CREATIVE CITIZENS: THE CONFERENCE PROGRAMME
ROYAL COLLEGE OF ART
18-19TH SEPTEMBER 2014

REGISTRATION http://creativecitizens.co.uk/conference/registration/

DAY ONE PROGRAMME: THURSDAY 18th SEPTEMBER 2014
(NB: Programme subject to alteration)

09.00: Registration

09.30: Welcome from Creative Citizens research lead Ian Hargreaves, Professor of Digital Economy at Cardiff University

09.45 – 10.45: KEYNOTE I: Paola Antonelli: Designs for Creative Citizenship
Curator for the Department of Architecture and Design at the Museum of Modern Art, New York Antonelli is a world leading curator and activist in design, she has taught design history and theory at UCLA and Harvard and is the author of Humble Masterpieces: Everyday Marvels of Design. In 2012, she led the move to acquire 14 video games for MoMA’s permanent collection.

10.45 – 11.00: Coffee

11.00 – 12.30: PANEL 1: CREATIVITY, ECOLOGY AND SOCIAL ACTION

The Stories of Change
Renata Tyszczuk, University of Sheffield

The Stories of Change project aims to help to revive stalled public and political conversations about energy by looking in a fresh way at its past, present and future. It draws on history, literature, social and policy research and the arts to encourage a more imaginative approach to current and future energy choices. Stories, narratives and narration are concepts that the very diverse research partners drawn from industry, policy, academic, arts and community groups can gather around.

Mapping the lived experience of food bank clients and volunteers
Karen Martin & Marialena Nikolopoulou University of Kent

We are working with three food banks in the London borough of Lambeth on a study to map the social capital of food bank clients and volunteers. Through individual interviews we will uncover the informal services and support used and offered by food bank clients and volunteers. This information will be combined into a digital map. The focus of the map will be on identifying spatial patterns - correlations and variations between aspects of geographical locations and social capital as represented by informal resources and networks.

Creative input of the consumers in an online zero waste brand community as manifestation of online environmental citizenship and means of self-expression
Kinga Polynczuk, University of Helsinki
The paper probes creative input of the consumers into an online community of a zero waste brand – a brand that treats waste as a manageable resource rather than an unwanted residue of the processes of production and consumption. Specifically, the paper explores roles that creative input in the online zero waste community might play for the consumers. The focus in on two functions in particular: manifesting environmental citizenship and serving as a means of individualistic self-expression.

‘Everyday Growing Cultures’: reflecting on the afterlife of a co-created research project – or whose impact is it anyway?
Farida Vis, Peter Jackson & Ian Humphrey, University of Sheffield; Andrew Miles, University of Manchester and Erinma Ochu, & Yana Manyukhina, University of Leeds

Everyday Growing Cultures was a six-month pilot study funded by the EPSRC’s Communities and Cultures Network+ that, between mid February and mid August 2013, focused on the potentially transformative value of connecting two currently disparate communities: allotment growers and the open data community. Based on comparative research in Manchester and Sheffield, this ambitious project explored the potential effects of digital engagement and open data for allotment holders, those on waiting lists, as well as those interested in cultivating currently unused plots of council-owned land, in order to build stronger, more active communities, benefit local economies and improve environmental sustainability and food security.

OR

11.00 – 12.30: FINDINGS 1: HYPERLOCAL PUBLISHING
Professor Ian Hargreaves, Dr Andy Williams, Cardiff University; Dave Harte & Jerome Turner, Birmingham City University

The Findings sessions are where the Creative Citizens research team will share their results for the first time. This research examined the emergence of neighbourhood news websites that have started to materialise in scores of communities around the UK, often in response to the scaling back of traditional regional press and broadcast media. The research offers a deeper understanding of the ‘Hyperlocal blog’ as a growing media form and has produced improved data on scale and potential of UK Hyperlocal publishers. The team have been interviewing the new citizen journalists and hyperlocal bloggers who are revitalising regional media, and have worked with community partners in the West Midlands and South Wales on participatory journalism projects.

OR

11.00 – 12.30: PANEL 2: COMPARATIVE CASES

Reflective Citizens: Making Space for Understanding Grass-roots Creativity in Action
Ann Light and team members, Northumbria University

Drawing on multiple projects that have involved communities as co-researchers, we present an exploration of the change-making practices of community-based social activists and show how their tactics incorporate creativity. Stimulating Participation in the Informal Creative Economy brought together changemakers concerned with cultural heritage from four regions to reflect on grass-roots activity. Using the contrasts between regions and goals to raise awareness of values and practice, participants identified two processes of creativity in
their work – 1) making explicit creative outputs to promote change or conservation; 2) evolving smarter and wittier tactics (after de Certeau 1984) to keep the game changing. We identified four applications for this creativity across regions: entrepreneurship, integration, regeneration and resistance.

**Digital propositions co-created through cultural and community engagement**
McGinley, C., Gheerawo, R., Gorzanelli, C. Royal College of Art

This paper will present the processes, insights and outputs generated during a collection of student projects in collaboration with BlackBerry. The project was undertaken by student teams from the Royal College of Art, guided through a process of research and design development through to concept delivery by The Helen Hamlyn Centre for Design. The projects looked at how digital technology could address a community’s cultural activities, aspirations and attitudes. The outputs generated demonstrated the growing appetite for citizen-generated content and the opportunities of blending the digital and physical in subtle, human and even opportunistic ways, instead of using standard screens and software.

**Digital cultures of resistance: LGBTQ Social Media Popular Culture Strategies and Activism**
Dr Olu Jenzen, School of Art, Design and Media, University of Brighton

The proposed paper comes out of my project which explores everyday digital cultural and amateur media production within LGBTQ communities with the aim to: a) gain an up to date insight into the exploitation of digital and social media for political advocacy by younger generations of LGBTQ identified people; b) to conceptualize the digital cultural strategies that non-heteronormative people adopt in order to cope and thrive; and c) to situate these digital cultures in relation to a particular social change ‘legacy’, that of the late 20th century sexual rights movement, by consider their textual and visual precursors through different eras and activist events, in terms of form, address and framing.

**Propositions for the design of social media for civic organisations**
Henry Mainsah, Oslo School of Architecture and Design

The aim of this paper is two-fold: to introduce a set of proposals or principles that support the design of social media to support civic engagement within organizational settings, and to demonstrate how they are implemented within the context of a research project called delTA. The delTA project explores ways in which governments and civic organizations can design engagement processes that take advantage of the affordances of social media in order to cultivate meaningful citizenship. Drawing from the experiences of the delTA project I demonstrate a series of design principles central to the design of civic media within institutional contexts.

**12.30 – 13.30: Lunch**

**13.30 – 14:30: KEYNOTE II : Geoff Mulgan: The Moment of the Creative Citizen**
Geoff Mulgan is Chief Executive of Nesta. He is a visiting professor at LSE, UCL, Melbourne University and a regular lecturer at the China Executive Leadership Academy. He is an adviser to many governments around the world, and has been a board member of the Work Foundation, the Health Innovation Council, Political Quarterly and the Design Council. His latest book The Locust and the Bee was published by Princeton University Press in March 2013 and argues that the economic crisis presents a historic opportunity to choose a radically different future for capitalism, one that maximizes its creative power and minimizes its destructive force.
Play Your Place- public digital game art for participatory urban planning
Ruth Catlow, Furtherfield

Play Your Place is an open artwork and participatory game project piloted last year in Southend on Sea. It provides a playful and imaginative way for people to get involved with civic and urban planning through public game building activities. Using the bespoke online and mobile game-building platform, game participants prioritise their aspirations for their locality, they draw and upload images of the local settings, obstacles and rewards that comprise their game levels. Artists and academics, Ruth Catlow (Furtherfield & Writtle School of Design, UK) and Mary Flanagan (Tiltfactor & Dartmouth College, USA) aim to enable fuller participation by people (especially young people) in the formation of their communities.

Beyond The Castle: Co-Designing with 2,000 people, a Roman Centurion, Swamp Fairy and Free Pizza
Dr. Leon Cruickshank, Lancaster University

This paper builds on a one year co-design project undertaken in the centre of the city of Lancaster in the North of England. This project aimed to co-design a new identity and specifications for the master plan for an area of green-space surrounding the medieval castle that dominates the center of Lancaster. In this paper we describe the innovative approaches a group of designers developed to support the creativity and contributions of over 2000 people in the project. Our aim in working with a group of designers was to create a ‘scaffold’ which enabled people with a very broad range of experience and expertise to have a creative (not just informational) input into the design process (Sanders, 2002).

Using digital media to enhance the planning system: a case study in Liverpool, UK
Lara Salinas, Lancaster University

Active civic engagement within the planning system is essential to guarantee that it is operating on benefit of the community. However, conventional approaches to public consultation often fail reaching the levels of public engagement that a truly democratic process would require. This paper presents Open Planning, an on-going project aimed at improving the quality of planning applications, providing a digital tool for active engagement and citizen empowerment. Open Planning is conducted in collaboration with local authorities, community groups, commercial partners and academia, to explore how Innovative approaches to digital data and media may connect everyday communicative Practices with planning processes, encouraging active civic engagement within the Planning system in Liverpool

OR

Counting culture? Evidencing creative and cultural participation through co-design
Dr Jack Newsinger and Dr William Green, University of Leicester

This paper presents the preliminary findings of a study into the values that cultural practitioners place on the work that they do. In this case, participatory art practitioners explored and co-created a vision to represent their value. The project sought to answer
three main questions related to operationalizing cultural value to give citizens, artists and funders greater visibility for local cultural participation and value: How do cultural practitioners formally and informally value the work that they do? How well do these values fit with the measurement methodologies used by funders, policymakers and the market? How can their values be operationalized within digital technology to aid the better evidencing of impact by cultural organisations? The research project aims to contribute to the development of more holistic, egalitarian and socially-embedded understandings of cultural value that foreground the voices of cultural practitioners, in contradistinction to top-down methods of evaluation such as cultural economics and social auditing. The digital outcome of this will give greater visibility to citizens, artists and funders for local cultural activities.

**Citizen Science**
Dan McQuillan, Goldsmiths, University of London

This paper will forefront the creative potential of citizen science as an activity that can be inventive, productive, performative and transformative. The form of critical science under consideration is critical citizen science; that is, where citizens are not engaged as distributed labour in a project defined by scientists but where the science is co-produced by the citizens, starting from the definition of the problem being studied. These participatory projects draw as much from Paulo Freire as they do from physics.

*OR*

**14.30 - 15.30: WORKSHOP 1 RE-IMAGINING THE UNIVERSITY WITH COMMUNITIES : THE ROLE OF CITIZEN CREATIVITY**
*Professor Keri Facer, University of Bristol and Connected Communities Leadership Fellow & Professor Jon Dovey : University of the West of England & Director of the REACT Creative Economy Hub*  
*Creative Citizens Community Research Partners TBC*

Creative Citizens is part of the RCUK/AHRC ’Connected Connected Communities Programme’ that aims to combine the experience and creativity of ‘communities’ with the research and scholarship of academics. It operates with the assumption that such a combination will improve research quality and generate greater benefits for participating communities and the wider public. Is this the case? This workshop will present some initial observations on the CC programme from an ongoing meta-study as well as reflections from the case of the Creative Citizens research project. It will then encourage participants to explore a number of emerging questions together: Are the goals of academics and community organisations compatible? What is lost and gained in the new research relationships that are emerging? To what extent are these relationships furthering wider community benefit or focusing resources on a smaller group of core participants? How are these relationships reshaping relations between universities and communities of place and interest? Is this funding model the best way to value, support and draw upon citizen creativity?

**15.30 – 16.00: Break**

**16.00 – 17.30: PANEL 5 HYPERLOCAL CITIZENMEDIA**

*Media literacy for citizen empowerment: new media tools in the MENA region*  
*Dr. Dima Saber Birmingham Centre for Media and Cultural Research, Birmingham City University*
As the Arab region continues to face political, social and economic uncertainty, social media and citizen journalism have come to the forefront as a means for organising social movements that challenge existing powers and protest for social change. While the 2011 Arab uprisings have been credited in part to the creative use of social media platforms such as Facebook and Twitter (Youmans & York, 2012), effective citizen participation still needs a stronger culture of critical enquiry if governments are to become more accountable, and citizens more informed. This is particularly true amid setbacks to democratic transitions that have challenged assumptions about the effectiveness of online publishing in aiding democratic change, especially in countries like Egypt and Syria. This paper puts the question of media literacy for empowerment within the larger framework of media convergence, in an attempt to better understand how the Arab region’s new generation of content producers had to adapt themselves to an everchanging market.

The Neighbourhood News Project
Douglas White, Carnegie Trust

In 2013, The Carnegie Trust launched Neighbourhood News, as a £50,000 competition and a contribution towards solving the problems facing local news. Five Carnegie Partners, Brixton Blog, Cybermoor, Port Talbot Magnet, WHALE Arts, and Your Harlow, were selected to take part in the project, from nearly 80 applications from across the UK and Ireland. Each Partner is receiving £10,000 from the Trust in 2013-14 to develop a new local news service.

Developing Digital Capital: Event-led digital participation
Prof. David McGillivray & Jennifer Jones, University of the West of Scotland

This paper draws on a practice-research project, Digital Commonwealth, which seeks to address a need highlighted by a range of public and third sector agencies to improve media and digital literacies in an age of an evolving digital media landscape. The Digital Commonwealth project utilized digital storytelling techniques, including blogging, video, audio and social media as a method of exploring and sustaining digital participation within identified marginalised and unvoiced communities across Scotland. It used the Glasgow 2014 Commonwealth Games as a catalyst and supported individuals and communities across Scotland to produce digital artefacts, shared online and archived as record of the community voice, often drowned out during a media saturated major event such as the recent London 2012 Olympic Games (McGillivray, 2013).

What power in peer-to-peer local networks? A report on the effectiveness of hyperlocal social media in south-east London
John Bingham-Hall, Bartlett Faculty of the Built Environment, UCL. Hyperlocal blogger @theNewCross // thenewcross.tumblr.com

This paper questions the extent to which neighbourhood blogs and social media do act as peer-to-peer media – provoking discussion and engagement between residents – and what the benefits of this may be. If, on the other hand, they behave simply as localized news broadcasts, communicating one-way from producer to user, are there implications for their effectiveness in stimulating community empowerment? These questions are approached through three intertwined methods used in an ongoing PhD project taking case studies of hyperlocal news publishing from Brockley, Deptford and New Cross, south-east London.
Collectivox ¡Dream Out Loud!
Penelope Plaza

Collectivox is a small organisation from Venezuela that believes that meaningful engagement and opportunities are only achieved through direct and personal interaction with communities. Collectivox has been working with under privileged communities in the slums of Caracas and with working-class neighbourhoods since 2008. We have been codesigning with these communities and their local authorities, small scale urban interventions to get these two parts of society to work together. Only 24% of Venezuela have internet access so one of our most recent projects, ¡Dream Out Loud!, was aptly called ¡Say it with Chalk!, in which the facade of the newly restored César Rengifo Theatre was covered with a stenciled blackboard displaying a statement with a blank statement: “What Petare lacks is__________”. The response was overwhelming, with the surrounding community embracing the opportunity to express their opinions in an unmediated and spontaneous way.

Homebaked: A Liverpool Biennial and Jeanne Van Heeswijk commission – Employing social media and its citizens in the creation of new local economic models
Samantha Jones

Liverpool in the UK has for a long time has been deemed a shrinking city, with regeneration being the touchstone of the city. Liverpool Biennial is seen as highly successful in supporting of the economic and cultural regeneration of the city. This paper presents findings of the first PhD research collaboration with Liverpool Biennial, the UK’s largest art festival. Drawing on four years of embedded research this paper examine the democratic co-production framework formed between the artist Jeanne Van Heeswijk, the Liverpool Biennial, local citizens and its local and global social network of members, as together they develop alternatives to economic regeneration through the and the constituting of Homebaked Community Land Trust. Homebaked is a Community land Trust and Co-operative Bakery located on the high street just a few steps from the famous Liverpool Football Club. This research makes visible continuous shifts between a tentative agonistic framework between biennial, artist, creative citizens as coproducers as they challenge and influence local economic drivers.

Understanding migrants and refugees’ arts practice: new cultural methodologies, creative citizenship and participatory arts
Maria Rovisco, Department of Media and Communication, University of Leicester & Sophie Ernst, Leiden University

This research is based on preliminary findings of research with members of ‘Arts on the Run: the Yorkshire & Humber regional hub of Platforma Arts & Refugees Network’. Research has shown that, by creating safe spaces of dialogue and communication, participatory arts projects involving forced migrants can pave the way for new communicative spaces and alternative social relations that are capable of reconfiguring the relationship between belonging and citizenship in multi-cultural Britain. This paper argues that new cultural methodologies are required to both understand and investigate this kind of participatory arts practice. While social science methodologies, such as ‘the interview’ and ‘participant observation’, prove increasingly intrusive and inadequate as a means of
understanding migrants and refugees’ arts practice, one must ask what kind of shared ‘knowledge’ and ‘art’ is stemming from cultural and research encounters of various kinds, and whether this shared creative knowledge enables migrant and refugee artists to overcome their enforced invisibility in the wider public sphere.

**How can citizens’ interest in making, enable creative participation in a world where this is increasingly mediated through digital channels?**

Rachel Keller, Lancaster University

This research used an ethnographic study of quilting to explore creativity, digital inclusion, civic intelligence and sustainability, and to see what processes may have currency beyond quilting groups. The passion for a pastime was a key influence in digital engagement; digital practices were found at all stages of the quilting process from design to production. Their creativity, ethos and organization deliver a national infrastructure of community based work. From what was learnt about the motivating aspects of making, I designed a prototype Interactive Textile in which each of the twelve pieces was made from re-purposed material and revealed its hidden story when scanned with a Near Field Communication Device. I am currently working with two community groups to further develop a user kit enabling groups and individuals to capitalise on their interest in making to extend their creativity into the digital arena, ‘In the future, harmonising and humanising the technological world will be the ultimate challenge’ (Kettley, 2002).

OR

**16.00 – 17.30: FINDINGS 2: COMMUNITY-LED DESIGN**

*Catherine Greene, Dan Lockton (RCA) Katerina Alexiou, Giota Alevizou and Theo Zamenopoulos, Open University*

This research set out to understand how media can support and add value to community-led design projects. Community-led design encompasses a wide range of practices in which people take leadership in developing their own environment, including buildings, open spaces, services and neighbourhoods. Social media and web tools offer new opportunities and challenges to the way these initiatives are understood and developed. This session will report methodological developments, findings relating to mapping media practices in community-led design and results from our co-creation work with four communities in London. The session will also provide a space for networking, sharing of experiences and mapping research in the area. The community-led design strand has partnered with Nesta the UK’s leading innovation-practice body and The Glass-House Community Led Design, a national charity supporting and promoting public participation and leadership in the design of the built...


18.00 – 19.00: CREATIVE CITIZENS: THE DEBATE in association with political think-tank Centre Forum

Join policy makers, advisors and researchers to debate the question: How can we unlock citizen creativity to strengthen communities?

Four years ago the centre right coalition came to power proclaiming 'Big Society' politics. What has been achieved? What are the most urgent community priorities for the next wave of party manifestos? What measures, what interventions do creative citizens want from politicians at the national, devolved and local level? How can governments invest in the stronger networks ('connected communities') which support more enterprising and bolder communities? What specific initiatives would be welcome in areas such as hyperlocal media; neighbourhood planning and community-scale economic regeneration? Featuring political inputs from across the party spectrum and beyond.

environment.

19.00 – 20.00: Drinks Reception and Exhibition Opening

20.00 – 22.00: CONFERENCE DINNER: KEYNOTE III JEREMY MYERSON

Jeremy Myerson is Director of the Helen Hamlyn Centre at the Royal College of Art and the first-ever holder of the Helen Hamlyn Chair of Design, with a remit to encourage 'design that improves quality of life'. An academic, author and activist in design for more than 30 years, he began his working life as a journalist and was founder-editor of Design Week in 1986. Jeremy is the author of many books, chapters and articles on people-centred design.
DAY TWO PROGRAMME
(NB Programme subject to alteration)

FRIDAY 19TH SEPTEMBER

09.15 – 10.15: KEYNOTE IV: JEAN BURGESS – CREATIVE CITIZENSHIP AND SOCIAL MEDIA
How has the potential for Creative Citizenship changed over the past decade as social media have evolved? What kinds of affordance either open up or close down the potential for citizens to engage with one another? These questions will be addressed within the context of everyday acts of creativity. Jean Burgess, Queensland University of Technology, was one of the first researchers to focus on every day creativity and the digital Jean was the co-author of the ground-breaking YouTube: Online Video and Participatory Culture. Her current work looks at social media, controversy, and new public spaces of debate.

10.30 – 12.00: PANEL 7: CREATIVE CITIZENS CRITIQUE

Creativity, participation and co-creation in new media: a comparative analysis on participatory practices
Gemma San Cornielo, Elisenda Ardèvol, Antoni Roig, Universitat Oberta de Catalunya

The paper aims to present the preliminary results of the three-year research Project which is a comparative study of the different ways of understanding creativity, participation and cultural production in digital media. This is captured by notion of “cocreation”, understood as a collective way of creation in which industries and users are contributing meaningfully (Banks and Potts, 2010; Bauwens, 2009; San Cornielo and Gómez Cruz, 2014) but also articulated by the relationships between productive “practices” (Schatzki, 1996) and “participatory logics”(Jenkins, 2004) within the creative and cultural industries. Some of the main conclusions are that despite being different articulations of participation, all projects have similarities in the discourses emerging from the participants regarding the creative processes, the notion of expertise, commitment to quality and an understanding of participation in terms of value and affect. In a more general level, some of the cases are connected to reflections on the future of cultural models, suggesting a change, that includes new social economies and alternative market models that will co-exist with the current ones.

Creative Citizenship in the Margins
Mark Rimmer, Sanna Inthorn & John Street, University of East Anglia

This paper critically reflects on the extent to which creative citizenship relies upon activity undertaken in the margins, in defiance or indeed ignorance of legal and policy frameworks in making a contribution to civic life. The idea that the activity of creative citizens empowers communities and benefits those who find themselves economically and politically marginalised has been much debated. In this field we often encounter celebrations of ‘authentic’ art, of independent artists, and of community-led initiatives. Two important dimensions of creative citizenship tend to be downplayed within accounts of this sort however. On one hand, the subtle and complex ways in which the activities of creative citizens tend to rely on different forms of capital and, relatedly, often on informal or free labour, receive scant attention. On the other meanwhile, the contributions to civic life made by those operating on the fringes of commercial popular culture, tend to be overlooked.
entirely. Drawing on empirical data from three research projects, including focus groups and interviews with media audiences, aspiring musicians and community arts practitioners, we attempt to sketch out a concept of ‘civicsness’ that allows us to recognise the sometime restrictive forces governing creative citizenship, while at the same time appreciating the democratising potential of creative citizenship both in the mainstream and in the margins.

**Obstacles to Creative Citizenship**

James Miller, Hampshire College

The creative citizen project asks whether new media enhance new forms and scale of creative civic activities. If so, the project seeks to identify practices that will exploit this new individual and collective activity, presumably as a means of achieving authentic self-governance. This conceptual paper argues that there are at least three significant obstacles to realizing creative citizenship. Two, somewhat paradoxically, grow out of the very political culture that encourages speculations about a citizenship that could be defined by creative action, while the third pertains to the limits of what seem to be in their use or development the nearly limitless affordances of new media. In a way, the paper looks at the same conditions that inspire the creative citizenship project and reaches reverse conclusions – but not on the grounds of nostalgia or pessimism. This paper develops these constraints on the possibility of creative citizenship, poses a few critical questions that flow logically from them and suggests how they can be explored further analytically and perhaps lessened in practice.

**Definition of, and critical perspectives on, creative citizenship**

Professor Steve Swindells University of Huddersfield & Dr. Anna Powell University, Huddersfield

As the concept of engagement grows, and the possibility of relating art practice, research and public engagement expands, this paper explores the issues around what it means to be an ‘engaged artist’ within an ‘engaged university’. As cultural policy becomes an increasingly significant component of the economic and physical regeneration of towns and cities across the UK, it asks what will the cultural legacy be of socially engaged art practice? In 2011 we commenced a formal partnership with Huddersfield Art Gallery to offer a programme of art and design exhibitions featuring the work of our colleagues at the University of Huddersfield. We asked the question of how art and design practice might impact upon the locale, and what we should look for in order to better understand this impact and its value? This in turn produced the question how can all gazes can be invited, encouraged and equalised through the interpretation and mediation of ‘the exhibition’. Artists, curators, universities and research councils are now all considering what it means to be ‘engaged’.

**OR**

**10.30 – 12.00: PANEL 8: INVITED PANEL: TEENAGE KICKS? CREATIVITY, YOUTH AND CITIZENSHIP**

Chair: Keri Facer, University of Bristol

What forms of creative citizenship are being presented to young people in schools? How are young people themselves using creative practice as a form of citizenship? How are young people constructing their own ideas of the creative citizen? How does creative practice enhance and mediate youth ‘voice’ as citizens? These issues will be addressed in the proposed symposium that brings together researchers from the UK and Oslo to report on a methodologically diverse set of research projects in this field. The symposium brings together projects funded under the AHRC Cultural Value and Connected Communities programmes to explore the forms of creative citizenship that young people are developing and encountering today. The symposium will comprise 4 papers
that report findings but also raise challenging questions to prompt active involvement of the audience in the discussions.

The Making of a Filmmaker: creativity and learning in Early Careers  
Dr Øystein Gilje, Faculty of Education, University of Oslo

The availability and affordability of filmmaking has facilitated new forms of creative content production in a wide range of genres and contexts. In recent decades, skills development has undergone dramatic changes, producing new career paths and learning trajectories for aspiring filmmakers. This paper traces how five young Norwegians positioned themselves as aspiring young filmmakers over a five-year period in their early careers. By following the young adults from the end of the media and communication program in Norway (aged 18–19) to their first years as film students or freelancers, we aim to understand how they drew on resources in a wide range of different contexts. The analysis gives new insight into how these creative workers use their experience and knowledge about film to create a specific identity as young filmmakers. We consider these positions towards genres and styles, and roles in collaborative work, to be a form of meta-authorship, which uses the concept of curatorship to understand the identity processes involved.

Young people, creativity and citizenship: evidence from the Creative Partnerships archive  
Professor Pat Thomson, The University of Nottingham

Creative Partnerships (CP) was the most ambitious, biggest and longest running arts and education intervention in the world. CP aimed to transform students’ experiences of schooling, expand teachers’ classroom approaches and dramatically improve the ways in which schools functioned and performed through its focus on ‘creative learning’ and whole school change. CP operated in England from 2002-2011 and worked intensively with over 2,700 schools, 90,000 teachers and over 1 million young people. The AHRC Cultural Value programme has funded a meta-study of the CP archive, now housed at The University of Nottingham. The paper will draw on this study to show:
1. The various understandings of citizenship that operated in the programme
2. How ‘citizenship’ this was understood to be produce by the cultural offer and creative learning, and
3. The kinds of research methods that were used to demonstrate that CP had produced citizenship outcomes.

Teenage Kicks? Exploring cultural value and creative citizenship from a youth perspective  
Dr Helen Manchester & Dr Emma Pett, University of Bristol

In contemporary accounts of cultural value and creative citizenship young people’s voices and accounts tend to be restricted to analyses of young people’s encounters with formal cultural institutions. Other studies of the value young people accrue through cultural experiences have often been dominated by instrumental accounts of potential future economic benefit and skills development. In this paper we draw on young people’s voices articulated during the ‘Teenage Kicks’ research project in which we worked with young people participating (and not participating) in a network of cultural and arts organisations across the city of Bristol to explore their everyday/ ‘lived’ cultures as well as their experiences of cultural organisations. This paper will explore some of these young people’s analyses of cultural value and creative citizenship. In particular, it draws on recent studies that have highlighted the value in adopting a spatial and relational approach to youth voice and citizenship to ask questions about:
• (generational) Narratives of identity, voice and agency in relation to creative citizenship

• Inclusion and exclusion from creative citizenship

Cities, citizenship and creativity: intervening to reshape the resources available to young people
Dr Paul Strauss, University of Bristol

Significant research has identified that cities’ substantial potential to support all young people’s informal learning and skills development is not being realised. A key issue is that organisations are often unclear about how to communicate, and young people, their teachers and parents are often unaware of the resources of the city in which they live (e.g. Facer & Thomas, 2013). The 80by18 project is a piece of activist scholarship that seeks to address these issues in Bristol. It brings together over 250 diverse organisations to showcase resources and activities, encourage young people’s participation, and invite organisations and a city as a whole to rethink their offer to young people. In particular, it encourages young people to rethink their engagement with creative and cultural organisations and to explore their capacity to change their city through their own actions. The paper will explore how an intervention such as 80by18 disrupts (or consolidates) existing patterns of creative citizenship. It explores what happens when young people start asking questions and seeking support from organisations within the 80by18 network.

OR

10.30 – 12.00: FINDINGS 3: CREATIVE NETWORKS
Caroline Chapain, Tamara West, (University of Birmingham), Jon Dovey, Shawn Sobers, Emma Agusita (University of the West of England, Bristol) with their community partners The Moseley Community Development Trust and South Blessed

This session shares the work of the Creative Citizens strand that set out to investigate the impact of informal creative networks on their communities. In Bristol we worked with the network of young people that work around the very informal South Blessed social media platform; in Birmingham the team worked with the Moseley Community Development Trust, a charity organisation which aims to encourage creative business to locate in Moseley through a coworking space, the Moseley Exchange, as well as to support the wider social and environmental development of Moseley as a neighbourhood by enabling its community creative and civic actions. The results of the work identified a wide range of citizenship benefits arising from different kinds of creative entrepreneurship. These include both individual and community transformative outcomes as well as training for creative economy work; informal education; sources of alternative information and community cohesion. However the research also highlighted the ways that the digital framing of creative citizenship can produce exclusion and reminded us of the importance of face-to-face and everyday physical interactions to foster social capital and creative actions. We also developed a range of ways of understanding the importance of place, and material production as a way of producing cohesion and impact.

12.00 – 13.00: Lunch
13.00 – 14.00: KEYNOTE VI: JOHN HARTLEY v. IAN HARGREAVES

John Hartley is Professor of Cultural Science and Director of the Centre for Culture and Technology at Curtin University (Perth, Western Australia). John HAS published over 200 articles and 24 books in the field of Media & Cultural Studies, he has an incisive and original interest in the digital and public cultures.

Ian Hargreaves holds The Chair of Digital Economy at the University of Cardiff. Professor Hargreaves’s interests include the impact of digital communications technology on: journalism, media, intellectual property issues and the creative economy.


This double handed keynote will place Creative Citizenship into the wider policy landscape as well as offering a new account of citizenship. ‘Creative Citizenship,’ speaks to the opportunity for ‘user generated politics’ and, correspondingly, ‘usergenerated civics.’ Creative acts of citizenship, we argue, are those which bring originality to acts aimed at civic well-being. In a world of social media, we agree that the collaborative potential of citizens is potentially enhanced in numerous ways, though we also seek to understand the negative tensions involved with these communications technologies. We see creative citizenship as the statistically unquantified base of the ‘creative economy’, an increasingly recognised entity, argued to account for 2.5 million jobs in the UK and around 10 per cent of the economy’s gross value added (Bakhshi et al 2013).

The presentation explores the nature and value of creative citizenship and goes to the heart of the contemporary struggle to re-make democratic institutions and procedures in an age of ‘monitory democracy’ (Keane 2009), taking full advantage of the ‘super-abundance’ of digital social media, whilst also recognising and managing the civic limitations of these communications technologies at a time when conventional, mainstream politics (as represented for example in membership of political parties) appears to be in sustained decline. Our focus is on what we argue is the newly emergent form of DIY/DIWO citizenship that builds on earlier models of civic, political, social and cultural forms of citizenship. Do It Yourself Citizenship is based in micro acts of creativity often built through social media, where rights are enacted through choice-based affiliation and self-organised associations. (Potts et al 2008; Bollier 2008 Benkler 2006).

14.00 – 15.00: PANEL 9: REPRESENTATION AND CITIZENSHIP

The effectiveness of the Shoot To Live community media initiative in addressing the needs of the at-risk youth in Trinidad and Tobago

Rachel-Ann Charles, Birmingham City University

Practitioners and/or scholars have presented arguments on the concepts, characteristics and theories of community media. While there might be some consensus on the community media debates presented, fundamental differences remain. One of the arguments, considering the title of this project, is that community media can be utilised as a social change tool (Rennie 2006:37). Evidence demonstrates that community media have been implemented to address social issues, such as crime and delinquency, in many parts of the globe (Servaes 2003). The Young Men’s Christian Association (YMCA) Trinidad and Tobago has taken the Shoot To Live programme, which is a creative approach in addressing issues
faced by at-risk youth. The main objective of this project is to empower 15-20 young men between the ages of 12-16 residing within at-risk areas of Trinidad and Tobago through a combination of life skills training, photography and videography (YMCA 2010).

The Making and Unmaking of Revolutions: The Antagonistic Symbiosis of Youth Generated Media and Mainstream Media
Joe F. Khalil, Northwestern University – Qatar

This paper is based on an extensive study of recent youth media in Egypt, Jordan, Beirut, Dubai, Jeddah and Syria examining what I call youth generated media—the types made famous in connection with protests in Tunisia, Egypt and elsewhere in the Arab world. Youth generated media refers to the communicative ways in which young people actively challenge the social, political and cultural power spheres with the intense excitement of a social movement. By examining a wide range of media artifacts it is safe to suggest that youth generated media has 1- pushed boundaries of permissible discourse, 2- dispelled certain normative conceptions about youth and 3- offered young people an alternative to the social, cultural and political vacuum in Arab public life. In assessing the outcome of young people’s self-expressive artifacts, we need to avoid the temptation of merely celebrating ‘alternative visions,’ and pay closer attention to how Arab regimes resist threats, encroach on ‘spaces’ and muffle ‘voices.’ Identifying such practices requires analyzing when and how increased visibility, as a result of media development, was co-opted such as the case of Lebanon, re-framed in Tunis, harassed in Egypt, and neglected in Bahrain. Institutions of power, including state and media, are impaired not only because youth generated media are simultaneously using ‘alternative’ channels of distributions and reflecting a globalized, networked and culturally sensitized youth, but also because state and media are increasingly dependent on forms of youth-generated media—to mitigate dissent.

'Creative' challenges and in/visible communities: the issue of housing
Ysabel Gerrard, Edgar Gomez Cruz, Helen Thornham, University of Leeds

Drawing on our creative media project with NEET teenagers in Leeds (2013-15), and juxtaposing this with our interviews with the third sector, we investigate creative citizenship in relation to the particular issue of housing and housing benefit. We understand creativity not only in relation to the products, responses and media the teenagers produce as part of their 'response' to housing reform, but also in relation to the way third sector organisations and communities are 'creatively' engaging with the policies themselves. This produces unintended and disruptive responses, which often prioritise, imagine and produce what we might call an ethical, resilient, or local concept of community.

What will we do when we get there? The politics and practice of public broadcast archive release
Joe Smith, The Open University

This paper will summarise the range of possibilities, but also map some of the hazards that lie in store. It will specifically address the framings and forms of citizenship expressed in the way digital broadcast archives are discussed and presented. It will consider the degree to which presentation and selections of archive content by broadcasters reflect predominant notions of editorial control and news values, including controversy, novelty and personality, as well as the prioritisation of linearity and authority in factual storytelling. It will discuss the ways in which emerging tools and practices might variously consolidate, qualify or contest these editorial influences. The paper is oriented towards a self-critical and open
consideration of the 'digital ideologies’ embedded in the tools and practices that mediating institutions develop for users’ work with these enormous bodies of cultural content. It will consider what action might be required within research and media communities if these developments are to: advance understanding of complex issues; help open up the range of tones and voices, and support effective deliberation of them.

OR

14.00 – 15.00: WORKSHOP 2: CULTURAL VALUE AND ENGAGED CITIZENSHIP

This session will create a dialogue between the AHRC’s Cultural Value Project and the Creative Citizens findings. Understanding the value of culture and of creativity has been a long standing issue for researchers, artists and activists. However, many debates about cultural value have tended to focus on the auxiliary effects of cultural activities defined in terms of policy indicators such as: economic impact; improved educational attainment; better health; reduced unemployment; etc. These approaches often expressed the values of cultural engagement as values accruing to consumers rather than as values co-produced and shaped by citizens. This workshop will introduce some of the new ways of articulating cultural value produced by recent research in relation to as the effect of arts and culture on engaged citizenship.

The AHRC Cultural Value Project is a research initiative set up by the Arts and Humanities Research Council in the autumn of 2012 whose objective is to establish a framework that will advance the way in which we understand and define the value of cultural engagement and the methods by which we evaluate that value.

Presentation from:

50 Creative Audiences: Analogue Citizens In A Network Culture
Professor Andrew Dewdney and Dr. Victoria Walsh, London South Bank University

This paper will build upon the findings of two research projects conducted at Tate. Using practical examples and drawing upon the analysis of the above research the paper looks at the limits of representational models of culture and highlights points of disconnection and discontinuity between practice, policy and politics in reconceptualising the public realm and creative citizenship. The paper argues for a collaborative an interdisciplinary research methodology, based upon problem solving, which could potentially overcome institutional forms of conservatism and resistance to new forms of public ownership of cultural value

OR

14.00 – 15.00: WORKSHOP 3: THE GLOBAL CREATIVE CITIZEN (TBC)

Globalisation creates all kinds of contradictions for the practice of citizenship, rooted as it is in local or regional formations of state and community. Social media offer the potential for some limited forms of globally mobilised creative citizenship. From petitioning to fundraising and witnessing on platforms like Ushahidi our micro acts of creative engagement can be aggregated into global impacts. Jean Burgess will lead this discussion with an account of findings from her work on global crisis intervention using social media.

15.00 – 15.15: Break

15.15 – 16.00: KEYNOTE VI: IAN HARGREAVES: CREATIVE CITIZENS WHERE NEXT?

Ian Hargreaves is Professor of Digital Economy at Cardiff University and Principal Investigator for the Creative Citizens research programme; in this final keynote he will place the findings of the research
into the context of the conference proceedings. The presentation will focus on how future research and policy may support the impact of creative citizenship.

16:00: Close