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CAMEo Research Institute for Cultural and Media Economies at the University of Leicester

CAMEo was launched 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. We have 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 for collaborations with culture and media practitioners. Together with a wide range of partners we explore the diverse and complex ways in which cultural and media economies are being defined, valued, enacted, experienced and represented.

About Care in the Media and Cultural Industries

The media, arts and cultural industries present a positive image of good and fulfilling work whilst the artistic products of those industries are often imbued with moral and cultural value. Yet, we have become increasingly aware of the inequalities and injustices integral to these industries. These include the ways in which opportunities to participate in such work are unequally distributed, and how the material and immaterial rewards of doing so are unevenly spread, socially, as well as geographically, at national and global scales. Arts, cultural and media industry work has been further tarnished by recent and high profile revelations concerning the systemic abuses suffered by cultural workers from within powerful organisations which in turn must encourage us to reflect upon the lasting legacies of the objects of this cultural work. Far from being 'good', work in culture, media and the arts increasingly appears as damaging, and divested of care or concern for others.

The second interdisciplinary CAMEo conference therefore focuses on the issues of care, concerns and ethics in the cultural and media economies. It foregrounds four key questions:

- What are the sources of the different inequalities, injustices and harms in cultural and media industries?
- In what ways do cultural objects and texts work to intervene in, challenge or reproduce social injustices, abuses and harms?
- How can the emotions and intimacies in cultural work be harnessed to enhance the debates and frameworks for improving social justice across the cultural and media industries?
- What forms of community, social connection or organizing might offer spaces of consolation, relief and opposition to damaging work?

The Conference Venue – Curve Theatre

Celebrating its 10th birthday this year, Curve is a spectacular state-of-the-art theatre based in the heart of Leicester’s vibrant Cultural Quarter. Almost one million people a year engage with Curve through performances and projects across the UK and internationally. Curve’s award-winning building, designed by acclaimed architect Rafael Viñoly, offers a completely unique visitor experience. Unlike any other theatre in the UK, there is no traditional backstage area and audiences can enjoy the full theatre making process on display.

Wifi and Social Media

Wifi

Conference wifi is available through Curve’s local connection. Please see displays throughout the conference venue to obtain the network name and password/s.

Twitter

We very much encourage you to follow us [@CAMEo_UoL](https://twitter.com/CAMEo_UoL) on Twitter and to tweet about the conference using the hashtag **#CAMEo2018**

Curve rooms and floor plans

The conference will be using the following rooms for sessions and the location of each is shown in the floorplan below. In addition, the Mezzanine area will be used for all catering and refreshments, and is open for use by all delegates throughout the conference.

Mezzanine floor:

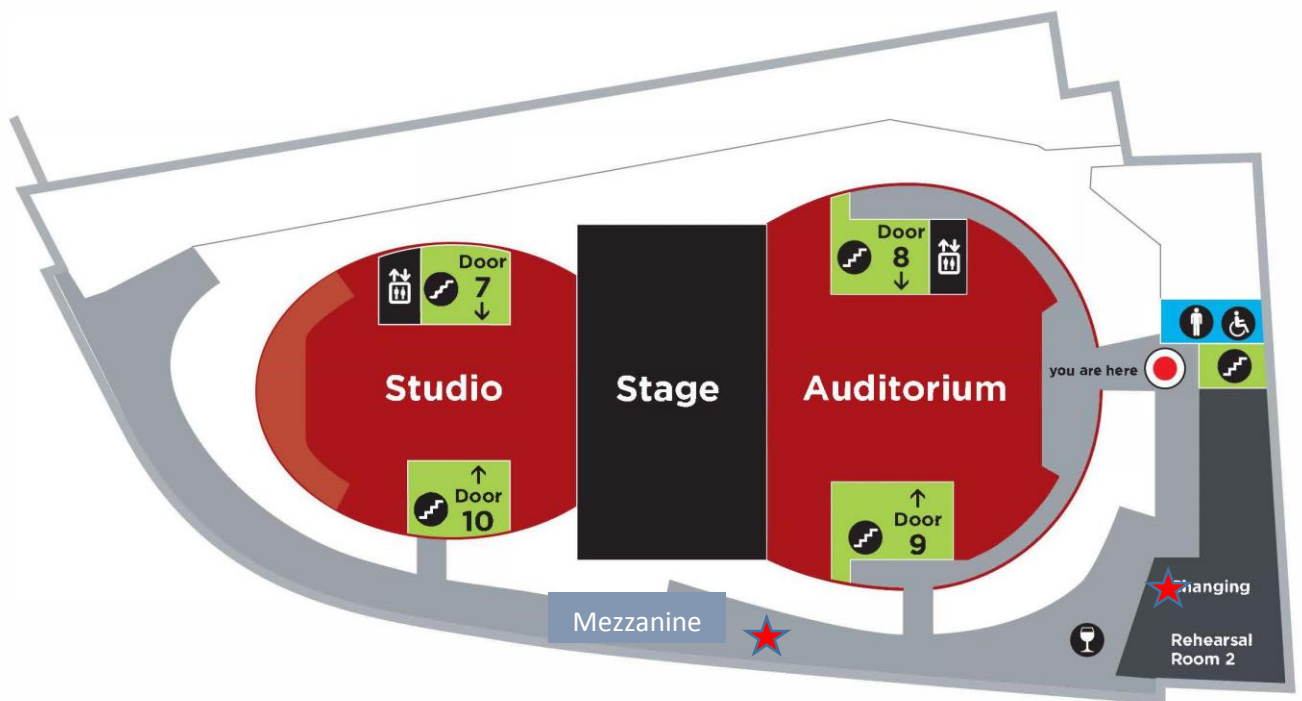
- **Mezzanine (Registration, refreshments and social space)**
- **Rehearsal Room 2 (Keynotes, Roundtables and Panels)**

2nd floor:

- **Rehearsal Room 3**
- **Seminar Room A**
- **Seminar Room B**

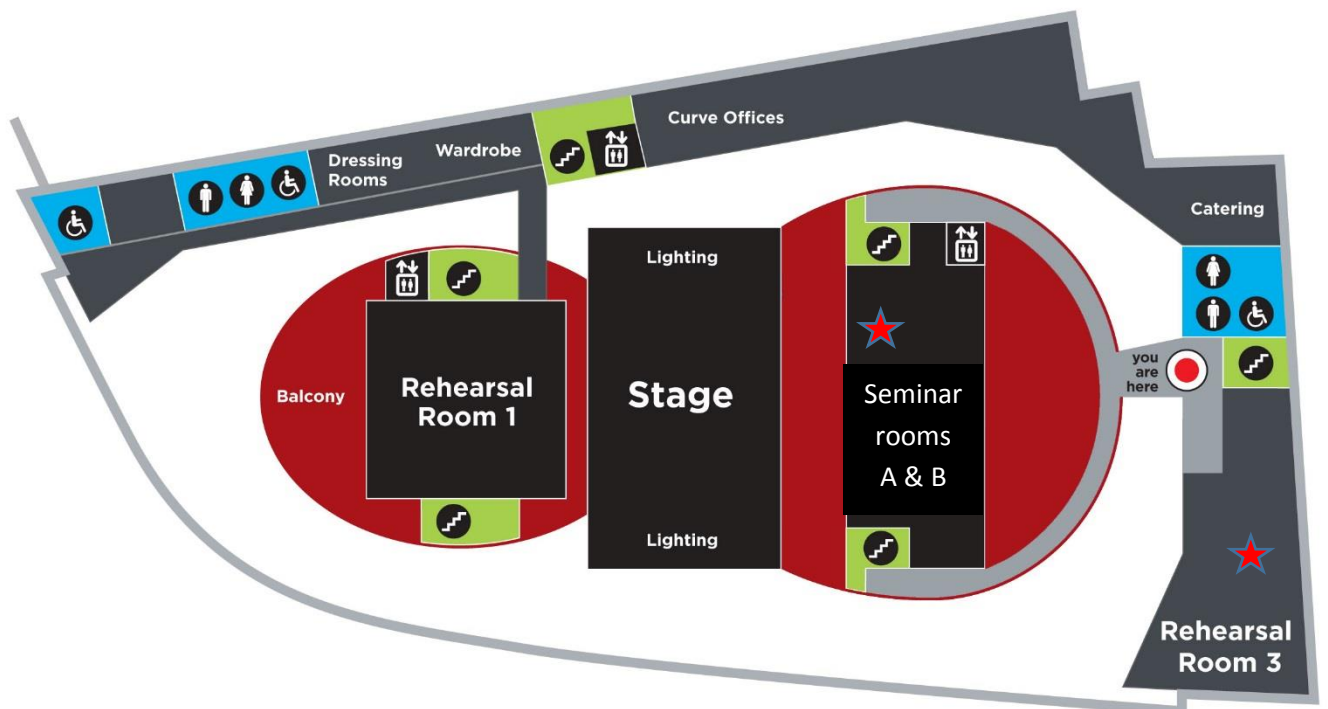
Mezzanine map:

- Mezzanine
- Rehearsal Room 2



2nd floor map:

- Rehearsal Room 3
- Seminar Rooms A and B

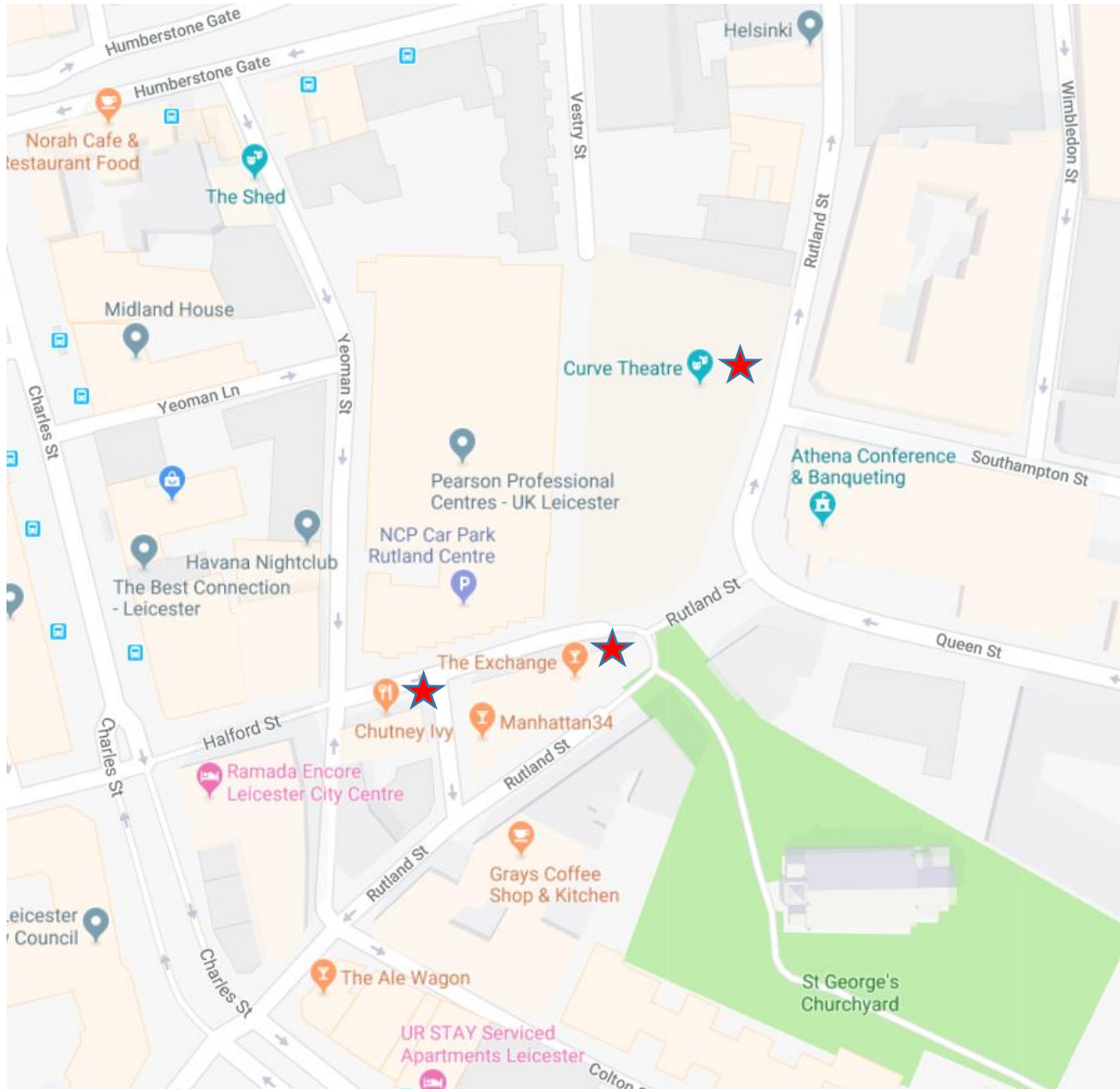


Conference Registration

Registration will open from 11.00am on Wednesday 12 September on the 1st floor mezzanine area of Curve.

Conference Dinner Thursday 13 September 7.30pm

Thursday's conference dinner and party will take place at **Chutney Ivy**, and **The Exchange** are both just short walk from Curve. **Chutney Ivy and The Exchange** are 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.

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 Curve

Curve is just five 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.

By train

Leicester Train Station is less than 10 minutes walk away via Charles Street.

London to Leicester is just over one hour via East Midlands Trains, and there are also regular direct services operating from Derby, Sheffield, and Nottingham.

By bus

All city centre bus services have stops within 3 to 10 minute walk of Curve, 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.

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 Curve is Boots, Gallowtree Gate.

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

Taxis

If you need to book a taxi, the following firms serve the local area:

Swift Fox	0116 26 28 222
ABC	0116 2555111
Uber	www.uber.com/en-GB/cities/leicester/

Local information – places of interest

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

City Centre:

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. It 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 and is directly opposite the visitor centre. More information about his 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 and houses the Picasso ceramics collection which was bequeathed to the City by Lord Richard Attenborough.

Beyond the city centre:

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 can't find the information you need in this or other conference materials, please do not hesitate to contact CAMEo team 0116 252 5633 or at ijw3@le.ac.uk. CAMEo staff will be at Curve throughout the conference. Venue staff will also be on hand to assist with any queries you may have.

Conference Programme – Practical Information

Panel Chairs

For each session we have already allocated a chair who will oversee the session, 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.

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.

Speakers are allocated 20 minutes per presentation and unless your session is a pre-constituted panel, your panel will have been allocated a chair who will be responsible for time-keeping.

Information and Registration Desk

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

Mezzanine

You are free to use the first floor Mezzanine area to meet, work, chat or relax during the conference.

Plenary Speakers

Maureen Beattie



President, Equity

Maureen graduated from what is now The Royal Conservatoire of Scotland in 1974 and has been working as an actor and director ever since. She joined the Council of Equity, the entertainment workers union in 2014 and last year led the union's working party on sexual harassment which produced The Agenda for Change and the Creating Safe Spaces campaign. This year she became Equity's second ever female President. She likes to think the times they are a-changin'.

Professor Radhika Gajjala



Bowling Green State University, Ohio

Radhika Gajjala (PhD, University of Pittsburgh, 1998) is a Professor of Media and Communication (SMC) and of American Culture Studies (ACS) at Bowling Green State University, Ohio, USA. She was Fulbright Professor in Digital Culture at University of Bergen, Norway for the year 2015-2016. In 2012, she was Senior Fulbright scholar at Soegijapranata Catholic University. She has researched non-profit organizations and also engaged in community partnerships with biracial communities in the U.S. She has been director of Women's Studies and of American Culture studies programs at BGSU. Her work that engages themes related to globalization, digital labor, feminism and social justice. Published books include "Online Philanthropy: Connecting, microfinancing, and gaming for change" (Lexington Press, 2017). Lexington "Cyberculture and the subaltern" (Lexington Press, 2012) and "Cyberselves: Feminist ethnographies of south Asian women" (Altamira, 2004). Co-edited collections include "Cyberfeminism 2.0" (2012), "Global media culture and identity" (2011), "South Asian Technospaces"(2008) and "Webbing cyberfeminist practice" (2008). She is currently working on book length projects on "Digital diasporas: gendered labor, affect and technomediation of India" (under review 2018). Lexington Press, UK "Tangled Yarn and Tangled Wires: DIY fiber crafting cultures online" and "Gendered digital labor: Affective networks through domestic space."

Professor Bev Skeggs



London School of Economics

Bev Skeggs is a prominent feminist sociologist and the Director of the Atlantic Fellows programme for Social and Economic Equity. Her book Formations of Class and Gender (1997) has been profoundly significant in drawing attention to the intersections between class and gender inequality, as experienced by working class young women dealing with the vulnerabilities of daily life in harsh conditions. Her more recent work has shown how contemporary ideas of the 'self' implicitly discriminate against many groups – women, ethnic minorities, migrants and the economically deprived – who are seen to fall short of the assumed values of responsibility and autonomy. In recent years, supported by numerous grants and fellowships, she has explored the source of these values through pioneering studies of sexuality, violence, and space, traditional and social media: reality television and Facebook. She sees digital tracking and trading as one of the major ways in which inequality is being forged.

Roundtable Participants

'After the scandals, what kind of feminist politics do we need now?'

Karen Boyle University of Strathclyde, Professor of Feminist Media Studies at The University of Glasgow and author of *Media & Violence: Gendering the Debate* (Sage 2005) and as editor of *Everyday Pornography* (Routledge 2010).

Radhika Gajjala Bowling Green State, Ohio. Professor of Media and Communication and American Studies. Her forthcoming book is *Digital Diasporas: gendered labor and the technomediation of India*.

Heather Savigny De Montfort University, is Professor of Gender, Media and Politics at De Montfort University and author of *The Politics of Being a Woman: Feminism, Media and 21st Century Popular Culture* (2015 co-edited with Helen Warner) and *Political Communication* (2017).

Sarah Banet-Weiser is Head of Department of Media and Communications at the London School of Economics and author of *Authentic™: The Politics of Ambivalence in a Brand Culture* (2012) and author of the forthcoming book *Empowered: Popular Feminism and Popular Misogyny*.

Chair: **Helen Wood**, University of Leicester.

The Care Collective

Andreas Chatzidakis is Senior Lecturer in Marketing at Royal Holloway, University of London. His current work analyses anti-capitalist consumption projects as a form of care.

Jamie Hakim is Lecturer in Media Studies at University of East Anglia. He is currently writing a book on *The Male Body in Digital Culture: Value, Affect and Intimacy in Neoliberal Times*.

Jo Littler is Reader in the Sociology department at City, University of London. Her most recent book is *Against Meritocracy: Culture, Power and Myths of Mobility* (Routledge 2018).

Catherine Rottenberg is Marie Curie Fellow in the Sociology Department at Goldsmiths, University of London. Her new book *The Rise of Neoliberal Feminism* will be published by OUP in 2018.

Lynne Segal is Anniversary Professor of Psychology and Gender Studies at Birkbeck, University of London. She is currently writing a book, *Lean on Me*, about the politics of care.

Keynote abstracts

Radhika Gajjala, Bowling Green State University, Ohio, USA

The value of “Care” - “Care” as value: labour, capital and affect in craft networks and care work.

Tacit relational skills, emotion-management skills through which domestic space affects are mobilized in the reproduction of labour are needed in different variations in service and hospitality industries, paid care work in health sectors and in domestic space. The production of affects through contemporary forms of paid care work and of consumer labour is integrally connected to the generation of revenue against a backdrop of increasingly nuclear families, single living, single parenting and related neoliberal individualization and socio-economic precarity even amongst middle to upper classes. Links between affect production and circulation and revenue increases make visible various kinds of potential to monetize hitherto unpaid affective and gendered reproductive labour. Yet this sort of affect generation is not new – and has been a feature of women’s work of reproduction of labour forces through domestic space in what Leopoldina Fortunati (1995) has described as the “secret workshop.” The paradigm shift – in terms of the value of care and of care itself as value in the contemporary moment – centers on the struggle around how this value is acknowledged and rewarded. Thus by thinking of “care” as a contested term – whether we speak of the ethics, the morality, the gendered nature of and the monetizing of self and other care – this talk raises questions through a discussion of labour and the epistemologies of “care” by looking at the value of care as situated and contextual. I think through issues of feminist epistemologies and reproductive, productive, monetized, privatized and so on care, by touching on examples such as hand spinning across history, privatization of healthcare in global south settings and online philanthropy, as it occurs through the joint forces of NGOization and ITization.

Maureen Beattie, Equity

'Creating Safe Spaces' Public Lecture

“So what happens now? How do we change the atmosphere in the entertainment industry so radically that the perpetrators of sexual harassment and bullying can find no oxygen for their behaviour? We have earned a brief period of grace in the wake of the high profile scandals that have unfolded over the past year, but the would-be harassers and bullies haven’t gone away: they’re just lurking in the shadows. When they finally re-emerge blinking in the light Equity, with its Agenda for Change and Safe Spaces campaign, will be waiting for them.”

Bev Skeggs, Atlantic Fellows Programme, LSE

A political and moral economy of care: can care align us across difference?

I will bring together two different economies that are always intimately entwined through value/s to show how the most prescient global forces are mediated, institutionalised and lived – through caring relations. The role of care should never be underestimated as it is about the art of living, about social reproduction more generally, determining whether and how we live and flourish, or not. The political economy of care is also at the forefront of experiments in financialization, in migration and deportation, and the “race to the bottom” for labour, as the role between global capital and nation states is reconfigured. The media plays a key role in shaping our lack of understanding about how we live and die. Yet I’ll show through empirical research, histories of relationality offer some protection to the ever-encroaching monetisation and brutalisation of our everyday life and death.

Abstracts

Papers

Ana Alacovska, Copenhagen Business School

From passion to compassion: the ethics of care in creative work

The studies of cultural/creative industries apply a reductionist lens to the analysis of creative work. Through this lens, creative workers are presented as individualistic, apoliticized and atomistic agents that care either for their art (passion, self-realization and self-actualization through a creative job) or for commerce (profit and celebrity status maximisation). In this article, we offer a more complex and nuanced analysis of what actually matters to creative workers in practice. We advocate the adoption of ‘an ethics of care’ approach so as to appreciate the moral, communitarian and relational considerations that underpin creative work. Drawing on more than 200 in-depth interviews with creative workers in a varied set of marginal geographical, socio-economic and cultural contexts, we argue that creative work is immersed in relationships of care that presuppose engagement in variegated acts of compassion. Creative work we argue manifests itself as essentially compassionate labour of care, that is care for local communities, the environment, collegiality, local artistic scenes and their adjacent genres, language and national culture. This article thus charts a fresh, empirically-driven model for the responsabilization and moralization of creative work.

Dan Ashton, Winchester School of Art, University of Southampton

Communities of Care: Honour amongst thieves and solidarity amongst social media influencers

This paper focuses on the cultural work of social media influencers and examines the importance of communities of care, solidarity and support for negotiating the challenges of their working lives. Firstly, this paper examines the forms of community and social connection by which SMIs support each other in their working lives. Taking two high profile examples in which SMIs’ working practices and approaches have been publically and critically called into question, this paper examines the solidarity expressed by other SMIs in defence against this critical attention. Secondly, this paper considers the missing connection between the care, solidarity and support shown in defending SMIs from “outsiders” and the seeming absence of questions of care, solidarity and support in addressing the “inside” or common challenges around precarious and ‘always on’ ways of working.

Jeannine Baker, Macquarie University

The long fight for gender equality at the Australian Broadcasting Commission

This paper examines the mobilisation of women at the Australian Broadcasting Commission in the 1970s and 1980s, beginning with the script assistants strike of 1973. In 1975 feminist employees formed the Australian Women’s Broadcasting Cooperative (AWBC), with the aim of tackling sexual discrimination at the broadcaster. The AWBC’s interventions included producing a weekly feminist radio program (the Coming Out Show), providing production training for women, supporting the provision of institutional child care, and pushing for an inquiry into the status of women in the institution. The subsequent report, *Women in the ABC* (1977), found that women were working almost ‘exclusively in secretarial, junior clerical and typing positions or as receptionists, tea-ladies, make-up assistants and producers’ assistants’, were unrepresented in management, and ‘employed on only the lowest levels of the engineering division’. This paper draws on primary research and oral history interviews to analyse the formation and impact of the AWBC.

Emília Barna, and Ágnes Blaskó, Budapest University of Technology and Economics

Autonomy and the relationship to power in the Hungarian music industries

Our proposed paper explores the experiences of people working in the music industries in Hungary, and interprets these within the broader economic and social environment in which they are situated. With the

help of narratological analysis of interviews with musicians and other music industry workers, including managers and technicians, we address the paradox of creative labour, which, on the one hand, has been perceived, even celebrated, as the ideal type of the free, unalienated, and flexible work of the post-Fordist economy, while at the same time has also been associated with insecurity, low pay, unpredictability, and stress – in other words, precarious labour. In particular we focus on the mechanisms, and individual and collective strategies, through which creative autonomy the relationship to power is negotiated within labour practices. We analyse these mechanisms with a view to gender relations, class, and Hungary's particular semi-peripheral status in the global economy.

Maria Barrett, University of Warwick

Care and the classed community – how one theatre nurtures social connection to eradicate middle class norms

The return to class as a concern in cultural sociology has reminded us of something we have long known: not everyone feels welcome in our cultural spaces. However, there is little work on what it is about those cultural spaces that welcomes some and excludes others. This paper takes the case of one theatre in Liverpool, the Royal Court, which is particularly successful in attracting working class audience members. The research draws on multiple ethnographic methods including thick description, interviews and focus groups, alongside analysis of organic digital content, to discover the signs that let working class people know they are welcome. It finds that the Royal Court uses a unique model of care that encourages social connection, alongside styles of participation that capitalise on a working class habitus. Ultimately, the theatre uses social bonding around 'a good night out' to replace middle class cultural norms and create, in what was once a valorised space, a space of belonging.

Eleonora Belfiore, Loughborough University

The 'reenchantment of art' and the problem of care in socially engaged arts practice

'To create today is to create with responsibility'.

This was Suzi Gablik's (1991:8) motto for the renewed, participatory aesthetics she called for in *The Reenchantment of Art*. She wrote this with artists in mind, but I would argue that we need to extend this expectation to the agencies that are part of the bureaucratic infrastructure of arts' support and provision. On the basis of the analysis of qualitative interviews with socially engaged artists and creative professionals, the paper argues that we need an explicit effort to bring our public cultural institutions to task in relation to what Mark Banks (2017) calls 'creative justice', by highlighting the mechanisms of systemic exploitation of artists within current funding practices, and the ways in which project-based funding rarely incorporates, as a matter of course, provisions to ensure the fulfillment of duties of care towards both artists and participating communities. This paper represents a first step towards developing fresh thinking on the moral economy of the subsidised arts sector, starting from the acknowledgement that the normative environments of contemporary arts funding point to a clear moral failure of cultural policy.

Toby Bennett, Solent University

Working for the man? The back office, the old boys' club, and the (caring) music bureaucracy

In critiques of music industries, both the popular and scholarly gaze attend primarily to creative and craft practitioners, and secondarily to powerful elite executives. These structural personae, locked in eternal dispute, frame a moral economy of art/commerce: a gendered dualism, foregrounding an 'old boys' club' – a homophilic network, currently experiencing internal attacks under the auspices of a popular "post-postfeminism" (Gill, 2016) – that obscures an array of professional roles and production cultures, patterned with gender and other inequalities (Leonard, 2014). Stressing the growth in 'back office' music work, the paper exposes another tension – between enterprise and administration (Law, 1994 – where routine labour nonetheless expresses the values and concerns of both popular and business cultures. Against an industry lore shaped by canonical entrepreneurs – 'record men' – the paper explores the potential implications of an "ethics of office" (Du Gay, 2008) for media industries, perhaps moving towards "caring bureaucracies" (Bourgault, 2016).

Ceciel Brouwer, University of Leicester

Predatory Pictures? Children's voice in collecting and exhibiting photographs of childhood

Museums and the medium of photography share a unique quality to preserve what would otherwise be lost. Those qualities can however, turn into something 'predatory'. In the last two decades, the gradually emerging awareness of the scale, damage and historical aversion to recognise and take action concerning child sexual abuse has inspired an ongoing struggle for museum practitioners negotiating the acquisition, exhibition and interpretation of artistic representations of children. This struggle is particularly fraught when the images in question are photographs expressing a bodily awareness: a marker of the transition from childhood to adulthood viewers often perceive as sensuality or sexuality, but that can equally be understood as expression of self-realisation. In this talk I posit that museum's collection and exhibition policies must become better equipped to cater for children's changing voice/consent, as well as the ethical and children's rights challenged posed by the changing context in which images are understood.

Miranda Campbell, Ryerson University

Communities of Care and the Community Youth Arts Sector

The social and political import of self-care may have now taken a depoliticized turn towards individual self-management. While the neoliberal imperatives of the creative industries instrumentalize risk as an individual concern, communities of care foreground a collective rather than individual response to managing this risk, creating broad support structures in the absence of policy frameworks. In opposition to the neoliberal uptake of self-care, I suggest communities of care look outwards, forming loose horizontal networks. This paper examines the formation of communities of care through a case study of the community youth arts sector in Toronto, Canada. Through pedagogies and programming, community youth arts programs can act as spaces of knowledge transfer, skill sharing, teaching, and learning for youth aspiring to creative careers. This paper will offer early data analysis from this ongoing research project, highlighting the role of an anti-oppressive framework, of peer support networks, and of micro employment at these programs in forming communities of care.

Sheelagh Colclough, Ulster University

Let's get radical! The possibilities of caring subversion in the participatory arts

Based on my ongoing doctoral research, this paper will examine the radical critical framework and content of Paulo Freire's 1968 *Pedagogy of the Oppressed*, developed as a liberating education methodology with core empathetic values of love not domination, humility not elitism, faith in the power of (wo)man to be more fully human and hope as a challenge to be responded to. Considered in the current context and climate of Northern Ireland's defunded participatory arts sector; which encompasses both community arts and socially engaged arts practice, reflecting on the role of the artist via Kester's notion of the "orthopedic aesthetic" (2011) and Bourdieu's (1984) concepts of social status and cultural capital, this paper will interrogate the power dynamics of contemporary participatory arts practices and the possibility of harnessing elements of Freire's revolutionary paradigm to reformulate a present day pedagogy of participation with care at its centre.

Elena Cogni, Independent scholar (with New Hall Art Collection, Cambridge)

Intraplaces and Motherhood: Practices of Care as Ecofeminist and Spatialized Art

This contextualizes the results of my interdisciplinary project *Seeds of Attachment*, which considered theories of attachment between parent and child (Ainsworth, 1973; Bowlby, 1969) as crucial to developing place attachment (Jack, 2010, Seamon 2013, Bowlby, 1998). The adopted dialogic sculpture, as a non-verbal approach to communication (Margaret Lowenfeld Mosaic Box, 1954) offered mothers the possibility of sharing experiences, and thus become self aware of this process as nomadic subjects (Braidotti) in our everyday lives. In the process of activation of the sculpture on the participant's suggested spot of the school-run route resulted in a newly created quasi-geometric shape called Intraplace. A manifestation of the process, of spatialization, (Shields 1985, Mc Dowell, Massey), which also refers to a geometry of

difference (Donna Haraway). The non verbal dialogue is thus understood in terms of haptic communication and is a way to take care of the self, others, and in the city (Foucault), a role similar to that of 'the mother'.

Karen Cross, University of Roehampton

'Let's talk about flex baby': sex, motherhood and the politics of work

Alongside the growth of the 'mumpreneur' or the more technologically characterised figure of the 'Instamum', we have also begun to see the unionisation of women seeking to challenge the politics of work. This paper begins by exploring the online campaigning of groups and individuals fighting for flexible forms of work, and considers the extent to which these can be effective within the current promotional frame of social media. The paper considers particularly the inherent problems of such forms of unionisation, and the various ways in which these are entangled with various dominant technological strategies, as well as some of the most problematic aspects of post-feminist commercial and cultural investment. Beyond this, it asks what opportunities arise as such groups face their own challenges and criticisms, and what opportunities exist for building more effective responses to the inequalities of modern day forms of work.

Tamsyn Dent, Bournemouth University

Devalued women, valued men. Parenting, creative labour and class.

Scholarship on the UK's creative and cultural sector has exposed under-representation amongst the workforce from workers of lower socio-economic status along with other factors including gender and race. A recognized issue with social class is the lack of a robust analytical framework through which to determine the relationship between social class and employment in the context of creative labour. This paper explores how the classed construction of one specific group of under-represented workers within the creative sector, mothers, can offer a framework through which we can discuss wider discourses such as class and identity. It considers the question, what sort of mother are we referring to when we talk of the creative worker? Drawing on qualitative data from a larger doctoral research investigation this paper explores the relationship between class and parenting practice considering the relationship between parenting and creative work for both male and female members of the workforce.

Ali FitzGibbon, Queen's University Belfast

Artists as bonsai trees – how artists' inequality is rooted in risk

This study of independent artists in UK subsidised theatre shows that at the heart of inequality within the subsidised cultural industries lies a contradiction within public funding. Public bodies state priorities to promote equality, risk-taking and diversity while at the same time reinforcing existing organisational structures and modes of production, and enforcing risk-averse behaviour. Arising from this contradiction, organisations are inhibited from responding to or promoting new, diverse 'riskier' voices and forms until they have been proven. Unsalaries artists then bear the artistic and financial burden of experimentation while their dependency on organisations for future livelihood or promotion discourages their criticism of the existing structures. The onus is on them to fit or adapt. Despite dependency on their labour, the sector is not structured to adapt to them. Unless public funding policy addresses the contradiction of these different forms of risk, np priorities or quotas will affect inequality within the cultural industries.

Sophie Frost, University of Leicester

Participation, public engagement and the ethnic diversity question – a historical overview of a leading NPO

It would be an understatement to describe diversity as a fraught issue in public arts organisations. Art Council England's (ACE) 'Creative Case for Diversity' framework positions the sector as the trailblazer for embracing diversity of all kinds. This paper considers the ways in which such a manifesto has contributed to the "race-making dynamics" (Saha 2018: 96) of exhibitions and festivals at Southbank Centre, a London multi-arts venue and one of ACE's larger National Portfolio Organisations (NPOs). I ask: are public cultural

institutions such as Southbank really able to represent, engage and enable Black and minority ethnic art and culture? If not, why not? In this quest, I first take an historical view of 'participation' and 'engagement' at Southbank by focusing on the 1951 Festival of Britain, which took place on the same site. This is compared and contrasted with analysis drawn from an ethnographic study of Southbank Centre undertaken in the pre-Brexit moment of 2014 – 15, where some continuities and similarities in discourses of participation and public engagement were seen to emerge in relation to ethnic diversity.

Olivia Gable, The Open University

Exploring public funding for popular musicians and ethics through the Momentum music fund

Within emerging scholarly debates about the prevailing inequalities of cultural work, little has been said about the relationship between public funding and cultural work, and specifically whether public funding has an ethical role to play in improving inequalities in cultural work. Taking popular music as its focus, this paper explores the ethical issues that emerge at the intersections of public funding and popular music—a commercial art form—through the case of the Momentum music fund. Momentum, created in 2013 by the Arts Council England and managed by PRS Foundation, provides grants of up to £15,000 directly to popular musicians deemed by assessors to be at a 'tipping point.' This paper will examine what Momentum is meant to achieve and how notions of talent, excellence and diversity are mobilised through the funding process. I will primarily draw from observations of Momentum assessment panels, as well as interviews and programme data.

Amy Genders, University of the West of England

Freelance labour, precarity and inequality in Bristol's film and television industries

Over the past decade a broader societal shift towards a so-called 'gig economy' has left numerous sectors becoming increasingly characterised by precarious work and diminishing employment rights. Perhaps no more is this workforce model more acutely evident than in the creative industries. In 2015 89% of all workers in the film production sector and 52% of those working in independent television production in the UK were freelance (Creative Skillset, 2016). As the UK's third largest agglomeration of film and television workers after London and Manchester, Bristol offers an important case study to examine the challenges facing freelancers within this sector. Based on interviews with those working within the region, this paper critically analyses how the conditions of freelance work contribute to growing inequalities within the film and television industries.

Tiffany Hall, University of Manitoba

Morality is the Message: Cultural Intermediaries in A&E's *Hoarders*

Cultural intermediaries in media shape the tastes and practices of their audiences, but they also present more than ideals of taste; when considering the expertise and legitimacy afforded to television personalities, it becomes clear that they also promote ideals of moral regulation. I advocate that the concept of cultural intermediaries is useful to explain the dissemination of moral ideologies through media. The reality television program *Hoarders*, produced by A&E, is an interesting case to demonstrate how television personalities working under the guise of care and concern actually communicate harmful moral ideals surrounding consumption. Through encouraging the disposal of goods, the program promotes ideal consumption and housekeeping practices while condemning excess accumulation. This case shows how media are able to impact and influence the everyday attitudes of people in consumer culture and how those attitudes, which are motivated by care, create stigma and harm.

Hannah Hamad, Cardiff University

Recuperating Care Work in Contemporary Media Fictions of Nurses and Nursing

This paper explores media texts and fictions that foreground the depiction of nurses, nursing and care work in the contemporary National Health Service, culminating in a case study interrogation of the issues raised

by the depiction of care work in the 2017 BBC series *Trust Me*, with a view to arguing for its status as a recuperative revenge fantasy that responds to and comments on lightning rod political issues pertaining to the derogation of care, care work and front line care workers in the contemporary NHS. *Trust Me* is a hospital drama mini-series, which was cannily scheduled by the BBC on Tuesdays at 9pm directly following the weekly broadcast of long-running continuing hospital drama *Holby City*. In *Trust Me* a nursing sister (Jodie Whittaker), following a failed attempt at whistle-blowing on failures of care at the (pre-2013) NHS trust for which she works, assumes the professional identity of a doctor, and gets away with it. In itself this is a politically charged premise for a BBC television series, but closer scrutiny of some of *Trust Me*'s expositional set-up in relation to cognate real world events that are mobilised in service to the plot, reveals the very great extent to which the inaugural episode in particular sets up the series to serve as a searing and pointed critique of toxic cultures of public sector management, conspiracies of silence over managerial and political incompetence in the administration of the NHS, the devaluation of practical skills and emotional labour in the nursing profession, and the perils and pitfalls of whistleblowing for ordinary healthcare staff working at the coal face of the situations produced by these things.

Faye Hannah, University of South Wales

'People like us don't get opportunities like this' A Foot in the Door

Recent scholarship and debate within the screen industries has shone a light on barriers to access for people facing socio-economic challenges who wish to gain and sustain entry-level craft roles in TV and Film production. Initial access to TV and film production entry level roles, it is argued, is reserved for those who already enjoy socio-economic privilege which enables them to practically undertake freelance work. This paper asks to what extent can those facing socio-economic challenges access and sustain entry level craft roles in TV and Film production? The paper provides empirical research gained through ethnographic observations on Ffilm Cymru Wales', 'Foot in the Door' pilot. This initiative created placements and training on the set of three major Film and TV dramas in Wales in 2017. Through mobilisation of existing production and social housing partnerships, thirty housing association tenants undertook a programme of training and on-set placements. This paper examines 'Foot in the Door' sharing insights from interviews with participants and their perceptions. It details the programme's impact focusing on the importance of pastoral care and support and explores the structural inequalities and barriers to sustaining continued employment and networks in the screen industries.

Alison Harvey, University of Leicester

Who Cares About Gamesworkers? Labour Myths and Worker Subjectivities in Games Higher Education

For years, academics and journalists have proclaimed a crisis of gameswork, detailing the 'destruction' of the lives of those in this creative workforce, and wondering when the 'breaking point' of professional game design, premised on crunch, work limbo, and churn, would come. Still it was only recently, at the March 2018 Game Developers Conference, typically a heavily corporatized event, that a large-scale discussion of unionization was staged, leading to the formation of Game Workers United. This paper situates this apparent turn to self- and communal care within a qualitative research project on a group implicated in visions of the future of gameswork- students in games formal education in the UK. Labour and the industry are subjects of tremendous anxiety for these young people, and this paper consider the myths they construct to navigate their futures as well as the subjectivities that are cultivated in these narratives.

Claire Jenkins, University of Leicester

Limited opportunities: Women and Franchise Cinema

In April 2015 Marvel president studios Kevin Feige announced that *Black Panther* director Ryan Coogler will direct the sequel 'when he's good and ready'. Although this may not seem like a significant news item, the time and patience afforded to Coogler demonstrates an inequity in franchise filmmaking. When Catherine Hardwicke asked for more than a year to make the sequel to *Twilight* she was thrown off the project and labelled as 'difficult' by the industry. Although it has long been noted that blockbuster cinema and franchise filmmaking excludes women directors, as they are more readily offered opportunities to direct romantic

comedies, teen movies or family films, this paper moves beyond genre to explore the way in which the nature of franchise filmmaking is restrictive for women filmmakers. Elizabeth Banks was unable to return to the helm of *Pitch Perfect 3* because of childcare issues and Sam Taylor-Johnson was removed from *Fifty Shades Darker* because of creative difficulties. This paper explores the production context of franchise filmmaking, and the expectations and inequalities faced by women directors in this field to demonstrate the ways in which women's opportunities within the mainstream of Hollywood are inherently limited.

Beth Johnson, University of Leeds

20 years of Women's Work? Red Production Company and the Labour of Care

Documenting my recent interview (April, 2018) with the founder of RED Production Company - Nicola Shindler - this paper considers her labour of care in relation to women's professional development in the television industry. Thinking through issues of equality (and indeed inequality in terms of gender and race), I reflect on the importance of both positivist employment practices and female centred collaboration as modes and methods utilised by Red to dismantle specific injustices in this strand of the media industry. The second half of this paper considers two highly successful RED texts, namely *Scott & Bailey* (ITV, 2011-16) and *Happy Valley* (BBC One, 2014 -). I argue that these recent dramas produced, written by, and featuring arresting women, harness maternal emotion in order to open up important debates around improving social understanding and justice for women in the workplace.

Deborah Jones, University of Wellington

Re-Frame: From individual career subject to feminist solidarity in the New Zealand screen industry.

This paper explores the potential of organising among women in screen production to actively challenge exploitative practices in their sector from a feminist perspective. I trace the movement from women filmmakers as individualised career subjects to their implication in new forms of feminist solidarity. The New Zealand screen industry is characterised by explicit resistance to workers organising as workers. The local branch of Women in Film and Television (a global organisation) has taken a business networking and mentoring approach, but it has been argued that unless women in WIFT and similar organisations take on political advocacy, nothing will change for women. There has been a recent movement towards feminist solidarity in the local industry. The Re-Frame project, launched in 2018 as a manifestation of #MeToo, has given this movement a major push. For some this is a single-issue campaign, but it has potential as a broader feminist challenge.

Patrycja Kaszynska, King's College London

Aesthetics of anti-emancipation?

Established during the Enlightenment, the science of aesthetics had the self-proclaimed emancipatory goal of articulating the conditions to render all individuals equal; yet 18th century aesthetics is often claimed to be a breeding ground for unjust inequalities. My paper asks why, given his ambition to make the 'common sense' underpinning aesthetic sensibility the foundation of ethics and sociability, Kant's universalist aesthetics came to be regarded as the emblem of exclusivity. Reviewing arguments by Eagleton, Bourdieu and Bennett, I argue that tracing the source of inequalities in aesthetics is important because inequalities of taste persist, alongside those of consumption, production and representation in the cultural sector. Furthermore, in light of Tony Bennett's criticism that Kantianism pervades the writings of Raymond Williams, it is important to ask whether inequality is inherent in our thinking about culture and what aspects of Kantianism can be defended in light of more recent empirical research.

Kaitlynn Mendes, University of Leicester

"It's definitely emotionally taxing and you have to take care of yourself": The Politics of Care in Feminist Activism

Drawing from semi-structured interviews with over 50 organisers of feminist campaigns, this paper examines the range of self and collective care strategies developed amongst activists to offset the “affective intensities” (Khoja-Moolji 2015; Ringrose and Renold 2014) associated with their activism. In addition to feeling passionate and committed to their activism, organisers of campaigns such as SlutWalk, Everyday Sexism, Who Needs Feminism? and Hollaback! equally discussed the weightiness of their labour and the need to develop a range of individual and collective care strategies to mitigate the emotional, affective and embodied labour of feminist activism. This paper therefore traces these strategies, arguing they are part of what Sara Ahmed (2017) describes as a feminist “killjoy survival kit.” Bound up within these survival kits are a range of coping and self-care strategies necessary for feminists to continue living a feminist life and engaging in feminist activism in a an often hostile, sexist or misogynist world (Ahmed 2017).

Nuala Morse, University of Leicester, and Ealasaid Munro, University of Stirling
‘Doing’ community engagement in museums: practices of care and emotional labour

Based on research conducted with two large museum services – one in England, and one in Scotland – this presentation considers museums’ community engagement programmes as spaces of care, drawing on feminist ethics of care and geographies of care literatures. Our focus is on the routine, everyday caring practices of museum community engagement workers, and how these are now changing in the context of austerity. We conceptualise these activities as expressions of progressive place-based politics – the ‘taking care of place’ and community. But we also consider how this work is viewed inside the museum, casting a light on the emotional labour of doing this relational cultural work with communities, its gendered dimensions and the ways in which it is often de-valued within the professional structure of the museum. Through the presentation we therefore consider ‘care’ as a framework for museum work with progressive potential but also potential personal damage.

Katie Moylan, University of Leicester
Transcultural Production in Tribal Radio

This paper considers inclusive community-led production strategies by three Arizona tribal radio stations, exploring how these tribal communities reinforce and sustain a sense of community and shared culture via transcultural radio production. If the central project of community radio is to consistently engage with culturally-specific needs of participating communities (Lewis and Booth 1989; Barnard 2000; AMARC 2017), I argue these inclusive aims are perhaps most fully realised at stations serving tribal reservations. For stations on isolated tribal lands, the need for community-led programming can be more pronounced— even urgent—and less resourced than for community radio in urban areas. This paper identifies commonalities across three tribal radio stations, both cultural and material, before turning to explore tribal transcultural production practices and how these articulate tribal experiences (Walia 2014). Crucially for tribal listeners living away from the reservation, streamed content connects them to tribal culture but also to everyday reservation life.

Annette Naudin, Birmingham City University
Diversity and cultural entrepreneurship

Evidence of injustices in arts, media and cultural work point to systemic inequalities (Oakley and O’Brien, 2015), poor representation within cultural labour markets (Anamik, 2018) and precarious working conditions (Forkert, 2013). This paper draws on the evaluation of a training programme, based in a UK city, which sought to address inequalities by developing skills in entrepreneurship and leadership aimed specifically at diverse cultural workers. The findings from this research offer insights into questions of identity for cultural entrepreneurs and problematize the idea of ‘diversity’. The study explores the sense of responsibility articulated by participants, through their position within the community and the significance of social connections, relationships and supportive frameworks. Drawing on the experience of participants involved in the training programme, there is evidence that opportunities for reflexivity and social

connections play a part in cultivating a supportive environment for cultural entrepreneurship, but this is not without challenges.

Christina Neuwirth, University of Stirling

Gender (in)equality in Scottish publishing: a path to qualitative and quantitative evidence

While reports from VIDA and Bookcareers.com provide valuable insights into the state of gender equality in literary journals and salaries in the book business, and while Scotland-specific reports investigate inequalities in the creative industries more broadly, a granular examination of these issues in the Scottish literature sector has been missing. This paper showcases early data from a new longitudinal study, accounting for inequalities in publishing, festivals, prizes and reviewing from Sept 2017 – July 2018. It also includes findings from 15 interviews with leading figures of the Scottish literature sector. The study was initiated as part of the first year of a collaborative PhD project involving University of Stirling, University of Glasgow and Scottish Book Trust, a Scottish charity supporting and promoting reading and writing. This paper addresses the first question of this year's conference (what are the sources of different inequalities?) while quantifying gender inequality in the Scottish literature sector.

Dave O'Brien, University of Edinburgh

Not all (arts and culture) men? How senior men in the creative industries understand, experience and narrate inequality.

Cultural and creative industries are often celebrated in policy, practitioner, and media discourses as meritocracies where talent and hard work are given just rewards. However, recent scholarship has drawn attention to inequalities in cultural and creative industries (CCIs), particularly those inequalities associated with gender (e.g. Conor et al 2015), race and ethnicity (e.g. Saha 2018, Nwonka and Malik 2018), and class (e.g. Hesmondhalgh 2018). The bulk of this scholarship has, quite rightly, sought to foreground the experiences of those who are marginalised, underrepresented, or missing from CCIs. In the case of gender inequalities, for example, scholars have focused on women in the creative industries as they experience inequalities associated with, amongst other forms of discrimination, institutionalised forms of misogyny. This paper seeks to add to the literature on CCIs and inequalities by focusing on a specific group within CCIs who, as yet, have not been given the same levels of engagement- men in positions of power and decision making in CCIs. The paper presents data from 30 interviews with senior men across a range of CCI occupations, conducted as part of a larger set (N=237) of follow interviews on inequality and careers in CCIs. The focus on these men is to explore why and how inequalities persist in CCIs, despite research showing workers in these occupations are the most liberal, left wing, and committed to social justice of any set of occupations (McAndrew et al 2018). The paper suggests four perspectives are important from the narratives: explicit misrecognition of inequalities; narratives of career success that exclude inequalities and foreground talent and hard work; the faith that CCIs are 'good guys', different and distinct in how they deal with inequality; and understanding and commitment to challenging inequalities framed by an individual's limited capacity to overturn embedded structural inequalities. The paper concludes by theorising how these four interrelated but distinctive positions serve to reinforce structural inequalities associated with class, gender, and ethnicity, even where individuals recognise and are committed to challenge and change both labour market, and wider social, inequalities.

Karen Patel, Birmingham City University

Addressing 'diversity' and social justice in the craft sector

Within the growing body of work on inequality and social justice in the creative and cultural industries (Banks, 2017; Brook, O'Brien and Taylor, 2018) it is argued that opportunities to participate in cultural production should be accessible to all, for personal flourishing, to enrich the culture we consume and to allow more voices to be heard. While most of this existing work focuses on the 'core' arts and the commercial creative industries, the same ethos could conceivably apply to craft, where in the UK the Crafts Council are working to support diversity in craft practice through research and policy interventions. Drawing on my AHRC funded Creative Economy Engagement project with the Crafts Council looking at how social

media could support diversity in craft practice, I reflect on the politics of 'diversity' as a term and ideas of inequality and social justice in the craft sector.

Damiano Razzoli and Fabrizio Montanari, University of Modena and Reggio Emilia
Is it really that easy? Street-art and social injustice in urban scapes

After covering Irina Shayk's body with a hijab adding the letters "easy's" (recalling also the Italian pronunciation of the word "Isis", that refers to the Islamic State) on a commercial billboard and manipulating a plastic statue that promotes an historical exhibition to denounce a well-known fashion company, the writer Rhiot has been prosecuted by public authorities. In the same area, this controversial side of street-art is normalized when murals have been commissioned for education purposes by a private firm which workplace fairness has been addressed by trade unions and news media, as in the case of Zio Ziegler. The aim of this paper is analyzing the intertwine between image-based and text-based discourses related to these examples with a visual culture approach, using pictures, newspaper articles, and public comments provided by artist. Results offer insights on how street-art tackles capitalistic and social injustice dynamics as rooted in local urban scapes, and how such dynamics affect both the nature and the role of street-art practices.

Taija Roiha, University of Jyväskylä
Classless Writers? Contemporary Finnish Authors' Experiences of Social Class

"Have the middle classes appropriated literature?", asked a Finnish author and journalist Asta Leppä in Finland's most widely circulated newspaper *Helsingin Sanomat* in 2016. The question raised from the notion of seemingly middle-class people writing about middle-class themes to middle-class readers. At the same time, writers are, among other artists, constantly reported to suffer from precarious working-conditions and low income. The class-position of authors seems therefore ambiguous. In my presentation, I analyse authors' experiences of social class, focusing on experiences of childhood and class background. Firstly, I ask how different practices of care and parenting are framed as class-related, and, secondly, how these practices become embodied in authors' current experiences of social class. The questions are approached with methods of qualitative content analysis. The research material, collected in spring 2018, consists of written research answers, in which authors were asked to tell about their experiences of social class and gender.

Claire Sedgwick, De Montfort University
'I am a fairly ordinary woman': Constructing the Assumed Reader in *Spare Rib*.

I explore the relationship between reader and magazine in *Spare Rib*, through analysis of readership surveys (1975 and 1985) and letters to the editor. This correspondence played an important role in creating a sense of intimacy between reader and magazine in contrast to more commercial publications. Furthermore, this correspondence is important for identifying how the magazine's readership understood to be key feminist concerns. The 1985 survey is particularly useful for identifying the conflict between some white readers and the magazine as the it made conscious efforts to be more inclusive. There was a view that the magazine had moved away from "feminist issues" by discussing race more frequently. Survey respondents felt a sense of ownership and there was tension when this was perceived as being challenged. This demonstrates some of the ways that white feminism (Aziz, 1997) is perpetuated through claims of ownership as to what feminism is and means.

Will Smith, University of Stirling
Hustling, ink-slinging and self-care? Self-publishing and association in the case of The Alliance of Independent Authors (ALLi)

Susan Kemp describes the contemporary moment for creative writers as 'The Age of the Authorpreneur,' where a 'degree of autonomy' rests with those 'who no longer need to rely on publishers to publish and

market their books'. Kemp highlights self-published and hybrid authors making complex business decisions reliant on self-marketing. Such concerns are emblematic of Angela McRobbie's mapping of the onus of today's cultural economy, where the 'individual becomes his or her own enterprise'. Danuta Kean pithily summarises these obligations, 'to be a self-published bestseller demands authors become more hustler than ink slinger'. The Alliance of Independent Authors (ALLi), founded by Orna Ross and launched at the London Book Fair in 2012, argues for collaboration whereby 'Individually, each of us is one small self-publisher. Together, we are a mighty publishing force'. This paper examines the work of ALLi in caring for authors and enhancing the potential of creative autonomy.

Jennifer Smith Maguire, University of Leicester

Expressions of care in the cultural work of winemakers: Potentials for ecologically just modes of (agri)cultural production.

The paper focuses on the cultural work of winemaking. Drawing on research with winemakers engaged in organic, biodynamic and other forms of sustainable viticulture, I explore the ethical dimensions of producers' sense of taste. I suggest how a 'taste for the particular' gives rise to an aesthetic sense of 'what is right' with which producers then obligate themselves to act in accordance. This has particular implications when the resulting actions (modes of production in the vineyard and cellar) represent environmentally-sustainable alternatives to hegemonic production. In dialogue with the conference theme, I am thus interested in how expressions of care populate winemakers' accounts of their work—for example, in terms of care for quality, vines, soil, place—and, in turn, what potential these emotions hold for securing environmentally sustainable and ecologically just modes of (agri)cultural production.

Thomas Thurnell-Read, Loughborough University

Kindred Spirits: Partnership, Collaboration and Care Amongst Craft Gin Producers

The emergence of craft drinks entrepreneurship raises many interesting questions about the way in which work is organised and understood. Craft work is said to be valued for its ability to express the integral identity of the craft producer. However, such accounts often valorise an individualised maker and fail to acknowledge the importance of partnerships between craft makers. This paper draws on 20 qualitative interviews with UK based craft gin distillery workers and shows how, for many, craft work provides craft entrepreneurs with the opportunity to work with their spouse, sibling or friend as partners in creative enterprise. Interviewees report such arrangements as enhancing shared passions, providing mutual support in the face of challenging working conditions and mitigating perceived weaknesses and character flaws. The paper concludes by reflecting on how intimate personal relationships are 'put to work' in the narratives of craft distillers to add value to their product.

Jeremy Vachet, University of Leeds

Interpersonal relationships in the independent music industries : gender and class inequalities and ways of coping

This presentation looks at the interpersonal implications of working in the music industries by drawing on participant observations and semi-structured interviews with 32 independent musicians aged 23 to 37 in the United States, Sweden and France. The results highlighted the role played by gender and social class background in the access to professional networks in the music industries. Two main findings are considered in this presentation. Firstly, while the non-traditional lifestyle associated with cultural labour may create hope to question gender norms, results have shown reliance on the traditional (patriarchal) social patterns. Secondly, social networks reproduce structural social inequalities, e.g., the mandatory networking and culture of hedonism discriminates individuals with unprivileged background from gaining meaningful employment through economic and cultural capital disparities. Finally, the presentation claims that participants develop coping strategies and defence mechanisms, such as personal fantasies about romantic relationships and friendships.

Helen Warner, University of East Anglia and Sanna Inthorn, University of East Anglia
The Politics of Craft: ‘Makers’ Month’ as Quiet Activism

Drawing on ethnographic research conducted during a four-week craft festival held in Norfolk (‘Makers’ Month’), this paper explores the role of craft and community-based arts in combatting social exclusion and social isolation. In doing so we provide two correctives to existing work on the politics of community arts: we demonstrate the importance of researching textile-based craft for the wellbeing of individuals and communities, and the key role older women play in driving this social change. Our findings show how crafts groups are spaces where kindness, caring and sharing are practiced. They are a form of ‘quiet activism’ that challenge the neoliberal values of competitiveness and pressure to succeed. The success and continuity of community crafts relies to a large extent on the free labour of older women who share their crafts knowledge and give up much of their time, parts of their home and money to keep community crafts going.

Helen Wheatley, University of Warwick
Signs of Care: Television documentaries about assisted suicide and the persistence of television

Reassessing Vivian Sobchack’s ‘Inscribing ethical space: Ten propositions on death, representation, and documentary’ (1984), this paper will offer a consideration of the proliferation of documentaries about assisted suicide in the last ten years in the UK and elsewhere. Drawing on my analyses of a series of assisted dying documentaries from around the world (including *The Suicide Tourist* (PBS, 2010), Terry Pratchett: *Choosing to Die* (BBC2, 2011), *Dignitas – la mort sur ordonnance* (RTS, 2011) *Four Corners: My Own Choice* (ABC, 2013), and *How to Die: Simon’s Choice* (BBC2, 2016), and on interviews with two documentarists working in this field in the UK, I will argue that we see a number of caring relationships on, through, and in relation to the assisted dying documentary, beyond the documentaries’ revelation of the relationship between medical practitioner and patient. This paper will explore the programme makers’ care for their subjects, the necessary self-care of the production team working on these programmes, and, crucially, care for the television audience evidenced by the assisted dying documentary. The broader conclusion of this paper is that this subgenre of documentary, and the presence of death on television more broadly, is evidence of the persistence of broadcast television in the era of post-broadcast TV. It shows us the importance of television (particularly in a public service context) of working through and worrying at pressing social concerns as well as more ‘universal’ moral and emotional issues raised around death and dying. This is evidence of television’s ongoing role as a medium of care; I argue that exploring these issues and provoking dialogue, debate, conversation and thought about all kinds of dying experiences, shows an attitude of care towards the television audience which is not lost in the era of ‘new’ TV.

Natasha Whiteman, University of Leicester
Caring and Not Caring in Accounts of Cultural Work

The ethics of care emphasises responsibility to others and ethical closeness, valuing emotions such as “sympathy, empathy, sensitivity and responsiveness” as grounds for moral practice (Held, 2005). As researchers, it is perhaps easier to identify with those who appear to embody such values than those do not. Yet there is also a danger in reifying notions of the ‘caring individual’ and in failing to confront the way that ‘care’ can operate as a problematic signifier. At the same time, expressions of *non-care* – disinterested and detached positions that maintain an ethical gap between self/other – also demand attention. This paper acknowledges and examines apparently contrasting positions through an analysis of two interview accounts generated during a study of an independent video store. It explores how expressions of both care and non-care might be regarded as mythologising and considers the implications of this for thinking about the ethical dimensions of cultural work.

Ki Wight, Capilano University/Simon Fraser University
Imagining inclusive and equitable industry standards in applied media education

I have taught for nine years in a small public university in an applied media production program that has the explicit goal of inspiring and educating the next generation of filmmakers, and the furtive

purpose of supplying skilled workers to a booming entertainment industry. When difficult social issues arise in the industry (such as #metoo or #blacklivesmatter), they often get dismissed in my program as secondary, niche, overly-complicated, unimportant or non-existent phenomena because a technological skills-based industry standard is stated to be our mission. I am concerned that by prioritizing technocratic methodologies in media education, we cement the inequalities and injustices that persist in the ranks of the entertainment industry. By using the theoretical frameworks of reflective practice (Schön, MacKinnon), and situated peripheral participation (Lave & Wenger), my paper will imagine an epistemology of applied media education that ensures that the *industry standard* lends itself to inclusive and egalitarian curriculum design and andragogy.

Christian Williams, CAMEo

'My Writing Day': How The Guardian Provides a Cultural Template for Writers

This paper presents early stage research into writers of fiction in the UK – how they make a living, their struggles and pleasures, and the communities that support them.

As part of the research I am looking at how the image of the writer, and the work of writing, is represented in UK media. This paper presents a textual analysis of a series of articles available on the Guardian newspaper website about the working lives of authors. It is called 'My Writing Day' and there are currently over 80 articles online in which authors talk about their typical writing day.

Collectively, the Guardian articles might be said to constitute a performance of writerly identity, which provides a cultural template that might be seen to produce and reproduce conditions for writers as cultural workers.

My analysis looks at the discourses employed in these articles to present the work of the writer and how these build an image which we might understand to be a myth about writers and about writing as a way of making a living. These discourses might work in different ways to affect the lived experience of making a living from writing fiction; they may both undermine and empower writers and help us to understand how such cultural templates can work to reproduce or challenge ideas about cultural work.

Kerry Wilson, Liverpool John Moores University

A question of ethics: careful communities of practice and affective cultural work

Drawing upon data collected as part of a two-year study - Instrumental Values: Professional ethics in collaborative cultural work – funded by the Arts and Humanities Research Council (2017-19), the paper discusses ethical dimensions of collaborative practice between museum and library sectors and partner agencies working in two priority public policy areas. Using a communities of practice (CoP) conceptual framework, the research is investigating the transitional efficacy of museum and library sectors' ethical codes of practice when working in collaborative contexts. Focusing on museums working in health care settings and prison library services, the research is furthermore examining the extent to which shared values and ethical standards are serendipitously developed between collaborating professionals and organisations as cross-sector CoPs mature. The research posits sites of multidisciplinary affective cultural work as a model of understanding for other sectors on the 'third order' of professional ethics, relating to enhanced moral responsibility and public accountability.

Helen Wood, University of Leicester, Stuart Hanson (DMU) and Christina Williams, University of Leicester
Caring for the town through the local cinema.

Whilst the multiplex had come to dominate our experience of cinema exhibition in the 1990s, more recently there has been a revival of local privately-owned cinemas tapping into a nostalgic yearning for an earlier cinema experience. This paper discusses the initial first findings from a survey of more than 1000 cinema-goers of a local cinemas based in Heaton Moor, Belper and Melton. The data suggests an ageing population of cinema goers, who are largely ignored by mainstream industry cinema research. Findings are beginning

to suggest a relationship to cinema that is fostered by an anti-commercial sentiment which is also focussed on a 'love' for their local town. Whilst urban regeneration policy initiatives have often placed the cinema at the heart of their thinking, very little is known about how cinema audiences might conceive of the relationship between cinema as a cultural activity and a feeling of caring for the 'the town' which this paper will begin to address.

#Submitted Panels

1A Cultural production and care at the margins: from the industry to autonomous spaces

Paula Serafini, University of Leicester
Eleftheria Lekakis, University of Sussex
Photini Vrikki, Brunel University London
Lucy Finchett-Maddock, University of Sussex

Advertising, Ethics and Structures of Care: Quitting the Ad Industry **Eleftheria Lekakis**

This paper examines ethics in global advertising industries. First, it undertakes a review of critical communications scholarship identifying labour conditions and injustices within advertising industries. Secondly, it explores specific moments of the industry reflecting on care and finally it highlights examples of creative workers switching careers to illuminate contradictory institutional and individual notions of 'structures of care'. Creative work within the culture industries has been changed by convergence culture (Deuze, 2007, 2009), reflecting some of the broader shifts of the mode of production of 'prosumer capitalism' (Ritzer and Jurgenson, 2010) which both privileges and explores the consumer as producer. Hence, the precarity of prosumer capitalism conditions advertising industries which in megacities such as London are characterised by gender inequalities (Crewe and Wang, 2018). The paper then explores cases of people leaving the industry through the series 'Why I left Advertising' and highlights the limits of the industry focus on self-care.

"We don't do it for the industry, we do it for the people": Podcasting, caring, and self-exploitation **Photini Vrikki**

This paper looks into the work black and brown young Londoners create through the production of podcasts. A storytelling medium that connects with a wide audience, podcasting is usually described as an open platform that allows audio producers to create content, distribute it, and adapt it to their audiences. While in the US podcasts have entered the digital field as a notable new media form, the UK is only catching the wave in the past few of years. Here I will examine how the affordances of podcasts are enacted as cultural practices in the UK—how people produce and distribute podcasts "for fun" and "to help other people"—and how these practices come into contrast with the lack of resources and institutional support. In this newly formed environment, I suggest that podcasts must be understood simultaneously as a cultural practice, a networked technology, and a medium for representation. Taking it one step further, I explore how these affordances even though are used as a means for artistic creative freedom, they are also self-exploitative; on the one hand empowering and on the other hand exploiting the labour of black and brown youth in London.

Outsider Art / Outsider Law **Lucy Finchett-Maddock**

This research focuses on the people and work of 'outsider art', and how they perceive themselves and their art. Outsider art is defined by the mainstream but also artists self-define themselves as separate to the system – and ultimately set the boundaries of the art world by their differences as a result. Questions posed will be: how does outsider art resist the inside of the art world? Is outsider art a form of resistance or has it been co-opted? Can outsider art be a form of rehabilitation, and if so what does this say about its relation to law, aesthetics and protest? Outsider Art/Outsider Law more broadly seeks to understand the relationship between the 'art world' and the 'law world', how similarly they operate as institutions, and how much they influence and rely on one another to support their forms of legal or artistic 'authority', and the connecting roles of law, aesthetics and protest.

Community radio as a space of care: resistance and prefiguration in environmental conflicts **Paula Serafini**

Community radio can serve as a medium for community building, self-expression, professional development, and counter-cultural production. In Argentina, a wealth of community radios have emerged in

response to conflicts linked to extractive activities (e.g. open-pit mining and fossil fuel extraction) and their harmful impacts on environment, health and human rights.

These community radios often emerge out of an immediate need to communicate imminent threats and counter the invisibilisation of these conflicts by the hegemonic media. But from a position of resistance and urgency, these spaces move on to become hubs for long-term organising, community building, professionalization and the enactment of alternative economies. This paper will examine the different ways in which community radios can act as spaces and vehicles of care for communities fighting extractivism, exploring the idea of care in urgent resistance and care as a quality of prefigurative social relations and cultural production processes.

1C Strategies for Change

Deborah Jones, University of Wellington

Olivia Gable, The Open University

Riaz Meer, Broadcasting, Entertainment, Cinematograph and Theatre Union (BECTU)

Doris Ruth Eikhof, University of Leicester

Re-Frame: From individual career subject to feminist solidarity in the New Zealand screen industry.

Deborah Jones

This paper explores the potential of organising among women in screen production to actively challenge exploitative practices in their sector from a feminist perspective. I trace the movement from women film-makers as individualised career subjects to their implication in new forms of feminist solidarity. The New Zealand screen industry is characterised by explicit resistance to workers organising as workers. The local branch of Women in Film and Television (a global organisation) has taken a business networking and mentoring approach, but it has been argued that unless women in WIFT and similar organisations take on political advocacy, nothing will change for women. There has been a recent movement towards feminist solidarity in the local industry. The Re-Frame project, launched in 2018 as a manifestation of #MeToo, has given this movement a major push. For some this is a single-issue campaign, but it has potential as a broader feminist challenge.

Exploring public funding for popular musicians and ethics through the Momentum music fund

Olivia Gable

Within emerging scholarly debates about the prevailing inequalities of cultural work, little has been said about the relationship between public funding and cultural work, and specifically whether public funding has an ethical role to play in improving inequalities in cultural work. Taking popular music as its focus, this paper explores the ethical issues that emerge at the intersections of public funding and popular music—a commercial art form—through the case of the Momentum music fund. Momentum, created in 2013 by the Arts Council England and managed by PRS Foundation, provides grants of up to £15,000 directly to popular musicians deemed by assessors to be at a ‘tipping point.’ This paper will examine what Momentum is meant to achieve and how notions of talent, excellence and diversity are mobilised through the funding process. I will primarily draw from observations of Momentum assessment panels, as well as interviews and programme data.

Holding Project Diamond to Account: Organising Labour for Real Change

Riaz Meer

For the past 2 years the Black Members Committee of BECTU have been leading a boycott of Project Diamond. After a lost decade in which there was no proper oversight of equality monitoring, the broadcasting industry were finally pressured into rolling out Diamond, which seeks to capture equality monitoring data from all workers in the UK Television sector. The Black Members Committee of BECTU led a strong public debate about the shortcomings of Project Diamond, both in terms of oversight in the way data is captured, and most critically in the reporting strategy. Campaigning to see these shortcomings addressed and bring about effective change in a white dominated industry, the Black

Members Committee of BECTU faced the difficult task of organising labour and fellow trade unions to protest an initiative also designed to advance workers' interest. This talk will explore the challenges and tensions of organising labour under these circumstances.

Damned if you do, damned if you don't: academic activism and workforce diversity
Doris Ruth Eikhof

At first glance, workforce diversity in the cultural economy seems a ready-made field for academic intervention. Policy makers and campaigners prominently use research to evidence social inequality and the resulting need for change, which seemingly creates an obvious bridge from academic expertise to impactful practice. The reality of academic strategies for improving workforce diversity, however, is much less straightforward than this first glance suggests. Academic activism for workforce diversity has to navigate definitional pitfalls and cultural sensitivities, reconcile academic needs for accuracy with practitioners' ability to cope with complexity, and further academic interests as well as political programmes – all the while maintaining integrity and 'fundability'. Reflecting on academic interventions and projects with and for key stakeholders in the UK's cultural economy, this paper explores strategies for addressing the key challenges of academic activism in relation to workforce diversity.

Roundtable discussion

After the scandals, what kind of feminist politics do we need now?

Karen Boyle University of Strathclyde
Radhika Gajjala Bowling Green State, Ohio
Heather Savigny De Montfort University
Sarah Banet-Weiser, London School of Economics
Helen Wood, University of Leicester.

In this roundtable we will bring together key feminist scholars who have been thinking about the impact of the #MeToo era on contemporary feminist politics. We locate the persistence of harms and harassment within the context of the media and cultural industries and their various frameworks of power, and consider the intersectional linkages that need to be made across our experiences. We ask what alternative models and imperatives we should support in this current climate as we hopefully move towards a more caring political landscape.

4C Creativity and Practices of Care: New Directions

Nick Wilson, King's College London
Jonathan Gross, King's College London
Jessica Atkinson, King's College London

Creativity as a Structured Practice of Care

Dr Nick Wilson

In recent years the ethical nature of creativity has come under ever-increasing scrutiny, and rightly so. Especially in the context of entrenched neoliberal thinking, 'new' is certainly not always 'better', or even 'good'. In this paper, Nick will present a novel theorisation of creativity as a structured practice of care. This argues for a different conception of human creativity – one that is not so much about 'the successful or acclaimed creation' but a colouring of the whole attitude we hold as human beings to external reality. In Derek Winnicott's terms, this is about 'creative living'. Drawing on feminist relational ethics (especially the work of Joan Tronto), the talk introduces creativity as a structured practice of care (an activity that has

'living as well as possible' as an implicit goal). Implications for policy and practice include doing a much better job in arguing for 'creativity' as different and distinct from 'innovation'

Telling the Story of Creative Careers: Practices of Care and the Value of Hope.

Dr Jonathan Gross

Drawing on fieldwork conducted in the London borough of Harrow, this paper addresses the conditions that enable and constrain young people in developing a creative 'career'. In doing so, the paper makes three contributions. Firstly, to expand the notion of creative careers beyond the domain of remunerated activity. Secondly, to indicate that such careers are enabled (and constrained) by the presence (and absence) of practices of care. Thirdly, to show that a key aspect of the ethical and political significance of creative careers - and the practices of care from which they are inseparable - is the generation, operation and diffusion of hope. The paper concludes by asking what implications these insights have for policy and practice - including how they might help us to tell a new and better 'story' of creative careers.

Providing music therapy: giving and taking care, finding and losing carers

Jessica Atkinson

Professional music therapy lies awkwardly and creatively between diverse disciplines. Delivered as 'services' by statutory, private and third sector providers in settings ranging from dementia cafes, to children's centres or prisons, the hub of the work lies in musical encounters between professionally trained music therapists, participants and 'other' attenders: music is co-created and explored for its potential creative, aesthetic, psychological and social contribution to wellbeing.... But who is this healing musical journey for? When these 'others' are carers, what can we learn about music therapy's attitudes to, and practices of, care from the hidden or acknowledged lines that separate them from participants. On a service provision level within this overtly caring profession, what structures and attitudes promote or confound care among stakeholders (including therapists, funders and managers)? And why is society so reluctant to pay for this out-sourced care which creates and models inclusion, intimacy and value of others?

5A Boiling Over: Publishing's Problem with Class

Stevie Marsden, University of Leicester

Kevin Duffy, Co-founder, Bluemoose Books

Dave O'Brien, University of Edinburgh

Bali Rai, YA Author

Farhana Shaikh, Founder of Dahlia Publishing, Author

According to, 'Panic! Social Class, Taste and Inequalities in the Creative Industries', an initial report from the *Panic! It's an Arts* Emergency project published in April this year, the socio-economic and class diversity within the UK publishing industry's workforce is 'especially grave' with 'over a third of workers [coming from] upper middle class social origins and only about an eighth (12.6%) from working class origins.' The findings of this report added to a conversation about class and publishing in the UK that has been simmering for months. In November 2017 the author Kit de Waal asked 'Where Are All the Working Class Writers?' in a BBC Radio 4 documentary and in December de Waal launched a crowd-funding campaign for a new anthology called *Common People* which would 'provide a platform for new working class writers'. Likewise, Liverpool-based independent publisher Dead Ink published *Know Your Place* a 'collection of essays about the working class, written by the working class' in September 2017. In an attempt to assuage emerging criticisms regarding publishing's diversity deficit, some publishers have made policy changes. Penguin Random House announced in January 2016 that university degrees would no longer be a requisite for new job candidates. There have been backlashes against the prevalence of unpaid internships at London-based publishing houses for year ([Collinson, 2016](#); [Collier, 2010](#); [Missingham, 2016](#)) and they have been described as 'morally wrong' ([Onwuemezi, 2017](#)) for their exclusion of people from underprivileged backgrounds. It seems, then, that debates surrounding class and publishing in the UK are at boiling point. But, where should the industry go from here? How can publishers create a work infrastructure and culture that welcomes those from working-class backgrounds? Should publishers open offices in other parts of the country so the industry is decentralised from

the London/South East bubble? How does the intersection of class with race, gender, sexuality affect those working, or trying to work, in the industry?

A panel of writers, publishers and researchers will be answering these questions, and more, during a panel entitled 'Boiling Over: Publishing's Problem with Class'.

5B Prosperous Futures? Cultural Economies of Tomorrow

Mark Banks, University of Leicester

Kate Oakley, University of Leeds

Jon Ward, University of Leeds

Mark Ball, University of Leeds

Against Creative Growth

Mark Banks

This paper challenges the unremitting celebration of growth as the primary indicator of 'creative economy' success. The economic and environmental fallacies of 'exclusive' growth and the social and environmental injustices that 'creative growth' has occasioned are first discussed. It's argued that under condition of real economic stagnation and incipient environmental crisis, creative economy growth needs to be restricted, but also more fully socialised in a dual sense; made more evenly and equitably redistributed in terms of benefits and rewards, as well as re-conceived in terms that afford greater priority to non-economic values and human prosperity indicators. The second part of the paper suggests that we might need also to develop new cultural imaginaries in order to obtain something like a greater sustainable prosperity – partly by reconnecting cultural work to its origins in the political aesthetics and 'dream factories' of high-modern social democracy, and partly by moving beyond their confines, and their capture by creative economy interests.

Locating the Good Life: Culture, Place and Sustainable Prosperity

Kate Oakley, Jonathan Ward

While cultural products may promote unsustainable consumption, they can also assert values and practices of sustainability, thus playing a key part in responses to climate change. This paper analyses the potential for cultural activity to encourage alternative visions of the 'good life', in particular, how it might encourage a kind of 'sustainable prosperity' wherein human flourishing is not linked to high levels of material consumption but rather the capabilities to engage with cultural and creative practices and communities. To counter the sometimes 'placelessness' of cultural research that emphasises the global and digital, we critically explore these ideas in three locations: a London borough, a deindustrialized city in England's midlands, and a rural town on the Welsh/English border. Across these diverse landscapes and socio-economic contexts, we look at different versions of the good life and at the possibilities and constraints of cultural activity as a way of achieving kinds of sustainable prosperity.

Darts and Dancing: Surviving and Thriving in Stoke

Mark Ball

Recent academic literatures have sought to emphasise the value of less elite and more 'everyday' forms of cultural participation, often noting its potential for a range of instrumental outcomes around issues such as wellbeing. Following nine months of participatory fieldwork with a line dancing group and a darts team in Stoke-on-Trent, this paper engages with the often confusing local economies these practices are embedded in. This paper explores the qualities of these cultural/leisure spaces, together with the moods and values of these evenings out, and the tensions they represent between prosperity and economy.

5C Who cares about weddings? Cruelty, anxiety and care through the wedding spectacle

Helen Wood, University of Leicester

Jilly Kay, University of Leicester

Melanie Kennedy, University of Leicester

Kajal Nisha Patel, Independent visual artist

Natasha Whiteman, University of Leicester

The wedding spectacle when understood as the ‘wedding-industrial-complex’ appears to be devoid of care - a straightforward neoliberal colonisation of intimacy and a clear sign of patriarchy being franchised out to the economy. However, this panel considers the struggles, efforts and tensions over the ‘perfect’ wedding as embedded in the heart of social, cultural and familial relations. This panel considers how cruelty, anxiety as well as care and love are interwoven in the intimate and yet public spectacularisation of the marriage ritual.

High Priests and Regal Princesses: Wedding Iconography and the Construction of Care and Virginitly in Purity Balls

Melanie Kennedy

This paper examines the heavy use of the signifiers and rituals of the spectacular white wedding in purity balls – formal father-daughter dances at which girls make a pledge of abstinence in the presence of their fathers. These events have become increasingly visible across the US since the late 1990s following the rise of the Christian Right and abstinence-only sex education, and are framed by their organisers by a rhetoric of care, protection and purity. This rhetoric of care is inflected by discourses of Evangelical Christianity and projected onto the father-daughter relationship at the centre of these rituals: self-care of daughters and paternal care by fathers. This paper explores the ways in which iconography and rituals of the “fairy-tale” wedding spectacle are used by purity ball providers in their construction of virginity to negotiate the contradictory discourses of care and purity, as simultaneously collective and individual, active and passive, masculine and feminine.

Making a spectacle of yourself: British-Asian wedding videography, intimacy, and cultural change

Kajal Nisha Patel, Jilly Boyce Kay

This paper explores the role of videography in the increasing mediatisation and spectacularisation of weddings. It pays special attention to what are characterised as the ‘Asian wedding industries’ in the UK, and draws on analysis of contemporary wedding videos as well as interview material with a wedding filmmaker to offer two key insights. Firstly, we suggest that while such wedding videos might appear at first glance to be merely conduits for excessive consumption, hyper-individualisation, and a public jostling for status – an empty spectacle – a closer reading of these texts can yield particular kinds of insights into shifts in British-Asian identities - and the changing ways that difference, belonging, and family histories of migration are visualised and circulated.

We also argue that those whose work involves capturing the wedding spectacle on screen have a particular vantage point from which they witness – but also intervene in – intimate change within British-Asian cultural identities. The paper thus explores the ways in which this embodied labour is bound up with the production of meaning and affect in the texts themselves.

Mermaids or Princesses? Say Yes to the Dress, women’s bodies and familial wounded attachments

Helen Wood, Natasha Whiteman

Wedding dress shopping is a key ritual in the family through which the bride and her entourage share in the emotional experience of finding the ‘right’ dress. *Say Yes to the Dress* is a popular TLC reality television programme which stages these experiences set in bridal outlets in New York, Atlanta, Canada and the UK. On the programme, finding the perfect moment of family and kinship unity through the dress though can often be a tense process and a journey which also includes interpersonal disagreements, piqued responses of jealous girlfriends, disappointed mothers, over protective fathers and even the wrath of dead grandparents. This paper considers how the potentially ‘perfect’ moment of care and love is achieved through utilising Wendy Brown’s concept of the ‘wounded attachment’. In this way saying yes to the dress is not just about getting the right ‘fit’ for heteronormative femininity it is also about producing an affective journey that will make your mother cry.

6A Breaking barriers: transitional stages in women's careers in the UK film and TV industries

Neil Percival, Northumbria University

Sarah Ralph, Northumbria University

Clara Shield, Managing Director, Little Big Butterfly and the Young Women's Film

Perelandra Beedles, Edge Hill University

Depth of Field: The Impact and Value of an all-female space at the Young Women's Film Academy

Sarah Ralph and Clara Shield

Mary Celeste Kearney (2011, 2013, 2017) argues that U.S. film schools and production programs play a significant role in shaping young media professionals, acting as "pipelines" to the sexist attitudes and abuses found in the country's media industries. While decades of studies of U.S film schools note a persistent sexist culture (Citron & Seiter 1981, Orwin & Carageorge 2001), attention paid to filmmaking education in the U.K. context has either glossed over gender inequality or left it at the margins (Petrie and Stoneman 2014). This paper explores an academic-industry collaboration investigating the work of the Young Women's Film Academy; unique in the U.K. in that young women participants work with an all-female team of mentors to develop their filmmaking skills and create films reflecting their particular life experiences. In doing so we consider all-female film education spaces as a means to improve young women's well-being, self-esteem and resilience before they embark on further study and a media industries career.

Managing Macho mentalities in TV production

Perelandra Beedles

TV shoots are complex, demanding, and populated by crews who pride themselves on the ability to keep going until the final scene is complete. Television Production Managers have long relied on staff ignoring the 48-hour weekly working hours rule when drawing up filming plans. The 'opt-out' clause is often viewed as a freedom from convention, the only way ambitious shooting schedules can be achieved.

But is this really the case? The ethos of staying "until the job is done" ignores how impossible this masculine work ethic can be for women to subscribe to. By creating filming schedules which favour those with few caring responsibilities, are we effectively barring female workers from certain projects, and reinforcing a machismo culture of production?

The paper includes ideas (developed after interviewing production staff across multiple genres) of how we can produce content, with shorter hours and a better work-life balance for crew

Experiences of women leaving the TV industry

Neil Percival

This paper focuses on findings from 36 interviews carried out with women who have left professional careers in the UK TV industry. It explores their most common reasons for leaving the industry, especially challenges around parenting and childcare, lack of senior role models with children, geographic location, working hours, and the changing nature of the TV industry itself. It discusses what they went on to do, in terms of new careers, and how they achieved this transition. It considers the profound emotional wrench and loss of identity, often described in terms of bereavement, associated by some with their departure from the industry, as well as the varying forms of reward that provided more meaningful employment elsewhere; it asks what they feel is lost to the industry by their departure, and how this could be addressed. It compares experiences with 26 men interviewed for the same study.

6C Cultural work fucks you up: Mental illness, performativity and resilience in cultural labour

Jack Newsinger, University of Nottingham

Paula Serafini, University of Leicester

Sally Gross, University of Westminster

David Lee, University of Leeds

George Musgrave, University of Westminster

Burning out, giving up or selling out: the performative burden of television production

David Lee

My research into television production in Britain's independent sector was initially undertaken in the mid-2000s. Drawing on in-depth qualitative interviews, the research explored precarious labour, subjectivity, and the role of social networks and cultural capital (linked to social class) in determining labour market success or failure. Over the last 18 months, I have revisited many of my initial interviewees to investigate their experiences in the intervening decade. The findings are stark, revealing industry exit, burnout and stress - suggesting the long-term personal costs of commercial creative work are high. Industry exit is common - echoing earlier research into the sector (BFI, 1999). Other interviewees, responding to the political economy of an intensely commercialised industry, experienced shifting cultural values and reported 'selling out'. The psychological burden of cultural labour undertaken in a highly performative context exacerbated by the ubiquity of social media and the need for digital 'presence', placed significant stresses on my participants. In this talk, I outline these experiences and position them within the changing political economy of cultural work.

Can Music Make You Sick? Mental Health and Working Conditions in the UK Music Industry**Sally Anne Gross and George Musgrave**

In recent years there has been a growing body of research that has begun to examine the dark side of our relationship to music. The media understandably concentrate on the more sensational aspects of rock and roll; membership of '27 Club', or the recent public declaration of critically acclaimed dubstep producer Benga as suffering from schizophrenia (Hutchinson, 2015). There is then a tension emerging between the notion that artistry is positive both for the economy and for well-being, and a growing awareness that a musical career is a risky business. 'Can Music Make You Sick?' surveyed over 2,200 musicians working in the United Kingdom, and interviewed more than 25 musicians and industry professionals, to explore how they are emotionally experiencing working in the music industry in the United Kingdom. This paper presents findings from this project, which seeks to ask challenging questions of music, and specifically musical ambition and aspirations, in the current climate of precarious labour and hyper competition. Is it possible that musical aspirations are potentially making artists sick?

Performative resilience? How cultural practitioners navigate austerity**Jack Newsinger and Paula Serafini**

Resilience has become a key theme in arts and cultural sectors since austerity was embarked upon in 2010 and is increasingly seen as central to the success of arts organisations as well as an important psychological attribute of successful individuals (e.g., Robinson 2010). This paper investigates resilience in the accounts of precarious arts practitioners from the East Midlands region of England generated from the Creative Industries, Diversity and Austerity (CIDA) Project. It is based upon survey (n=215) and two qualitative data sets: the first generated through research conducted with arts organisations during 2014 (25 interviews); the second dataset (23 interviews) was generated through a follow-up study of freelance cultural practitioners in the region conducted in 2016. We explore how practitioners represent the particular difficulties of precarity and their capacity to overcome the material and psychic hardships imposed upon them. Adapting work by Robin James (2015), we argue that strategies of 'performative resilience' work to recycle damages into value, and therefore generate surplus discursive resources that are reinvested in hegemonic institutions. Thus, while performing resilience has clear benefits to organisations and practitioners, it also unwittingly supports austerity as an efficient means of cultural governance. This in turn provides perverse subsequent justification for the damage inflicted by austerity cultural policy as well as long-standing systemic issues in the sector.

Roundtable Discussion: The Care Collective**Jo Littler, City University London****Andreas Chatzidakis, Royal Holloway University of London****Jamie Hakim, University of East Anglia****Catherine Rottenberg, University of Nottingham****Lynne Segal, Birkbeck University**

In this roundtable we will be discussing the key conceptual questions that our care reading group has been focusing on for the past few months—namely: How do you bring notions of “caring for” and “caring about” together? How do you bring discursive and psychoanalytic understandings of caring subjectivities together in a way that doesn’t return to reformist, essentialist, or reductivist assumptions? Can we find a productive language through which to talk about care in relation to the contemporary political landscape -- one that can help us find ways of addressing social, cultural, political and environmental injustice? The roundtable will commence with each participant sharing their perspective on these questions followed by responses and further discussion amongst the audience.

7C Infrastructural care for the new music economy: algorithms, servers, blockchains

Toby Bennett, Solent University

Sally-Anne Gross, University of Westminster

Tiziano Bonini, University of Siena

Alessandro Gandini, King’s College London

Leslie Meier, University of Leeds

Marcus O’Dair, Middlesex University

“First Week Is Editorial, Second Week Is Algorithmical”: The New Gatekeepers Of The Music Industry

Tiziano Bonini and Alessandro Gandini

This paper looks at the work of curators at music streaming platforms, and questions their relationship with the algorithmic structures, such as automated recommender systems, running on such platforms mainly for the creation of playlists. Our findings show that, contrary to what is commonly believed, the work of curators is not entirely outsourced to algorithms but actually consists in a partially editorial, partially algorithmic process whereby human agency blends with the technological affordances of the platform. Curators emerge from this process as ‘carers’ of the cultural practices of listening in an industry that has vastly changed as a result of technological advancement, and yet relies on ‘tastemakers’ for the economic success of the various actors (artists, labels, promoters) involved in it. We argue as a result that digital music platforms, in the combination of curators and their algorithms, represent the “new gatekeepers” of the music industry.

Powering digital music: Media infrastructures and ecological costs

Leslie Meier

The rise of streaming has fuelled the reinvention of music industry business models and listening practices. Building on an approach to media political economy that locates considerable power in cultural distribution and the ability to create audiences (Garnham 1990: 162), this paper conceptualises distribution broadly in order to explore the environmental implications of this shift. I focus on infrastructures underpinning digital distribution, and map the inter-sectoral relations between the data server and cloud computing, streaming, and recording and music publishing sectors. Cloud computing platforms such as Amazon Web Services (AWS) play a key role in the new power configuration of the music industries. I bring together critiques of consumer society with scholarship on media infrastructures (Parks and Starosielski 2015) and ecological impacts of media (Maxwell, Raundalen, and Vestberg 2015) in order to investigate the harms connected to resource intensive cloud infrastructure, and reflect on how environmental care might be fostered.

Garbage in, garbage out: Blockchain heroes and the allocation of rewards

Marcus O’Dair

For a supposedly decentralising technology, blockchains are associated with a notable celebration of individuals: the almost certainly pseudonymous ‘Satoshi Nakamoto’, responsible for bitcoin, and Vitalik Buterin, who developed an alternative blockchain known as Ethereum. Albeit to a lesser extent, those applying blockchain technology in the music industry are also depicted as heroes: trail-blazing entrepreneurs or visionary, early adopter artists. Yet the blockchain is, ultimately, a (distributed) ledger, and a ledger is only as good as its data. Who, then inputs this data? And can the issuance of cryptographic ‘tokens’ really ensure that these agents of infrastructural care receive fair rewards for work that is neither

creative nor glamorous? Will rewards be as evenly distributed as, we are promised, the technology can be? Will intermediaries really be removed – and, if so, is this actually in the interests of artists or ‘backstage workers’ working to maintain distributed ledgers?

Programme

CAMEo Conference 2018 Programme

Wednesday 12 September

11.00- 12.30 Registration and Lunch Mezzanine

12.30 - 1.45 Welcome and Opening Remarks, Helen Wood

Opening Keynote

“The Value of “Care” - “Care” as Value: Labor, Capital and Affect in Craft Networks and Care Work.”

Professor Radhika Gajjala, Bowling Green State, Ohio

Chair: Jennifer Smith Maguire, Rehearsal Room 2

1.45 - 2.00 Break

2.00 - 4.00 Panel session 1

1A #Cultural Production and Care at the margins: from the industry to autonomous spaces Rehearsal Room 3	1B Subjectivity in creative education, work and engagement Seminar Room A	1C #Strategies for Change Rehearsal Room 2	1D Craft, activism and care Seminar Room B
Chair: Paula Serafini ‘Advertising, Ethics and Structures of Care: Quitting the Ad Industry’ Eleftheria Lekakis, University of Sussex “We don’t do it for the industry, we do it for the people”: Podcasting, caring and self-exploitation’ Photini Vrikki, Brunel University London ‘Outsider Art/ Outsider Law’ Lucy Finchett-Maddock, University of Sussex ‘Community radio as a space of care: resistance and prefiguration in environmental conflicts’ Paula Serafini, University of Leicester	Chair: Alison Harvey ‘Who cares about gamesworkers? Labour myths and worker subjectivities in games higher education.’ Alison Harvey, University of Leicester ‘Imagining inclusive and equitable industry standards in applied media education’ Ki Wight, Capilano University and Simon Fraser University ‘Participation, public engagement and the ethnic diversity question – a historical overview of a leading NPO’ Sophie Frost, University of Leicester	Chair: Doris Ruth Eikhof ‘Re-frame: From Individual Career to feminist solidarity in the New Zealand screen industry’, Deborah Jones, Victoria University of Wellington ‘Exploring public funding for popular musicians and ethics through the Momentum music fund’ Olivia Gable, The Open University ‘Holding Project Diamond to Account: Organising Labour for Real Change’ Riaz Meer, Broadcasting, Entertainment, Cinematograph and Theatre Union (BECTU) ‘Damned if you do, damned if you don’t: academic activism and workforce diversity’ Doris Ruth Eikhof, University of Leicester	Chair: Jennifer Smith Maguire ‘The Politics of Craft: ‘Makers Month as Quiet Activism’ Helen Warner and Sanna Inthorn, University of East Anglia ‘Addressing diversity and social justice in the craft sector’ Karen Patel, Birmingham City University ‘Is it really that easy? Street-art and social injustice in urban scapes’ Damiano Razzoli & Fabrizio Montanari, University of Modena and Reggio Emilia

#submitted panels

4.00 – 4.15 Break

4.15 – 6.15 Panel session 2

2A Exhibition, public engagement and care Rehearsal Room 3	2B Inequalities and injustice in cultural work Seminar Room A	2C Cultures of publishing Rehearsal Room 2	2D Platforms, feminism and politics Seminar Room B
<p>Chair: Helen Wood</p> <p>‘A question of ethics: careful communities of practice and affective cultural work’ Kerry Wilson, Liverpool John Moores</p> <p>‘Predatory Pictures? Children’s voice in collecting and exhibiting photographs of childhood’ Ceciel Brouwer, University of Leicester</p> <p>‘Intraplaces and Motherhood: Practices of care as ecofeminist and spatialised art.’ Elena Cologni, independent scholar with New Hall Art Collection, Cambridge.</p>	<p>Chair: Doris Ruth Eikhof</p> <p>‘Freelance labour, precarity and inequality in Bristol’s film and television industries’ Amy Genders, University of the West of England</p> <p>‘Diversity and cultural entrepreneurship’ Annette Naudin, Birmingham City University</p>	<p>Chair: Stevie Marsden</p> <p>‘Classless writer? Contemporary Finnish Authors’ Experiences of Social Class. Taija Roiha, University of Jyväskylä</p> <p>‘Hustling, ink-slinging and self-care? Self-publishing and association in the case of the Alliance of Independent Authors’ Will Smith, University of Stirling</p> <p>‘My Writing Day’: How <i>The Guardian</i> Presents Writers and Writing Christina Williams, University of Leicester</p> <p>‘Gender (in)equality in Scottish publishing: a path to qualitative and quantitative evidence’ Christina Neuwirth, University of Stirling</p>	<p>Chair: Kaitlynn Mendes</p> <p>‘Let’s talk about flex baby’: sex, motherhood and the politics of work’ Karen Cross, University of Roehampton</p> <p>‘I am a fairly ordinary woman’: Constructing the assumed reader in <i>Spare Rib</i> Claire Sedgwick, De Montfort University</p> <p>“‘It’s definitely tiring and you have to take care of yourself”: The politics of care in feminist activism’ Kaitlynn Mendes, University of Leicester</p>

6.15 - 6.30 Break

6.30 -7.30 ‘After the scandals, what kind of feminist politics do we need now?’ Roundtable discussion. Chair, Helen Wood University of Leicester.

Sarah Banet-Weiser LSE, Heather Savigny De Montfort University, Karen Boyle University of Strathclyde,

Radhika Gajjala Bowling Green Ohio, Rehearsal Room 2

7.30 - 8.30 Drinks and canapes reception sponsored by the *European Journal of Cultural Studies*

Thursday 13 September

9.00 – 11.00 Panel session 3

<p>3A Care and coping in the music industry Rehearsal Room 2</p>	<p>3B Gender and work in the screen industries: strategy, struggle and success Rehearsal Room 3</p>	<p>3C Cultures of production, ethics and care Seminar Room A</p>
<p>Chair: Mark Banks</p> <p>'Interpersonal relationships in the independent music industries: gender and class inequalities and ways of coping' Jeremy Vachet, University of Leeds</p> <p>'Working for the man? The back office, the old boys club, and the (caring) music bureaucracy' Toby Bennett, Solent University</p> <p>'Autonomy and the relationship to power in the Hungarian music industries' Emília Barna (with Ágnes Blaskó), Budapest University of Technology and Economics</p>	<p>Chair: Claire Jenkins</p> <p>'The long fight for gender equality at the Australian Broadcasting Commission' Jeannine Baker, Macquarie University</p> <p>'20 years of women's work? Red production company and the labour of care' Beth Johnson, University of Leeds</p> <p>'Limited Opportunities: Women and Franchise Cinema' Claire Jenkins University of Leicester</p>	<p>Chair: Jennifer Smith Maguire</p> <p>'Expressions of care in the cultural work of winemakers: Potential for ecologically just modes of (agri)cultural production' Jennifer Smith Maguire, University of Leicester</p> <p>'Kindred Spirits: Partnership, Collaboration and Care Amongst Craft Gin Producers' Thomas Thurnell-Read, Loughborough University</p> <p>'Caring and not caring in accounts of cultural work' Natasha Whiteman, University of Leicester</p> <p>'Transcultural production in Tribal Radio' Kate Moylan, University of Leicester</p>

11.00 – 11.30 Break

11.30 – 12.30 SPECIAL SESSIONS

<p>'The Working Lives of Artists': A Screening of the Document Project Rehearsal Room 2</p> <p>This screening will show three short films from Document, a project of the Contemporary Visual Arts Network- East Midlands (CVAN-EM) which followed the working lives of six artists over a two-year period. Following the screening, Paula Serafini (Leicester) and Elizabeth Hawley (CVAN-EM) will be in conversation with project artists Kajal Nisha Patel and Tim Shore, to discuss Document and their experiences of making a living as an artist in the East Midlands.</p>	<p>'Calling the Shots: Women and Contemporary Film Culture: 2000-2015' Rehearsal Room 3</p> <p><i>A report on findings from this major AHRC-funded project researching and writing the contemporary history of women working in the UK film industry.</i></p> <p>Shelley Cobb, University of Southampton Linda Ruth Williams, University of Exeter (with Natalie Wreyford, University of Southampton)</p>
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12.30 – 1.30 Lunch

1.30 -3.30 Panel session 4

4A Texts, screens and the capacities of care Rehearsal Room 3	4B Barriers, class and access in the creative industries Rehearsal Room 2	4C # Creativity and Practices of Care: New Directions Seminar Room A
<p>Chair: Melanie Kennedy</p> <p>'Signs of care: Television documentaries about assisted suicides and the persistence of television' Helen Wheatley, University of Warwick</p> <p>'Morality is the message: Cultural Intermediaries in A&E's <i>Hoarders</i>' Tiffany Hall, University of Manitoba</p> <p>'Recuperating care work in contemporary media fictions of nurses and nursing' Hannah Hamad, Cardiff University</p> <p>'Caring for the town through the local cinema' Christina Williams, Helen Wood, University of Leicester (with Stuart Hanson DMU)</p>	<p>Chair: Doris Ruth Eikhof</p> <p>'People like us don't get opportunities like this' A foot in the door Faye Hannah, University of South Wales</p> <p>Not all (arts and culture) men? How senior men in the creative industries understand, experience and narrate inequality. Dave O'Brien, University of Edinburgh</p> <p>'Care and the classed community – how one theatre nurtures social connection to eradicate middle class norms' Maria Barrett, University of Warwick</p> <p>'Devalued women, valued men. Parenting, creative labour and class'. Tamsyn Dent, Bournemouth University</p>	<p>Chair: Mark Banks</p> <p>'Creativity as a structured practice of care' Nick Wilson, King's College London.</p> <p>'Telling the story of creative careers: Practices of care and the value of hope' Jonathan Gross King's College London</p> <p>'Providing music therapy: giving and talking care, finding and losing carers' Jessica Atkinson, King's College London</p>

3.30 – 4.00 Break

4.00 – 5.30 Panel session 5

5A #Boiling Over: Publishing's Problem with Class Roundtable Discussion Rehearsal Room 3	5B #Prosperous Futures? Cultural Economies of Tomorrow Rehearsal Room 2	5C #Who cares about weddings? Cruelty, anxiety and care through the wedding spectacle Seminar Room A
<p>Chair: Stevie Marsden</p> <p>Kevin Duffy, Co-founder of Blue Moose Books</p> <p>Dave O'Brien, University of Edinburgh</p> <p>Bali Rai, YA Author</p> <p>Farhana Shaikh, Founder of Dahlia Publishing, Author</p>	<p>Chair: Mark Banks</p> <p>'Against Creative Growth' Mark Banks, University of Leicester</p> <p>'Locating the Good Life: Culture, Place and Sustainable Prosperity' Kate Oakley, Jonathan Ward, University of Leeds</p> <p>'Darts and Dancing: Surviving and Thriving in Stoke' Mark Ball, University of Leeds</p>	<p>Chair: Jilly Boyce Kay</p> <p>'High priests and regal princesses: Wedding iconography ad the construction of care and virginity in purity balls' Melanie Kennedy, University of Leicester</p> <p>'Making a spectacle of yourself: British-Asian wedding videography, intimacy and cultural change' Jilly Boyce Kay, University of Leicester and Kajal Nisha Patel, Artist</p> <p>'Mermaids or Princesses? <i>Say Yes to the Dress</i>, women's bodies and familial wounded attachments' Natasha Whiteman and Helen Wood, University of Leicester</p>

Thursday 13 September continued...

5.30 – 6.00 Break and Mezzanine Bar Open

6.00 – 7.00 Keynote Presentation and Public Lecture

‘Creating Safe Spaces’

Maureen Beattie, President of Equity

Chair, Doris Ruth Eikhof

Rehearsal Room 2

7.30 Conference Dinner at *Chutney Ivy* (Included in the Conference Fee)

9.30 Social Drinks and Dancing at *The Exchange*

Friday 14 September

9.00 – 11.00am Panel Session 6

<p>6A # Breaking Barriers: transitional stages in women’s careers in the UK film and TV industries Rehearsal Room 2</p>	<p>6B Art, Aesthetics and Care Rehearsal Room 3</p>	<p>6C #Cultural Work Fucks You Up: Mental illness, performativity and resilience in cultural labour Seminar Room A</p>
<p>Chair: Neil Percival</p> <p>‘Depth of Field: the impact and value of an all-female space at the young women’s film academy’ Sarah Ralph, Northumbria University and Clara Shield (Managing Director, Little Big Butterfly and the Young Women’s Film Academy)</p> <p>‘Managing macho mentalities in TV production’ Perelandra Beedles, Edge Hill University</p> <p>‘Experiences of women leaving the TV industry’ Neil Percival, Northumbria University</p>	<p>Chair: Paula Serafini</p> <p>‘Aesthetics of anti-emancipation’ Patrycja Kaszynska, King’s College London</p> <p>‘Let’s get radical! The possibilities of caring subversion in the participatory arts’ Sheelagh Colclough, Belfast School of Art, Ulster University</p>	<p>Chair: Jack Newsinger</p> <p>‘Burning out, giving up or selling out: The performative burden of television production’ David Lee, University of Leeds</p> <p>‘Can music make you sick? Mental health and working conditions in the UK music industry’ Sally Gross, University of Westminster and George Musgrave, University of Westminster</p> <p>‘Performative resilience? How cultural practitioners navigate austerity’ Jack Newsinger, University of Nottingham and Paula Serafini, University of Leicester</p>

11.00 - 11.15 Break

11.15 – 12.15 Roundtable Discussion: The Care Collective

Chair, Jo Littler, City, University of London

Andreas Chatzidakis, Royal Holloway University of London; Jamie Hakim, University of East Anglia; Catherine Rottenberg, Goldsmiths University of London; Lynne Segal, Birkbeck University.

12.15 – 1.15 Lunch

1.15 – 3.15 Panel Session 7

<p>7A Arts practices, investments and inequalities Rehearsal Room 3</p>	<p>7B Communities of care: strategies and ethics in creative work Rehearsal Room 2</p>	<p>7C # Infrastructural Care for the new music economy: algorithms, servers, blockchains Seminar Room A</p>
<p>Chair: Katie Moylan</p> <p>'The 're-enchantment of art' and the problem of care in socially engaged arts practice' Eleonora Belfiore, Loughborough University</p> <p>'Artists as Bonsai trees – how artists inequality is rooted in risk' Ali Fitzgibbon, Queen's University Belfast</p> <p>'''Doing'' community engagement in museums: practices of care and emotional labour' Nuala Morse, University of Leicester and Ealasaid Munro, University of Stirling</p>	<p>Chair: Kaitlynn Mendes</p> <p>'From passion to compassion: The ethics of care in creative work' Ana Alacovska, Copenhagen Business School</p> <p>'Communities of care and the community youth arts centre' Miranda Campbell, Ryerson University.</p> <p>'Communities of care: Honour amongst thieves and solidarity amongst social media influencers' Dan Ashton, Winchester School of Art, University of Southampton.</p>	<p>Chairs: Toby Bennett and Sally-Anne Gross</p> <p>'First week is editorial, second week is algorithmical': The new gatekeepers of the music industry Tiziana Bonini, University of Siena and Alessandro Gandini, King's College London</p> <p>'Powering digital music: media infrastructures and ecological costs' Leslie Meier, University of Leeds</p> <p>Garbage in, garbage out: Blockchain heroes and the allocation of rewards' Marcus O'Dair, Middlesex University</p>

3.15 – 3.30 Break

3.30 – 4.30 Closing Plenary

'A Political and Moral Economy of Care: How care can align us across difference'

Professor Beverley Skeggs, London School of Economics

Chair and final remarks: Mark Banks

Rehearsal Room 2

CAMEo Research Institute for Cultural and Media Economies

University of Leicester
7 Salisbury Road, Leicester, LE1 7QR

t: (0)116 252 5633
e: cameo@le.ac.uk



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