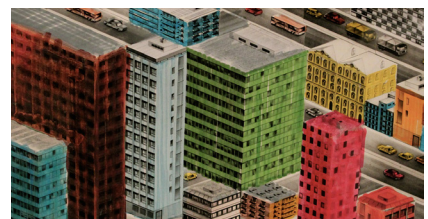


THIRD EUROPEAN COLLOQUIUM ON

Culture, Creativity & Economy

AMSTERDAM | OCTOBER 9–10, 2014

Department of Social and Economic Geography, Uppsala University, Sweden. In Collaboration With:
Geographies of Globalizations, Centre for Urban Studies, University of Amsterdam, the Netherlands.



Purpose & Context

During the past decades 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. This is no longer restricted to a few sectors, rather the formerly distinct logics of the cultural and the economic have become increasingly indiscernible. Similarly, the notion of creativity, once used to express exceptional talent, activities and outcomes, is now considered a key component to success in all fields of economic activity. Moreover, creativity is not confined to networks of creative artists and entrepreneurs but is also supported by craft workers in different institutional and geographical settings. At the same time, the Internet has revolutionized the conditions under which cultural production and distribution as well as creative collaboration can be undertaken. Despite the high degree of uncertainty about future developments, policy makers as well as business managers are highly optimistic, if not enthusiastic, about the ability of symbolic values and creativity to drive sustained economic growth and regional development.

The Third European Colloquium on Culture, Creativity and Economy (CCE3), which will take place in Amsterdam from October 9–10th, 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 Colloquia on Culture, Creativity and Economy in [Uppsala in 2012 \(CCE1\)](#) and [Berlin 2013 \(CCE2\)](#). 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, critical 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.



The Organizers

LOCAL CONFERENCE ORGANIZERS: AMSTERDAM



UNIVERSITEIT VAN AMSTERDAM

Barbara Heebels (University of Amsterdam)
Robert Kloosterman (University of Amsterdam)

COLLOQUIUM SERIES ORGANIZERS: UPPSALA



UPPSALA
UNIVERSITET



Centre for Research
on Innovation and
Industrial Dynamics

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

INSTITUTIONAL PARTNERS



CENTRE FOR
URBAN STUDIES



Vetenskapsrådet

The institution hosting the Conference Series is the Geographies of Globalizations programme and the Department of Human Geography, Planning and Development Studies at the University of Amsterdam. The university has a long history of knowledge accumulation, originating from the Atheneum Illustre school in philosophy and trade in 1632. It is now one of the largest universities in Europe with 30, 000 students and 5, 000 staff. The conference is co-sponsored by the Centre of Urban Studies of the University of Amsterdam, a multidisciplinary research centre bringing together urban scholars in sociology, geography, planning, political science, economics, development studies and other disciplines.

The Institution organizing the Conference Series is The Centre for Research on Innovation and Industrial Dynamics (CIND) and the Department of Social and Economic Geography at Uppsala University. Established in 1477, Uppsala is the oldest university in Scandinavia and one of the largest with more than 40,000 students and more than 2,000 graduate students. The conference is co-sponsored by the Swedish Research Council (Vetenskapsrådet).



Venue

The event will be held in the Tolhuistuin complex in Amsterdam. The venue is part of the former premises of the Royal Dutch Shell Research Facilities across the IJ river and next to the Eye Film Museum (opposite from Amsterdam central station). This 'other side' of the IJ river used to be a somewhat neglected part of the city as Amsterdam in effect stood with its backside to the waterfront. In recent years, Amsterdam-Noord has become a hot spot for cultural industries as relatively large former industrial spaces—including shipyards—were made available for new economic activities. Fashionable cafés and third spaces have emerged in the neighbourhood catering to new visitors and workers in the cultural industries who have largely replaced the workforce of yesteryear. Old spaces and buildings have been transformed to suit new uses. Instead of abiding the modernist dictum of form follows function, there are many examples of new creative uses of existing spaces and of spaces apparently waiting for new functions. The Tolhuistuin complex is a good example of both. Moreover, the former Shell premises are home to a large 3D-printing facility designed to print a canal house and possibly a harbinger of new industrial revolution (see <http://3dprintcanalhouse.com/>). **The Tolhuistuin complex can be reached by taking a free ferry from the IJ exit of the Amsterdam Central Station.



Schedule

THURSDAY, OCTOBER 9

9:00 Welcome & Introduction

10:00 Academic Speed Dating

11:00 Break

11:15 Panel I

12:30 Lunch

1:30 One-on-One Discussant Block 1

2:15 Break

2:30 Panel II

3:45 Coffee Break

4:15 Panel III

6:00 Dinner

FRIDAY, OCTOBER 10

9:00 Welcome

9:30 Panel IV

11:00 Break

11:15 One-on-One Discussant Block 2

12:00 Lunch

1:00 Walking Tour

2:30 Break

2:45 Panel V

4:15 Coffee Break

4:45 Feedback Session

6:00 Optional Dinner

SATURDAY, OCTOBER 11

11:00 Optional Saturday Tour



Themed Panels

PANEL I: Co-Creating Value(s): Material Qualities, Symbolic Properties and Emotional Drivers

Chair: Johan Jansson

Panelists: Amanda Brandellero, Hans-Joachim Bürkner, Louise Crewe, Andrew Leyshon, Max-Peter Menzel, Cecilia Pasquinelli

In the highly globalized and competitive marketplace how can we conceptualize value(s) and value creation? This panel aims to explore the ways in which goods, services and experiences are positioned and evaluated based on material aspects, immaterial or symbolic properties and their capacity to leverage affect through mobilizing enthusiasm, involvement and through steering emotional practices. Specific questions to consider may include: how can we analytically define and measure value given the ever-increasing complexity and geographical fragmentation of value chains? How can we trace the value making process effectively? The value of cultural products is interpreted and assessed in different ways across time and place: can we unpack the intricate bundle of social, economic and cultural relationships that influence the context—and e.g. taste and aesthetic values—where cultural products are valued? How can we analyse the complex network of actors—including producers, consumers and intermediaries—that actively participate in value co-creation? To what extent and how are co-creative encounters further enabled by digital technologies, social networks and temporary (physical or virtual) platforms?

PANEL II: The Concept of Curation: Economic Reality or Empty Signifier?

Chair: Cecilia Pasquinelli

Panelists: Taylor Brydges, Barbara Heebels, Brian J. Hracs, Johan Jansson, Claartje Rasterhoff

The concept of curation is gaining currency among those interested in how products are differentiated and how consumers find, evaluate and select products in the global and highly competitive marketplace. Recent research suggests that curators (actors,



institutions, algorithms, spaces etc) actively, critically and strategically sort, evaluate and ascribe economic, symbolic and cultural value(s) to products. As a result, they are a distinct sub-set of intermediaries who shape the contemporary marketplace and should be understood as more than mere brokers, gatekeepers or middlemen. This panel aims to build on this research and previous group discussions to critically unpack, conceptualize and discuss the processes and spatial dynamics of curation within the creative economy. Specific questions to address may include: how do we conceptualize curatorial practices? How do they differ from the more general concept of intermediation? Is curation a process of value(s) generation or value(s) appropriation? How can we understand the 'valuable knowledge' provided by curators? What are the processes legitimizing curators within reference markets? What is the range of curatorial actors in the marketplace? What factors and monetary and non-monetary rewards motivate curators? Where do interactions between curators and consumers occur, in physical, temporary or virtual spaces for example, and how do specific spatial and temporal dynamics shape the form and outcomes of curation?

PANEL III: Approaching Creativity and the Cultural Economy

Chair: Robert Kloosterman

Panelists: Roberta Comunian, Rachel Granger, Harriet Hawkins, Paul Sweetman, Saskia Warren

This panel aims to bring together and highlight different methodological approaches to studying creativity and the cultural economy. Panelists are encouraged to reflect on and discuss the opportunities and challenges related to using established methodological practices and methodological forefronts including ethnographic methods, large data-set analysis, visual methods as well as experimental, creative and artistic methodologies and new digital technologies. Specific questions to address may include: what approaches and specific tools should we be using or engaging with to more effectively understand culture, creativity and the creative economy? What sorts of actors and spaces do we or should we include? What data do we use or need? Does research need an agenda? What are the political implications of researching these sectors?



PANEL IV: Creativity and Culture in Contemporary Urban Environments

Chair: Taylor Brydges

Panelists: Su-Hyun Berg, Melanie Fasche, Atle Hauge, Robert Kloosterman, Luciana Lazzeretti, Peter Lindner, Josephine Rekers

Urban transformations constantly challenge established interpretations and conceptualizations of the urban environment and of the urban character of cultural industries. The multi-faceted relations between cultural industries and 'the urban' need to be disentangled without neglecting their complexity. The challenge of dealing with the urban reality of cultural industries—both theoretically and methodologically—is evident and this panel aims to provoke critical thinking on what the academic community has achieved and what should be achieved in the near future. A range of questions arise: Beyond the agglomeration economies and local clusters of cultural producers, what is the influence of local consumer cultures on the proliferation and performance of local cultural industries? How can we analyse and trace cross-fertilization patterns in urban space? At the same time, should we focus on the city as a stand-alone unit of analysis? Or should we consider inter-urban dynamics to understand the configuration of local cultural industries? To what extent (and how) can local governments intervene in the construction of a local cultural economy? On the other hand, there is a need to further reflect on the actual role of creativity and culture in place-making and city building, while questioning their role in fostering sustainability and wellbeing for suburbs, rural areas and small towns in addition to large cities.

PANEL V: Cultural Labour and Entrepreneurship: Emerging Practices, Communities and Spaces of Creativity and Co-working

Chair: Brian J. Hrac

Panelists: Alison Bain, Nick Clifton, Carol Ekinsmyth, Oliver Ibert, Janet Merkel, Suzanne Reimer, Suntje Schmidt

This panel focuses on the evolving nature of cultural labour and entrepreneurship and in particular how individuals co-work, co-create and co-locate. There has been an increasing interest in co-working spaces, such as creativity labs, and co-working practices, such as projects or artistic collectives, and in the idea that such spaces and practices increasingly characterize how individuals work, experiment, make, learn, network, and generate livelihoods. In this panel, panelists will explore issues such as; How we can study co-working and whether co-working helps or hinders creativity; Whether co-working is a genuine reaction to the demands of cultural work or simply a strategy to mitigate some of the effects of neoliberal policy; How do co-working spaces work; the need to explore the variety of evolving configurations of individual workspaces and communities and collaborations.

Discussant Pairings: Day One



Alison & Carol



Amanda & Melanie



Roberta & Su-Hyun



Taylor & Suzanne



Rachel & Luciana



Johan & Janet



Hans-Joachim & Louise



Atle & Barbara



Andrew & Suntje



Nick & Max-Peter



Harriet & Oliver



Peter & Saskia



Brian & Robert



Cecilia & Claartje



Josephine & Paul

Discussant Pairings: Day Two



Johan & Andrew



Roberta & Oliver



Luciana & Su-Hyun



Alison & Suzanne



Louise & Brian



Peter & Paul



Amanda & Atle



Carol & Saskia



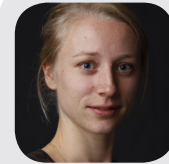
Max-Peter & Cecilia



Taylor & Barbara



Melanie & Harriet



Claartje & Josephine



Hans-Joachim & Robert



Rachel & Suntje



Nick & Janet

Session Descriptions

ACADEMIC SPEED DATING

This session will allow you to get to know your fellow participants two minutes at a time.

THEMED PANELS

Drawn from the collective research interests and experiences of the group, these panels address key 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 the research statements we do not expect every panelist to be an expert. Indeed, the aim of these discussions is to bring together multiple perspectives in order 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 around the venue and former Shell premises which host a diverse range of cultural activities. We will also visit A-lab - a co-working space and cultural hot spot for new media and technology workers.

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 AMSTERDAM TOUR

On Saturday October 11th, there will be a walking tour to the NDSM dock and Amsterdam-West. We will first have a guided tour at the NDSM dock, a former shipyard turned into a creative hotspot or 'self-made city'. The dock hosts various creative events along with artists, cultural and media businesses (including offices of large international operating firms such as MTV/Viacom Northern Europe and Discovery Networks). The tour will be about the transformation of this area in relation to the surrounding areas in the north of Amsterdam. We will then take a ferry to the Spaandammer Neighbourhood. The tour will then focus on the Amsterdam School architecture and the development of the Spaandammer neighbourhood, with a focus on the famous "Het Schip" (the ship) building and museum.

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



Biographies

ALISON BAIN



Dr. Alison Bain is an Associate Professor of Geography at York University in Toronto. Alison completed all of her degree in Geography, receiving her PhD from the University of Cambridge in 2002. An urban cultural geographer who studies contemporary Canadian cultural production and creative practice, Alison's work examines the contradictory relationships between artists, cities, and suburbs with particular attention to questions of urban change and place-making. Her research has been published in edited collections on the cultural economy and on cultural planning as well as in the scholarly journals *Antipode*, *Area*, *Cambridge Journal of Regions Economy and Society*, *Gender, Place and Culture*, *Social and Cultural Geography*, *The Canadian Geographer*, and *Work, Employment and Society*. She recently published her first book, *Creative Margins: Cultural Production in Canadian Suburbs* (2013), with the University of Toronto Press. Her current research focuses on creativity as a social, collective, and collaborative phenomenon through an examination of the formation of (in)formal arts districts in post-industrial cities and the (dis)placements and (dis)connections that can ensue for artists and non-artists.

SU-HYUN BERG



Su-Hyun Berg was educated at the University of Flensburg, Germany/ University of Southern Denmark and reached her master in 2011. She is currently working on her PhD Thesis at the Department of Social and Economic Geography at Uppsala University, Sweden. Her research interests focus on the issues of creative industry from an evolutionary economic geography perspective in South Korea and Sweden.

AMANDA BRANDELLERO



Amanda Brandellero is postdoctoral researcher and lecturer at the Department of Sociology and Anthropology at the University of Amsterdam. Her research interests focus on the globalisation of various cultural forms. Currently, she is working on a project on the development and internationalisation of the Brazilian market for contemporary art. She holds a PhD in Economic Geography from the University of Amsterdam, for the thesis 'The art of being different. Exploring diversity in the cultural industries'. She was awarded the Dutch Boekman Stichting Prize, given to the best PhD dissertation in the field of culture from in the period 2009–2012.

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. She is also a Research Affiliate of the Martin Prosperity Institute at the Rotman School of Management at the University of Toronto. Her research explores changing labour dynamics in the cultural/creative economy and focuses on the motivations of young entrepreneurs. Using the fashion industry as a case study, her work also examines the evolution of retail and the impact of independent businesses on neighbourhoods and local scenes. She recently published two book chapters on these themes: "Qualifying aesthetic values in the experience economy: the role of independent fashion boutiques in curating slow fashion" and "Entrepreneurship in the fashion industry: A case study of slow fashion businesses."

HANS-JOACHIM BÜRKNER



Hans-Joachim Bürkner specialized in Social and Economic Geography, with a focus on urban social disparities, creative industries, urban governance and border studies. For 12 years, he has been holding a Professorship of Economic and Social Geography at the University of Potsdam. He also is a Senior Researcher at the Leibniz Institute for Regional Development and Structural Planning (Erkner, near Berlin). His recent research activities cover problems of value creation and agents' strategic reorientation in popular music production. With a focus on electronic dance music, the technology-driven reconfiguration of scene-based music production has been empirically explored, using the concept of sonic capital as a theoretical framework of reference. Other fields of interest lie in urban milieu and scene formation, the configuration of niche economies, the social construction of borders and the emergence of border milieus.

NICK CLIFTON



Nick's main research interests lie in the fields of regional economics, small business and entrepreneurship, networks, business strategy, innovation and creativity. In particular, he is interested in how firms use networks to acquire knowledge and innovate, and the factors that influence the location choices of creative individuals. Major research projects have focused on the international knowledge-sourcing of SMEs, asymmetric devolution in UK and the design and delivery of economic development policies in the UK, and the first rigorous European quantitative and qualitative investigation of the 'creative class'. Recent work has also explored the interplay between culture and regional branding. Nick is a co-ordinator of the Creative Regions research network, funded by the Regional Studies Association <http://www.creative-regions.eu/>. Alongside peer-reviewed publications, Nick has been involved in writing more than 100 contributions including practitioner articles, conference and working papers, and research consultancy reports, which has significantly enhanced the dissemination of the research beyond the academic community. As well as a successful application to the Economic and Social Research Council (ESRC), he has attracted support from a wide range of organisations in the UK such as the Regional Studies Association, Welsh Assembly Government, HEFCW, Cardiff Council, The Scottish Executive, and NESTA.

ROBERTA COMUNIAN



Dr. Roberta Comunian is Lecturer in Cultural and Creative Industries at the Department for Culture, Media and Creative Industries at King's College London. She previously worked at the University of Kent and at the University of Southampton. She holds a European Doctorate title in Network Economy and Knowledge Management. She is interested in: relationship between public and private investments in the arts, art and cultural regeneration projects, cultural and creative industries, creativity and competitiveness. She has been Marie Curie Fellow at University of Newcastle (Centre for Urban and Regional Development Studies) investigating the relationship between creative industries, cultural policy and public supported art institutions. She has also undertaken research on knowledge transfer and creative industries within an AHRC Impact Fellowship award at the University of Leeds. Her current work and research interests concern two areas of research: firstly, the use of networks and complexity thinking in the understanding of the creative economy; secondly the role of higher education in the creative economy. The latest theme is the focus of AHRC funded research network (www.creative-campus.org.uk) She is currently collaborating with Fantasy High Street, exploring the role of arts and culture in the revitalisation of the UK high street.

LOUISE CREWE



I am currently a Professor of Human Geography & Deputy Head of School at the University of Nottingham, UK and am a member of the School's Economic Worlds Research Group. I work primarily on issues of fashion, consumption, retailing, co-creation, disintermediation, luxury, commodification, value and disposal. I have published articles on fashion, consumption and the cultural industries over a number of years. I have acted as CI/PI on a number of research projects on the Cultural Industries and Urban Regeneration, Consumption and Disposal, and Second Hand Economies (car boot sales, retro fashion, up-cycling and charity shops) funded by ESRC and The Leverhulme Trust. I co-authored a book entitled *Second Hand Worlds* (Berg) and am currently writing a monograph entitled *The Geographies of Fashion: Consumption, Space & Value* (Bloomsbury Press).

CAROL EKINSMYTH



Carol Ekinsmyth is an economic geographer at the University of Portsmouth, UK. Her interests lie in the broad field of labour geographies, more specifically, in working practices in the creative and service industries. She is interested in the recursive relationships between economic practice, social relations (specifically gender relations) and place, at the level of the individual practitioner and their everyday lived experiences. Her most recent published research investigates the phenomena of small-scale entrepreneurship carried out (and started up) within the context of motherhood, family life and home/neighbourhood space. In her previous research work, she has explored the working realities of freelance workers who rely for their livelihoods on tenuous and insecure links to London's magazine publishing industry. In publications arising from this project, she explored these conditions from the perspectives of both the individual workers and organizational structures, making use of the conceptual lenses of risk, project organization and 'embeddedness'. In new work, Carol is continuing her focus on working practices, but this time considering the hairdressing industry as an undertaking that straddles the creative and service sectors of the economy.

MELANIE FASCHE



Melanie Fasche is an economic geographer currently holding a post-doctoral position at the Martin Prosperity Institute at the Joseph L. Rotman School of Management at the University of Toronto. Her research focuses on *value making, curation, entrepreneurial careers, and city building* in the creative and knowledge economy. Melanie's doctoral work *Making value: contemporary visual art, careers and place* developed a heuristic conceptual framework of the valuation process of contemporary visual art. The framework reveals how creativity and talent are valued over space and time and provides an explanation for an unequal distribution of rewards in the art world. Before moving to Toronto Melanie was based in Berlin and affiliated as external doctoral student in Urban and Regional Economic Studies at HafenCity University Hamburg. She had worked as freelance consultant in public policy projects with a focus on creative industries and arts in Berlin and was Visiting Lecturer in Urban Studies at Free University Berlin. Melanie had held visiting fellowships at Columbia University in New York, Technical University in Berlin, the Institute of Regional and Structural Planning (IRS) in Erkner/Berlin, and the University of New South Wales in Sydney.

RACHEL GRANGER



Rachel is a senior academic in the Business School at Middlesex University. Prior to this she was principal lecturer at Coventry University, a research fellow at the Institute for Creative Enterprise, and visiting research fellow at Simon Fraser University in Vancouver. Rachel has been researching the creative economy for over a decade. During this time, she has conducted research and published on 'creative cities', the growth of arts and digital media sectors, and in developing methods for capturing the nuances of creative sectors within mainstream economics. Rachel's development of 'spatial-relational mapping', bespoke mapping software, and mobile apps to capture creative workers in empirical research, have been used in major studies in Scotland, Western Ireland, Canada, and the USA. She is currently developing techniques using social media and gaming, and looking to capture the value of cultural heritage and festivals using alternative techniques.

TONE HARALDSEN



Tone Haraldsen has a PhD in economic geography from Lund University. She was employed as an associate professor at the University of Oslo from 1994 to 2003. During this period she also served as vice dean for the faculty of social sciences from 1999 to 2003. In 2003 she was employed as CEO at Eastern Norway Research Institute, a position she held to 2006 when she was hired by Lillehammer University College as an associate professor in travel and tourism. From 2009 to 2011 she was research director at the Institute of Transport Economy. In 2011 she moved back to Lillehammer and was employed as dean for the faculty of Social Sciences at Lillehammer University College — a position she still holds.

ATLE HAUGE



Atle Hauge is a Senior Researcher at the Eastern Norway Research Institute, Hamar, Norway. 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 regional development, talent attraction and retention. He has worked on various research projects on regional dynamics and industrial competitiveness. He is a board member of Hedmark University College.

HARRIET HAWKINS



Harriet's research interests explore the geographies of diverse forms of creative practices, drawing together approaches from across different geographical sub-disciplines, in particular cultural, social and economic geography. Her research includes work on the politics and practices of the rural creative economy (funded by the AHRC, results published in *Environment and Planning A*; *Regional Studies* and *Geoforum*), work on the geographies of contemporary art (funded by the AHRC and British Academy, and published in *Progress in Human Geography*; *Progress in Physical Geography*; *Dialogues in Human Geography* and *Cultural Geographies*) and well as thinking about practice-based research, including ideas and practices of curation. Her research monograph "Creative Geographies" was published by Routledge earlier this year, and will be followed in 2015 by a further text "Creativity" (Routledge, 2015) and an edited collection "Geographical Aesthetics" (Ashgate, 2015). Key to Harriet's research practice is collaboration and engagement with creative organizations, institutions and practitioners. Her work with individuals and organizations including Institute for International Visual Arts (London, UK), Swiss Artists in Labs (Zurich, CH) and the Royal Geographical Society (London, UK) has resulted in a series of art works and exhibitions. Harriet is a Senior Lecturer in Geography at Royal Holloway, University of London (UK).

BARBARA HEEBELS



Barbara Heebels is a post-doctoral fellow in economic geography and planning at the University of Amsterdam. She is concerned with the role of place, personal networks and skills in various thematic fields, ranging from cultural entrepreneurship to camera surveillance. Barbara received her PhD from the university of Utrecht in September 2012 on research on the meaning of urban place and personal networks for book publishers. The empirical chapters of her dissertation have been published in peer-reviewed academic journals.

BRIAN J. HRACS



Brian J. Hracs is a lecturer at the School of Geography and Environment at the University of Southampton, UK. Between 2011–2014 he worked as a research fellow in the Department of Social and Economic Geography at Uppsala University and remains affiliated with the Cultural and Creative Economy research group (CIND Creating). 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 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 co-editing a book entitled 'The Production and Consumption of Music in the Digital Age' for Routledge.

OLIVER IBERT



Oliver Ibert is a professor of economic geography at the Free University of Berlin and head of the research department „dynamics of economic spaces“ at the Leibniz-Institute for Regional Development and Structural Planning (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) from the University of Oldenburg. His research interests range from the economic geography of knowledge creation to the role of users and customers in innovation processes and 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* and *Research Policy*.

JOHAN JANSSON



I am an associate professor at the Department of Social and Economic Geography, Uppsala University, and affiliated with CIND (Centre for research on innovation and industrial dynamics). My research is generally directed towards the field of economic geography, with a theoretical focus on agglomerations, local-global linkages, knowledge flows, creative (urban) milieus, quality, entrepreneurship, curation and branding. These theoretical concepts and approaches are used in my research on the cultural industries (e.g. design, music, arts), the internet industry, local milieus, urban and regional development. Most recently, I 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, computer games etc.

ROBERT KLOOSTERMAN



Robert Kloosterman is Professor of Economic Geography and Planning at the University of Amsterdam. He is Honorary Professor in the Bartlett School of Planning, University College, London and held the Franqui Chair Entrepreneurship at the Faculty of Business Studies, Hasselt University (Belgium) in 2012.

He is fascinated by cities and how they work. More specifically, he is interested in what kind of economic activities take place in contemporary urban environments and how they are related to other aspects such as the institutional framework, the historical legacy in terms of economic orientation and urban morphology, and also to other urban developments, more specifically processes of polarisation of incomes and of insertion of migrants. A key concept in his research is that of embeddedness: the wider social, cultural and political context in which economic activities take place and which partly shapes these activities. This approach enables him to link national institutional structures, inter- and intra-urban patterns as well as individual actors in a meaningful way thereby contributing to a more comprehensive view of urban transformations.

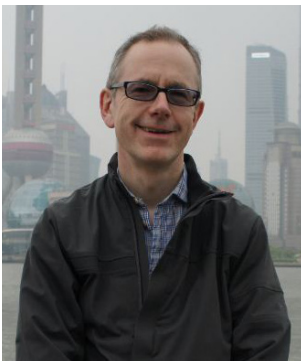
His research has focused on three key issues of urban economies. First, on the level of cities and polycentric urban systems, he has looked at relations and linkages between different cities within one urban region (notably that of the Dutch Randstad). Secondly, he has done research on the development of migrant entrepreneurship in urban environments. For this research, he, together with Joanne van der Leun and Jan Rath, has introduced the concept of mixed embeddedness which explicitly connects the micro level with meso and macro levels of analysis. Thirdly, he has worked on cultural industries, especially architectural design, exploring which relations are key in keeping clusters together. He has published on these topics in various English-language journals.

LUCIANA LAZZERETTI



Luciana Lazzeretti is Full Professor in Economics and Management of Firms at the Faculty of Economics, University of Florence. Since 2009 she is also Associate Professor of the Institute of Applied Physics “Nello Carrara” CNR-IFAC, Florence. She is scientific vice-coordinator of the curriculum in Local Development in the PhD Programme of the University of Treno and University of Florence (2014-), and scientific coordinator of the curriculum in Local Development of the PhD Programme in Economics at the University of Florence (2011-2015) 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 has authored numerous national and international articles, chapters and books related to creativity, cultural and creative industries among which “Creative industries and innovation in Europe” (Routledge, 2013); “Creative cities, Cultural clusters and local development” (Edward Elgar Publishing, 2008, with Philip Cooke).

ANDREW LEYSHON



Andrew Leyshon is Head of the School of Geography and Professor of Economic Geography at the University of Nottingham. His research focuses on geographies of money and finance and on the implications of digital technology for the musical economy. Recent publications include “The Sage Handbook of Economic Geography” (Sage, 2011, with Roger Lee, Linda McDowell and Peter Sunley) and “Geographies of the New Economy” (Routledge, 2007, with Peter Daniels, Jon Beaverstock and Mike Bradshaw). He is currently completing a book on the musical economy for OUP to be published in 2014. In 2007 he was elected as an Academician of the Academy of Social Sciences.

PETER LINDNER



My main research interests are in the fields of globalization and transformation studies where I am primarily interested in the question of how goods and markets are created, legitimized, reproduced and changed. What often appears as a self-evident fact like e.g. the existence of private property rights, the anonymous buying and selling of products or trust in the efficiency of markets becomes from this perspective a contextual practice, a permanently constructive performance, which is anything but self-evident or natural. My particular interest in recent years has been the marketization of art and (sub)cultures ongoing within the creative industries debate and their respective urban policies. In addition, in the last few years I have worked on the introduction of markets in the former centrally planned economies of Eastern Europe and the Soviet Union and on the expansion of global value chains along West Africa's frontier regions of marketization. Since 2006, I am professor of economic geography at the Department of Human Geography at the Goethe-University/Frankfurt. Before that, I was a visiting fellow at the Program in Agrarian Studies at Yale University and at the Moscow School of Social and Economic Sciences in Moscow. My PhD and habilitation were gained from the University of Erlangen-Nuremberg.

MAX-PETER MENZEL



My research focuses on spatialities 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 (e.g. Menzel and Fornahl 2010, Menzel 2013). This task resulted in an 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 the wind energy industry and how structural changes like modularization of production and offshore wind parks transform its spatial organization.

JANET MERKEL



My academically formative years I spent at the Humboldt University Berlin (diploma in social sciences and doctoral degree) and working for five years as a junior research in the research unit 'Cultural Sources of Newness' at WZB Social Science Research Center Berlin (WZB). I completed my PhD on the urban governance of creative industries in 2012 and ever since I have worked as a senior researcher in several positions at Hertie School of Governance and the Alexander von Humboldt Institute on Internet and Governance. Since 2014, I have joined again the WZB and became a post-doctoral fellow at Hertie School of Governance's Center for Cultural Policy. As an urban sociologist, my academic work focuses on the mutual relationships and interdependencies between creativity and urban spaces. My research interests include creative industries development, cultural innovation, urban politics and governance. Before embarking fulltime on my academic career, I shared my academic passion for cities and urban studies with professional positions and freelance work in web development.

KATE OAKLEY



Kate Oakley is Professor of Cultural Policy and Director of Research at the School of Media and Communication, University of Leeds. Her research interests include the politics of cultural policy, work in the cultural industries, and regional development. She is a Visiting Professor at the University of the Arts in London, and worked for many years as an independent policy analyst and writer.

CECILIA PASQUINELLI



Cecilia has been working at the Department of Social and Economic Geography, Uppsala University (Sweden) as post-doctoral fellow over the last two years. From September 2014 she is a research fellow in the Urban Studies Unit of the Gran Sasso Science Institute in L'Aquila (Italy). Cecilia received her Ph.D. in Management, Competitiveness & Development from the Institute of Management, Scuola Superiore Sant'Anna (Italy) in 2012. During her Ph.D. she focused on place branding and co-opetitive approaches to city branding. More recently she has focused on an economic geography perspective on brand and branding, drawing attention to the spatial circuits where immaterial and symbolic value is produced.

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.

CLAARTJE RASTERHOFF



Claartje Rasterhoff is a historian specialized in the development of cultural industries. After receiving her PhD in economic history from Utrecht University in 2012, Claartje worked as a post-doctoral researcher in Urban Studies at the University of Amsterdam and Cultural Economics at the Erasmus University Rotterdam. Claartje is interested in how cultural industries develop across time and space, and how their current competitiveness is shaped by historical trajectories. For her PhD she has studied these questions through an economic-geographical analysis of Dutch cultural industries of the seventeenth and eighteenth centuries. Currently, she is working on an interdisciplinary research project that analyzes the relationship between changing modes of production and standards of value in Dutch Design during the twentieth century. She lives in Amsterdam and teaches at the Department of Arts and Culture Studies at Erasmus University Rotterdam.

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 awarded 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 (2006-2008; 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. Her most recently published work examines commodity networks at a time of crisis, as the British state reconfigured socio-economic networks of furniture production, distribution and consumption under the Second World War Utility scheme. Work in progress includes an investigation that uses the case of motorcycle design to explore interrelationships between design and systems of mobility more broadly, and in which design is conceptualised as a practice distributed across commodity networks.

JOSEPHINE REKERS



Josephine is a lecturer at the Department of Human Geography, Lund University. Her research and teaching is about the economies of cities and regions, including regional economic development and change; systems of innovation and industrial dynamics; and cities in the knowledge economy. Empirical projects investigate these themes in different contexts, including the health system and the MedTech sector, but also cultural and creative industries. Josephine is also interested in the development of large scale research activities, such as the European Spallation Source (ESS) in Lund. Originally from Holland, Josephine lived in Toronto for 9 years before moving to Copenhagen in 2010. She received her doctoral degree from the Department of Geography at the University of Toronto in 2010, and was a post-doctoral researcher at CIRCLE, Lund University, until 2014.

SUNTJE SCHMIDT



Dr. Suntje Schmidt, Deputy Head of the Research Department Dynamics of Economic Spaces, is a Research Fellow at the Leibniz Institute for Regional Development and Structural Planning (IRS) in Erkner. She graduated in Geography and American Studies in 2001. Her PhD thesis in economic Geography addressed channels, effects and spatial dimensions of knowledge spillovers. Her research interests lie on the spatio-temporal aspects of knowledge generation, knowledge sharing, and innovation. Additionally, Suntje is interested in resilience practices of actors in knowledge intensive and creativity driven labor markets. A third research emphasis focuses on the conditions for inter-regional transfer of practices and experiences. Throughout her research, she is interested in the role of places as nodes in transnational networks and communities. With this background she co-organized the inter-disciplinary symposium "Revival of Places".

JENNY SJÖHOLM



Jenny Sjöholm is a research fellow and senior lecturer at the Department of Social and Economic geography at Uppsala University, Sweden. My research interests lie within economic as well as cultural geography and focus on the sites and spaces of contemporary artistic production and consumption. With a focus on the sites and spaces of artistic production and consumption, my research particularly concerns artistic work processes, creativity, skills, cultural labour and small-scale cultural entrepreneurship; as well as art market intermediaries and contemporary private art collectors.

PAUL SWEETMAN



Paul Sweetman is Senior Lecturer in Culture, Media and Creative Industries at King's College London. Before joining CMCI, he was Senior Lecturer in Sociology at the University of Southampton, and Lecturer in Sociology at the University of Durham. Paul's research interests centre around cultural sociology and the sociology of culture. More specifically, he has interests in the sociology of the body, fashion and subcultures, social and cultural theory (with a particular emphasis on habitus and reflexivity), political theories of recognition from a social and cultural perspective, and visual methods of research along with associated questions of ethics, representation and recognition. He is co-editor (with Caroline Knowles, Goldsmiths) of *Picturing the Social Landscape: Visual Methods and the Sociological Imagination* (Routledge, 2004). He has been a member of the editorial board of *Visual Studies*, journal of the International Visual Sociology Association, since 2008, and was a member of the Editorial Board of *Sociology*, flagship journal of the British Sociological Association, between 2003 and 2005. He has worked on various collaborations with artists including *City Portraits*, a large-scale photographic installation and associated research project with colleagues from the John Hansard Gallery, University of Southampton, between November 2009 and November 2011.

SASKIA WARREN



Saskia Warren is a Post-doctoral Research Fellow at the Department of Geography, Earth and Environmental Sciences, University of Birmingham. Her research interests are the intersections of Cultural Geography with communities, cultural policy and creative practice. Saskia is currently working on a flagship AHRC Connected Communities project, *Cultural Intermediation: Connecting Communities into the Creative Urban Economy*. She is Principle Investigator on a Community and Culture Network + funded project which explores how digital technology can unlock issues of cultural heritage in a diverse city. Saskia has degrees from Sheffield (PhD awarded 2012), Leeds (MA 2008), and Oxford (MA Oxon 2006). Her background is cross-sectoral, including curation and policy-making. She is co-editor of the forthcoming book, Warren and Jones, *Creative economies, creative communities: Rethinking place, policy and practice* (Ashgate, London).

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