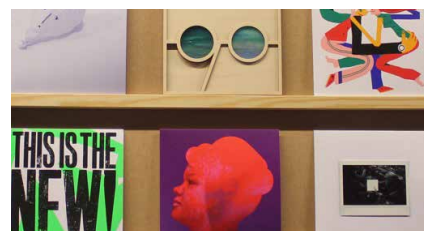
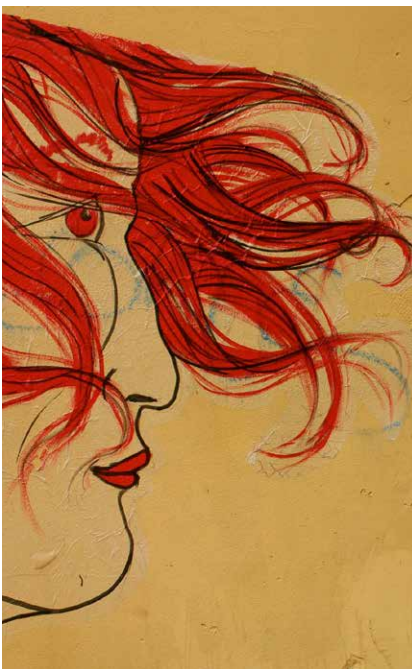


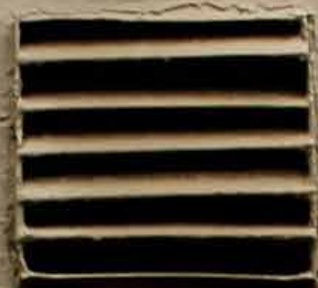
FIFTH EUROPEAN COLLOQUIUM ON

Culture, Creativity & Economy

SEVILLE | OCTOBER 6–8, 2016



235.



The Organizers

COLLOQUIUM SERIES ORGANIZERS



Taylor Brydges (Uppsala University)
Brian J. Hraes (University of Southampton)
Johan Jansson (Uppsala University)
Cecilia Pasquinelli (Gran Sasso Science Institute)
Dominic Power (Stockholm University)
Jenny Sjöholm (Linköping University)

The Colloquium Series and CCE Network is organized and by Stockholm and Uppsala Universities in Sweden. The Colloquium is co-sponsored by the Swedish Research Council (Vetenskapsrådet) and Knowledge Works (The Norwegian National Centre for Cultural Industries).

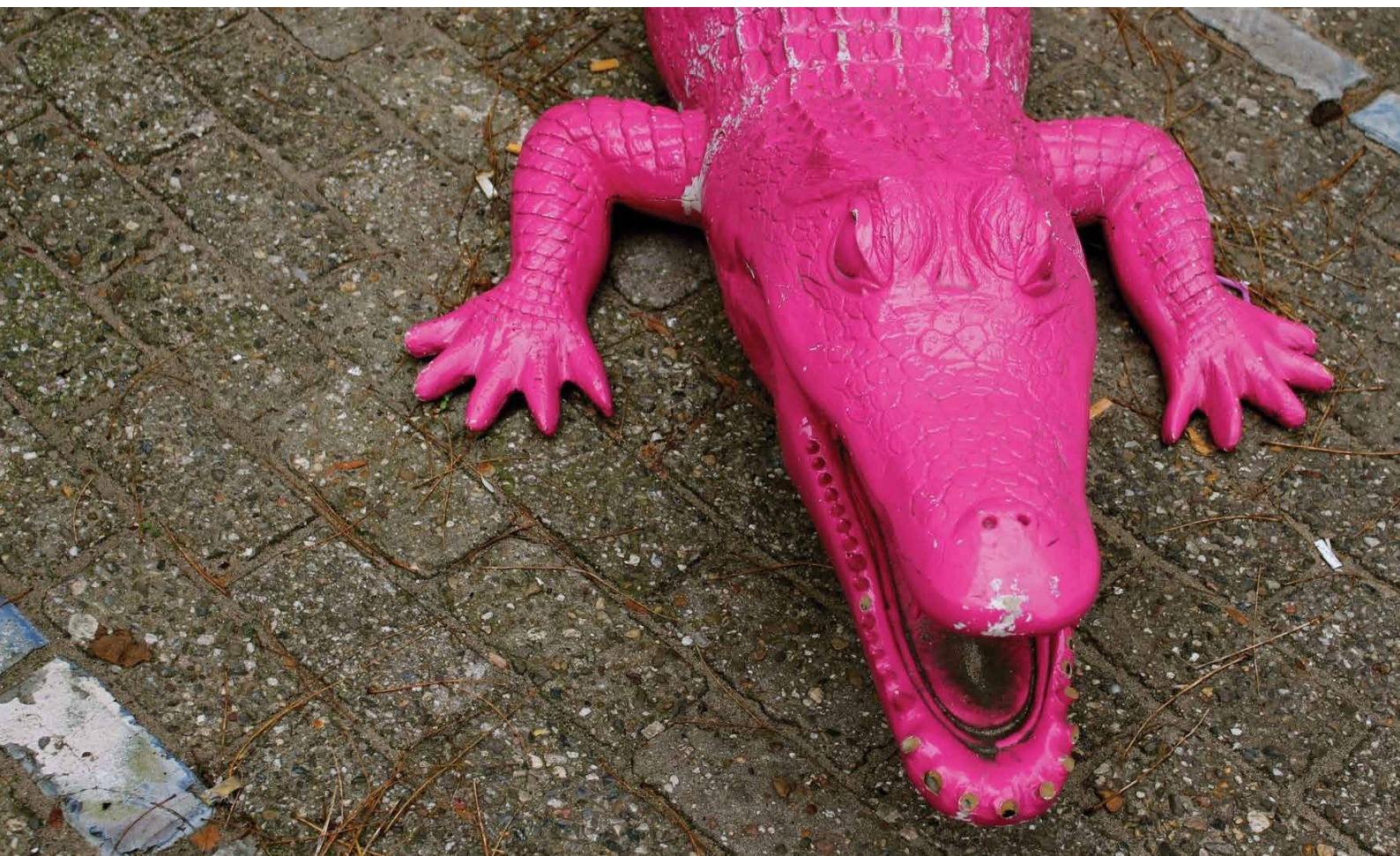


Knowledge Works
National centre
for cultural industries



Context

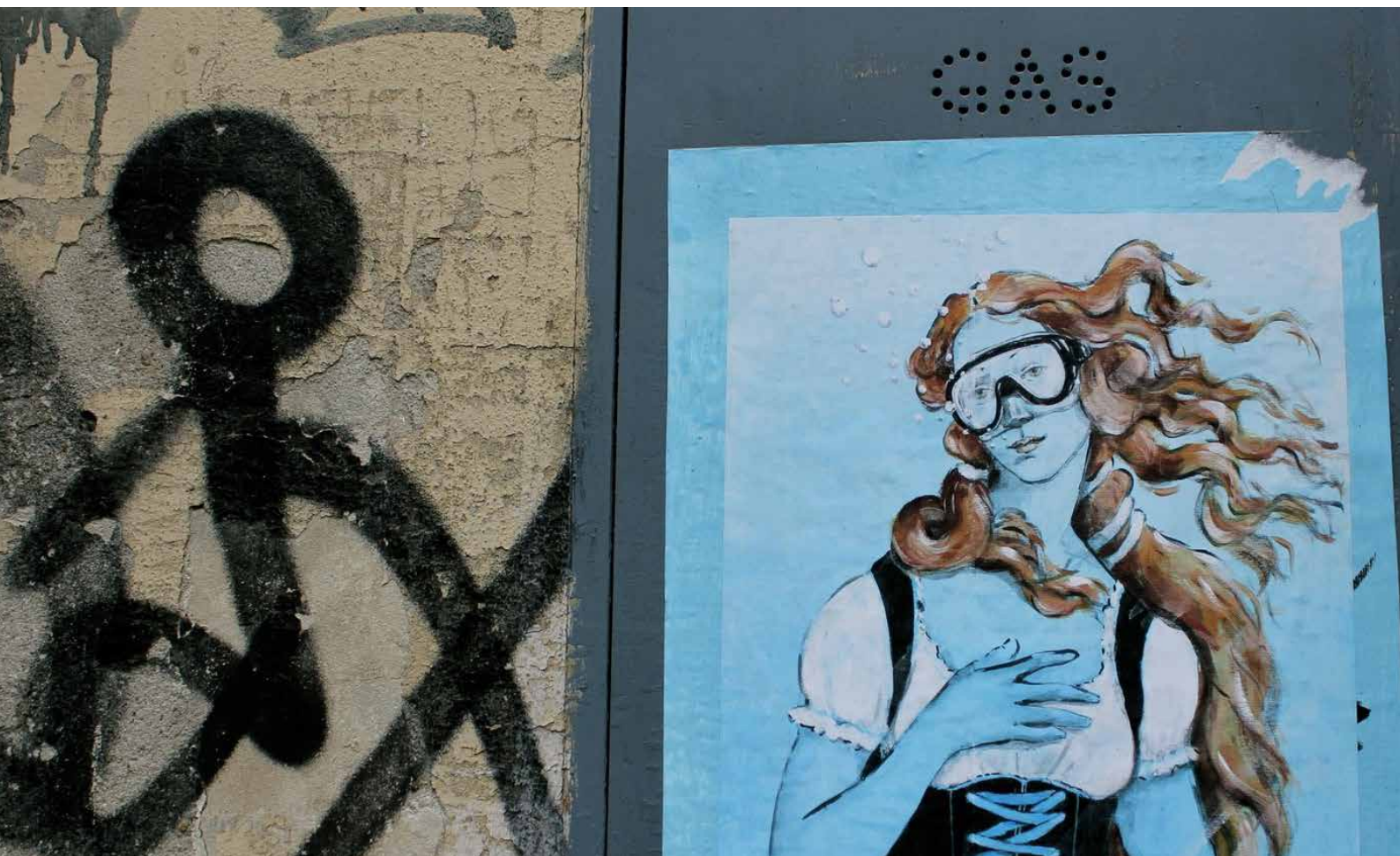
In recent years, myriad links between culture, creativity and economic practice have become major topics of interdisciplinary debates. There is a growing consensus that the intersections between these spheres, and symbolic and culturally embedded values in particular, pervade the global economy. Culture is not confined to artistic practice or heritage, nor is creativity confined to networks of creative workers and entrepreneurs: culture and creativity are practiced by workers and individuals in a range of occupational, institutional and geographical 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 and across the Global South. Moreover, digital technologies and processes of globalization continue to create, destroy and restructure the markets and conditions under which cultural production, intermediation 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. Together, this underlines the importance of paying critical academic attention to the particularities of the different social, political, technological and cultural models that enable, hinder or displace the creative and cultural economy. For research and policy, there is a strong need to generate nuanced and tempered accounts which understand both the potentialities and limitations involved in the intersections of culture, creativity and economy. There is a need to pursue new research avenues that not only encompass but go beyond critical engagement with policies. For example, a “critical agenda on critical approaches” might unveil significant aporias and pitfalls in the ways we study the webs that tie culture, creativity and economy together. More than ever perhaps there is a need for critical and radical academic 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, production and work.



Purpose

The 5th European Colloquium on Culture, Creativity and Economy (CCE5), which will be held in Seville from October 6–8, 2016, will take up and continue an international and interdisciplinary debate on these topics. This debate was originally initiated during a workshop in Padua in 2011 and subsequently given an institutional character as a European Network of Excellence during European Colloquiums on Culture, Creativity and Economy in [Uppsala in 2012 \(CCE 1\)](#), [Berlin in 2013 \(CCE2\)](#), [Amsterdam in 2014 \(CCE3\)](#) and [Florence in 2015 \(CCE4\)](#).

The aim is to continue the debate while consolidating the emergent research network through follow-up events. Above all, however, the Colloquium aims to bring scholars together in an exciting, intense and dynamic meeting aimed at generating not only new networks but new knowledge, approaches and practices. The event will give participants the chance to share ideas, receive feedback on current research and to preview cutting edge research in the field. In other words, beyond simply constructing networks, the Colloquium will create a dynamic and sustainable discursive space.



Venue

The event will be held at two venues located within Seville's city centre.

Day One:

Casa de los Pinelo, Real Academia
de Bellas Artes de Santa Isabel de Hunga
Calle Abades 14, 41004 Sevilla, Spain

This is the only palace in the street with a big wooden door that open into a large patio. It is located on a corner and easy to see.

Day Two:

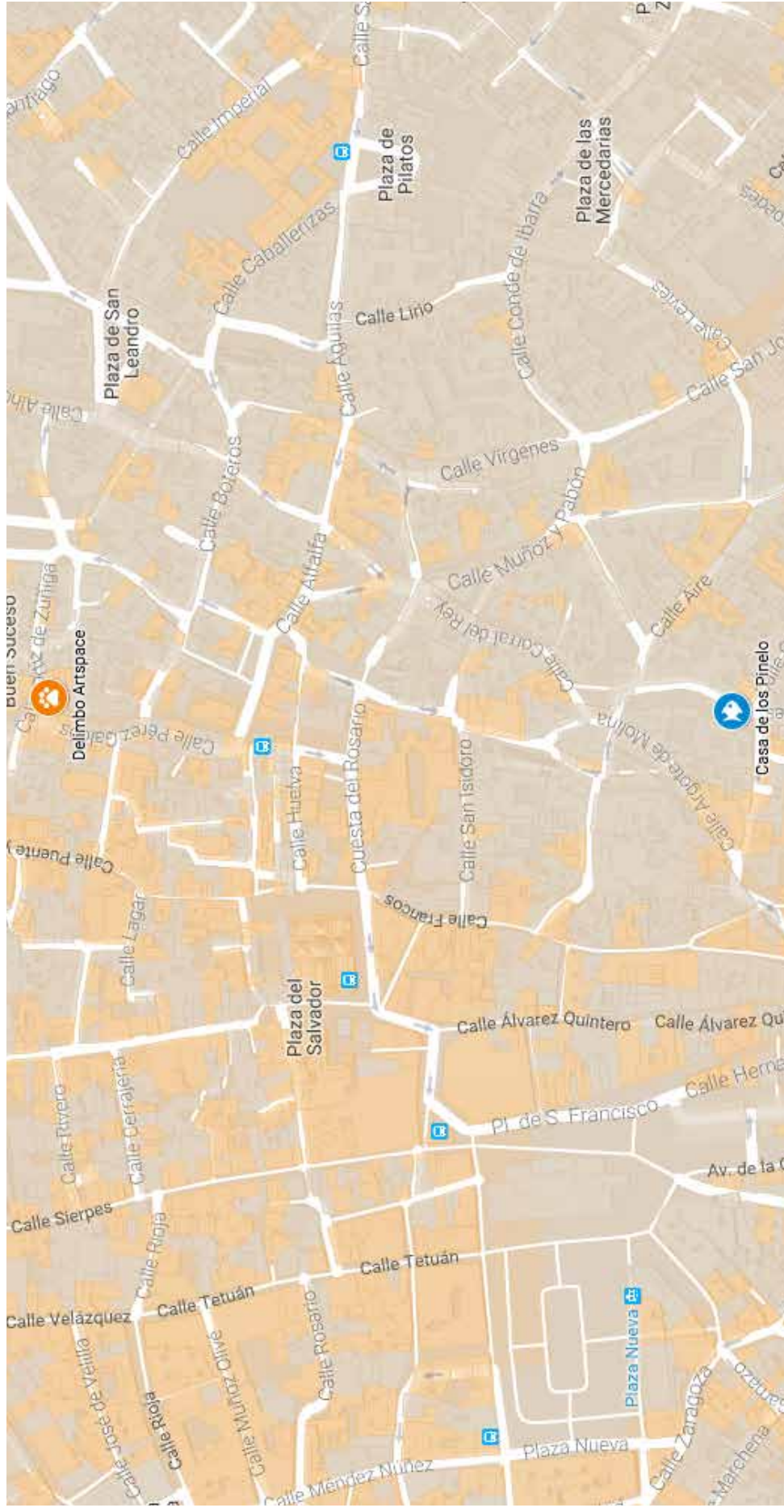
Delimbo Artspace
Calle Pérez Galdós, 1, 41004 Sevilla, Spain

There is a small sign for the gallery outside on the wall. Look for the large glass windows into a shop with clothes and a high ceiling. It is between Plaza Encarnación and Plaza Alfalfa.

More information can be found at: <http://www.delimbo.com/>

If you have trouble finding the venues,
contact Taylor (+46 (0)72 036 46 81) or Tanja (+34) 655260278)





Venue Map

- 
Casa de los Pinelo,
Real Academia de Bellas Artes de Santa Isabel de Hunga
 Address: Calle Abades 14, 41004 Sevilla, Spain
 - 
Delimbo Artspace
 Address: Calle Pérez Galdós, 1, 41004 Sevilla, Spain

Google map: https://drive.google.com/open?id=1mE1VZ400cja_7K7TdZFSMR5Aknk&usp=sharing

Schedule

Thursday, October 6

Casa de los Pinelo

Calle Abades 14, 41004 Sevilla, Spain

10:00	Welcome & Introduction
10:30	Academic Speed Dating
11:15	Break
11:30	Panel I
12:45	Lunch Restaurant: Los Caracoles, Antonios
14:15	One-on-One Discussant: Block 1
15:00	Break
15:15	Panel II
16:30	Break
15:15	Panel III
18:00	Optional Pre-Dinner Drinks
20:00	Dinner Restaurant: La Azotea (exact location weather dependent)

Friday, October 7

Delimbo Artspace

Calle Pérez Galdós, 41004 Sevilla, Spain

10:00	Opening Session
10:15	Panel IV
11:30	Break
11:45	One-on-One Discussant: Block 2
12:30	Lunch Restaurant: Casa Roman
13:45	Walking Tour
15:15	Break
15:30	Panel V
16:45	Wrap Up Session
17:00	Optional Pre-Dinner Drinks
20:30	Dinner Restaurant: Contenedor http://restauranteconenedor.com/es



Themed Panels

PANEL I:

A spatial perspective on valuation,
value creation and appropriation

Chair:

Taylor Brydges

Panelists:

Phil Hubbard

Tina Haisch

Cecilia Pasquinelli

Felix Müller

Paz Concha

The geographies of valuation and value creation have gained increasing attention within research on the cultural and creative economy, with recognition of the importance of input from various actors such as producers, consumers and intermediaries to these ecologies. Special attention has been directed to the question of how space affects processes of valuation and value creation. For example, recent developments have highlighted the changing relationships between consumers and producers, as facilitated through notions of curation and intermediaries. Others emphasize how atmospheres of consumption relate to the idea of affects and emotions in considering the feel of places and how they encourage particular forms of consumption. There is a need to pick up on spaces beyond the urban and understand how borders between the urban, the rural and the virtual are changing. For example, what is the role of 'third spaces' in understanding how traditional and fixed categories are dissolving in a globalizing and digitizing world? Or, how are these new spaces facilitating new interactions and relationships between producers and consumers?



PANEL II:

The individual and subjectivity in the creative economy

Chair:

Brian Hrats

Panelists:

Deborah Leslie

Al James

Steve Millington

Suzanne Reimer

Paul Sweetman

Creative workers make personal and professional choices and develop practices of value-creation in a social, economic and spatial context that is typically characterised by fierce competition, insecurity and uncertainty. As a result, freelancing, entrepreneurship and precarity have become key elements of creative workers' professional lives and career paths. Critical readings of creative labour and workers' living and working conditions have been developed in various directions. However, there is a need to outline the research frontier of such debate to critically reflect on the limits of existing theory. Special attention should be paid to insights into the forms of organization of creative labour as well as into the individual and subjective conditions enabling, reproducing or constraining creative labour. How can such theorizing impact the formation of 'creative labour' ontologies? By reflecting upon the classic categories of the geography of creativity including space, place, gender and ethnicity, we invite participants in this panel to attempt to frame the contemporary debate on the forms of creative labour organisation and the individual's everyday life conditions, in order to outline potential routes for further research developments.



PANEL III: Sustainability and inclusiveness through culture and creativity?

Chair:
Dominic Power

Panelists:
Marianna d'Ovidio
Luciana Lazaretti
Thomas Borén
Marie Mahon
Norma Rantisi
Max-Peter Menzel

This panel aims to contribute to efforts to disentangle the role that culture and the creative economy play in contemporary society. Although the pursuit of sustainability and social inclusiveness is linked to aims of economic development at different scales, uneven development is commonplace. How (much) do the cultural and creative industries studies intersect with the (uneven) economic development agenda? To what extent may culture and creative economies counteract uneven development trends? Or, in contrast, do cultural and creative industries reinforce unevenness and exclusion in cities and regions? Access to technology, infrastructures, networks, skills and creative labour markets may explain forms of organisation of cultural production, consumption and intermediation, with the roles of cultural and creative economies varying in different settings. A plurality of models and frameworks need to mirror the diversity of contexts where culture and creative economies take different shapes, including core and peripheral urban areas, urban and rural contexts, marginal economies and economic hotspots, cultural capitals and peripheral regions. Moreover, what tools and approaches to culture, creativity and the cultural economy are needed to study these spaces? What are we in need of better engagement with? As researchers, how can—or should—we provide policymakers with the updated ideas and toolkits to implement innovation and economic sustainability?



PANEL IV:

Platforms, policies and institutions: Empowering or hindering creative agency?

Chair:

Johan Jansson

Panelists:

Hang Kei Ho

Andrew Leyshon

Lech Suwala

Rachel Granger

Taylor Brydges

Processes and actors in the cultural and creative industries are highly affected by technological developments and the institutional and political contexts in which they are applied. This panel focuses on how such factors influence creative agency, positively or negatively. Firstly, it deals with the opportunities and challenges related to digital platforms and the idea of a 'platform economy' by looking at questions such as digital challenges to copyright and intellectual property, the sharing economy, the emergence of big data and its associated infrastructures, the implications of algorithmic systems used to predict consumers choice of cultural products, and the consequences of such an aggregated, networked world for the transmission and distribution of value. This panel will also discuss issues of broader institutional frameworks regulating the 'evolution' of cultural and creative economy within different regional, national, global contexts, concerning, for example, formal and informal knowledge in the cultural economy and the role of the educational systems. Questions for discussion can include, what extent (and how) can local governments intervene in the construction of a local cultural economy?



PANEL V:

What's the point? Summing up five years of CCE colloquiums

Chair:

Cecilia Pasquinelli

Panelists:

Carol Ekinsmyth

Atle Hauge

Oliver Ibert

Brian Hraes

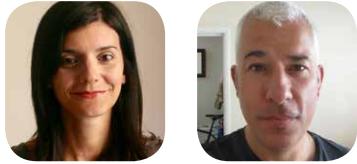
Johan Jansson

Dominic Power

This year marks the fifth edition of the Colloquium on Culture, Creativity and Economy (CCE). The task given to this panel is to try to summarize these events based on the insights panel members have gained from being participants in the majority of these events. From the inaugural meeting in Uppsala to the current event in Seville a number of themes, texts, debates, networks, panels, dinners and drinks have been produced and consumed and this panel is asked to make sense out of this from the experiences they have had. Perhaps it is meaningful to discuss the rather broad but radical question of, what's the point of having a Colloquium like this? Others might be interested in discussing the organization of the Colloquium as a pedagogical tool for encouraging interaction and knowledge sharing, or the role of such events in setting research agendas and formulating research question, or how the colloquium could be used in strengthening existing and stimulating new networks, or elaborate on the question: where do we go from here?



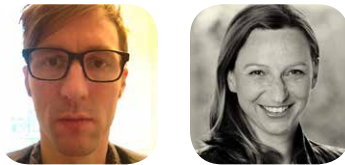
Discussant Pairings: Day One



Cecilia & Paul



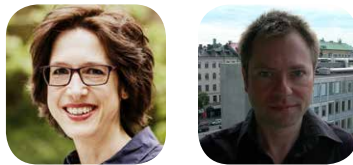
Luciana & Marianna



Johan & Tina



Al & Carol



Suzanne & Thomas



Marie & Rachel



Atle & Steve



Brian & Oliver



Hang Kei & Lech



Deborah & Felix



Andrew & Max-Peter



Norma & Taylor



Paz & Phil

Discussant Pairings: Day Two



Marianna & Marie



Carol & Taylor



Lech & Tina



Rachel & Steve



Atle & Paul



Oliver & Phil



Cecilia & Hang Kei



Luciana & Suzanne



Al & Deborah



Andrew & Thomas



Max-Peter & Johan



Felix & Norma



Brian & Paz

Session Descriptions

THEMED PANELS

Drawn from the collective research interests, panel suggestions and experiences of the group, these panels address five research streams and policy debates. Each panelist will have up to 5 minutes to comment (no PowerPoint) on the issues and questions raised by the panel theme. These comments may highlight or be supported by relevant research experiences or take the form of more general thoughts and reflections.

Although panelists have been selected based on their research statements and/or panel theme suggestion we do not expect every panelist to be an expert. Indeed, the aim of these discussions is to bring together multiple perspectives to engage with and advance the debate. After the panelists have made their comments the floor will be opened to the whole group for further questions and comments.

ONE-ON-ONE DISCUSSANT BLOCKS

Each 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.

WALKING TOUR

For a change of pace, participants with 'local knowledge' will lead small groups on a tour of interesting and relevant cultural areas in Seville.

FEEDBACK SESSION

The entire group will reflect on the key findings and questions from the Colloquium. The session will provide an opportunity to announce any ideas or plans for future projects and to seek out collaborators for conferences, conference sessions, edited books and special issues of journals.

OPTIONAL TOUR

On Saturday October 8th, we will be organizing an optional tour. Details will be provided during the workshop. It will run from 11:00 am to 2:00 pm.

MEALS

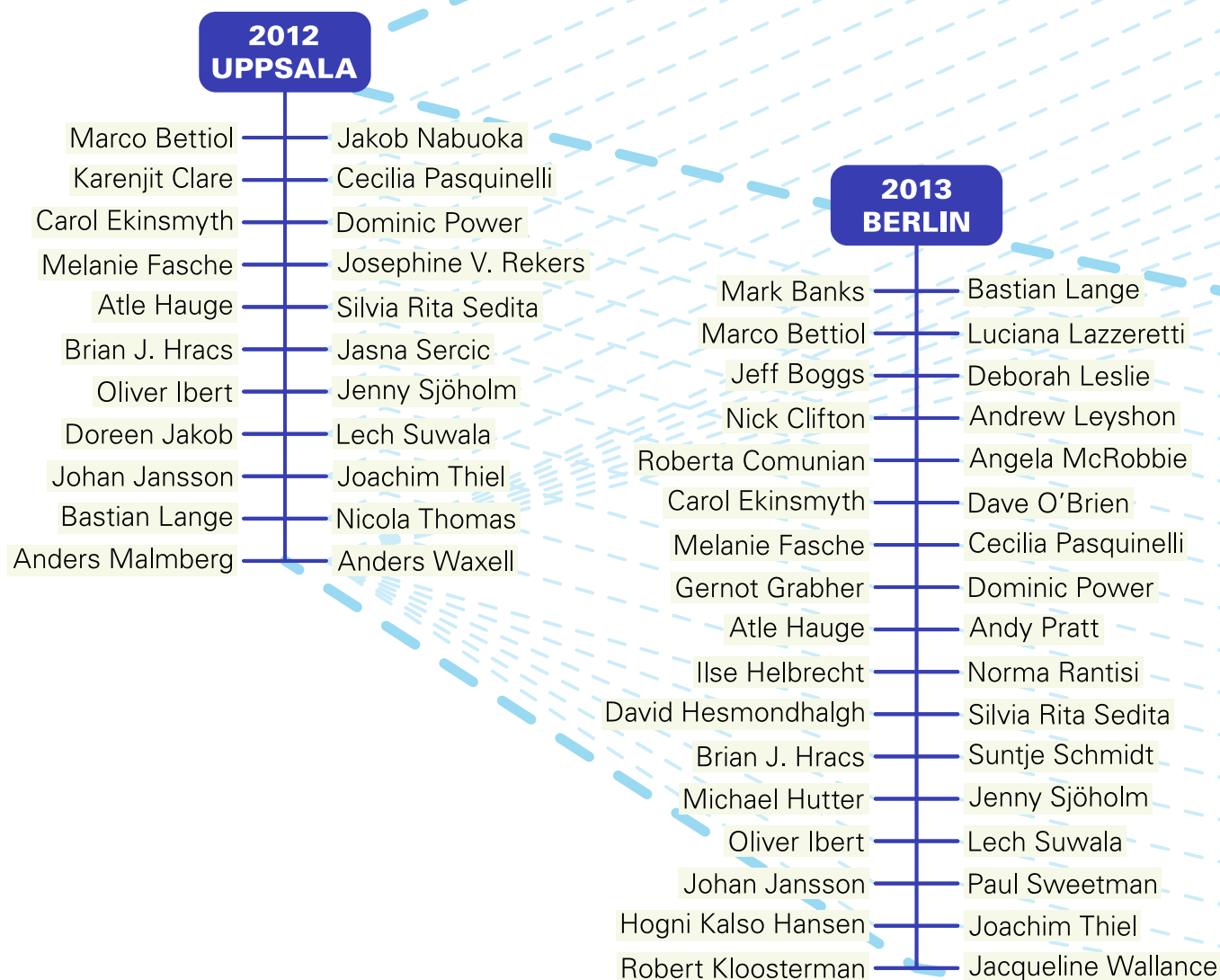
The Colloquium sponsors will provide the following for participants:

- Coffee and snacks on Thursday and Friday
- Lunch on Thursday and Friday
- Dinner on Thursday





Culture, Creativity & Economy NETWORK



2016 SEVILLE

Vasilis Avdikos	Hang Kei Ho
Thomas Borén	Luciana Lazzeretti
Julie Brown	Deborah Leslie
Taylor Brydges	Andrew Leyshon
Ignasi Capdevila	Marie Mahon
Paz Concha	Max-Peter Menzel
Marianna d'Ovidio	Steve Millington
Carol Ekinsmyth	Felix Müller
Alison Gerber	Cecilia Pasquinelli
Rachel Granger	Dominic Power
Tina Haisch	Norma Rantisi
Atle Hauge	Suzy Reimer
Brian J. Hracs	Susanne Schulz
Phil Hubbard	Jenny Sjöholm
Oliver Ibert	Lech Suwala
Al James	Paul Sweetman
Johan Jansson	Jon Ward

2015 FLORENCE

Vasilis Avdikos	Johan Jansson
Mark Banks	Hang Kei Ho
Su-Hyun Berg	Mariangela Lavanga
Verena Brinks	Luciana Lazzeretti
Julie Brown	Janet Merkel
Taylor Brydges	Massimiliano Nuccio
Ignasi Capdevila	Cecilia Pasquinelli
Francesco Capone	Dominic Power
Marianna d'Ovidio	Rhiannon Pugh
Carol Ekinsmyth	Suzy Reimer
Alison Gerber	Jenny Sjöholm
Atle Hauge	Peter Sunley
Harriet Hawkins	Calvin Taylor
Brian J. Hracs	Nicola Thomas
Oliver Ibert	Alberto Vanolo
Niccolò Innocenti	Tarek E. Virani

2014 AMSTERDAM

Alison Bain	Robert Kloosterman
Amanda Brandellero	Luciana Lazzeretti
Taylor Brydges	Andrew Leyshon
Hans-Joachim Buerkner	Peter Lindner
Nick Clifton	Max-Peter Menzel
Roberta Comunian	Janet Merkel
Louise Crewe	Kate Oakley
Carol Ekinsmyth	Cecilia Pasquinelli
Melanie Fasche	Dominic Power
Rachel Granger	Claartje Rasterhoff
Atle Hauge	Suzy Reimer
Harriet Hawkins	Josephine Rekers
Barbara Heebels	Suntje Schmidt
Brian J. Hracs	Jenny Sjöholm
Oliver Ibert	Paul Sweetman
Johan Jansson	Saskia Warren

Biographies

THOMAS BORÉN



Thomas Borén (Stockholm University), Associate Professor 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 articles in *International Journal of Urban and Regional Research*, *Annals of the Association of American Geographers*, *Local Environment*, *Urban Geography* and *City, Culture, and Society*. Full list of publications is available at: <http://su.se/profiles/boren>

TAYLOR BRYDGES



Taylor Brydges is a PhD student in the Department of Economic and Social Geography at Uppsala University in Sweden. She is a member of the Cultural and Creative Economy research group (CIND Creating) within the Centre for Research on Innovation and Industrial Dynamics at Uppsala University. Originally from Canada, she holds a Honours Bachelor of Arts in Urban Studies and a Master of Arts in Human Geography from the University of Toronto. Using the fashion industry as a case study, her research explores changing labour dynamics in the cultural / creative economy.

PAZ CONCHA



Paz Concha is a PhD Candidate in Sociology at the London School of Economics. Her research focuses on street food markets in London, taking an ethnographic approach to the work of market organisers and food traders and how they create markets and marketplaces. The aim of her doctoral research is to understand the curation of street food markets, taking into consideration creative processes and trading practices in which goods are qualified to generate markets and negotiate and transform place. With this work, she expects to gain a deeper understanding of the relationship between cultural economies and place-making. Paz holds a BSc in Anthropology (Universidad de Chile) and an MSc in Culture and Society (LSE). While working for the Telecommunications Development Fund for the Chilean government, she gained experience in the study of digital communication practices and its connection with place.

MARIANNA D'OVIDIO



Marianna d'Ovidio is a sociologist, assistant professor at the Department of Political Sciences of the Università degli Studi di Bari Aldo Moro. Her research interests deal with culture, social innovation and creativity, and their link with the local development and the urban space. She has been involved in international researches on social innovation, cultural economy and urban transformation. She has published widely aiming at both the academic and the general public. Her last book is published in 2016, titled "The creative city does not exist. Critical essays on the creative and cultural economy of cities" Milano: Ledizioni.

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.

RACHEL GRANGER



Rachel is a Reader in Creative Industries at Leicester Castle Business School (De Montfort University). Rachel specialises in the economic geography of creative industries, the performance of creative cities, and research techniques for capturing the nuanced ecologies of creative work. Her recent work focuses on the impact of creative economies in metropolitan areas, including the emergence of cultural-led re-gentrification, the impact of creative workers on visitor economies, cultural change and the morphing of neighbourhoods, and the role of creative industries in post-recession cities. Research projects have included work on creative live-work units in London, the digital media economy in Canada, Ireland, and UK, visual and performing arts in Canada and Scotland, and work on creative value in the North East of England. Current work includes policy development with the design and digital media sectors in the Midlands, the emergence of platform economies, the performance of designated 'Creative Quarters' in cities, and the economic interdependencies and value-added between different creative sectors. Rachel is South East Policy Chair for the Institute of Economic Development and a board member for three creative regeneration projects in London and the West Midlands.

TINA HAISCH



Places where I worked and lived heavily influenced my research interest. Since 2011, I am working as a research associate 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 & Klöpper 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 & Klöpper 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 & Klöpper 2007).

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.

HANG KEI HO



Dr. Hang Kei Ho is a Postdoctoral Fellow in the Department of Social and Economic Geography at Uppsala University, Sweden. He currently teaches on the masters programme in Social Analysis of Economy and Organisation. He previously worked in the UK in sociology as a Post-doctoral Researcher at the University of York, and Visiting Research Fellow at Goldsmiths, University of London.

His research interests include the geographies of consumption in relation to cultural identity, global alcohol industry with a specific focus on wine consumption in Hong Kong, the changing identity of Hong Kong with respect to mainland China and the West, the super-rich and the flow of capital from South East Asia to UK's property market, and the contemporary museum spaces and places in Hong Kong. Before academia, he worked in education, real estate consultancy, IT and engineering.

Hang holds a PhD and an MSc in Geography from University College London, an MA in Digital Cultural and Technology from King's College London and an MEng (Hons) in e-Commerce Engineering from Queen Mary, University of London.

He currently serves on the Board of Advisors of the Uppsala China Forum which promotes trade, innovation and career development for students and businesses in China and Sweden.

BRIAN J. HRACS



Brian J. Hracs is a lecturer at the School of Geography and Environment at the University of Southampton, UK. He is also affiliated with the Centre for Research on Innovation and Industrial Dynamics (CIND) in Sweden and worked as a research fellow in the Department of Social and Economic Geography at Uppsala University from 2011–2014. 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, aesthetic labour, cultural intermediaries, the linkages between music and fashion and the factors that motivate 'talent' to move within and between cities. In 2016 he co-edited a book for Routledge entitled 'The Production and Consumption of Music in the Digital Age.' Brian is currently conducting research on curation in the music industry and the trans-local nature of cultural scenes.

PHIL HUBBARD



Phil Hubbard is Professor of Urban Studies and Head of the School of Social Policy, Sociology and Social Research at the University of Kent. His work in urban and social geography is wide ranging, but a central theme has been the way that distinctions of class, race, gender and sexuality are mapped onto, and out of, urban space, including seemingly mundane spaces of consumption. His most recent book — *The Battle for the High Street: retail gentrification, class and disgust* (2016) — ties many of these themes together, exploring how retail policy and planning performs forms of symbolic violence upon the working class and 'ethnic' businesses which often represent important spaces of sociality and economic reproduction in deprived, multicultural communities. This ties into on-going work (sponsored by the ESRC, with Loretta Lees, Leicester) on the gentrification of inner London and the displacement of working class communities. Phil is the author of over 70 papers and editor/author of 10 books, including *Cities and Sexualities* (2012) and *Key Concepts in Geography: The City* (2004, second edition in preparation for publication 2017).

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*.

AL JAMES



Al James is Reader in Economic Geography at Newcastle University. His research explores the links between culture, creativity and economic practice within and across two areas: (1) *Cultural economy of regional learning and innovation*: this work develops a deeper understanding of the causal processes through which sociocultural norms, values and beliefs unavoidably shape and condition the capacities of workers and firms for learning and innovation within regional economies; and to support the development of more effective policy interventions around the Knowledge Economy. (2) *Gendered geographies of work-life*: this work brings issues of gender inequality, social reproduction and work-life 'balance' to the core of regional learning and innovation studies (for example, how masculinist work cultures constrain innovative capacity and workteam creativity through workplace exclusions); and progresses an 'holistic' conception of regional 'development' that integrates economic concerns around competitiveness and growth with normative questions around quality of work-life, gender equality, and well-being. Al's research has been funded by the UK's Economic and Social Research Council, Arts and Humanities Research Council, Nuffield Foundation, Centre for the Study of Migration, and Cambridge Humanities Research Scheme. He is an Economic Editor for Geography Compass. He previously worked at Queen Mary, University of London (2007–2016) and Cambridge University (2003–2006).

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 how the processes and spatial dynamics of intermediation are evolving in the face of globalization and digitalization. Especially, the project is focusing on 'curators' that help to evaluate subjective product qualities and ascribe value to specific products in saturated markets where consumers are overwhelmed by product information and choice, for example in markets for music, art, high end audio equipment etc.

LUCIANA LAZZERETTI



Since 1999 she is Full Professor in Economics and Management of Firms at the department of Economics and Management at the University of Florence. Since 2009 she is also Associate Professor of the Institute of Applied Physics “Nello Carrara” CNR-IFAC, Florence.

She is scientific responsible of the curriculum in Local Development of the PhD Programme in Economics at the University of Florence, and vice-coordinator of the PhD Programme: Development Economics and Local Systems (DELOS) University of Florence and Trento and Director of the Post-graduate Programme in “Economics and Management of the Museum Goods” at the same University.

She is member of the European Centre of Studies on Regional and Local Development (CESVI) at the University of Florence and Board Member of the Urban Creativity Association (AUC), Osaka, Japan (from 2012).

She was visiting professor at several universities in European countries such as Spain (Universidades de Granada, Sevilla, Malaga, Autonoma de Barcelona, Valencia, Valladolid, Comercial Deusto, Ministerio de Educacion y Ciencia, Escuela de Estudios Hispano Americanos) United Kingdom (University of Birmingham and University of Wales, Cardiff), Germany (RWTH University of Aachen), France (Université Pantheon-Sorbonne Paris, Université de Nancy), Switzerland (Université de Neuchatel) and other countries (Northeastern University of Boston, USA), Japan (Osaka City University) (Doshisha University Kyoto); Brasil (Universidade da Vale do Itajai), (Universidad Regional de Blumenau), (Universidade de Brasilia).

DEBORAH LESLIE



Deborah Leslie is a Professor of Geography at the University of Toronto. Most of her research focusses on the role of cultural industries in urban economic development. Most recently, she has been engaged in a collaborative project with Norma Rantisi investigating the path and place dependent development of the Montreal circus.

ANDREW LEYSHON



Andrew Leyshon is Professor of Economic Geography at the University of Nottingham. His work has focused on money and finance, the musical economy, and the emergence of diverse economies. He is the author and editor of numerous books that reflect these interests. They include: *Reformatted: code, networks and the transformation of the music industry* (Oxford University Press, 2014), which explores the implications of P2P networks and MP3 software on the musical economy; *Money/Space: geographies of monetary transformation* (with Nigel Thrift, Routledge 1997), which argued that not only does money have a geography, but that it is inherently geographical, and; *Alternative Economic Spaces* (with Roger Lee and Colin Williams, Sage, 2003), which sought to account for the diverse ways in which 'alternative' economies have emerged within contemporary capitalism. He is a member of the Editorial Board of *Environment and Planning A* and *Journal of Cultural Economy*, and of the Editorial Advisory Board of *Economy and Society*. He was elected as an Academician of the Academy of Social Sciences in 2007, and awarded the Ashton Prize for the most innovative paper in *Environment and Planning A* in 2010. He was Head of the School of Geography 2011–2015 and is Co-Director of the Creative & Cultural Industries Research Priority Area at the University of Nottingham. He is currently editing *Money and Finance after the Crisis: Critical Thinking for Uncertain Times*, with Brett Christophers and Geoff Mann which will be published by Wiley in 2017.

MAX-PETER MENZEL



My research focuses on the geographies of industrial change. This interest was strongly shaped by the places I have lived and worked. Starting in the mid-1990s, I studied Economic Geography in Bayreuth in Northeastern Bavaria. The area suffered heavily from a decline of the textile and porcelain industries. At the same time, east of Bayreuth in the Czech Republic and North of Bayreuth in the area of the former GDR the transition from a centrally planned to a market economy transformed industries, regions and cities. In 2001, an internship in at the Max-Planck-Institute for Economics in Jena provided me with evolutionary perspectives to comprehend the economic change I perceived. During my PhD in Berne from 2003 to 2008, I elaborated on theoretical frameworks to understand regional industrial change. This task resulted in a European Science Foundation Project on "Cluster Life Cycles". Since 2009, when I have been a Juniorprofessor (comparable to assistant professor) at the Universität Hamburg, my research focuses on how new forms of production like modularization affect the geographies of industries. Recently, I started to investigate how changes on the demand side towards sustainable production and symbolic values changes the geography of production after the crisis of 2008.

MARIE MAHON



Marie Mahon is a lecturer in Human Geography at the School of Geography & Archaeology, National University of Ireland Galway. Marie's research has focused on change in rural places especially from urbanizing influences. She has published on urban-rural relationships, place-based identity and meanings and representations of rurality, civic engagement in the rural and its governance. Her research has been funded by the EU and by the Irish Research Council for the Humanities and Social Sciences (IRCHSS). Her recent research is on the importance of the arts and culture for rural sustainability. This was funded by the IRCHSS through a New Foundations Grant (The role of the arts and creativity in sustaining rural and Gaeltacht communities — beyond economic critiques). She has been awarded a one-month Ruralia Visiting Scholarship at the University of Helsinki's Ruralia Institute to continue this research within an international context. She is currently editing a Special Edition of the Journal of Rural Studies: "The transformative potential of cultural and artistic endeavours for sustainable rural futures."

FELIX MÜLLER



Felix is an economic geographer with a M. Sc. degree from Potsdam University and a PhD from Freie Universität Berlin. As an undergraduate student he spent a semester at Bucharest University. As a post-graduate, he studied at Newcastle University's Centre for Urban and Regional Development Studies. Before joining IRS (Leibniz Institute for Research on Society and Space) in 2010, he worked as a researcher in the field of urban-rural linkages (based at the Leibniz Center for Agricultural Landscape Research) and as a trainee at Prognos AG, a policy consultancy. His current research areas include innovation, novel approaches in innovation policy, notably the "Open Region" concept, finance in innovation processes and value creation from a cultural economy perspective. His PhD project focused on the role of investors in biotechnology innovation processes. Currently, Felix is doing research on the global fur industry and the ways in which the value of fur products is constructed.

STEVE MILLINGTON



Steve Millington is a Senior Lecturer in Human Geography at Manchester Metropolitan University. He is co-editor of *Spaces of Vernacular Creativity: Rethinking the Cultural Economy* and *Cosmopolitan Urbanism*. Steve's research focuses on ordinary and everyday place making to examine embedded and locally situated non-professional design and creativity and habituated practices. Drawing on empirical work, from household Christmas light displays to regional light festivals such as *Blackpool Illuminations*, his research reveals contestations regarding class, taste and aesthetics, to challenge how creativity is deployed as a mechanism for revitalising declining communities. By revealing the social and cultural value of vernacular creativity, his research considers alternative approaches to cultural policy, championing those people and places sitting outside of the esteemed creative class and cool urban quarters. Steve is also a director of the Institute of Place Management, working directly with town and cities to help transform communities into sustainable and liveable places. He has recently completed an ESRC project, *High Street UK2020*, involving 10 local centres across the UK, and is about to start a Technology Strategy Board project involving retailers, the property industry, local authorities, and trade associations, to enable these practitioners to make individual and collective decisions designed to optimise stakeholder performance and customer experience in retail centres.

CECILIA PASQUINELLI



Cecilia Pasquinelli is a post-doctoral research fellow at the GSSI Cities, Gran Sasso Science Institute in L'Aquila, Italy. She previously worked in the Department of Social and Economic Geography at Uppsala University, Sweden, from 2012 to 2014. She received her Ph.D in Management, Competitiveness & Development from the Institute of Management of the Scuola Superiore Sant'Anna in 2012. Her research interests include place branding, place of origin, urban competitiveness and local development policies, cultural economy and urban tourism.

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.

NORMA RANTISI



Norma Rantisi is a Professor of Geography at Concordia University. She has published widely on innovation and place in the fashion industry in Montreal and New York City. Most recently she has been collaborating with Deborah Leslie on a project on the Montreal circus, and has also been conducting research on cooperative olive production in Palestine.

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).

Previous research projects include a UK Economic and Social Research Council-funded study of British design consultancy firms in London and the regions (with Professors Peter Sunley and Steven Pinch); and an investigation of commodity chains in the household furnishings industry with Dr Deborah Leslie (University of Toronto), funded by the ESRC and the Social Sciences and Humanities Research Council of Canada.

Dr. Reimer is interested in aspects of design, creativity, knowledge and innovation, 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. Work in progress includes an edited book, *Mobilising design* (Routledge) with Dr Justin Spinney (Cardiff University) and Dr Philip Pinch (London South Bank University); as well as an investigation of design and creativity in the interwar period focusing on women designer/engineers involved in motorcycle racing.

JENNY SJÖHOLM



Jenny Sjöholm is a senior lecturer at Linköping University in Sweden at the Department for Studies of Social Change and Culture, Tema Q Culture Studies. She held a post doc position at the Department of Social and Economic Geography Uppsala University 2011–2013. Sjöholm has worked in the intersection of economic and cultural geography and has particularly focused on issues of artistic practice, creativity, embodied knowledge, cultural labour and small-scale entrepreneurial activities, and recently together with Cecilia Pasquinelli on artists' branding and professional resilience. Her current research interests also include an interdisciplinary research project on the construction of value in the art market with a specific focus on the on-going the re-privatization of the contemporary art world: a process in which private collectors and artist-entrepreneurs are changing how and where value creation in European art takes place. This project will specifically be developed through a Marie Skłodowska-Curie Individual Fellowship at the Department of Geography at Royal Holloway University of London, 2016–2017.

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. He is currently working on theoretical and ethical issues around culture and recognition, and developing empirical work on appearance and dress amongst creative workers (with Jo Entwistle, King's) and the cultural and economic impact of subcultures (with Dominic Power, Uppsala). He is also interested in developing work on practices of consecration and transubstantiation in contemporary art, and habitus, capital and urban space. He is on the editorial boards of *Cogent Arts & Humanities* and *Visual Studies*, and is a former member of the editorial board of *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.

LECH SUWALA



Lech Suwala is currently a Visiting Associate Professor for Innovation Management at Ritsumeikan University, Japan, Osaka and Senior Lecturer in Economic Geography at Humboldt-University in Berlin. He is a geographer and economist with working experience in both science and industry. He holds or has held positions as Research Fellow at Simon Fraser University, Vancouver, Canada; Lecturer at the University of Namibia, Windhoek and University of Applied Sciences on Technology and Economics, Berlin. His expertise includes spatial creativity, innovation and entrepreneurship research, where he has conducted studies and given manifold speeches on (1) on the very nature of different types of creativity in space, (2) on the management of creativity and innovation in space and (3) on temporary events and institutional change in cultural and creative industries as well as high-technology sectors. His research has been published in both peer-reviewed journals (f.e. *Regional Studies*, *German Journal of Economic Geography*) and internationally edited volumes (Ashgate, Routledge, Springer).

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