

A painting of a person in a colorful, patterned coat walking away from the viewer on a beach at sunset. The sky is a warm, orange-red color, and the water is a darker, muted red. The person is wearing dark pants and boots. The overall mood is contemplative and serene.

# 7th European Colloquium on Culture, Creativity & Economy

Stockholm, Sweden  
October 4-5, 2018



## COLLOQUIUM SERIES ORGANIZERS

Taylor BRYDGES (Stockholm University & University of Zurich)

Carol EKINSMYTH (University of Portsmouth)

Atle HAUGE (Inland Norway University of Applied Sciences)

Brian HRACS (University of Southampton)

Johan JANSSON (Uppsala University)

Cecilia PASQUINELLI (Gran Sasso Science Institute)

Dominic POWER (Stockholm University)

Suntje SCHMIDT (Leibniz-Institute for Research on Society & Space, & Humboldt-Universität zu Berlin)

Jenny SJÖHOLM (University of London Royal Holloway & Linköping University)

Suzanne REIMER (University of Southampton)



Vetenskapsrådet



Knowledge Works  
National centre  
for cultural industries



Stockholm  
University

---

*The Institution hosting the Conference Series is the Department of Human Geography at Stockholm University. The conference is co-sponsored by the Swedish Research Council (Vetenskapsrådet) and Knowledge Works (The Norwegian National Centre for Cultural Industries).*

Photographs by Brian Hrac

# Context

The myriad links between culture, creativity and economic practice are major topics of intellectual discussion. Culture and creativity are collaboratively practiced by a range of workers and communities — from artists to entrepreneurs— and in a range of occupational, organizational, institutional and spatial settings. Indeed, far from being restricted to global cities and urban settings, a growing body of research highlights the presence and uniqueness of cultural and creative activities in suburban and rural settings. Moreover, digital technologies and processes of globalization continue to create, destroy, and restructure the markets and conditions under which cultural creation, production, intermediation, dissemination and consumption are undertaken and experienced. These are in turn underpinned by a plurality of micro-spatialities and micro-processes through which the dynamics and spaces of culture and creativity emerge. More than ever perhaps there is a need for critical and radical debate that addresses questions about the value and values inherent in culture and creativity; questions surrounding the ownership and marketization of culture and creativity; and the dynamics of cultural and creative spaces, institutions, production and work.

The European Colloquium on Culture, Creativity and Economy is a European network of excellence; and CCE Stockholm 2018 is the 7th annual meeting of the Colloquium. The Colloquium aims at bringing together junior and senior scholars from different disciplines (e.g. sociology, cultural and urban studies, geography) and locations around the world in an exciting, intense and dynamic meeting aimed at generating not only new networks but new knowledge, approaches, and practices. The Colloquium will be based for one day at Sweden's arts grants agency and for one day at Stockholm's largest modern and contemporary art museum. Each day the program will partly reflect discussion themes related to and inspired by the institution and space we are in; and will involve dialogue with people from these institutions. Day 1 will be focused on the dynamics of contemporary creative practice and work, and work organization in arts and cultural production. Day 2 will focus on cultural exhibition, public-private interactions, and cultural consumption. These issues will form a background agenda but as in previous years the Colloquium welcomes a variety of perspectives and aims to reflect participants interests and research on the multiple intersections between culture, creativity and economy. The event will give participants the chance to share ideas, receive feedback on current research and to preview cutting-edge research in the field.

# Venues

## DAY 1

### Konstnärsnämnden

Maria skolgata 83, 2 tr, Stockholm.

Day 1 will be hosted by Konstnärsnämnden – the Swedish Arts Grants Committee, a government agency that directly supports artists who work within the areas of visual art, design, music, dance, theatre and film.

## DAY 2

### Moderna Museet

Skeppsholmen, Stockholm. Main entrance: Exercisplan 4.

Day 2 will be hosted by Moderna Museet, one of Europe's leading museums of modern and contemporary art. The museum has two permanent sites (Stockholm and Malmö) and has a vision is to continue to work in an open and experimental spirit in dialogue with art, artistic communities and the world around it.



If you have trouble finding the venues, contact Taylor (+46 (0)72 036 46 81).

# DAY 1 - Konstnärsnämnden

## Thursday, October 4

**09:30** venue open for coffee

**10:00**

Welcome & introduction /  
*Dominic Power & Taylor Brydges*

**10:30**

Academic speed dating /  
*Brian Hracs*

**11:15** break

**11:30**

Discussion group Theme 1

**12:45** lunch

**13:30**

Discussion and tour with Lena  
Malm at Iaspis (The Swedish Arts  
Grants Committee's International  
Programme for Visual and Applied  
Artists) / *Dominic Power*

**14:30**

One-on-one session 1

**15:15** break

**15:30**

Discussion group Theme 2

**16:45**

Closing of DAY 1

**17:30** dinner at Panevino  
(Brännkyrkagatan 93, Stockholm)



## DAY 2 - Moderna Museet

### Friday, October 5

09:30 venue open for coffee

09:45

Welcome to DAY 2

10:00

Discussion group Theme 3

11:15

Museum tour with Ann-Sofi Noring, Chief Curator, Moderna Museet

11:45 lunch

12:45

Discussion group Theme 4

14:00 break

14:15

One-on-one session 2

15:00 break

15:30

Group discussion and feedback /  
*Taylor Brydges & Brian Hrcs*

16:45

Closing / *Dominic Power*

19:00 optional dinner at Djuret  
(Lilla Nygatan 5, Stockholm)

## Optional walking tour

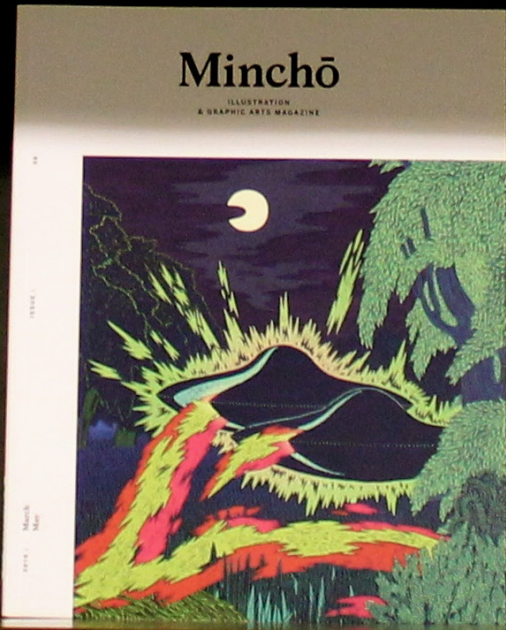
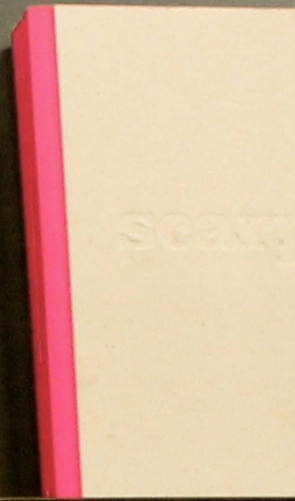
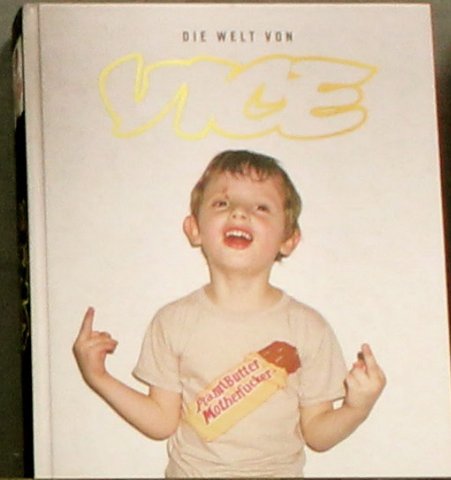
### Saturday, October 6, 11:00 - 13:00

Meeting place: Il Caffe (Södermannagatan 23, Stockholm) /  
*Taylor Brydges, Brian Hrcs, Atle Hauge, Johan Jansson*

# Session descriptions

**Discussion Groups.** The program will include small discussion groups to discuss key issues in culture and economy research. The idea is that the discussions will be an open dialogue that is partly formed in response to the two institutions we will be based over the two days. No advanced preparation is required.

**One-On-One Discussant Blocks.** Each academic participant will have submitted a paper for review before the Colloquium and two people will be given the paper to read in advance. In each of the Discussant Blocks, you will meet with an assigned partner to discuss each other's work (20 minutes on their paper, 20 minutes on yours) and brainstorm future collaborations. Thus, each person attending will be responsible for reviewing two papers in advance and will get two one-on-one feedback sessions from their peers.





# DISCUSSION GROUP 1

## Work practices and labouring in the creative industries

In this first discussion, we want to explore the working practices of those employed in the creative economy. For example, how are the everyday practices of creative work negotiated, managed and experienced by workers? And what work routines and practices are required to support a sustainable career in specific creative industries? A key aim here is for the discussion to draw out potential similarities or differences in the organisation of work across particular creative industries.

### GROUP A

**Chair** *Atle Hauge*

**Notetaker** *Taylor Brydges*

Anders Rykkja, Bastian Lange, Marianna d'Ovidio, Atle Hauge, Saskia Warren, Rhiannon Pugh, Taylor Brydges

### GROUP B

**Chair** *Suzanne Reimer*

**Notetaker** *Johan Jansson*

Lizzie Richardson, Suzanne Reimer, Ignasi Capdevila, Johan Jansson, Laura Nkula-Wenz, Dominic Power, Sean Nixon

### GROUP C

**Chair** *Carol Ekinsmyth*

**Notetaker** *Suntje Schmidt*

Nicole Foster, Carol Ekinsmyth, Dan Ashton, Paul Sweetman, Robert Kloosterman, Suntje Schmidt

### GROUP D

**Chair** *Brian Hraes*

**Notetaker** *Oliver Ibert*

Tina Haisch, Brian Hraes, Vasilis Avdikos, Mariangela Lavanga, Thomas Boren, Oliver Ibert, Janet Merkel

## DISCUSSION GROUP 2

### Producing inclusion & diversity in the creative industries

Discussion 2 builds upon the first to focus on workplace exclusions based upon ‘fit’ and belonging. We encourage discussants to reflect upon the social relations of creative industry employment, such as informal hiring processes, networking, identity making and self-presentation, and a nebulous notion of ‘creativity’, all of which can serve to limit opportunity for some and expand it for others. Crucial here are gendered, raced, classed, and/or aged assumptions about workplace ‘fit’ in relation to constructions of skill, talent and creativity; and how such assumptions play out in industry-specific professional structures that underpin workforce exclusion or belonging. In this context, a question then becomes: how can we produce and maintain diversity and inclusivity in creative industry employment?

#### GROUP A

**Chair** *Taylor Brydges*

**Notetaker** *Atle Hauge*

Anders Rykkja, Bastian Lange, Marianna d’Ovidio, Atle Hauge, Saskia Warren, Rhiannon Pugh, Taylor Brydges

#### GROUP B

**Chair** *Suzanne Reimer*

**Notetaker** *Johan Jansson*

Lizzie Richardson, Suzanne Reimer, Ignasi Capdevila, Johan Jansson, Laura Nkula-Wenz, Dominic Power, Sean Nixon

#### GROUP C

**Chair** *Suntje Schmidt*

**Notetaker** *Carol Ekinsmyth*

Nicole Foster, Carol Ekinsmyth, Dan Ashton, Paul Sweetman, Robert Kloosterman, Suntje Schmidt

#### GROUP D

**Chair** *Oliver Ibert*

**Notetaker** *Brian Hracs*

Tina Haisch, Brian Hracs, Vasilis Avdikos, Mariangela Lavanga, Thomas Boren, Oliver Ibert, Janet Merkel

## DISCUSSION GROUP 3

### Creative inclusion & diversity: cultural participation, audiences, communities

Discussion 3 continues to explore themes of inclusivity/exclusivity and diversity in the creative industries, but turns to focus on the ways and means by which spaces and places of cultural products consumption might be made (and/or kept) open and accessible to all. Phrased here as a ‘theme’ rather than as a question, we encourage discussants to reflect upon a diversity of forms of engagement within and across communities, populations and/or audiences, as well as a wide spectrum of cultural goods and services.

#### GROUP A

**Chair** *Taylor Brydges*

**Notetaker** *Carol Ekinsmyth*

Taylor Brydges, Dan Ashton, Sean Nixon, Carol Ekinsmyth, Mariangela Lavanga, Thomas Boren

#### GROUP B

**Chair** *Suzanne Reimer*

**Notetaker** *Suntje Schmidt*

Bastian Lange, Marianna d’Ovidio, Suntje Schmidt, Suzanne Reimer, Oliver Ibert, Vasilis Avdikos, Lizzie Richardson

#### GROUP C

**Chair** *Dominic Power*

**Notetaker** *Atle Hauge*

Atle Hauge, Dominic Power, Ignasi Capdevila, Paul Sweetman, Tina Haisch, Nicole Foster, Saskia Warren

#### GROUP D

**Chair** *Johan Jansson*

**Notetaker** *Brian Hracs*

Brian Hracs, Johan Jansson, Robert Kloosterman, Laura Nkula-Wenz, Anders Rykkja, Rhiannon Pugh, Janet Merkel

## DISCUSSION GROUP 4

### Critical reflections on ‘the global’: situating creative industries

The intent of discussion 4 is to encourage participants to reflect critically on creative industries/creative economy narratives that both valorise ‘the global’ as the most appropriate scale of analysis and position global networks as core drivers of economic development. How far do creative industries rely upon global networks of connection? What perspectives and practices might be marginalised by such a focus? The intent is not to polarise local and global scales; nor to assume that ‘local’ creative practices and economies are fixed and unchanging. We encourage participants to consider how far particular creative economies (urban/regional/national—but ‘on the ground’) are actually reliant upon (or dominated by) global webs of connection.

#### GROUP A

**Chair** *Carol Ekinsmyth*

**Notetaker** *Taylor Brydges*

Taylor Brydges, Dan Ashton, Sean Nixon, Carol Ekinsmyth, Mariangela Lavanga, Thomas Boren

#### GROUP B

**Chair** *Suntje Schmidt*

**Notetaker** *Suzanne Reimer*

Bastian Lange, Marianna d’Ovidio, Suntje Schmidt, Suzanne Reimer, Oliver Ibert, Vasilis Avdikos, Lizzie Richardson

#### GROUP C

**Chair** *Dominic Power*

**Notetaker** *Atle Hauge*

Atle Hauge, Dominic Power, Ignasi Capdevila, Paul Sweetman, Tina Haisch, Nicole Foster, Saskia Warren

#### GROUP D

**Chair** *Johan Jansson*

**Notetaker** *Brian Hracs*

Brian Hracs, Johan Jansson, Robert Kloosterman, Laura Nkula-Wenz, Anders Rykkja, Rhiannon Pugh, Janet Merkel





# One-on-one pairs

## DAY 1



Anders & Johan



Atle & Tina



Bastian & Vasilis



Sean & Suzanne



Brian & Laura



Carol & Suntje



Dan & Janet



Rhiannon & Robert



Ignasi & Oliver



Lizzie & Taylor



Mariangela & Paul



Marianna & Saskia



Nicole & Thomas

# One-on-one pairs

## DAY 2



Suntje & Anders



Janet & Atle



Rhiannon & Bastian



Thomas & Dominic



Robert & Paul



Sean & Carol



Laura & Dan



Suzanne & Marianna



Tina & Ignasi



Oliver & Lizzie



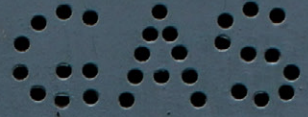
Johan & Mariangela



Saskia & Taylor



Vasilis & Nicole



# Biographies



## Anders Rikkia

Anders Rykkja moved to the coastal University town of Bergen, Norway in the last decade of the previous century, with hopes of enduring long periods of very damp and wet weather, studying to become a lawyer. He was prepared, knew what he wanted and how to get it. Things never go as planned. This was an exceptionally dry, sunny and mild year. Anders got a voluntary job as artist booker and concert producer at the student venue. He spent far more time reading engagement contracts and technical riders than the Norwegian Constitution. Recognizing he could not survive working pro bono, he went for a professional career in the music industry, experiencing the challenges of the gig economy first hand before the term caught on as concept in the public sphere. Gradually and progressively moving into permanent employment in the CCI, he kept on studying. In 2006, he completed his MA (Master of Arts) in Music Business Management at the University of Westminster, London. His thesis was a conceptual paper on alternative ways to construe business models for artist and performers in the music industries that sought to circumvent the standard contractual regime of incumbent firms, based on assignment of rights for life of copyright. From 2012, he has worked for Inland University of Applied Sciences (Norway) and coordinated Knowledge Works - a virtual knowledge and research centre on and for the CCI. Currently Anders is doing a PhD, where he studies the evolution of crowdfunding as alternative financing model for creative and cultural project promoters and entrepreneurs in the Nordic countries.



## Atle Hauge

Atle Hauge is professor in service innovation at Lillehammer University College. He is also the leader of Knowledge Works – the Norwegian national Centre for Cultural Industries. He has a PhD from the Department of Social and Economic Geography at Uppsala University, and held a postdoctoral position at the University of Toronto from 2007 to 2008. Earlier in his career, he worked for Hedmark County in the department for regional development. He has worked on several projects on the cultural industries, and his PhD thesis was on the Swedish fashion industry. In particular, his thesis focused on the production of symbolic value and brand building. Other research interests are service innovation, digitization and regional development.



## Bastian Lange

Bastian Lange, Dr. phil., private docent at the University of Leipzig. From 2011-12, he has been Professor at the Humboldt University Berlin, since April 2018 at the University of Vechta. He teaches regional and economic geography. He spearheads Multiplicities-Berlin. Since more than 15 years he supports politics, corporate companies and creative scenes in Europe toward sustainable futures.



## Brian Hrac

Brian is a lecturer within Geography and Environment at the University of Southampton. He is originally from Canada and received his PhD in Geography from the University of Toronto. He has held research fellowships at the Martin Prosperity Institute in Toronto and the Department of Social and Economic Geography at Uppsala University in Sweden. Brian is interested in how digital technologies and global competition are reshaping the marketplace for cultural products and the working lives and spatial dynamics of entrepreneurs and intermediaries in the creative economy. He has published articles about the contemporary music industry, the Canadian fashion system, aesthetic labour, cultural intermediaries, curation, value creation, the linkages between music and fashion and the factors that motivate 'talent' to move within and between cities. In earlier research, Brian has also examined culturally-driven strategies for economic development in rural communities, gentrification in artistic quarters and the role public spaces play in fostering civic conversations. He is currently researching the processes and spatial dynamics of curation, the trans-local nature of cultural scenes and creative economies in Africa.



## Carol Ekinsmyth

Carol Ekinsmyth is an economic geographer at the University of Portsmouth, UK. Her interests lie in self-employment, more specifically, in working practices in the creative industries. She is interested in the recursive relationships between economic practice, social relations (specifically gender relations) and place, at the level of the individual and their everyday lives. Her most recent published research investigates small-scale entrepreneurship carried out (and started up) within the context of motherhood, family life and home/neighbourhood space. She has recently expanded the focus of this work to consider (the awkwardly labelled group) 'Mummy Bloggers'. Her previous research work has explored the working realities of freelance workers in London's magazine publishing industry from the perspectives of employment risk and project-organisation.





## Dan Ashton

Dr Dan Ashton is Associate Professor of Cultural and Creative Industries and Co-Director of the Transforming Creativity Research Group at Winchester School of Art, University of Southampton (UK). He is the co-editor of *Cultural Work and Higher Education* (Palgrave Macmillan), and has published in international academic journals, including *Journal of Cultural Economy*, *European Journal of Cultural Studies*, *Journal of Education and Work*, and *Convergence*. He has worked in partnership with a range of cultural organisations on public exhibitions, teaching initiatives, and research bids.

His current research examines arts funding. This research has included international collaborations with academic researchers, co-authoring with artists and arts educators, and workshops with arts policymakers and organisations. The current focus is developing the findings and discussions from a 2016-17 project co-designed with Arts Council England funded organisations that involved a series of research visits and workshops. This research brings together several of his interests in cultural policy, cultural work, and digital media technologies and platforms.



## Dominic Power

Dominic Power is originally from Ireland. After working in England for a number of years he moved to Sweden in 2000 and is now a Professor in Economic Geography. Dominic's research is in the area of creative and culture-based industries, innovation and public policy, and regional industrial competitiveness. He has published over 70 articles, books, and reports on these topics and has lectured at major scientific and policy conferences around the world. Dominic's research agenda focuses on the geographical foundations of business competencies and competitiveness and on the economic geography of contemporary economic change. Principally a series of interlinked projects on the cultural industries form the main focus of his research work.



## Ignasi Capdevila

Ignasi Capdevila obtained his PhD at HEC Montréal and he is currently an Associate Professor at PSB Paris School of Business in Paris, France. He holds three engineer diplomas, and an Executive MBA from ESADE Business School. He is currently an associate researcher of MOSAIC, the Creativity & Innovation Hub at HEC Montreal, at BETA (University of Strasbourg) and at the Chair NewPIC (PSB Paris School of Business). His research interests include localized knowledge dynamics, knowledge communities, creativity and innovation management in organizational and urban contexts. Ignasi is currently working on

the innovation dynamics in collaborative spaces (like coworking spaces, Fab Labs, makerspaces, hackerspaces, etc.) and on the knowledge dynamics and creative and innovation processes taking place in cities and creative industries.



## Janet Merkel

Janet Merkel is a Research Assistant at the Department of Urban and Regional Economics at the Institute of Urban and Regional Planning (ISR) at TU Berlin and Honorary Research Fellow at the Centre for Culture and the Creative Industries at City, University of London.

As a trained social scientist, with a specialisation in urban sociology, her academic work explores the mutual relationships between creative practices and urban spaces from a sociological perspective. She is particularly interested in cultural and creative labour, new organisational practices in culture and creative industries (such as co-working), creative collaborations, urban governance, and urban policies. She has worked as a researcher at the WZB Berlin Social Science Center, the Centre for Cultural Policy at Hertie School of Governance, the Alexander von Humboldt Institute on Internet and Governance. From 2015 to May 2018 she held a Lectureship for Culture and Creative Industries at City, University of London. Before embarking full time on her academic career, she has held professional positions and worked freelance in web development for more than ten years.



## Johan Jansson

Johan Jansson is an associate professor at the Department of Social and Economic Geography at Uppsala University. Broadly his research interest is within geography, economy, culture and society. More specifically, his theoretical focus is on the spatial organization of economic activities such as agglomerations, local-global linkages, knowledge and knowledge flows, creative (urban) milieus and socially and spatially embedded processes of values e.g. quality, branding, curation and entrepreneurship. Empirically, Johan has been studying for example different cultural industries (e.g. design, music, arts), the internet industry, local milieus, urban and regional development. Most recently, Johan have been involved in developing ideas on a) how processes and spatial dynamics of intermediation and curation evolves in globalized and digitalized markets, and b) understanding digital transformation in physical space.



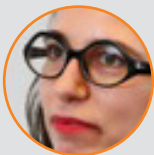
## Laura Nkula-Wenzis

Dr. Laura Nkula-Wenzis is an urban geographer with a keen interest in postcolonial urban theory, African urbanism and public culture. Her research focuses on the transformation of urban governance and the construction of local political agency, as well as the diverse relationships between cultural production and urban change. She holds a PhD in Geography from the University of Münster/Germany, where she also completed a degree in Human Geography, Communication Studies and Political Science. Prior to taking up her current position as lecturer and student affairs coordinator at the African Centre for Cities, Laura completed a postdoctoral fellowship at the Pôle de recherche pour l'organisation et la diffusion de l'information géographique (Prodig) in Paris, funded by the Laboratory of Excellence Territorial and Spatial Dynamics (Labex DynamiTe). Her current work focuses on questions of urban experimentation, the development of alternative pedagogies in urban studies and the role of culture in fostering more just and equitable African cities. Together with other colleagues, she has also recently formed a working group that aims to develop a broader research agenda around local cultural policies in South African cities.



## Lizzie Richardson

Lizzie is a Leverhulme Early Career Fellow in the Department of Geography at Durham University. Prior to this she was a Lecturer in the Department of Geography at the University of Cambridge. Much of her current research is examining changing practices of work associated with digital technologies, including spaces of innovation. She has a long running interest in creativity and culture, with research focusing on the micro-practices of culture and their systems of production.



## Mariangela Lavanga

Mariangela Lavanga is Assistant Professor Cultural Economics at the Department of Arts and Culture Studies at the Erasmus School of History, Culture and Communication (ESHCC) at the Erasmus University Rotterdam. She is the coordinator of the international MA in Cultural Economics and Entrepreneurship and co-founder and coordinator of the first Minor Fashion Industry in the Netherlands. Mariangela holds a PhD in Communication Economics / Cultural Economics from IULM University in Milan, a MSc in Urban Management from Erasmus University Rotterdam and a BA/MSc in Economics from Bocconi University in Milan. Mariangela's expertise lies in the analysis of the interrelations between culture, economy and cities. She focuses on

locational choices, labor market, mobility and entrepreneurship; fashion trade fair events as intermediaries and temporary clusters; local and global networks; value-creation, sustainability and slow fashion; fashion retail. She has over 15 years of academic and professional experience as a researcher, lecturer and consultant. She has provided research and consultancy services for government authorities, foundations and organizations across Europe. She has recently co-organized four sessions on the geographies of fashion in the digital age at the RGS-IBG Annual International Conference 2017 in London and an international seminar on fashion capitals at the Erasmus University Rotterdam.



## Marianna d'Ovidio

Marianna d'Ovidio is an urban sociologist who holds a PhD (2005) from the University of Milano-Bicocca. Having been lecturer at Politecnico di Milano, d'Ovidio currently works as Assistant Professor in economic sociology at the University of Bari, while also being a research associate and Board Member of the doctoral school URBEUR – Urban Studies at the University of Milano-Bicocca. d'Ovidio's research interests include the cultural economy, creativity, and social and cultural innovation, in particular their interactions with local development and urban transformations. d'Ovidio, who's trained in both qualitative and quantitative research methodologies, has published extensively on the analysis of creative and cultural industries in the local development of urban regions, and also conducted research on various forms of social innovation, in particular the rising of the “maker movement” and the DIY practises in the urban economy. d'Ovidio was affiliated to the London School of Economics, and has also been member of many international research teams, such as Katarsis and Social Polis on social innovation and ACRE on the creative and knowledge economy.



## Nicole Foster

Nicole Foster is Creative Economy Research Fellow with the Digital Cultures Research Centre (DCRC) at the University of the West of England. Nicole explores how art, culture and creativity open up new urban imaginaries across geographic scales through interventions within built environments, by cultivating diverse economies and networks, engaging with urban communities, and challenging assumptions underpinning neoliberal governance and capitalist urban development. Nicole completed her PhD in Urban Planning and Public Policy at the University of Texas at Arlington where she conducted participatory research in grassroots creative placemaking and analysed the

relationship between the presence of creative industries and the regeneration and gentrification of US urban neighbourhoods. In her role at DCRC, she also works closely with regional cultural organisations to map creative networks, articulate values underpinning their work, and develop meaningful measures of impact not captured by capitalist, neoliberal interests. Her work has been featured on the London School of Economics' US Centre blog, The Atlantic's CityLab, as well as in the Journal of Urban Affairs, Urban Studies, and the Journal of Planning Education and Research.



## Oliver Ibert

Oliver Ibert is a professor of economic geography at the Freie Universität Berlin and head of the research department „dynamics of economic spaces“ at the Leibniz-Institute for Research on Society and Space (IRS) in Erkner. He has received his Post-Doctoral degree in Geography from the University of Bonn in 2009 and holds a Doctoral degree in Social Sciences (2002) and a Master's degree in Geography, German Literature and Political Sciences (1998) both from the University of Oldenburg. His research interests range from the economic geography of knowledge creation, collaboration in organized settings of creativity, the role of users and customers in innovation processes to temporary organizations in business and spatial planning contexts. From these perspectives he has undertaken empirical research on cultural industries that embrace the advertising and musical business. He has published in journals like Economic Geography, Journal of Economic Geography, Regional Studies, Environment and Planning A, Geoforum and Research Policy.



## Paul Sweetman

Paul Sweetman is a Senior Lecturer in Culture, Media and Creative Industries at King's College London. He previously worked in Departments of Sociology and Social Policy at the Universities of Southampton and Durham. He has interests in fashion, the body, subcultures, social and cultural theory, and visual methods of research. His current empirical work includes a project on subcultures and innovation funded by Knowledge Works, Norway (with Atle Hauge, INN, Norway, and Dominic Power, Stockholm) and appearance and dress amongst creative workers (with Jo Entwistle, King's). He is also working on theoretical and ethical issues around culture, recognition and representation, involving the interrogation of work by Nancy Fraser and Axel Honneth. Paul is on the editorial board of Visual Studies, and is a former member of the editorial boards of Cogent Arts & Humanities and Sociology, journal of the British Sociological Association. He has worked with artists and galleries on projects including City Portraits, a

photography exhibition and associated research project with artist Laura Hensser and the John Hansard Gallery, University of Southampton (2009-10), and Translocations, a series of films featuring King's academics produced by Shobana Jeyasingh Dance as part of the King's Cultural Institute Knowledge Producers Programme, 2014.



### Rhiannon Pugh

I am currently a researcher at the Department of Social and Economic Geography at Uppsala University in Sweden. I previously worked at Lancaster University and the University of Wales in the UK, and undertook my PhD in regional economic geography at Cardiff University. My work covers a range of topics in economic geography including regional innovation policy and economic development, the roles of universities in regional development, entrepreneurial ecosystems, and gender perspectives on economic geography. I have also published (with Dr. Taylor Brydges) on the topic of the fashion industry, and am interested in how economic geography theory applies to cultural and creative industries. I have recently received funding to explore economic development in extreme peripheries in northern Europe (Sweden, Norway and Scotland). In the past my research has been based mainly in the UK with a small project undertaken in Brazil. My expertise and interests lie predominantly in qualitative methods.



### Robert C. Kloosterman

Robert C. Kloosterman is Professor of Economic Geography and Planning at the Universiteit van Amsterdam. He is head of the research group Geographies of Globalisations and was director of the Amsterdam Institute of Metropolitan and International Development Studies. He has advised the Dutch national Social-Economic Council and the OECD on the issue of migrant entrepreneurship. His research is guided by questions about how the social, economic and cultural transition of advanced urban economies that gathered pace after 1980 has affected cities and why different outcomes have emerged. He has published on labour market developments in urban areas, notably on migrant entrepreneurship; and on cultural industries such as music (the rise of black music in the US, on Morrissey, the clustering of music in urban environments, Kraftwerk and – together with Amanda Brandellero - world music), on planning issues related to cultural amenities and on architectural design. He is currently working on a project which looks into how Dutch architectural design responded to the recession in the wake of the credit crisis.



## Saskia Warren

Dr Saskia Warren is Lecturer in Human Geography (Assistant Professor) at University of Manchester since January 2015. She currently holds an Arts and Humanities Research Council Leadership Fellowship (2017-19). The programme of research, Geographies of Muslim Women and the UK Cultural and Creative Economy, investigates the interplay of religious faith and gender in the sub-sectors of visual arts, fashion and digital media. It will culminate in a monograph, and a high profile exhibition and programme of events at The Whitworth Art Gallery, Manchester. See: <http://www.creativemuslimwomen.manchester.ac.uk/>. Saskia has published widely including in leading international journals in Geography and cognate disciplines including Transactions, Social and Cultural Geography, Cultural Geographies and the European Journal of Cultural Studies. Her research and consultancy has been funded by Heritage Lottery Fund, Collections Trust, Arts Connect, the Engineering and Physical Sciences Research Council, and the Arts and Humanities Research Council. Saskia holds a PhD in Cultural Geography and Art Theory (University of Sheffield, 2012), MA in Art Gallery and Museum Studies (University of Leeds, 2008), and BA (hons) in English Literature and Language (University of Oxford, 2006). She is a Fellow of the Higher Education Academy (2017). Previous to her current position, she worked as Post-Doctoral Research Fellow at University of Birmingham (2012-15).



## Sean Nixon

Sean Nixon is Professor of Sociology and former Head of Department at the University of Essex. For the past thirty years he has researched the links between consumer markets, cultural representation and social change, publishing four books. These are: 'Hard Looks: Masculinities, Spectatorship and Contemporary Consumption' (UCL Press, 1996), 'Advertising Cultures: Gender, Commerce, Creativity' (Sage, 2003), 'Hard Sell: Advertising, Affluence and Trans-Atlantic Relations, circa 1951-1969' (MUP Press, 2013) and 'Representation: Cultural Representation and Signifying Practices' (Sage, 2013), the latter co-edited with Stuart Hall and Jessica Evans. He was International Principle Investigator on the Australian Research Council funded project 'Globalizing the Magic System: a History of Advertising Industry Practices in Australia 1959-89', with CI Crawford, CI Sinclair, CI Brennan, IPI Smulya, 2011-14.

He is currently working on a study of the British commercials production industry from the start of ITV in 1954 through to the present, looking at the role of the industry in shaping the cultural forms, industrial structure and intellectual property arrangements of screen advertising.



## Suntje Schmidt

Suntje Schmidt is a research fellow at the research department on “Dynamics of Economic Spaces” at the Leibniz Institute for Research on Society and Space (IRS). She is also deputy head of this research unit and holds a junior professorship for “Applied Economic Geography” at the Humboldt-Universität zu Berlin. She worked as a project coordinator as well as project leader in several international projects (primarily ERDF-funding). As a research fellow she participates in both, fundamental and institutionally funded projects as well as third party funded projects. In her PhD she was interested in on channels, effects and spatial implications of knowledge spillovers in the knowledge economy. In her research she focuses on the spatial dimension of knowledge sharing arrangements, innovation processes, trans-local knowledge communities, uncertainties and resilience strategies in volatile labor markets, and open creative labs as open spaces for sharing, generating and applying knowledge. Suntje Schmidt also taught Bachelor and Master Students at the University of Potsdam, the Brandenburg University of Technology, the Freie Universität Berlin and the Humboldt-University of Berlin.



## Suzanne Reimer

Dr Suzanne Reimer is Associate Professor in Geography at the University of Southampton. Prior to her appointment at Southampton, Suzanne was a Lecturer at the University of Hull (1995-2004). Suzanne has degrees from Cambridge (PhD 1997) and the University of British Columbia (MA 1992; BA 1990). Suzanne is interested in aspects of design, creativity and knowledge, including the gendering of creativity and design labour; and the role of design in commodity networks. She has ongoing interests in the furniture industry, modernism and design, and moto-mobilities. Recent projects include the co-edited volume, *Mobilising design* (Routledge, 2017), which emphasises the role of design as a process, practice and outcome producing mobility. Current work includes an investigation of design and creativity in the interwar period focusing on British women designer/engineers involved in motorcycle racing; and research examining the symbolic and the material in fashion value creation via a consideration of the development of safety functions and technologies in motorcycle clothing. The latter project investigates how specialist safety garments have been designed, developed, marketed and consumed, enrolling motorcyclists into new understandings of the rider-body. Previous research projects include a UK Economic and Social Research Council-funded study of British design consultancy firms (with Peter Sunley and Steven Pinch); and an ESRC and Social Sciences and Humanities Research Council of Canada-funded investigation of commodity chains in the household furnishings industry (with Deborah Leslie).





## Taylor Brydges

Dr. Taylor Brydges is an economic geographer from Toronto, Canada. In 2017, she completed her Doctorate in Human Geography at Uppsala University in Sweden. She also holds a Master of Arts in Geography from the University of Toronto and a Honours Bachelor of Arts in Urban Studies from the University of Toronto. She was recently awarded an International Mobility Postdoc from the Swedish Research Council (Vetenskapsrådet), which is held at the Department of Human Geography at Stockholm University and the Internet Use and Society division of the Department of Communication and Media Research (IKMZ) at University of Zurich, Switzerland. Dr. Brydges' dissertation examined the strategies, spaces and working lives of independent fashion designers in the Canadian fashion system. A key aspect of this work examined the ways in which fashion designers utilized social media in the construction and communication of their brand identity, and how digital technologies shaped their patterns and spaces of work. This research has been published in a number of journals including *Regional Studies*, *Geoforum*, and *The Canadian Geographer*. As part of her International Mobility Postdoc, Dr. Brydges is beginning a new research project examining sustainability and the circular economy in the Swedish fashion industry, with a focus on medium and large size firms. At the IKMZ, she will also be engaged in research on active online participation and digital entrepreneurship in the creative industries with a focus on lifestyle bloggers.



## Thomas Borén

Thomas Borén (Stockholm University, Sweden) is Associate Professor in Human Geography at the Department of Human Geography, and Director of the Urban and Regional Planning Programme at Stockholm University. His research interests are in urban cultural geography with a focus on policies, strategies and the role of culture. In his research, urban developments in Sweden, Russia, Eastern and Central Europe are of particular interest. Recent and current projects include “City cultures, cultural production and urban regeneration” (2009–2015) and “Creativity from below: Understanding the socio-political construction of ‘creativity’ in the European city” (2016–2019). Recent publications include editing an anthology on urban development (Ymer 2017) and articles in *International Journal of Urban and Regional research*, *Annals of the Association of American Geographers*, *Local Environment*, *Urban Geography*, *Eurasian Geography and Economics* and *City, Culture, and Society*. Full list of publications is available at: <http://su.se/profiles/boren>.



## Tina Haisch

Places where I worked and lived heavily influenced my research interest. Since 2017 I am Head of the Center of Excellence for Innovation, Competitiveness and Regional Development at University of Applied Sciences and Arts Northwestern Switzerland. From 2011-2017, I was working as post-doc in economic geography at the University of Bern. My research focuses on processes of valuation in creative and cultural industries and how these processes are changing existing geographies of production. To that end, I investigate how symbolic values assigned to objects (e.g. artwork, local beer, music instrument) transfer into economic values in different cultural industries (art, beer, music) and contexts (trade fairs, cities, auctions etc.). In earlier works I investigated how societal values impact regional economic development and if tolerance, as proposed by Richard Florida, really makes a difference with regard to location choices of creative individuals (Haisch & Klöpffer 2015). During my PhD at the University of Basel from 2003 to 2008, I wanted to understand how regional universities participate in and shape regional innovation processes (Haisch & Klöpffer 2008, Haisch 2012) in the region of Basel in northwestern Switzerland, one of the world leading centers for the pharmaceutical and biotech industry. Furthermore, these industries heavily rely on qualified workers that are highly mobile. I wanted to know why the creative class locates in certain places within the region (Haisch & Klöpffer 2007).



## Vasilis Avdikos

Vasilis Avdikos is Assistant Professor in the Department of Economic and Regional Development, Panteion University in Athens, Greece, since 2014. His main research interests are uneven urban and regional development, and creative industries. He holds a BSc in Statistics from the University of Piraeus, Greece, a MSc in Regional Development and Policy from Strathclyde University, a MA in Research Planning and a PhD in Uneven Spatial Development from the Department of Town and Regional Planning in the University of Sheffield. He was post-doctoral fellow in the TOI Institute in Oslo, Norway, in ELIAMEP think tank, Greece, and a visitor at the Leibniz Institute for Regional Geography. Vasilis has also worked as consultant in the Greek Ministry of Culture, the Region of Attiki and in a number of private bodies. He has published several papers in regional development issues and in the last eight years he has been researching creative and cultural industries. In more details his recent work includes the working conditions in CCIs, the new geographies of the creative precariat and the ways that CCIs can better contribute to the economies of small cities.



# Contact list

Dan Ashton  
Winchester School of Art, University of Southampton  
d.k.ashton@soton.ac.uk

Vasilis Avdikos  
Panteion University of Social and Political Sciences  
v.avdikos@gmail.com

Thomas Boren  
Stockholm University  
thomas.boren@humangeo.su.se

Taylor Brydges  
Stockholm University & University of Zurich  
taylor.brydges@humangeo.su.se

Ignasi Capdevila  
PSB Paris School of Business  
ignasi.capdevila@gmail.com

Marianna d'Ovidio  
University of Bari  
marianna.dovidio@unimib.it

Carol Ekinsmyth  
University of Portsmouth  
carol.ekinsmyth@port.ac.uk

Nicole Foster  
University of the West of England  
Nicole.Foster@uwe.ac.uk

Tina Haisch  
University of Applied Sciences and Arts Northwestern Switzerland  
tina.haisch@fhnw.ch

Atle Hauge  
Inland Norway University of Applied Sciences  
Atle.Hauge@inn.no

Brian Hraes  
University of Southampton  
B.J.Hraes@soton.ac.uk

Oliver Ibert  
Freie Universität Berlin  
Oliver.Ibert@leibniz-irs.de

Johan Jansson  
Uppsala University  
Johan.Jansson@kultgeog.uu.se

Robert Kloosterman  
Universiteit van Amsterdam  
R.C.Kloosterman@uva.nl

Bastian Lang  
University of Leipzig  
bastian.lange@uni-vechta.de

Mariangela Lavanga  
Erasmus University Rotterdam  
lavanga@eshcc.eur.nl

Janet Merkel  
Technische Universität Berlin  
janet.merkel@tu-berlin.de

Sean Nixon  
University of Essex  
snixon@essex.ac.uk

Laura Nkula-Wenz  
University of Cape Town  
laura.a.nkula@gmail.com

Dominic Power  
Stockholm University  
dominic.power@su.se

Rhiannon Pugh  
Uppsala University  
rhiannon.pugh@kultgeog.uu.se

Suzanne Reimer  
University of Southampton  
S.Reimer@soton.ac.uk

Lizzie Richardson  
Durham University  
elizabeth.c.richardson@durham.ac.uk

Anders Rykkja  
Inland University of Applied Sciences  
Anders.Rykkja@inn.no

Suntje Schmidt  
Leibniz-Institute for Research on Society & Space, & Humboldt - Universität zu Berlin  
suntje.schmidt@leibniz-irs.de

Jenny Sjöholm  
University of London Royal Holloway & Linköping University  
jenny.sjoholm@liu.se

Paul Sweetman  
King's College London  
paul.sweetman@kcl.ac.uk

Saskia Warren  
University of Manchester  
saskia.warren@manchester.ac.uk





