

# BAM 2024 CONFERENCE

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Nottingham  
Business School  
Nottingham Trent University

## Cultural and Creative Industries Track

### Track Chairs:

- Dr Marta Bernal, University of Edinburgh
- Dr Holly Patrick-Thomson, Edinburgh Napier University
- Dr Fiona Whitehurst, Newcastle University

### **Summary:**

The theme for the BAM 2024 conference is “*Achieving transformation for greater good: Societal, organisational and personal barriers and enablers*”. From the autonomous artisans of ancient Greece elevated to high social regard (Pollitt, 1990), to the coronation of Creative Industries as a key economic driver during the New Labour era in Great Britain (Flew and Cunningham, 2013), CCIs have been touted as a means to transform for the greater good. However, the manner in which CCIs are heralded often tells us more about the society and institutional structures at play, than about the nature of creative work and outputs at any point in time. The Ancient Grecian artists had to pursue an institutional project for their own advancement by appealing to the values of the prevalent *polis* (Tanner, 2006), while New Labour’s assumptions that CCIs would produce, fairer, more diverse work have been found to fall short of expectations (Oakley, 2011; Brook, O’Brien and Taylor, 2020).

Indeed, the question of how CCIs may transform for the greater good has re-emerged in the wake of the COVID-19 pandemic, as during successive lockdowns the sector “proved that it is an essential positive force for society, bringing joy, inspiration and opportunity to our lives” (UK Government, 2023). The UK Government’s sector vision aims for an almost 50% growth in the value of CCI’s output by 2030, enabling skills growth and new career opportunities for young people. However, the sector is not in an entirely strong place to support these lofty ambitions with over 10 million jobs lost globally in 2020 alone (UNESCO, 2022) and with gaps in UK government support meaning that diverse groups were the least likely to be able to remain in the CCI workforce in the UK (Ali et al, 2022). Moreover, the CCIs are a truly global sector and the Creative Industries Policy and Evidence Centre (PEC)’s *Global Agenda for the Cultural and Creative Industries* recognises that “*some of the most powerful and dynamic ideas and the fastest growth in the cultural and creative sectors are found in the Global South, including amongst informal workers in stressed and under-resourced urban areas*” (PEC 2021: 3).

In this context, we particularly invite papers which explore issues of diversity and inclusion in the creative industries, and which ask how new emergent values and organising models are shaping creative production worldwide.

The growing body of literature on the Cultural and Creative Industries (CCI) responds to the challenges inherent in the sector and the increasing importance of these industries in multiple domains. The heterogeneity of these industries is reflected in the interdisciplinary of this track, that brings together research belonging to different fields such as entrepreneurship, management studies, gender studies, cultural policy and social psychology. It explores the challenges faced in the cultural and creative industries to maximise the impact of research and build a research community across the arts, humanities and social sciences.

The track is an inclusive space, and we encourage submission of a range of philosophical, methodological and theoretical approaches to the track. Conference delegates will join a supportive international community of academics, policy makers and practitioners that work together providing constructive criticism and pointing at fruitful areas of further research.

We are open to any papers relevant to the track theme and particularly encourage papers relating to the following topics:

- Environmental sustainability in cultural and creative industries
- Creative clusters
- Creative industries entrepreneurship
- Networks within the creative economy
- Entrepreneurial emotions
- The effects of the pandemic on creative practice and working conditions
- Solidarity within and across creative occupations
- Discourses of value in and beyond creative industries policy making
- Power, privilege and class in the contemporary creative industries
- The sustainability of the creative freelance ecosystem
- Novel sociological approaches to conceptualising the creative industries
- Business support for creative enterprises
- Artisan and craft entrepreneurship
- The role of cultural and creative enterprises in placemaking
- Rural creative enterprises
- Creative practitioner identities
- Challenging discourses of resilience in the creative industries
- Innovation in creative industries
- Studies of specific sub-sectors of the Creative Industries

Beyond the track, we encourage you to engage with the Creative and Cultural Industries Special Interest Group which will provide you with opportunities to develop your networks by linking you to different stakeholders and consolidate your existing relations in our SIG meetings and informal events at the BAM Conference.

Being a member of the Cultural and Creative Industries SIG provides an opportunity for you to develop high quality publications, find new opportunities for collaboration, and to increase the impact of your research.

Ali, R., Guirand, S., Byrne, B., Saha, A., & Taylor, H. (2022). The impact of Covid-19 and BLM on Black, Asian and ethnically diverse creatives and cultural workers. *Centre on the Dynamics of Ethnicity and Creative Access*, Available from:

[https://research.manchester.ac.uk/files/212029276/Impact\\_of\\_covid\\_and\\_blm\\_on\\_ethnically\\_diverse\\_creatives\\_and\\_cultural\\_workers\\_report.pdf](https://research.manchester.ac.uk/files/212029276/Impact_of_covid_and_blm_on_ethnically_diverse_creatives_and_cultural_workers_report.pdf) [accessed on 25/10/2023]

Brook, O., O'Brien, D., & Taylor, M. (2020). Culture is bad for you. In *Culture is bad for you*. Manchester University Press.

Creative Industries Policy and Evidence Centre International Council (2021), 'A Global Agenda for the Cultural and Creative Industries', London: British Council and Creative Industries Policy and Evidence Centre. Available from <https://creative-pec.files.svdcdn.com/production/assets/publications/PEC-A-Global-Agenda-for-the-Cultural-and-Creative-Industries-v11.pdf> (accessed 25/10/2023)

Flew, T., & Cunningham, S. (2013). Creative industries after the first decade of debate. In *Creative industries and urban development* (pp. 68-78). Routledge.

Oakley, K. (2011). In its own image: New Labour and the cultural workforce. *Cultural Trends*, 20(3-4), 281-289.

Pollitt, J. J. (1990). *The art of ancient Greece: sources and documents*. Cambridge University Press.

Tanner, J. (2000). Culture, social structure and the status of visual artists in classical Greece. *The Cambridge Classical Journal*, 45, 136-175.

UK Government (2023). *Creative Industries Sector Vision*. Available from:

[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/1162721/Creative\\_Industries\\_Sector\\_Vision\\_\\_accessible\\_version\\_.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1162721/Creative_Industries_Sector_Vision__accessible_version_.pdf) [accessed on 25/10/2023]

UNESCO (2022). *Re/Shaping Policies for Creativity*, Available from:

<https://www.unesco.org/reports/reshaping-creativity/2022/en> [accessed on 25/10/2023]