Creative Industries and the Digital Economy as Drivers of EU Integration and Innovation (CIDEII)

An Erasmus+ Jean Monnet Project

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match studio

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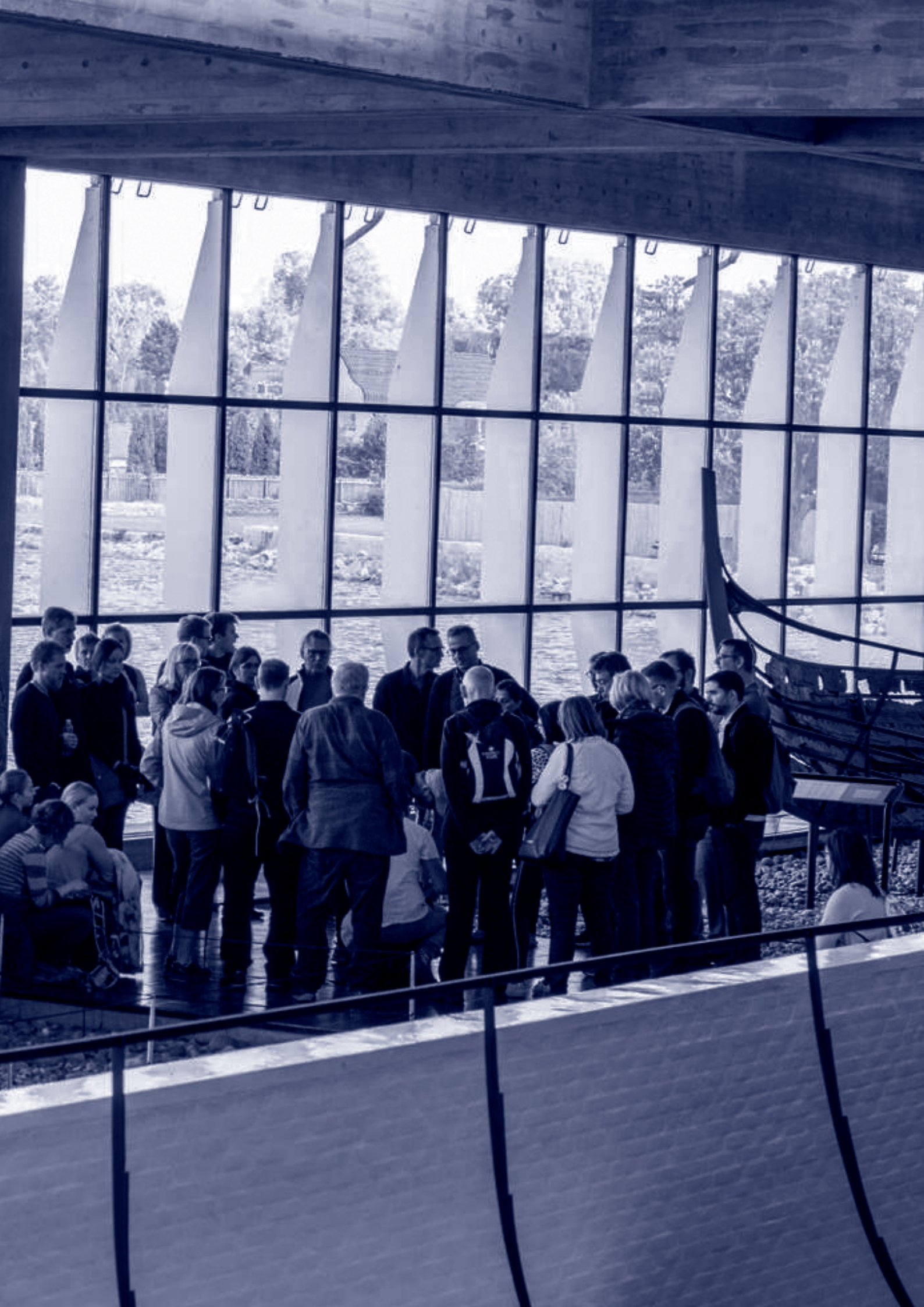

I PROJECT OVERVIEW

Erasmus+ Jean Monnet Project 2017-2019 – 'Creative Industries and the Digital Economy as Drivers of EU Integration and Innovation' (CIDEII), Susan Luckman

Economic participation is central to European integration. Europe's cultural and creative industries (CCIs) build upon strong foundations to be world leading, though these same histories of strength give rise to local obstacles that lead to uneven participation patterns and thus differential levels of cultural and economic integration across the EU despite the opportunities afforded by the Digital Single Market. Drawing upon leading empirical research by European, Australian and Russian researchers, Creative Industries and the Digital Economy as Drivers of EU Integration and Innovation (CIDEII) has explored what challenges and opportunities face those seeking to be employed in Europe's cultural and creative industries, and how this research can contribute to best practice informed educational materials designed specifically to prepare creative graduates in the EU, Australia, Russia and beyond to engage with the European CCI market and participate in the Digital Single Market.

The CIDEII Work Programme consisted of a series of iterative inter-linked activities which, through ongoing evaluation, reflection and international team review, built into a series of research- and EDP (Entrepreneurial Discovery Process)-informed academic outputs and innovations in Cultural and Creative Industries (CCIs) education, better equipping students with the entrepreneurial skills to engage in the Digital Economy.

CIDEII arose out of cross-fertilization collaborations seeded by the Hawke EU Centre in Australia, in particular with colleagues then at the Copenhagen Business School, now with the University of Copenhagen and Six – Social innovation Exchange). The Project has worked to co-develop cutting edge EU-relevant pedagogical tools for cultural and creative industries teaching. It consisted of two interlinked teaching and research programs: Action 1, an academic workshop which brought together leading European, Australian and Russian scholars to focus upon developing research-informed dialogue with EU policy and practice around CCIs and the digital economy. A key focus was the development of a set of research-informed findings to inform how EU-relevant business skills and personal competencies can be better embedded into university creative industries courses and programs within the EU, Australia and Russia.

This then informed Action 2, Stage 1 – the Match Tournament in Adelaide, Australia where teams of undergraduate students, guided by academic and industry advisors, applied Entrepreneurial Discovery Process (EDP) and design thinking to address 'real world' governmental challenges, including those around enhanced cultural and economic integration. Stage 2 of Action 2 took the winning team from Match-

Action 2, Copenhagen, Photograph: Rebecca-Louise Taylor

Tournament, Adelaide to Copenhagen, Denmark and Malmö, Sweden to work with students, academics and civil society partners to explore ways to implement the MatchTournament model in the EU context.

Linking academic experts in the Jean Monnet Activities subject areas of EU Economic Studies, Interdisciplinary Studies and Communication and Information Studies, the CIDEII Work Programme was informed by the following JM and Erasmus+ priorities:

- Foster dialogue between the academic world and policy-makers with the aim of enhancing EU cultural and economic integration;
- Mentor, train and involve into EU teaching and research young scholars;
- Promote excellence in EU content teaching and research in the EU and 3rd countries; and
- Create a cohesive strategy to effectively engage key target groups and academics into policy debate.

Europe's digital agenda aims to help its citizens and businesses get the most out of digital technologies: "The digital economy is growing at seven times the rate of the rest of the economy, but this potential is currently held back by a patchy pan-European policy framework ... This is harmful for every citizen, business and innovator in Europe" (EU 2014, Digital Agenda for Europe). So too citizens face differential access to knowledge of the entrepreneurial business and networking 'soft' skills required to access and compete effectively in the Digital Single Market. This is especially the case in the cultural and creative industries sector where tertiary training is still largely conceptual and practice focused and not business skills-based. In response to these issues, through the cross-fertilization of ideas and co-working between researchers and teachers, government and universities, students and industry arising out of the Project Actions, CIDEII has:

- Boosted discussion and existing knowledge on European Union issues concerned with growing the CCI sector and enabling greater participation in the creative Digital Single Market;
- Applied EDP (Entrepreneurial Discovery Processes) in collaboration with government, industry and civil society, to the development of new teaching models to promote innovation in European teaching and research;
- Grown the existing knowledge of EU digital and creative policies in CCI student training and facilitation of graduate job-ready preparation, leading to lifelong engagement and citizenship;
- Designed, produced and implemented educational tools which promote ongoing active citizenship in the EU through economic inclusion and subsequent transnational community building;
- Built networks of transnational co-operation between the EU and Australia to share teaching strategies and tools to help the EU further become a smart, sustainable and inclusive economy, enabling greater economic integration and the advancement of the aims of Creative Europe;
- Promoted excellence in EU research skills and expertise in 3rd nation countries Australia and Russia.

Chief Investigators: Professor Susan Luckman (UniSA, Australia), Dr Jane Andrew (UniSA, Australia), Dr Stephanie Taylor (Open University, UK), Dr Kylie Jarrett (Maynooth Uni, Ireland), Dr Katariina Mäkinen (Uni of Tampere, Finland), Professor Ivana Pais (Università Cattolica, Milano, Italy), Professor Elena Trubina (Ural Federal University, Russia), Julie Munk (SIX- Social Innovation Exchange, UK), Martina Skrubbeltrang Mahnke (University of Copenhagen, Denmark), and Professor Martin Holland (Uni of Canterbury, NZ).

Action 2, Copenhagen, with Thomas Binder at KADK, The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, Photograph: Rebecca-Louise Taylor

II LIST OF PROJECT PARTICIPANTS

Ana Alacovska, Copenhagen Business School, Denmark

Ana Alacovska is an Associate Professor at the Copenhagen Business School in Denmark. She holds degrees in Comparative Literature (MA/BA), Communication Studies (MA) and Organization, Work and Management Studies (PhD). Her research has been supported by research grants awarded by the Danish Research Council, the Swiss Agency for Development and Cooperation (SDS) and the Danish Strategic Research Council. Her research interests follow two interrelated trajectories.

Her first major interest is in creative labour studies, and in particular the experiences and practices of work in the creative/cultural industries, with a strong emphasis on de-Westernizing studies of creative work. To this end, she has conducted fieldwork among creative workers in post-socialist countries in South-East Europe as well as in Africa, namely Ghana, investigating the lived and relational dynamics of informality and the informal labour practices of creative work. The theme of the future-orientation of creative work has emerged as a strong empirical pattern in this research. In response, she has investigated the role of hope for people coping with precarity, while also trying to develop a hopeful sociology of creative work that does away with the homogenizing and reductive (Western, hegemonic) neo-governmentality Foucauldian perspective. Relatedly, she is currently completing a project that explores the ethics of care in creative work while arguing that in marginal societies creative work manifests itself above all as a labour of care which is infused in local relational infrastructures and acts of compassion. Her work tackling these themes has already appeared or is forthcoming in journals, including *Human Relations, The Sociological Review* and a co-edited special issue on de-Westernizing creative work studies for the *International Journal of Cultural Studies* (co-edited with Rosalind Gill), and a book chapter (in a collective volume co-edited by Susan Luckman and Stephanie Taylor).

Alacovska's other closely interrelated strand of research has to do with her interest in broader issues of cultural and media production. She has investigated the role of genres in cultural production, using the concept of genre analytically to explain the persistent and insidious gender inequalities in the publishing industry in the Global North. She has investigated the role of the male-dominated genre of travel writing in shaping authorship anxiety, which in turn affects the market standing and economic sustainability of female travel writers. Subsequently, she investigated the role of crime fiction in the professional lives of female Scandinavian crime fiction writers. She is currently conducting fieldwork among Danish visual artists with a view to investigating patterns of debt and the financialization of artistic production and artistic labour in Denmark. Her work in this area is published in *Organization, Media, Culture and Society, The European Journal of Cultural Studies* and other journals.

Jane Andrew, University of South Australia, Australia

Jane is an educator, researcher and Founding Director of Match Studio. In August 2004 Jane was awarded an APAI scholarship by The University of Adelaide and commenced a PhD at the Centre for Labour Research/Australian Institute for Social Research. Jane's PhD thesis, was the primary component of an ARC Linkage Project that involved a partnership between the Centre for Labour Research and what was then the Department of the Premier and Cabinet's, Strategic Projects Division. Jane received a Chancellors Award for Academic Excellence for her thesis 'Beyond the Creative Quick Fix: Towards an understanding of Creativity's place in South Australia's Economic Development Agenda'. Jane's thesis argued for a more nuanced means of measuring the economic value contributed by the creative professions, and enabling a more collaborative and systemic approach to fostering creativity and innovation through activating and demonstrating the nexus between teaching, research, policy and professional creative practice within and across all levels of education, government and industry.

Jane entered UniSA's academy in 2009 combining her professional background in design practice, executive leadership, and public service within the South Australian government. Jane's research stemming from her PhD focuses on regional innovation systems and the development of 'creative capital'. Innovation doesn't happen without 'creative capital'- the creative and innovative thinkers and doers in our workforce, and our communities. To this end Jane has made a personal and professional commitment to initiate and deliver knowledge and skills development opportunities across the praxis of teaching and learning, research, and industry and community engagement.

In 2010 she founded Match Studio. Match Studio has become recognised as an inspiring studio based model for cross and inter-disciplinary teaching and research, focusing on client/industry linked problem based learning (PBL). PBL enables students to develop knowledge and skills within a context, which are then reinforced through project activity that address a real client/user need. To provide a 'disciplinary agnostic' framework for learning, Match Studio applies user centred Co- Design & Design Thinking methodologies to enable people from different academic, professional and personal backgrounds to stimulate, inform, and contribute to innovation in multiple contexts.

Marianna d'Ovidio, University of Milano-Bicocca / University of Bari, Italy

Marianna d'Ovidio is an urban sociologist holding a PhD (2005) from the University of Milano-Bicocca. She is Assistant Professor in Economic Sociology at the University of Bari, Italy, while also being a research associate at the University of Milano-Bicocca. Her research interests include the cultural economy, creativity, and social and cultural innovation, and in particular their interactions with local development and urban transformations. She has published extensively on the analysis of creative and cultural industries in the local development of urban regions. She has conducted re-

search on various forms of social innovation, including the rise of the "maker movement" and DIY practices in the urban economy.

d'Ovidio's current research focuses on the local development of the city of Taranto (population 200,000), dominated by one of the largest steel plants in Europe. The factory is almost obsolete, suffering from extra-EU competition and causing such severe pollution that a part of it has been forced to stop production. The future of the factory, and therefore, of the city, is very uncertain. The research aims to investigate alternative paths of development for Taranto, exploring the fostering of the creative industry, culture and, in general, local resources.

One of the central points of investigation is how digital fabrication (e.g. 3D printing, laser cutting) can trigger development in contexts like Taranto, looking at the impact of digital fabrication in peripheral/marginal urban areas that are locked into paths of underdevelopment, often following the decline of heavy industry. Digital fabrication can be a significant asset in these areas for at least three reasons. Firstly, it can introduce production innovation (in products or processes), supporting both the local industrial fabric and local communities. Secondly, digital fabrication promotes the rise and development of new productive sectors which "translate" and valorise the skills, know-how and competences of the old manufacturing work-force, transferring these to new forms of production. Finally, digital fabrication offers an important tool for social inclusion as it not only allows the acquisition of new skills and competences, but also encourages the production of accessible shared knowledge. The research adopts a theoretical framework in which the innovations that emerge from makerspaces, the empowerment achieved by workers and the new relational patterns that are created are all viewed and debated as practices of social innovation with wider potential implications and applications for other contexts.

Martin Holland, University of Canterbury, New Zealand

Professor Martin Holland, holds New Zealand's only Jean Monnet Chair ad personam, is Director of the National Centre for Research on Europe at the University of Canterbury and of the EU Centres Network New Zealand. He has taught at the Canterbury since 1984 and in 2000 established the NCRE, NZ's only EU tertiary level centre. He is internationally recognised for his work on EU Development policy, CFSP and Perceptions of the EU. He leads the "EU External Perceptions Project" which was recognized by DG EAC as one of the top 20 "Jean Monnet Success Stories" and has supervised projects on perceptions of the EU in Asia, Africa and the Pacific. He has held a Jean Monnet Chair ad personam since 2008 and is the author of over one hundred articles and chapters and twenty-four books, the most recent being *Development Policy of the EU* (with M. Doidge, Palgrave, 2012) and *Communicating Europe in the Times of Crisis: External Perceptions of the European Union* (with N. Chaban, Palgrave-McMillan, 2014).

His research interests include: EU development policy, EU relations with the Pacific, EU relations with New Zealand/Australia, EU-ASEM process, CFSP (theory & case studies), integration theory, good governance & conditionality, EU diplomatic service and EU identity in the Asia-Pacific region.

Hanna-Mari Ikonen, University of Tampere, Finland

Based in human geography and social scientific gender studies, Ikonen's research investigates micro-entrepreneurship and self-employment in the context of contemporary capitalism, looking at how these are lived out by different people in Finland. She is interested in the strategies by which people navigate the labour market challenges they encounter. Her analysis of interview talk shows that contemporary working life is not experienced positively but felt to be insecure, stressful and busy, preventing 'real self-fulfillment' or work-life balance, and requiring people to present false feelings.

Her research on The Academy of Finland Postdoctoral Researcher's project 2011-2016 studied individuals who have turned their hobby or ideal lifestyle into an enterprise. In this case, their interest in dog hobbies has driven their action. Through this focus, Ikonen has explored a range of topics: animals (dogs) as facilitators of economic activity; the interconnectedness of the rural and the urban, and the interconnectedness of nature and the economy. Her research has also investigated marketing and community building in digital environments; maintaining continuous presence online, and creating private and public spaces offline. Ikonen is a member of a project (Kone Foundation 2015-2018) that studies young adults making educational and labour market choices. One finding of the project is an entrepreneurial mindset is a necessity but can only be developed and maintained through 'hard mental work'.

In her new study, conducted alongside her teaching, Ikonen investigates the practices through which workers combine small-scale entrepreneurship with parenthood, and the affectual dimension of this combination. To date, she has conducted a small-scale qualitative interview project with mothers in entrepreneurial positions. This research aims to broaden the current public discussion of working parents by drawing attention to the essentially emotional character of parenting practices.

Kylie Jarrett, Maynooth University, Ireland

Dr. Kylie Jarrett is Senior Lecturer and Head of the Department of Media Studies at Maynooth University, Ireland. Her research specialism is the political economy of digital media, with a particular focus on digital labour and the intersection of digital technologies with work practices. She has published extensively on the commercial Web, including sites such as eBay, Facebook and YouTube. She is author of *Feminism, Labour and Digital Media: The Digital Housewife* (2016 Routledge) and co-author of *Google and the Culture of Search* (with Ken Hillis and Michael Petit, 2013, Routledge) and *#NSFW: Sex, Humor and Risk in Social Media* (with Susanna Paasonen and Ben Light, forthcoming, MIT Press). She was also coordinator and developer of the BA Digital Media programme at Maynooth University. She is on the editorial board of the University of Westminster Press Critical Digital and Social Media Studies series and Associate Editor of the University of Bristol Press Quantified Societies and Selves series.

Her key contribution to the field of creative industries research – *The Digital Housewife* – argues a case for using Marxist feminist theories about the complex relationship of domestic work to capitalist exploitation to explain the particular socio-economic dynamics of unpaid creative labour. Her ongoing research continues to engage with social reproduction theory which underscores the necessity to understand creative work holistically, including both paid and unpaid activity. Of special interest is that which, at first glance, does not seem to be productive, value-generating activity, such as self-making, care work and generating affective intensities.

Aphra Kerr, Maynooth University, Ireland

Dr. Aphra Kerr has a PhD in Communication Studies (2000, DCU) and is a Senior Lecturer in the Department of Sociology at Maynooth University in Ireland. She is director of the MA in Sociology (Internet and Society). Her research focuses on the production, consumption and governance of digital media and digital communication.

She has worked on a number of European and North American based projects on the creative and cultural industries, including the European Cost Network 'Dynamics of Virtual Work'. These projects have examined the animation, broadcasting and multimedia/digital media industries, but over the past 18 years she has focussed in particular on the digital games industry. Starting with her postdoctoral research on games as texts, examining who and where games are created, she moved on to studies of adult female gamers, the development of governance systems in massively multiplayer online games, and the work of highly mobile, but also highly precarious, community managers in games. She is actively connected into the local Irish games industry, co-founding and managing the content on the website www.gamedevelopers.ie.

Her recent research has explored how developments in the global digital games industry can contribute to our understanding of the contemporary creative economy and the skills required for contemporary creative work, including in an ongoing project 'Refiguring Innovation in Digital Games project' (www.refig.ca), funded by the Social Sciences and Humanities Research Council of Canada. This project is documenting and challenging existing practices surrounding diversity in the digital games industry, in education and in game playing culture. The Irish 'Network in Play' project has examined how informal educational events (e.g. gamejams) may actually reproduce exclusion mechanisms and narrow our understanding of the types of knowledge required for creative practice. This is relevant to the challenges of ensuring that educational and policy interventions challenge exclusion mechanisms and embrace knowledge, skill and worker diversity.

Aphra is active in a number of professional and policy arenas. She is currently chair of the Communication Policy & Technology (CPT) section of the International Association for Media and Communications Research (IAMCR) and was a founding member of the international Digital Games Research Association (DiGRA) – who awarded her

a distinguished scholar award in 2016. In 2015 she became an expert advisor to the Pan European Games Information System (PEGI). She has consulted for the OECD, the EU Commission, the Institute for Prospective Technological Studies in Seville, the Irish Film Board, the Broadcasting Commission of Ireland and the Expert Group on Future Skills in Ireland. She has previously worked in the Netherlands, the UK and the US. When things were analogue she worked as a freelance photographer. She has published over 50 peer reviewed publications and two monographs on digital games, and was associate editor of The International Encyclopedia of Digital Communication and Society, Wiley-Blackwell, 2015

Margarita Kuleva, National Research University Higher School of Economics, St. Petersburg, Russia/Centre for German and European Studies, St. Petersburg State University–University of Bielefeld

Margarita Kuleva is a lecturer and researcher in Sociology at the National Research University Higher School of Economics, St. Petersburg and a research affiliate at the Centre for German and European Studies at St. Petersburg State University–University of Bielefeld. Kuleva has also collaborated as a researcher and curator with a number of Russian and international cultural institutions, including Manifesta Biennale, Garage MoCA, Goethe Institute and New Holland St. Petersburg.

One of her main research interests is in creative labour. She also adopts a network approach to the sociology of the arts and clothing consumption/fashion production. In 2012-2016, as part of her research, she implemented several case studies to investigate the distinctive features of Post-Soviet creativity, looking at the example of the careers and professional identities of young cultural workers in the transitional cultural economy in Russia. In particular, Kuleva's projects focused on cultural administrators in both the public and private art sectors in St. Petersburg, including employees of the new Russian 'Tate Moderns' - the new private contemporary art-centres in Moscow- and young artists with dissimilar educational backgrounds in St Petersburg.

Based on these studies, Kuleva found that the emerging Russian contemporary art industry, in transition from the Soviet cultural monopoly to the market economy, has not yet established standards of cultural production, so the organization of creative work involves negotiation and experiment, an ideological battlefield where both neoliberal creative entrepreneurialism and the principles of Soviet bureaucratic organization can meet, accompanied by the heroization of labour (and the search for new Stakhanovites). On the one hand, the legacy of Soviet cultural production still provides young creative workers with some resources and possible pathways: public cultural institutions remain closely connected to HEIs and welcome recent art-history graduates as employees, young artists are able to get free studios if they enter the Union of Artists (despite it having lost its hegemonic position after the collapse of Soviet Union). On the other, young workers have to deal with many residues of the 'old system', such as over-bureaucratization and the persistence of blat (corruption), favour-swapping and clientelism.

The private sector is represented by both top-down MoCAs and horizontal 'creative spaces' and 'lofts'. The latter are mostly self-funded and have to combine cultural and commercial activities to survive. Being inspired by the Western experience of artistic production, both types of institutions follow the West aesthetically (both workers and visitors often use the metaphors of an 'oasis' or 'piece of Europe in Russia'), but not regarding labour organization, where in many respects they follow state institutions. Young creatives also share some working subjectivities that are distinct from the West. They oppose the principle of the commercialization of culture and they do not reproduce Western patterns of high mobility or network creativity; on the contrary, they tend to remain in the same organization, for which they take responsibility and invest their emotions.

Some findings from these studies are presented in recent journal publications in both English (see Cultural Studies, 2018) and Russian. A list of publications is available on https://www.hse.ru/en/org/persons/20185240https://www.hse.ru/en/org/persons/20185240

Susan Luckman, University of South Australia, Australia

Susan Luckman is Professor of Cultural and Creative Industries in the School of Creative Industries, Director of the CP3: Creative People, Products and Places Research Group, and Research Director, Creative Work Mobilities Research Node, Hawke EU Centre of Excellence. She was also Cheney Fellow at the University of Leeds, 2017-2018.

Susan is an interdisciplinary cultural studies scholar whose work is concerned with the intersections of creativity, place and technology. Her research explores these relationships in relation to work in the cultural and creative industries, digital media, and grassroots innovation. She is currently Chief Investigator on a 4 year Australian Research Council Discovery Project 'Promoting the Making Self in the Creative Micro-economy' which explores how online distribution is changing the environment for operating a creative micro-enterprise and, with it, the opportunities for mobile working lives and the impacts upon the larger relationship between public and private spheres this entails. Susan is a Chief Investigator on the 2018-2019 ARC Linkage Infrastructure, Equipment and Facilities (LIEF) Project LE180100094 'Linked semantic platforms for social and physical infrastructure and wellbeing' and a Board Member of the Analysis and Policy Observatory (APO), and she is also the leader of the 2017-2018 European Union Erasmus+ Jean Monnet Project 'Creative Industries and the Digital Economy as Drivers of EU Integration and Innovation'.

Susan is the author of *Craft and the Creative Economy* (Palgrave Macmillan 2015), *Locating Cultural Work: The Politics and Poetics of Rural, Regional and Remote Creativity* (Palgrave Macmillan 2012), co-editor of *The 'New Normal' of Working Lives: Critical Studies in Contemporary Work and Employment* (Dynamics of Virtual Work Series, Palgrave 2018), *Craft Economies* (Bloomsbury 2018), *Craft Communities* (Bloomsbury 2018), and *Sonic Synergies: Music, Identity, Technology and Community* (Ashgate 2008), and author of numerous book chapters, peer-reviewed journal articles and government reports on cultural work, creative industries and creative micro-entrepreneurialism.

Katariina Mäkinen, University of Tampere, Finland

Katariina Mäkinen defended her PhD thesis 'Becoming Valuable Selves' in the University of Tampere in 2012. Her PhD on work-related coaching traced the intersections of individualization and gender in late capitalism, asking how we become valuable individuals in the context of the current working life. This research was followed by a different empirical project that interrogated Finnish anti-immigration activism from the perspectives of neoliberal citizenship regimes and relations of class. The project was conducted mainly in the Helsinki Collegium for Advanced Studies, where she stayed for two years as a postdoctoral fellow.

Mäkinen's current project is titled 'Changing contours of women's work: the case of mommy blogging'. It is a postdoctoral three year project, funded by the Academy of Finland and situated in gender studies in the University of Tampere. The main purpose of the empirical research is to investigate the practices of mom blogging as indicative of emerging forms of gendered work. The ongoing research thus builds on and contributes to theoretical and empirical discussion on the continuities of women's work, such as working from home and the intertwining of reproductive and productive work, as well as new aspects of contemporary women's work such as self-branding and the significance of digital technologies. This perspective on emerging forms of work is combined with an interest in the rise of 'intensive parenting' or intensive mothering, and how being a mother can now become an inextricable part of women's work and also part of their professional identity.

Continuing and also challenging the themes of Mäkinen's PhD research, this investigation into forms of work that combine intensive parenting with self-branding also calls for a renewed assessment of how economic value becomes attached to and produced through gendered accounts of the individual self. Empirically, the research project focuses especially on mom bloggers' everyday practices and their thoughts and experiences. The main research material consists of interviews with bloggers who can be described as professional or semi-professional in the sense that there is a commercial or aspirant aspect to their blogging. To provide a better sense of the practices of blogging and the working and dynamics of the 'mama blogosphere', the project also employs virtual ethnography methods. As the research proceeds, some themes and aspects of blogging have emerged for closer inspection. These include technologies of measurement, autonomy, exhaustion, professionalism, feelings of inadequacy, and emotional and affective labour.

Martina Skrubbeltrang Mahnke, University of Copenhagen, Denmark

Martina Skrubbeltrang Mahnke works currently as a postdoctoral researcher at the University of Copenhagen in Denmark, where she is associated with the Human-Impact project. HumanImpact is the first Danish attempt to systematically supply Danish companies with specialized humanistic knowledge about their customers.

The project, which is anchored at the Faculty of Humanities, is funded by the Danish Industry Foundation. The main purpose of the project is to connect Danish companies with leading humanities researchers to strengthen companies' innovation capacity and competitiveness.

Martina received her doctoral degree in communication and media studies from the University of Erfurt, Germany and is beyond that formally educated as a media designer. She holds further a continuing education degree from the Rhode Island School of Design, USA. Prior to her current position she worked as a course manager and postdoctoral researcher at the IT University of Denmark and was involved in activities located at the crossroad of design, communication and technology. Amongst other obligations she was responsible for the graduate class “Communication Design“, which engaged in the integration of communication theory and hands-on design thinking tools. As an educator Martina’s work focusses on creating non-hierarchical, dialogical learning spaces that equally involve academia and industry partners.

As a researcher Martina engages mainly in questions related to social media and digital citizenship. Drawing on qualitative interview material she is currently looking at how young Danes critically reflect on their own social media use. Other research projects she is involved in are related to algorithmic narratives and understanding algorithms as communicative constructs. This work a continuation of her PhD research, where she conducted interviews with programmers and users of social media applications. Drawing on this material she is looking at how programmers and users talk and make sense of algorithms and what that means for the role and place given to them in digital society.

Julie Munk, SIX (Social Innovation Exchange)

Julie Munk is Senior Programme Manager at SIX (Social Innovation Exchange) UK. She holds a Master’s Degree in Political Communication and Management and a Bachelor’s Degree in Social Sciences. She is a Prince2 certificated project manager and experienced transition- and changemaker with around 10 years of experience working with cross-sector development for societal impact, four of them leading a ‘lab’ at Copenhagen Business School. This was set out as an interdisciplinary unit involving around 100 researchers in partnerships and projects with non-academic partners to explore the opportunities of co-designed public, private and third sector collaborations for enabling social responsibility and impact toward better societies. In her current role, she works with governments, practitioners, researchers and foundations to manage projects, establish peer-to-peer learning and spread solutions and approaches through local contexts. This involves building training and capacity, networks and relationships. She runs social innovation workshops utilising design-thinking approaches, ethnographic practice and in-situ learning. Julie also has experience working with the innovation agenda of a range of public services (education, social services and employment). She has been part of two organisation start-ups, the micro-finance business Momentum Trust and the students in society organisation Suitable for Business, which was set up to broker skills from soft sciences to business life. Her specialist expertise is in cross-sector, cross-culture co-design and collaboration for growth and change, and in tools and techniques for network building, policy brokering, inclusive decision-making and knowledge exchange.

Annalisa Murgia, University of Milan, Italy

Annalisa Murgia is Associate Professor at the Department of Social and Political Sciences of the University of Milan. Prior to this, she was Associate Professor at the Work and Employment Relations Division of the Leeds University Business School. Annalisa is currently the Principal Investigator of the ERC project SHARE – 'Seizing the Hybrid Areas of work by Re-presenting self-Employment' (2017-2022). Prior to this, she was based at the Department of Sociology and Social Research of the University of Trento, where she coordinated the EU FP7 project GARCIA – 'Gendering the Academy and Research: Combating career Instability and Asymmetries' (2014-2017).

The lines of research around which her current scientific production is articulated are oriented in three main directions. The first area of interest explores the role of human agency and subjectivity in shaping individual biographies. The main focus is on the double face of individualization: on the one hand a project for emancipation, on the other the risk of breakdown and marginalization. In this frame, the recently awarded ERC project aims to explore – in a context where both individual and collective certainties have been progressively eroded – whether and how in the hybrid areas of work individuals are able to mobilize and create new collective practices and discourses.

The second research area investigates the processes by which symbolic gender orders are produced and reproduced in organisations, with a particular interest in the enactment of hegemonic masculinity, traditionally embodied in a male, white and heterosexual employee, usually working full-time, and with an identity deriving mainly from fulfilment in the public sphere and paid work. This second major body of research mainly focuses on discursive and relational practices which challenge the dominant gender order, and on the alternative and marginal voices that may destabilize it.

The third line of research lies in the qualitative methodological debate, and specifically in subject-oriented and ethnographic approaches, which have the main purpose to focus on the everyday life and to analyse research participants' stories and experiences. Among different reflexive ways of researching, a relevant contribution has been made on narrative analysis, in the attempt to understand how, through discursive practices, individuals actively re-produce and modify social realities, by embracing or challenging the dominant scripts.

Kate Oakley, University of Glasgow, UK

Kate Oakley's research is the broad area of cultural industries and the cultural economy. Within that, it focuses on three categories: policy, place and labour. She is probably best known for her work in cultural policy and she has published widely in this area, including Cultural Policy, with David Bell in the Routledge Key Ideas in Media and Cultural Studies Series, and the co-authored, Culture, Economy & Politics: the case of New Labour and the Routledge Companion to the Cultural Industries.

She is currently in the middle of a five year UK Economic & Social Research Council (ESRC) research project, entitled the Centre for Understanding Sustainable Prosperity (www.cusp.ac.uk). The Centre, which is highly inter-disciplinary, looks at the notion of 'sustainable prosperity,' or 'how to live well within planetary limits.' It is a work programme organised around five core themes: meaning and moral framings of the good life; the role of the arts and culture in developing visions of prosperity; political and organisational dimensions of sustainable prosperity; social and psychological understandings of the good life and systems analysis to explore narratives of sustainable prosperity.

Kate is directing the arts and culture strand of the project. Working in Stoke on Trent, North London and mid-Wales, the strand has two key research questions. The first is a focus on 'culture and the good life,' the role of arts and culture in communicating, not just living less materially, but living better. The second is 'culture and good work,' which looks in detail at localised cultural economies and at cultural labour. It interrogates the geography of the local cultural economy, its networks and the organisational forms that people adopt in order to negotiate the precarious nature of cultural work.

Another current research project also reflects the interest in 'good work.' Funded by the SSHRC (Social Sciences and Humanities Research Council of Canada), she is working with colleagues Greig de Peuter, Enda Brophy & Nicole Cohen. This project is entitled 'Pathways beyond precarity in the cultural and creative industries: sustainable livelihoods and cultures of solidarity,' and looks at new forms of labour organisation such as co-working and co-operatives (more information here https://culturalworkerorganize.org/) and well as unionisation and worker resistance.

Caroline O'Sullivan, Dublin Institute of Technology, Ireland

Dr. Caroline O'Sullivan is a Senior Lecturer and Head of Creative Media in Dublin Institute of Technology. She was previously co-director of the Centre for Creative Arts Research and Senior Lecturer in Creative Media at Dundalk Institute of Technology. She conducts research in the areas of popular music, reality television; the culture of social media; Identity and expression online; Internet youth culture; and creative industries education. She completed her Ph.D. at the Department of Sociology at Trinity College Dublin on the changing practices of Musicians in the age of Social Media. Caroline has been lecturing since 2000 in the areas of Cultural and Media Studies, Popular Music, Contemporary issues in Creative Media Industries, Research Methodologies, and Practice-Based Research. She has been extensively involved in undergraduate and postgraduate programme development in the disciplines of Communications, Media, Creative Technologies and Design, Film Production, Music Production and Games Development across numerous academic institutions in Ireland. Caroline is the external examiner for the MA in Design Experiences based at the University of the Underground in Amsterdam and the BA in Interactive Media at Ulster University. She was the coordinator for the Skills programme in Southern Ireland and a member of the management committee of Honeycomb – Creative Works a €5mil INTERREG IV

project funded by SUEPB promoting the Creative Industries across the border counties of the Republic of Ireland, Northern Ireland and West of Scotland. As part of this work alongside Prof. Sarah Edge in Ulster University, she oversaw the development and delivery of over 150 separate skills, training and networking events including Guest Lectures, short eLearning programmes, week-long CPD's and semester-long postgraduate modules.

A specific theme of Caroline's ongoing research is the challenges women face within the Creative Industries throughout their careers. This research led to a particular focus within the Honeycomb skills pillar on gender diversity. She presented findings on her research with female members of the Creative Industries and discussed some of the interventions that the Honeycomb – creative works project implemented in an attempt respond to and to address the issues of gender diversity within the Creative Industries. She discussed the implications of this research for educators particularly in the context of attracting and retaining female students onto programmes which despite the attention to the lack of diversity within the industry are increasingly becoming more male-dominated than ever before.

Ivana Pais, Università Cattolica, Milan, Italy

Ivana Pais is an associate professor in economic sociology at the Faculty of Economics, Università Cattolica in Milan, Italy. Her research focuses on digital economy and digital labour. In particular, she is interested in forms of embeddedness of the economy in the society and in the role of social capital and social networks in the economic action. Her recent research and publications cover five main areas. First, she has written on the collaborative economy and forms of the sharing economy. She is a co-founder of 'Sharitaly', one of the biggest conventions on collaborative economies in Europe and she is co-editor of a forthcoming Sociological Review monograph. Second, since 2014, she has been mapping crowdfunding platforms in Italy and, in particular, she has conducted research on social and civic crowdfunding. She co-edited a Springer collection on Crowdfunding in Europe. Third, she has conducted research on coworking, to build a typology of coworking spaces and, more recently, to investigate the experience of coworkers. Fourth, she has written on social recruiting, analysing data from a three-year international study. The fifth area is digital labour and time bank platforms, focusing on social network analysis and reputation systems. She is currently coordinating a Masters course for the "Community Manager" as a new professional figure employed both in digital platforms and the non-profit sector.

F.H.Pitts, University of Bristol, UK

Frederick Harry Pitts is a Lecturer in Management at the University of Bristol, where he leads the Faculty Research Group for Perspectives on Work. Empirically, he is concerned with changes and continuities in the workplace, with specific reference to conflicts and tensions around the management and measurement of creative labour. His work focuses specifically on freelance creative workers, via projects on how freelance creatives organise supported by the EU COST Action Dynamics of Virtual

Work and the ESRC Industrial Strategy Challenge Fund. Labelled 'perhaps the sharpest outside judge of the post-work movement' by the Guardian, Pitts is engaged in public debates about the future of work and specifically how changes in capitalism and the workplace are understood in radical theory and left politics. This latter work is represented in a recent monograph *Critiquing Capitalism Today: New Ways to Read Marx* (Palgrave Macmillan), and the forthcoming co-authored work *Corbynism: A Critical Approach* (Emerald, with Matt Bolton).

Investigating graphic design, brand design and strategic design agencies in the UK and the Netherlands, a recent research project conducted by Pitts takes two countries with very different work-time regimes so as to understand the commonalities between the creative industries in each. Despite a wide divergence in working hours between the two, whereby average working hours in the UK are a whole day a week longer than the Netherlands, working hours in the creative industries can be seen to converge. Evidence from the case study suggests that where national average working hours differ, the creative industries maintain a single unified work-hours culture through a constant flow of expatriation- specifically, in this case, of young British designers from the UK to the Netherlands. This convergence suggests that creative industries constitute a 'global' space above and beyond the specificities of the national context in which they are situated institutionally.

The research uncovers some indications of how this global status is constructed. To compensate for the shorter hours worked by Dutch nationals, Amsterdam design firms encourage UK designers to migrate from London, who, with no family ties or friendship networks, bring with them an expectation of long, intense work schedules developed in a much different national context, in distinction from the family-oriented work schedules of Dutch designers who build work around life rather than the reverse. In this way, creative industries may be seen to attain their global work-time regime from an exploitation of the work-time regimes of expatriates.

Christina Scharff, King's College London, UK

Christina Scharff is Senior Lecturer in Culture, Media and Creative Industries at King's College London. Her research interests are in gender, media, and culture with a special focus on neoliberalism and subjectivity. Christina is co-editor (with Rosalind Gill) of *New Femininities: Postfeminism, Neoliberalism and Subjectivity* (Palgrave Macmillan, 2011) and *Aesthetic Labour: Rethinking Beauty Politics in Neoliberalism* (with Ana Sofia Elias and Rosalind Gill) (Palgrave Macmillan, 2017). She is also author of *Repudiating Feminism: Young Women in a Neoliberal World* and, most recently, *Gender, Subjectivity, and Cultural Work: The Classical Music Profession* (Routledge, 2018).

Christina's presentation will draw on the research she conducted for her recent book on the classical music profession. *Gender, Subjectivity, and Cultural Work* draws on over 60 in-depth interviews with female, early career, classical musicians based in London and Berlin. It also provides a limited amount of new, quantitative data on the demographic makeup of the classical music profession in Germany and the United

Kingdom, looking at conservatoire students and staff, as well as orchestral players. Theoretically, the book employs Foucauldian governmentality theory and is embedded in cultural studies, gender studies, and sociology. Analytically, it is informed by a range of critical, interdisciplinary perspectives on the cultural and creative industries, 'cultural work', inequalities in the cultural sector, neoliberalism, entrepreneurialism, precarity, and the rise of the 'creative city'.

As such, the book explores a range of timely issues, such as the gender, racial, and class inequalities that characterize the classical music profession; the ways in which entrepreneurialism – as an ethos to work on and improve the self – is lived out; the subjective experiences of precarious work; and how urban settings affect the feelings associated with work in the cultural and creative industries. Indeed, questions of subjectivity are at the heart of this book. How do classical musicians negotiate ongoing hierarchies, privileges, and exclusions? What happens if the self is turned into a business that demands constant work and cannot get sick? How is the often-precarious nature of the classical music profession experienced? And is life and work as a classical musician easier in London or Berlin?

Following this research, Scharff has critically explored a more recent shift towards championing entrepreneurialism in higher education in classical music. She notes shortcomings in the educational turn towards entrepreneurialism, regarding both its exclusionary effects and neoliberal underpinnings, looking at ongoing inequalities in classical music training and exploring ways these could be addressed in university courses and programs.

Stephanie Taylor, The Open University, UK

Stephanie Taylor is a Senior Lecturer at the Open University, in the School of Psychology and Faculty of Arts and Social Sciences. Her research is interdisciplinary with publications addressing academic audiences in social psychology, sociology and cultural studies. She has also written extensively on qualitative research methods. Her research explores identity and subjectivity in contemporary social sites, particularly work and employment. It involves the narrative and discursive analysis of language data (participant interviews, news articles, official documents) in order to investigate the ideas and associations, or discursive resources, that shape people's interpretations of their lives and themselves, and the ways that these resources are utilised by speakers. Her research considers the implications of the shifting multiple meanings of creativity for people's understanding of (creative) work. A recent focus has been the contributions of psychology to creative discourses, and the potential contributions of these meanings and discourses to a contemporary work ethic relevant to the increasing numbers of people working for themselves, inside the creative sector and elsewhere.She has conducted a series of interview projects with creative workers and aspirant workers whose careers included art college study. This was the basis of her book with Karen Littleton *Contemporary identities of creativity and creative work* (2012, Routledge). More recently she has analysed media coverage of self-employment, and government reports. She is currently writing about a dataset of interviews with creative makers in a UK 'new town'.

Elena Trubina, Ural Federal University, Russia

Elena Trubina is Professor of Social Theory and Philosophy at the Ural Humanities Institute at the Ural Federal University in Ekaterinburg, Russia. Her research addresses a broad set of issues in social theory, including the mega-events, the intersections between neoliberalism and cultural industries, cultural memory and built environment and the interactions between urban space and subjectivities. She is co-editor (with Michele Rivkin-Fish) of "Dilemmas of Diversity after the Cold War: Analyses of Cultural Differences by United States– and Russia-Based Scholars" (2010) and of "Russian Mass Media and Changing Values" (2010) (with Arja Rosenholm and Kaarle Nordenstreng). Her publications in Russian include *Travma: Punkty* (2010) (together with Sergey Oushakine) and *Gorod v Teorii (City in Theory)* (2011) which received numerous reviews in academic and intellectual press and is a best-seller among urban books in Russia.

She is a co-founder (together with Martin Muller) of the Research Center for Global Urbanism at her home university. The Center works on the research project devoted to the Global East aiming to explore the potential of the East as the third category in urban theory-making divided between North and South.

Together with the Finnish colleagues she co-edited the thematic issue of *Cultural Studies* titled "Cultural Production in Putin's Russia" and co-authored the extended conceptual introduction: 'At the intersection of globalization and 'civilizational originality': Cultural production in Putin's Russia' (Turoma, S., Ratilainen, S., & Trubina, E 2018, *Cultural Studies*, 32(5), 651-675). She continues studying the cultural production in Eastern Europe and Russia with a special focus on the links between area and cultural studies.

Marguerite van den Berg, University of Amsterdam, The Netherlands

Marguerite van den Berg is a feminist urban sociologist working on issues of aesthetic labour in urban labour markets, urban social policy and planning. She is Assistant Professor of Sociology at the University of Amsterdam, the Netherlands. In 2017 she published her book *Gender in the Post-Fordist Urban, the Gender Revolution in Planning and Policy* (Palgrave Macmillan) on how post-Fordist urban economies are shaping cities (and especially Rotterdam, the Netherlands, the primary case) and its policies in gendered ways.

Van den Berg is currently researching the aesthetics of precarious labour. Many cities that thrived in an industrial economy are struggling to reinvent themselves and their order for their populations to find employment. Van den Berg's current work focuses on the ways in which expectations placed on workers have extended from the creative industries to other fields, and how governments respond to these, in particular to aesthetic expectations and the difficulty of relating these to populations.

The so-called 'mismatch' between populations and labour markets in deindustrializing cities is often attributed to a fault in the population itself. There have been at least three responses by the local government in Rotterdam based on this interpretation: 1) population displacement, 2) aesthetic evaluations in welfare/ activation and 3) aesthetic pedagogies and dress advice. In the first response, certain populations are considered problematic because they are 'not competitive enough' so not really worthy of further investment (in the form of education for example), leading to a wide range of strategies to displace them, for example through state-led gentrification policies to create a better population 'balance'. The second response is linked to the current Dutch Participation Act in which aesthetics are one of the new criteria that determine if a citizen is eligible for welfare. Local welfare offices can, therefore, sanction benefits to welfare clients who supposedly 'obstruct employment' through inappropriate 'dress or personal hygiene'. Relatedly, in the third response, Rotterdam subsidizes dress advice for precarious unemployed populations through a non-profit called Dress for Success.


MALMÖ UNIVERSITET


CREATIVE WORK AND
THE DIGITAL ECONOMY WORKSHOP
Enabling EU Integration via Cross-national Creative Working
between the EU, UK, Russia and Australia
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III ACTION 1, CREATIVE WORK AND THE DIGITAL ECONOMY WORKSHOP (DUBLIN), STEPHANIE TAYLOR AND SUSAN LUCKMAN

Key issues raised by the discussion – 'Creative Work and the Digital Economy Workshop: Enabling EU Integration via Cross-national Creative Working between the EU, UK, Russia and Australia

On 12 and 13 April 2018 Professor Susan Luckman, Dr Stephanie Taylor and Dr Kylie Jarrett co-hosted the international workshop 'Creative Work and the Digital Economy: Enabling EU Integration via Cross-national Creative Working between the EU, UK, Russia and Australia' at the National University of Ireland, Dublin. The event brought together 18 leading researchers of cultural work, creative industries and the impact of the digital economy from all stages of academic and research careers in order to discuss current work and future collaborations. A key focus of the discussions was to bring the contributors' empirical research into greater dialogue with teaching practice, and thus to provide research-based insights not only into how best to prepare creative graduates for the uncertain world of cultural and creative industries (CCI) employment, but also how to do so with an emphasis on ethical and inclusive practice, and work-life balance, in keeping with understandings of 'good work' and community responsibility.

What emerged across these three days of discussions was the key tension between creative aspirant dreams and worker realities. The legacy of the discourses of the romanticised and individual creative figure remain dominant in the hopes and dreams of many graduates aspiring to work in the cultural and creative industries, but such an individualised and often naïve vision of the ease of accessing and succeeding in a creative career unfortunately sets up many young people for disappointment. This occurs despite increasingly greater levels of business- as well as practice-based skills in their education and training. The key challenges identified in the research presented at the Creative Work and the Digital Economy Workshop for preparing aspirants and entrants to creative careers can be summarised under the following points.

Opposite page both images:
Action 1, Creative Work and the Digital Economy Workshop, Photograph Susan Luckman

Differences Across and Between Different Education and Training Situations

- There is a wide range of training situations related to the creative industries and it is important to recognise the differences between them. There is often confusion among recruits, and providers and funders, about the differences, and which is appropriate for a particular audience. It will therefore be important for information about training situations and providers to:

- Distinguish more clearly between formal and informal training (e.g. as part of employment schemes) from undergraduate and postgraduate education. However, note that universities may also have a role in training graduates.
- In undergraduate and postgraduate education, distinguish critical social science from vocational/arts-based education, and some specific occupational training.
- Distinguish the different sites (e.g. university, government employment training scheme) and the differences of presentation style associated with these. For example, training courses may mark themselves as different from education by rearranging rooms so as not to look like classrooms.
- Distinguish training as preparation for specific occupations (What people are being trained TO DO), from more general introductions e.g. to being actively entrepreneurial, self-promoting, approaching yourself as a business (what people are being trained TO BE LIKE).

- There is also a general need for continuous professional development (CPD) but, again, it will be important for training and education providers to distinguish the particular needs of CPD audiences.

- The different forms of training will be linked to differences in costs and fees. For example, specialist postgraduate university courses may charge full fees where undergraduate courses do not. This deeply impacts the opportunities for training providers, on the one hand, to access specialist skills and, on the other, to contact aspirants from socio-economically disadvantaged backgrounds.

- There is often a lack of clarity around the assumed status of creativity, for instance, as a fluid ascription or as something 'real' and measurable. The blurred distinction potentially leads to confusion about what training and education is intended to provide.

- Funders may favour an inappropriate level of training for the local and industry needs. For example, there is often a bias towards 'beginner' courses whereas the employer and aspirant preference may be for postgraduate training. As a general point, it is important to avoid a proliferation of programmes at entry or undergraduate level. For example, one survey in Ireland showed no perceived industry need for beginner level training, but more than half of respondents saw a need for advanced skills in software packages, finance skills, craft or technical skills, and also leadership and management skills.

- Funders may favour or reject a particular focus for external reasons. For example, there may be a government bias against the arts in favour of a technology focus. Again, it is vital for decision about provision to be informed by the needs both of industry and the targeted audiences of students and trainees.

- In general, it is becoming more difficult to find funding for studio and practical skills so this is a potential gap in future training and education provision.

- Training providers generally seek the involvement of industry. Such involvement can be motivating for recruits but can also lead to problems. For example, there can be expectation of free labour. A successful collaboration requires considerable organising and careful liaison so will require appropriate levels of resourcing.

- There is a mismatch between programmes promoting business start-ups which are expected to develop then employ others, and the frequent more manageable preference of many workers for small creative businesses – project-based, networked – that often do not provide employment for anyone but the founders.

Personal Profiles – The Challenges and Opportunities of What Different Aspirants bring With Them

- For **younger people**, an absence of role models and/or mentors, including within the family, can be an obstacle to career management and development. For example, role models/mentors can help prospective recruits understand the trade-offs involved in a creative career.

- Career guidance at schools is particularly relevant to the recruitment of young people.

- A possible problem with school career guidance is that it may be based on traditional or outdated understandings, for example, of gender-appropriate work (this was reported in research from Ireland) so may discourage potential entrants to new occupations and industries (O'Sullivan 2018).

- For both women and men, there can be more general **gendered barriers** to recruitment. The gendered images attached to certain occupational areas can make it difficult for some people to envisage themselves within that area.

- Relatedly, the requirement for affective and emotional labour can **constitute a class, race, gender or age-linked barrier**, as too can preferences for different kinds of 'looks' in some cultural and creative industries, despite legal protections against employment bias.

- For women, there are a number of possible barriers to continuing involvement and career progress. These include family responsibilities and relationships, a lack of confidence, and also lack of access or being shut out by other people's

actions and expectations. Some suggested solutions are the cultivation of early interest, for example through school programmes; the use of entry quotas for training courses; the use of female only group work on training courses, and the development of female centred collectives and networks related to particular occupational areas (O'Sullivan 2018).

- For **people of colour,** there may be barriers related to the racialisation of genres. (An example might be the perceived 'whiteness' of classical music professions, discussed by Scharff 2018.) Such racialisation can then be used to police aesthetic boundaries and values.

- For some potential recruits, their **personal financial situation** may become a barrier, for example, if they are in debt or lack the assets to support themselves through a full-time or extended period of training.

- A requirement for **mobility** may discourage potential recruits to some occupations. Despite a contemporary social and political emphasis on the desirability of being flexible and mobile, many workers wish to stay where they currently live, possibly because of the costs of re-locating, especially to major urban centres. Younger workers are more likely to accept a peripatetic lifestyle.

- A **class and/or age-linked** barrier for some recruits and aspirants (including the self-employed) may be an anti-commercial ethos associated with creative value and/or a 'good life' low consumption lifestyle, sometimes linked to a sharing economy.

Appropriate Targeting – Matching Training to Participant Needs and Expectations (and vice versa)

- It is important to target specific populations for training while also recognising any mismatch with the potential recruits who are actually available and coming forward.

- There can be a mismatch between perceived potential recruits and available populations. For example, recruiters who are targeting young people may be overlooking older potential recruits such as those who are:
    - dissatisfied with their previous job;
    - recently made redundant (sometimes with the asset of a redundancy pay ment to fund a transition into a new area of work);
    - post-family, so now in a position to take more risks in their work and career;
    - seeking to supplement their income with a second area of work;
    - women caring for children who want to acquire and maintain a professional identity;
    - women who are using their maternity leave as an opportunity to seek an alternative, more flexible way to organise working life. (Oakley and Ward 2018).

- In another example, recruiters may overlook expat workers as a population who are likely to engage in high intensity/low hours occupations because they do not have personal commitments or established social lives that compete with their worktime (Pitts 2020).

- It is also necessary to recognise exclusions that may be operating in targeting and recruitment. One issue may be that the targeted population do not recognise themselves in the opportunity presented, because of specific aspects already noted (e.g. the nature of the training situation; images in publicity). There are also potential conflicts around the forms of self-presentation that are accepted as appropriate to existing class and gender identities.

- It is important to recognise the motivation for work and the particular arrangements, associations or rewards that some workers are seeking. There can be mismatches between the potential work and working conditions promoted by trainers and offered by employers, and the expectations of targeted populations and/or prospective workers.

  • There can be a failure to recognise the expectations of potential trainees or employees regarding working hours, earnings, security of employment, career trajectories, the nature of a working life (e.g. working alone) and the extent to which creative occupations offer a different experience to previous or 'normal' work;
  • There can be an overemphasis by prospective recruits, and some trainers, on the extent to which personal aspirations around 'following your dream', being open and accepting personal responsibility can contribute to employment possibilities. (This emphasis is promoted by the 'creativity dispositif', McRobbie 2016, Reckwitz 2017 and popular images of creative work);
  • Expectations can be linked to particular national images of creative work. In some national contexts, orientation to a global creative market is linked to cosmopolitanism, and private sector and taste cultures. The classed social capitals associated with these cultures may outweigh work experience and qualifications for people competing for work. Such cultures, and capitals, are spread unevenly across the EU and elsewhere (Alacovska and Gill 2019;
  Alacovska 2017);
  • There is a widespread ambition for ‘good work’ in the sense of work that contributes positively to society. This ideal is evidenced, for example, by the proliferation of social enterprise activities which may not make money for workers. The ambition is an ethos growing within, but not exclusive to, millennials.

- Young people may be targeted as entrants into creative work through youth training programmes for the unemployed and/or for those with low educational qualifications, including as part of urban regeneration schemes. (There are current examples of such schemes in the Netherlands, as just one location). In these programmes, there is often a focus on remedying a perceived class and social capital deficit through training in self-presentation For example,trainees may be encouraged to 'dress for success', including through the provision of appropriate clothes. There may be a focus on tuition in life skills, with limited attention to

Action 1, Creative Work and the Digital Economy Workshop, Photograph Susan Luckman

the acquisition of specific occupational skills. Recruits on such programmes may leave with limited understanding of Creative Work opportunities or even aspiration to enter available occupations (van den Berg 2017).

- The acquisition of new skills, for instance, in digital fabrication, can potentially promote social inclusion and encourage networking. Shared work sites like Fablabs may therefore increase inclusion and work possibilities in particular locations. (d'Ovidio 2016; d'Ovidio and Rabbiosi 2017).

- For restart and mid-career entrants, there can be a potential transfer of skills from more traditional occupations and also other sectors. For example, bloggers can use the experience gained in a media background like higher education, journalism, media, marketing, cultural production. More generally, career changers can use previous professional experience to assist their setting up and management of new businesses, and inform their negotiations with potential clients and sponsors.

General training needs: The business skills and personal competencies to be embedded into university creative industries courses and programs

Despite occupational and industry differences (see below), there are some general requirements for most or all training and education situations:

- The necessity for **digital presence** indicates that training and education must cover website design (though it is not desirable for trainees to set up a website too soon, before specific requirements are understood); the skills of managing a personal social media record (it is notable that many recruits do not recognise that online self-disclosure will be checked by prospective employers); the skills of engaging with digital recruitment (including managing the time this can involve); and digital security and how to deal with online harassment (this requirement is especially prioritised for women and for older returners/career changers).
- The need for **marketing**, including helping novices to recognise that this involves more than just building a digital presence; it needs to be grown and networked.
- The need for **audit trails** and accounting for time, including managing the 'transparency imperative' of needing to be online constantly.
- Preparing students and novices for **performance** in the creative workplace, including self-presentation and the requirement for emotional and affective labour, even in online work.
- A **critical pedagogy** to make trainees and students aware of the recognised problems of the 'new entrepreneurialism' (McRobbie, 2016) and how to manage them. The challenges include the requirement to work extended and flexible hours, the likelihood of limited reward and precarity; prevailing inequalities across the Creative Industries and their consequences; the risk of isolation. An additional issue is that recruits and career entrants may not initially at least be receptive to the presentation of these as problems, because part of a new entrepreneurial subjectivity and the discourse of 'love of the work' is acceptance of the requirement to exhibit excessive attachment to work, and therefore resistance to advice on practices like setting boundaries.
- Information about the **interactions** between industries, conferences, regulators and networks (online and offline).
- Information about legal aspects, including relevant worker rights and equality laws.
- The **life management skills** of running a small business and/or managing self-employment, including managing major life events such as parenthood (especially maternity) and illness, and managing isolation and possible loneliness. An important requirement is to teach people about a working life, and not just work, given that the latter will invariably impact upon the former and new workers will need to realise that they are not alone, nor the first to have problems, nor failures when this happens.
- Information about different l**egal employment statuses**, given the increase in the number of people who are falsely listed as self-employed when they are actually employees (Taylor 2017). This point is particularly relevant to the platform economy. The false listing generally benefits employers, not employees.

- **Financial skills**, including problems of pricing, such as its possible disconnection from other perceived value.
- The requirement to build informal **networks** of support, against online harassment and to offer general support in the face of highly individualised work. However, new workers need to be made aware that some networks assume highly competitive and aspirational values. Similarly, some online resources on challenging harassment can promote individualised responsibility rather than a collective response. (Relatedly, some workers embrace an entrepreneurial subjectivity which can be exclusionary, such as when workers criticise others in order to present themselves as more determined, better organised, harder working etc.) (Paasonen, Jarrett and Light 2019).
- Co-working and other models for obtaining and using **workspaces**.
- The desirability of **organised collective support** including new organisations/ models that are being developed globally.
- Remind students that many of the best roles (highest paying, most secure, possibly most rewarding) are often not the visible ones (film editor, cinematographer or gaffer rather than actor or director for example).

Enablers and Dis-enablers for Specific Occupations:

Some training needs are highly occupation and industry specific. For example, in the digital games industry, circulation and discovery is important. Players are tracked using data metrics, so there needs to be training in data science. There may also be new and highly specific occupations in particular industries, like the community managers in digital gaming, or emerging video production and distribution possibilities (Kerr 2017).

It is therefore important to **'name' courses appropriately,** indicating the focus clearly. An additional issue with naming can be the relabelling of existing courses to fit new funding priorities.

Training should cover the **production logic** of particular industries which may be novel. For example, digital games production is dominated by platforms and micro-companies, player generated content and free-to-play models so income is generated through advertising revenue, and by collecting and selling player data. Novices are likely to be unaware of these practices (Kerr 2017).

An industry specific-focus has been used successfully to **target the return of skilled women who have left some industries usually for family reasons**, to encourage them to return. Initiatives which have been used include week-long 'boot camps' to enabling networking, resilience-building and consciousness-raising to draw attention to pathways back in, and initiatives to develop supportive networks e.g. Honeycomb Creative Women's Network.

Cross-pollination: There is a recent proliferation of earning and business activities for which the market is aspiring entrants to other occupations and industries e.g. advising other people on how to make money on Etsy; bulk production of pieces of ceramics or coloured glass for other people to use in their jewellery making.

Research on blogging as a new form of gendered work concerns creative work that is done in precarious conditions as bloggers are mostly self-employed or micro-entrepreneurs (Makinen 2018). In this kind of work, what emerges as important is the capacity to build networks of support. These are used to share information about work practices and dealing with commercial businesses, but networks also offer emotional support, for instance, when someone is targeted by internet trolls/hate speech. From this perspective, preparing students for these kind of precarious conditions requires that they are taught the **importance of informal networks** as well as the ways in which these might be built and maintained in a context of harsh competitiveness.

It is important to include ethics as a subject of constant discussion and attention in the creative industries. Ethical guidelines must be crafted and debated by the workers themselves, as there are no formal institutions that would necessarily keep up with the ongoing development of the field.

Moving Forward - Challenges and Key Points to Note: *Shared Visions*

There are many shared opportunities for engagement as well as barriers to (equal) economic and cultural participation. The following points of particular significance emerged from the project.

- The common focus across the EU, Australia and Russia on entrepreneurship and entrepreneurial attitudes is central to future working lives, whether in waged work, freelancing or self-employment. The focus is also shared across multiple occupations.

- Another common focus is ‘creativity’ as an ideal. The broad reference and the multiple associations that creativity carries for policymakers and educationalists, students and aspiring workers constitute both an opportunity and barriers, in the form of blurred rationalisations, conflicting objectives, confusion and disappointed expectations.

- Another shared focus is digitalization. Creating one’s own work, crafting it, is an increasingly common opportunity in the current economy and made possible by digitalization. Digitalization also enables people with other responsibilities, like mothers, to design a flexible work situation for themselves.

- A further significant point concerning digitalization is that even if working digitally or being a creative worker is not the starting point for all occupations, digital presence is essential. Often, being a member of a certain online community has been a starting point: it is where the idea of a firm emerges, and where its activities are formulated and maintained by/with/in online communities. Products and services are made available digitally. Sometimes, practically all marketing work takes place on the internet. Indeed, the core element of the social media, that of sharing things socially, does the marketing work: people are liking, sharing and commenting on the products, or the pictures of them, which also demonstrates the essential role that visuality plays in the work that has gone online. A common feature of working digitally is that 'I am the product', in different kinds of business. This enables a carry over from one business opportunity to another.

.Creative Workforce Diversity

Technological innovation offers opportunities, including for different forms of organisation (e.g. community-centred products instead of market-oriented production; co-creation with a local community). The barriers to inclusion of a wider workface are, however, very high. It is hard to overcome the digital divide, and hard to achieve economic sustainability. In addition, an often overlooked barrier to equal participation in a variety of industries is the prevalence of online harassment. The online 'hate' targeting of women, people of colour and other minorities can make it difficult for many workers to engage effectively with online environments in order to promote their work, showcase their abilities and communicate with clients and/or employers. Online hate is, unfortunately, part of the contemporary creative workplace.

In order to truly address the issue of diversity within the Creative Industries workforce we must take measures to improve the diversity of students on educational programmes, including gender diversity. Research in Ireland has shown there is a major problem with gender diversity amongst undergraduate and postgraduate programmes specifically, particularly those focused on practical skills required for the Creative Industries. While a number of small scale initiatives have been successful in increasing the number of female entrants onto undergraduate programmes there is a real opportunity to develop large scale international projects that will promote careers in the Creative Industries to a diverse cohort but these must coincide with programmes and curriculum development which ensure that all learners are given confidence, equal voice and opportunities to flourish.

Design thinking approaches, such as that underpinning Action 2, have a role to play here pedagogically. Often design is conceptualised as an object, but it is best understood as a process; a verb not a noun. Design and design thinking is a reflexive practice about process, about understanding what the problem is, what the context of the problem is, developing ideas and generating ideas, testing these out and then iterating on those. Not coming to a defined conclusion too quickly. The Match Tournament model is useful given the difficulty of trying to find workplace opportunities, including internships, for all the students currently enrolled in creative industries programs It allows them to work with industry and civil society partners to creatively address a real world problem, within a framework administered administered by the University. (Jane Andrew, see Action 2 section).

Working Across Borders

Location, such as a national or regional space, can itself become part of the product or marketing. Specific locations and situations also impact on training possibilities and recruitment. Consequently, immobility can shape work lives as well as creative practice. However, there are limits to both internal and external migration – whether through national migration policies or the costs of relocation and living costs like housing – that need to be addressed to enable dynamic, international creative industries. At the same time, economic and social support is needed for domestic, small-scale creative production for those whose circumstances (e.g. responsibility for dependents) limit mobility.

- Geographical location can become an important marker and selling point in the creative marketplace, although online marketplaces may make physical location less relevant (Luckman 2020).

- The cost of living in a place of production may provide a pricing advantage or disadvantage (e.g. selling from a low cost area to an expensive urban market), though the advantage may be offset by the cost and difficulty of sending products long distances (Luckman, Andrew and Crisp 2019).

- Downshifting by older workers is not a policy focus but is a key reason some people choose to move (Oakley and Ward 2018).

- Locality is relevant to skills availability so it is important to be aware that there can be a transfer of old skills to new technologies, and also skills transfer within a sector. For example, within the realm of digital fabrication there is potential for developing both local and extra local connections which can link different skills and competencies even across generations of workers (e.g. the bringing together of local craftspeople who have very traditional know-how with digital experts).

- Within some localities, there may be a need for wider processes of informal mentoring and inter-generational skill-sharing (including on the job or within the community) in order to widen out of possibilities.

- Locality is also relevant to training and education because national governments may favour some forms of training over others. For example, the Australian government does not favour arts training but it is generally more supported in the EU.

- In an international marketplace, knowing multiple languages may be important for understanding other markets. A shared language, especially English, or alternatively a shared status as a minority language user, may be the basis for cross-connections and shared spaces within particular industries (e.g. digital gaming) (Kerr 2017).

- In some economically depressed contexts, creative workers follow 'work like' practices which achieve conventional rewards of work like social connectedness although the workers receive very limited earnings. The lack of earning is to some extent offset by sharing (e.g. barter, reciprocity, mutual help, non-monetary exchanges) and by informal employment. Workers may also depend on some other means of support (e.g. from partners, income from other employment, savings and pensions) (Alacovska 2018a and 2018b).

- Despite the emphasis often placed on flexibility and mobility, some people do not want to move, and many are unable to move for economic reasons, for example because they can’t sell their home without making a loss, they lack of capital more generally; they have local family commitments; there is ‘asset inequality’ between locations. The difference between ‘haves and have nots’ is relevant here, as is the centrality of home ownership in some but not all localities.

- 'Mobility' needs to be understood in terms of moving careers (employment status, field, level within organisation, part- versus full-time) as well as geographic mobility. Research is increasingly seeing evidence that people will change career types not just jobs (and places) to seek out the lifestyle, including work-life balance, they desire. This is especially the case for those with assets and toher resources to call upon to underpin a career change. Others without this, and perhaps with large student debts, are not iin such a lucky position to be able to 'choose'.

Skills Development, Education and Transfer

Work is never just work. Education to prepare students for the creative industries needs to be holistic, exploring not only the technical and economic dimensions of such work, but also the personal and social orientations it demands. Graduates need to be conversant with and critical of the range of influences – from social media to housing policy to technological change – that contribute to the shape of their careers.

The rate of innovation in the creative industries means that it is seldom possible to specify exact skills or job specifications that will be required even in the near future. Future workers must therefore be enabled to recognise and adapt to the requirements of emerging fields. This will involve providing a sufficient training in current technologies and digital skills that they will be able to upgrade in the future; self-management skills, and an understanding of the wider contexts in which they are likely to work that will allow them follow opportunities and avoid problems, including well-recognised difficulties like online harassment.

In addition to this, students also need to be trained not only in technical skills (which are often already taught well) and personal skills, but in business skills like leadership and management. For example, extensive research with industry across Ireland has shown that on the whole graduates are highly prepared technically for their work within the creative industries. They have a skillset which in many instances is advanced and meets the needs of industry and they are also equipped to upskill their technical skills as required. There are however skills gaps in leadership and management which need to be addressed.

We also need to teach students to manage their digital identity. Part of this is online reputation management which becomes particularly important at the point when people are seeking work or employment (Gandini and Pais 2018; Gandini 2016).

All students should be made aware of not only of the difficulties but the structural impediments that females and other minorities within the industry face such as access to the industry and unconscious bias. Programme content should focus on developing strategies to eradicate these structural inequalities. It is crucial that our students have the confidence and the capacity to recognise and deal with these issues as they arise and to ensure that they do not inadvertently continue to perpetuate the problems.

It is crucial to provide students with well-rounded and fact-based knowledge of the cultural sector(s) that they aspire to work in. This means that their education must not be limited to covering 'how-to skills'. Students must also be trained in thinking critically about the realities, challenges and opportunities associated with work in the cultural and creative industries.

In summary, as part of the preparation for working entrepreneurially in and across the EU, Australia and Russia as well as beyond, we need to teach students to:

- Better manage the affective or emotional issues associated with creative and entrepreneurial work;
- Help aspirants and workers set boundaries, and manage the boundary between the public and the private which will sometimes be challenged;
- Develop online communities, including for the support that will be needed to manage visibility, critique and, unfortunately, online harassment;
- Develop awareness of how online marketing work is done through networking on social media through people liking, sharing and commenting on the products;
- Consider ethical issues and craft personal ethical guidelines, since these will rarely be provided by others;
- Think critically about the realities, challenges and opportunities of the cultural sector(s) that they aspire to work in, and provide them with (and teach them to obtain) well-rounded and fact-based knowledge about the sector;
- As a key part of this, observe how power is distributed within the preferred field. Students need to be made of the structural impediments faced by women and minorities within the industry, such as access to the industry and unconscious bias. Students should be taught to develop strategies to eradicate these structural inequalities;
- Understand their rights in the labour market;

All this requires programmes to:

- Be rooted in everyday, 'real world' practice and experiences;
- Promote students' confidence and the capacity to recognise and deal with structural issues and issues of inequality as they arise and to ensure that they do not inadvertently continue to perpetuate the problems;
- Explore new ways to operate and support one another collectively;
- Promote the right of diverse people and communities to produce culture;
- Question barriers to engagement;
- Relatedly, improve the diversity of students on Educational programmes;
- Ensure that all learners are given confidence, equal voice and opportunities to flourish

CIDEII Scholarly Book outcome

Pathways into Creative Working Lives
Edited by Stephanie Taylor and Susan Luckman
Contracted to Palgrave Macmillan for release in 2020

INTRODUCTION Chapter 1 Creative aspiration and the betrayal of promise? The experience of new creative workers, Susan Luckman, University of South Australia, Australia and Stephanie Taylor, The Open University, UK

SECTION 1 Aspirations and trajectories: the worker experience of negotiating creative work

Chapter 2 Unexpected enterprises: Creating creative work, Emma Agusita, UWE, UK and Daniel Ashton, University of Southampton, UK

Chapter 3 Creative Graduates Pathways in Hybrid Cultural Economy of Contemporary Russia, Margarita Kuleva, National Research University Higher School of Economics, St. Petersburg, Russia

Chapter 4 'It's like a jelly castle, nothing is certain': Young women's aspirations and transitions into, through and away from contemporary creative work, Kim Allen, University of Leeds, UK

Chapter 5 Workstory: New Entrants Narrations of their Aspirations and Experiences of Media Production Work, Anne O'Brien (Maynooth University) and Páraic Kerrigan (University College Dublin)

Chapter 6 Working the Field: Career Pathways Amongst Artists and Writers in Shanghai, Justin O'Connor, University of South Australia and Xin Gu, Monash University, Australia

SECTION 2: Entering a global sector: cross-national influences

Chapter 7 Cities' hope labour in insecure times: On aspiring creative industries, travelling expectations and aesthetic pedagogies, Marguerite van den Berg, University of Amsterdam, the Netherlands

Chapter 8 In the orbit of the art biennial: reflecting on the networks of donors, mediators, artists and curators, Elena Trubina, Ural Federal University, Ekaterinburg, Russia

Chapter 9 Expat agencies: Transnational communities in the British and Dutch creative industries, F.H. Pitts, University of Bristol, UK


CREATIVE
START OUR UNIV
FRESH AND FUN
TYPOGRA
LAYOUT
75%
think -
like a
customer

IV ACTION 2, MATCHTOURNAMENT (ADELAIDE, COPENHAGEN AND MALMÖ), JANE ANDREW

Match Tournament is a collaboration between the School of Creative Industries and Match Studio in the School of Art Architecture and Design at the University of South Australia, and the University of Copenhagen. It is a 12-week challenge hosted by UniSA's Match Studio that can be incorporated in student's studies. It challenges 6 interdisciplinary teams comprising of 4 students each led by an academic and culminates in a Grand Slam Pitch Event. Teams may include undergraduate and up to 2 postgraduate students and in 2018 worked with a community organisation or government agency and representatives from an associated policy agency to identify issues related to the development and sustainability of inclusive and age friendly communities. Match Tournament supports learning about how to access and understand what the plethora of data collected about us says about our communities. It then steps students through design-thinking and co-design processes to develop either a product, policy, service or system that supports age friendliness in our communities. The winning Australian team was funded to go to Copenhagen during mid-term break in September to meet with participants of a sister challenge, as well as visit other organisations and institutions related to our collective efforts.

Project Case Study 2018

Match Tournament: Humanising Data for an Age Friendly World

Hosted and delivered by Match Studio, the tournament saw interdisciplinary teams of students led by an academic work with a community organisation or government agency and representatives from an associated policy agency to identify issues related to the development and sustainability of inclusive and age-friendly communities.

The Tournament challenged interdisciplinary teams of UniSA students working with an academic, to identify needs and issues related to the development and sustainability of inclusive and age friendly communities. An innovative approach to teaching and learning, designed to make a difference.The academic in the team was not there as a teacher in any explicit sense but rather as a member of the team. With access to three Local Government community service providers, the teams explored how to access and understand what the plethora of data collected about us individually and collectively says about our communities. This in turn enabled teams to identify opportunities, generate ideas and develop concepts for project, products or policies that would support the development and sustainability of inclusive and age friendly communities. T Throughout the 12-week tournament, teams were coached in the application of systems thinking, design thinking, co-design and EDP (Entrepreneurial Discovery Processes) to develop a feasible proposal for a system, product or service that addressed their chosen issue and would contribute to innovation in fostering

Age Friendly cities and communities. Winners of the Tournament Grand Slam Pitch at the 2018 Adelaide Festival of Ideas travelled to Copenhagen in September 2018 to meet with participants of a sister challenge and visit organisations and institutions related to their collective efforts.

Action 2, Copenhagen

What do team members get out of participating?

As part of the enhanced opportunity to learn about the EU and the opportunities for collaboration afforded by the Erasmus+ program, MatchTournament operationalised in a pedagogical program the kinds of personal, professional and entrepreneurial capacities required of creative graduates seeking to operate within and across the EU, Australia and Russia as identified by Action 1. Some of the key learning and professional development-outcomes that were achieved through participation in this project are summarised on the following page.

Policy and community organisation partners	Academics	Students
Participate in a practical demonstration of how universities can work collaboratively with external stakeholders on real world problems	Teaching and research skills development through project focused Action based learning applying Design Thinking, EDP (Entrepreneurial Discovery Process) and Co-Design methodologies and tools	An enhanced student experience by participating in an exciting and high-quality project-based learning opportunity that engages in learning and knowledge exchange outside the traditional academic paradigms.
Be part of an international knowledge and practice exchange focused on implementing EU commitments to developing Age Friendly cities and communities.	Inspire the next generation of researchers and graduating professionals through mentoring and Action based learning.	Exposure to a range of methodological approaches and ways of thinking, including an introduction and application of collaborative problem solving and team-based skills participating in a real-world project challenge
Play an active role in the development of sustainable collaborations between policy agencies, community groups, other civil society actors, academics and the next generation of researchers and professionals	Contributing to the development of interdisciplinary communities of practice by working on project-based learning and knowledge exchange activities	An opportunity to develop and extend their networks locally and internationally among their peers 'clients' in government and community organisations and industry professionals.
Develop through application Design Thinking and Co-Design skills that can be used to support innovations within their areas of work	Generate a non-traditional research output or use the project as a proof of concept for future T&L or research activity.	Participating in and presenting their work as part of a real-world challenge that can be documented on their CV
Contribute to the development of globally-engaged work-ready graduates and industry-engaged researchers by contributing an industry and user perspective to the teams' project development approach and outcomes	A small stipend of $700 will be forwarded to their PD fund.	An opportunity to travel to Copenhagen & build their international network should their team win the Grand Final event at the Adelaide Festival of Ideas

The Winning Project

Project Name: Human Kind
Team Name: People Powered Planning

Anna Moffat (Academic team leader)
Phan Nguyen Mai Chi
Matthew Schefe
Bianca Connelly-
Kelly Carpenter

Human Kind

People Powered Planning believe that enterprise and change should be delivered for the people, by the people. Underpinning their pitch is an understanding that it is possible for everyone to benefit from awareness and reform- from individuals, to businesses, to entire communities.

The project proposed by "People Powered Planning", titled "Human Kind", involves the development of toolboxes that can be provided to businesses and service providers that interact with Australian residents of various ages. The toolboxes contain stickers and advertising materials that can be used to alert the public to the participation of a business or service provider in the "Human Kind" initiative. They also contain practical tools that can be used by participant organisations to promote the inclusivity of their services, such as a measuring tape showing the width required for a wheelchair walker and pram. Accompanying these tools are reader friendly guides that clearly advice participants about how they can make their enterprise environment accessible, approachable and welcoming. These materials are supported by information packages sent to residents and available online.

The overall goal of "Human Kind" is not just to make spaces more accessible, but to promote rich social interactions between members of the same community. It is important that we don't just talk to and share time with strangers during standalone community events, but during our everyday activities, which is what the toolboxes and information kits developed by "People Powered Planning's" toolboxes will help to promote.

Highly Commended

Project Name: The Suggestion Box
Team Name: The Data Detectives

David Kroll (Academic team leader)
Susan Njuguna
Luke Bagnara
Callum Ward
Andrew Lymn- Penning

The Suggestion Box

The Suggestion Box is about involving people of all ages into the process of actively shaping age friendly communities. It is a physical and digital platform that helps to create a stronger dialogue between residents and local governments. It is less about collecting data, and more about connecting data with people.

The Suggestion Box is a flexible module, erected where councils are seeking feedback it allows people to connect with their local government. Furthermore, it reflects the communities' wants and needs by accommodating and responding physically to different scales of community. From an intimate mid-week knitting club to an open space for a Sunday market.

The Suggestion Box is about changing the relationship between decision-makers, and the people they are representing.

Commended

Project Name: Ikigai
Team Name: Ikigai

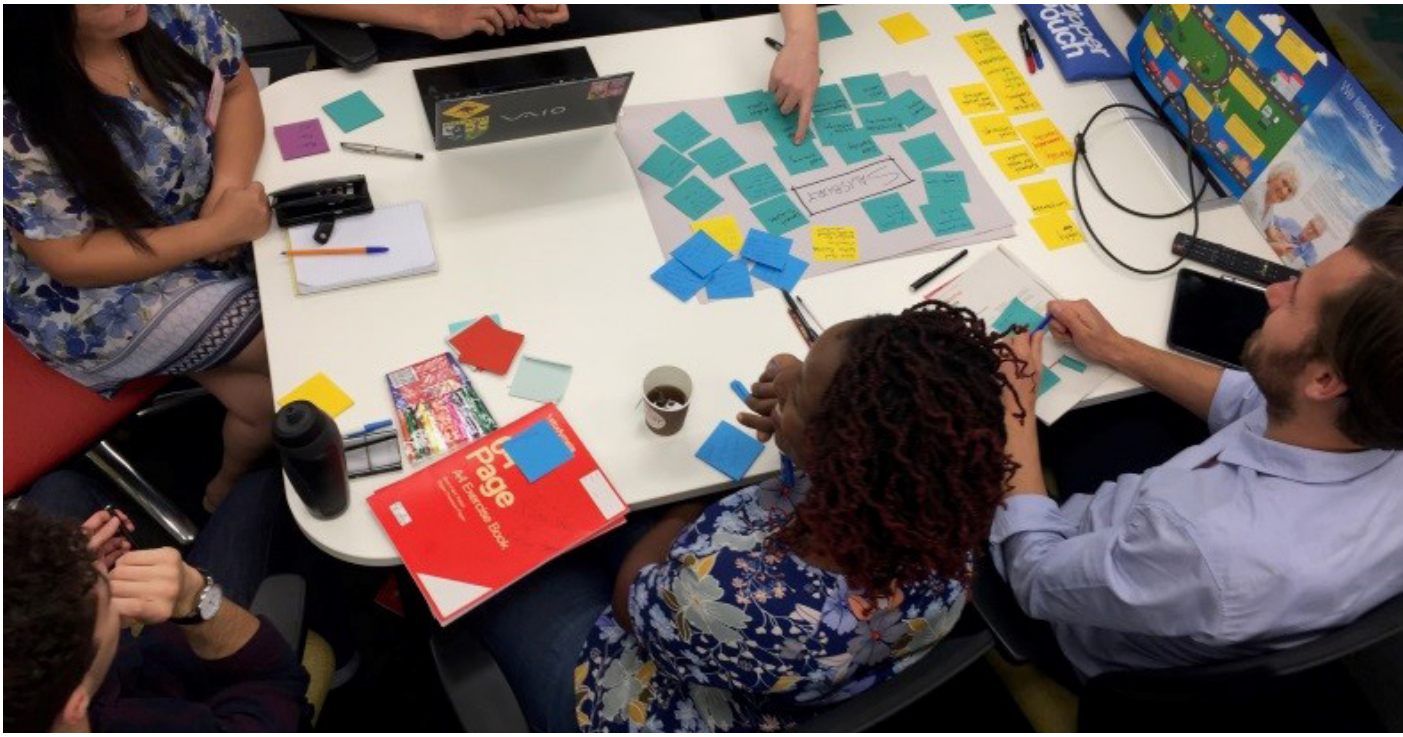
Kim Burley (Academic team leader)
Rebecca-Louise Taylor
Tania Passmore
Elaine Maina

Ikigai

Ikigai is an interdisciplinary team of co-designers who believe that the source of value and meaning in each and every life course is found through the intersection of connected and enjoyable intentions – passion, mission, profession and vocation. They advocate that the key to active ageing is through connected, meaningful, enjoyable activities. The team's strategy tackles the issues of social isolation and healthy ageing and connects main stakeholders through deliberate, targeted approaches including an awareness-raising campaign, gamification using a booklet and an app, and most importantly... building sustainable relationships through co-design and citizen empowerment. The Ikigai team wants to start with the Adelaide City Council, to ensure their messages and dialogue with all co-designers are nuanced and specific to demographic characteristics and psychographic requirements. Once tested through implementation locally, they believe their strategy is then replicable on a global scale – activated and effective locally but enabled for design-thinking globally.

Action 2, The Winning Project: Human Kind by People Powered Planning

Action 2, Adelaide, The Suggestion Box by the Data Detectives



Action 2, Adelaide, The Data Detectives brainstorming at the Match Tournament Workshop

Action 2, Adelaide, Tash Howard presenting at the Match Tournament Workshop

MatchTournament in Copenhagen and Malmö

To support the development, delivery and dissemination of the CIDEII academic learnings in Copenhagen gained from the Match Tournament programs held in Adelaide, Dr Jane Andrew visited project partner Dr Martina Skrubbeltrang-Mahnke in Copenhagen in April 2018 and visited Copenhagen again with the winning Adelaide based Match Tournament team in Spetember 2018. During the April visit to Copenhagen Dr Andrew participated in the final student presentation sessions of Dr Skrubbeltrang-Mahnke IT/media class at IT University. Here Dr Andrew was fortunate to hear Dr Skrubbeltrang-Mahnke present to her class a lecture focusing on a core methodology embedded in the Match Tournament model, Design Thinking. The audience was a class of approximately 60 students and the 5 industry partners for whom the students had been developing solutions to their challenges during the previous weeks. Following this presentation, the student teams then presented to their respective clients.

In September 2018 the winning Adelaide Match Tournament team visited. During this we were hosted by Dr Martina Skrubbeltrang-Mahnke at the University of Copenhagen (KU). The Adelaide team were invited to a formal meeting of academics interested in learning about the Match Tournament model, and to consider opportunities for future collaborations. Guests were welcomed by Julie Sommerlund, Prodekan, International relations, who provided an information insight to her teams HumanImpact research project. Jonas Søgaard Grøn, then gave a presentation on KU+ and their industry engagement and pedagogical approach to enabling industry

engaged problem based learning (PBL). Dr Jane Andrew then provided an overview of Match Studio's pedagogical approach to industry engaged PBL and the Match Tournament held in Adelaide. During this time the students were also asked to contribute insights into their experience working on the project

Match Studio academics and KU academics visited site of innovative treaching at KU including MakerSpace and ExperienceLab, and considered opportunities to build on the CIDEII exchange. During this time the Adelaide students were taken on a tour by KU Student and took part in a lecture related to their interests. The remainder of the day and at other informal meetings during the week Dr Martina Skrubbeltrang-Mahnke and Dr Andrew continued to scope future research collaboration opportunities and plan Dr Martina Skrubbeltrang-Mahnke's visit to Adelaide and Match Studio. In addition to meetings at KU, the Adelaide team led by PhD candidate Aaron Davis ran a workshop for approximately 60 students in one of Dr Skrubbeltrang-Mahnke classes.

The MatchTournament team also visited Malmo University in Sweden. They made presented CiDEII activities and findings to Professor Per-Anders Hillgren and four colleagues from the School of Art and Communication and his research group Forum for Social Innovation. Ensuing discussion considered if and how Match Studio could continue to exchange knowledge and experiences focusing on community and industry engaged teaching and learning. Resulting from Dr Andrew's meetings in April, the Adelaide team were also fortunate to be hosted to a mini workshop with Professor Thomas Binder, at KADK, The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation.

Action 2, Copenhagen, Dr Jane Andrew presenting at Copenhagen University, Photograph: Rebecca-Louise Taylor

Informed by her experience of Match Studio and UniSA during her visit to Adelaide, Julie Munk provided significant support in the identification and organisation of meetings with academics in Copenhagen. In January 2019 Dr Martina Skrubbeltrang-Mahnke followed up the collaborations in Copenhagen by visiting Adelaide to learn first hand about the operations of Match Studio and the evolution of the Match Tournament model. During this visit Dr Andrew arranged a meetings with several colleagues including Professor Luckman, and a research planning meeting was held with Dr Rowena Harper from the University of South Australia's Teaching and Learning Unit, at which was discussed the development of a future research collaboration.

Photograph: Rebecca-Louise Taylor

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STANDARD


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match studio