberto Cossu, University of Leicester\** <br><br> 'At the roots of Creative Economy: a critical history of the imaginary' - *Alessandro Gerosa, University of Milan* <br><br> 'Future after future: The ethical turn of creative economies' - *Carolina Bandinelli, University of Lincoln* <br><br> 'A Place to Be. Precariousness and collaborative spaces in the creative industries' - *Damiano Razzoli, UniMore, Fabrizio Montanari, UniMore, Lorenzo Mizzau, Catholic University of Milan & Stefano Rodighiero, University of Bologna* | 'Relocation, Relocation: Examining the significance, value and legacy of the Channel 4 move to regional production hubs' - *David Lee\*, University of Leeds, Katherine Champion, University of Stirling & Lisa Kelly, University of Glasgow* <br><br> 'Producing Diversity in BBC Radio' - *Gurvinder Aujla- Sudhu, De Montfort University* |
| 1.00– 1.45 | *Lunch – Phoenix Café* | | | |

| 1.45 – 3.15 | Parallel Sessions 6 | | |
|---|---|---|---|
| | *Screen 2* | *Screen Room* | *Midland Room* |
| | ***Re-Futuring Craft and Making*** | ***Social Change in Screen*** | ***Place, Cultures, Futures*** |
| | ''Make Do, Mend and Make': The Value of Craft Skills in an Age of Climate Crisis' - *Susan Luckman, University of South Australia\** <br><br> ''Safe' spaces? Challenges for Women Makers of Colour on Social Media' - *Karen Patel, Birmingham City University* <br><br> 'Towards an understanding of the politics of making in urban cultural policy – reflections on niche manufacturing in Melbourne' - *Xin Gu, Monash University* | 'Producing Sisterhoods: Women working with women in the UK film industry' - *Shelley Cobb, University of Southampton\** <br><br> 'Activism for Gender change in the Irish Film Industry' - *Anne O'Brien, Maynooth University* <br><br> 'The gendered impact of caring responsibilities on experiences of work in the Scottish film and television industries' - *Susan Berridge, University of Stirling* | 'Creative labour in Buenos Aires: deconstructing theories from an ex-centric perspective' - *Lía Barrese\*, Erasmus University Rotterdam* <br><br> 'Territorial integration of the creative industries in Montreal: Hubs, spaces, and public initiatives' - *Anouk Bélanger & Joëlle Gélinas, Université du Québec à Montréal* <br><br> 'Cultural Accolades and Place Competition' - *Patrick Collins, National University of Ireland Galway* <br><br> 'Site of Construction: The Reshaping of Hong Kong Culture after 1997' - *Zexun (Marco) Zhang, Queen's University Belfast* |
| *3.15 - 3.30* | *Short Break* | | |
| 3.30 – 4.15 | **Closing Roundtable: Doing Better: Re-Futuring Leadership in the Creative Economy**     *Screen 2* <br><br> • **Doris Ruth Eikhof, University of Leicester (Chair)** <br> • **Sholeh Johnston, Creative Consultant, The Field** <br> • **Deborah Williams, Actor, writer, theatre-maker and Executive Director, Creative Diversity Network** <br> • **Monder Ram, Director, Centre for Ethnic Minority Entrepreneurship, Aston University** | | |
| 4.15-4.30 | **Closing Remarks – (Doris Ruth Eikhof, University of Leicester)** | | |

**\*nominated Panel Chair (see p. 9)**