

7th Annual PhD Conference 2013

The Non-Financial Crisis

Politics, Medi@, and Culture
in the Present Economic Context



June
10
2013

Keynotes:

Colin Sparks

Hong Kong Baptist University

Kate Oakley

University of Leeds

Institute of Communication Studies

Clothworker's North Building

<http://www.ics-phd-conference.leeds.ac.uk/>



UNIVERSITY OF LEEDS

The 7th Annual ICS Postgraduate Conference at the ICS, University of Leeds
June 10, 2013

The Non-Financial Crisis

Politics, Media, and Culture in the Present Economic Context

Conference Venue: ICS Lecture Theatre (Room G.12)

Institute for Communication Studies
The University of Leeds
Leeds
LS2 9JT

Venue for dinner: to be confirmed

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The Institute of Communications Studies is an internationally renowned centre for teaching and research in communication, media and culture. Our research is multidisciplinary and we have particular strengths in the areas of cultural industries, international communication and political communication.

Formed in 1988, ICS combines strengths in communications and media research with the teaching of communications history, theory and practical skills. In September 2010, we moved into a specially refurbished building at the heart of the Leeds campus, Clothworkers' Building North. Our excellent facilities here include a cinema, a media lab and a television studio as well as editing suites equipped with the latest industry-standard software and hardware. In addition, postgraduate students at ICS have the opportunity to benefit from some of the best media opportunities at any university in the country. For more information on the possibilities that the University of Leeds can offer media and communications students, visit the website.

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Dear conference participants,

A warm welcome to the University and to the Institute of Communications Studies (ICS). The annual ICS PhD conference is something of which we are very proud. This is a PhD student-led initiative. ICS academic staff offer advice and support where called upon to do so. Otherwise, the theme and content of the conference are in the hands of PhD students.

The result has been a fascinating mixture of speakers and topics over the years. Seven generations of PhD students have now learnt how to manage the challenges of organising an academic event. I hope that you enjoy the day, and your visit to Leeds.

*Prof. **David Hesmondhalgh**
Head of the Institute of Communications Studies
Director of the Media Industries Research Centre*

About the Conference

The recent financial crisis that caused the collapse of large financial institutions, the bailout of banks by national governments, and the struggle of national and transnational governments in tackling the crisis, has signalled the need for fundamental changes in economic and political systems.

In this conference we hope to interrogate the various aspects of the crisis. These aspects span beyond economic considerations to broader issues related to socio-political systems, media and cultural production. Almost all fields are affected by the crisis and forced to change. The changes in these fields are interdependent and will have important implications for our future.

This enduring relation of crisis and media will be explored in this conference by a variety of excellent contributions. Each pertains to one of three panel topics – political communication, media & journalism, and cultural production.

With this aim in mind we welcome you at the 7th annual Institute of Communications Studies PhD Conference at the University of Leeds.

This conference is organized by PhD students of the ICS. It aims at a critical engagement and to stimulate debates among young academics about this highly exciting and relevant topic while also including impulses from renowned keynote speakers in the field.

Programme

9:00 – 9:30	Registration (Coffee)
9:30 – 9:40	Introductory Comments & Welcome David Hesmondhalgh, Head of Department, ICS, University of Leeds Ana Stojiljkovic, Conference Chair, ICS, University of Leeds
9:40 – 11:10	Panel 1: Responses to crisis from journalism and audiences Chair: Judith Stamper, ICS, University of Leeds
11:10 – 11:40	Coffee Break
11:40 – 12:55	Panel 2: 'Crisis' in Political Discourse Chair: Prof. Stephen Coleman, ICS, University of Leeds
12:55 – 14:10	Lunch Break
14:10 – 15:30	Keynote 1: <i>Can democracy survive the internet?</i> Prof. Colin Sparks, Hong Kong Baptist University/University of Westminster, London)
15:30 – 15:45	Coffee Break
15:45 – 17:15	Panel 3: Current perspectives on cultural policies Chair: Dr. Melissa Nisbett, University of Leeds
17:15 – 17:30	Coffee Break
17:30 – 18:30	Keynote 2: Wandering between two worlds: Cultural policy and the question of legitimacy Prof. Kate Oakley, ICS, University of Leeds
18:30 – 18:40	Closing Remarks Dr. Bethany Klein, ICS, University of Leeds
18:40 – 19:30	Wine Reception
20.30 – Close	Conference Dinner

Professor Colin Sparks

Colin Sparks studied at Sussex, Oxford and Birmingham, and received a doctoral degree from the Centre for Contemporary Cultural Studies. For many years, he taught at the University of Westminster, where he directed the Communication and Media Research Institute. He joined HKBU in August 2011. In addition, he is involved in editing numerous journals in the field (*Media Culture and Society*, *Chinese Journal of Communication*, *Journal of International Communication*). Colin Sparks is also the author of such notable books as *Development, Globalization and the Media* (2007) and *Communism, Capitalism and the Mass Media* (1997) and the co-editor of a wide selection of books, among them *Towards a Political Economy of Culture: Capitalism and Communication in the Twenty-First Century* (with Andrew Calabrese) (2005) and *Tabloid Tales: Global Debates over Media Standards* (with John Tulloch) (2000).

Professor Kate Oakley

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

Following a career as a journalist, Kate worked for a number of years in information society policy. This included researching management consultancy as a knowledge-based industry, while a Research Fellow at Manchester Business School and Head of the Information & Communications Policy Group at the Policy Studies Institute. This covered research on intellectual property, the commercialization of public sector information, and the growth of information work and workers.

In 1997, she became a self-employed consultant/researcher working for a variety of public agencies, think tanks and research organisations. In this role, having worked on a large number of localised creative industry strategies, Kate developed an influential policy-informed critique of creative industries.

Detailed Conference Programme and Abstracts

Each panel will contain 3-4 contributions. The presentations will last 10-15 minutes each, followed by a discussion round.

09:40–11:10 **Panel 1: Responses from journalism and audiences**

Chair: **Judith Stamper**, ICS, University of Leeds

09:40-9:55 *Reporting the Public Company – the ideological role and function of business and financial journalism*

Keith Butterick, University of Huddersfield

9:55-10:10 *A transnational public sphere still in the making: Comparative analysis of global news TV stations' coverage of Eurozone debt crisis summit*

Sarper Durmuş, Istanbul Bilgi University's Media & Communication Department

10:10-10:25 *Has the financial crisis altered journalistic behaviors in Romania? An inquiry on professional identity, traditional roles and values in an unstable media environment.*

Ruxandra Gubernat, Université Paris Ouest Nanterre La Défense

10:25-10:40 *Contesting the discourse of austerity, welfare and work on Twitter*

Alexander David Palk-Hughes, Lancaster University

10:40-11:10 *Q&A session*

Reporting the Public Company – the ideological role and function of business and financial journalism

Keith Butterick, University of Huddersfield

Following the financial crisis of 2008 analysis of why the business and financial media collectively (apart from one or two exceptions) failed to warn of the impending crisis tended to concentrate on functional issues. Financial and business journalism was affected by the similar resource problems that were impacting on all newspaper sections. Fewer resources and journalists, the demands of producing more stories for 24 hours online news operations – prevented journalists from investigating as fully as they might have wanted.

This argument suggests that had the resources been available then they would have spotted what was happening and alert us to the impending problems. Leave aside the issue of what possible difference that might have made, it implies that the genre has the necessary capacity and the ability.

Unfortunately, history does not support this. Financial and business journalists failed lamentably for example to spot the crash of 1929 and all modern financial bubbles. My paper argues that the

reason for this is that there is a fundamental problem which prevents the genre from such a critical role. This is its relationship with and reporting on the public limited company (PLC). There is an ideological element to this relationship – business journalism supports the hegemony of the free market ideology and the superiority of the Anglo-Saxon model of capitalism.

My paper goes to the heart of the issue – what is the purpose and function of business and financial journalism – to uncritically support business at all times or to criticise it?

The paper uses research for my forthcoming book “A Critical Introduction to Financial and Business Journalism: Collusion, Conspiracy and Churnalism”. It is based on historical work, interviews with practicing financial and business journalists and linguistic analysis of newspaper texts and original textual analysis carried out by the Huddersfield Centre for Communication and Consultation Research.

Keith Butterick is one of the few researchers in the UK working in the field of business and financial journalism and parallel, Director of the Huddersfield Centre for Communication and Consultation Research at the University of Huddersfield. He has worked in journalism and Public Relations. There, he launched and edited two successful business magazines ‘Finance North’ and ‘Northern Business and Finance’. His work as a business journalist included Business Editor of ‘Yorkshire on Sunday’ and editor various trade publications. He received several awards for work. His latest book, A Critical Introduction to Business and Finance Journalism: Churnalism, Complacency and Collusion will be published this year.

A transnational public sphere still in the making: Comparative analysis of global news TV stations’ coverage of Eurozone debt crisis summit

Sarper Durmuş, Istanbul Bilgi University’s Media & Communication Department

In an age where the world is often described as interconnected, borderless or more participative than ever, assuming that cross-border TV networks and ICTs have finally brought the democratic human potential to an unprecedented level is an undemanding effort at best. Although there are proofs that the production of information is done by more actors than ever, many scholars find that suggestion untimely optimistic. Building on that, this paper differentiates global markets, borderless communication technologies, transnational conglomerates and a global culture of consumption that make up the “globalized world” from an inclusive and participative transnational public sphere. The paper will argue that questions on inclusiveness of the debate (Fraser) and the use of this “debate” as a tool of self-legitimation (Mihelj) problematize any transnational public sphere.

To illustrate that, the summit on Eurozone debt crisis that took place on 7-9 December 2011 in Brussels and its coverage on four cross-border television news networks will be analysed. The news items aired on Euronews English, BBC World News, CNN International and Al-Jazeera English on the summit will be subject to a comparative discourse analysis in regards to who gets to join to these discussions? In what level language is playing a part? Has the discussion a chance of influencing political decision-making?

The paper will argue that the analysed news networks’ claim as being “global” or “cosmopolitan” becomes highly questionable with the detection of exclusionary discursive elements in their reporting of this event. Finally, the paper will also inquire the limitations of news narrative practices on 24 hours news televisions in an effort to discuss any further if the transnational public sphere at hand is blocking some groups’ access to representation and decision-making or not.

Right after completing his bachelor’s degree in Communications at Galatasaray University, Sarper Durmuş worked as an editor for various culture and arts magazines. He now teaches at Istanbul Bilgi University’s Media & Communication Department where he will finish his

M.A. degree soon. His research interests are global communication, public sphere theory, nationalism, late Ottoman history, human rights and genocide studies.

Has the financial crisis altered journalistic behaviors in Romania? An inquiry on professional identity, traditional roles and values in an unstable media environment

Ruxandra Gubernat, Université Paris Ouest Nanterre La Défense, Groupe d'Analyse Politique (GAP)

In this paper we argue that the economic crisis aggravated and brought to surface the existing precariousness of the Romanian media field. The political and economic pressures on the media became more profound; media moguls clearly stated their political alignment in the past three years; the weakness of contractual provisions existing before the financial crisis made journalists more vulnerable in front of their superiors and outside pressures; but, also, one can observe a degradation of the journalistic act by an increased level of self-censorship and by an ignorance of ethical norms. This decline has led to a radicalized press, with an eroded social status and credibility, according to studies published by Transparency International Romania (the National Integrity System Study, 2010) and Active Watch Romania (FreeEx Report, 2012).

Qualitative data gathered by the author from more than sixty interviews with Romanian journalists indicate also a lack of generalized trust in the media system, the absence of cohesion inside the field and a strong sense of individuality these journalists manifest. Hence, these facts lead to an environment where pressure is perceived as normality mainly due to the frailty of the journalistic criteria and mission.

Inspired by Durkheim's concept of anomie, we argue that, in this environment where journalistic norms and values were eroding, prior to the economic crisis, the state of insecurity created by the changing social context is intensifying the non-compliance to journalistic rules hidden by a prosperous, yet immature journalistic market. In this context, our main focus is to explore, following a pragmatic sociology approach (Lemieux, 2000; Boltanski/Thévenot, 1990), the perspectives the journalistic actors share for the sense of their actions, their perceptions of their roles and the dynamics of their interactions, in times of crisis.

Ruxandra Gubernat is a PhD Student in Paris and part-time lecturer at ICOM Lyon (2011-2012) on sociology of reception. She majored in Journalism and Communication Studies at Universitatea Bucuresti and holds both, the Certificate of Political Science at the IEP Lyon and an MA in sociology of media from the Institute of Communication and ENS (École Normale Supérieure) Lyon (2007). She worked also as a former journalist for several Romanian media outlets until 2009.

Contesting the discourse of austerity, welfare and work on Twitter

Alexander David Pask-Hughes, PhD candidate in Lancaster University

This paper adopts critical discourse analysis (CDA, hereafter) in order to show how mediated-political representations of austerity, welfare and work are contested through the social media platform Twitter.

CDA has been concerned with the discursive construction of welfare, particularly under New Labour (see Norman Fairclough or Stuart Connor). However, relatively little attention has been given to the ways in which readers respond to the sorts of mediated political texts analysed within CDA. CDA researchers interested in attitudinal responses to media texts tend to employ focus groups (for example Ruth Wodak). This paper argues that data from Twitter allows for a more thorough investigation of the interactions between media texts and the viewer, and the processes of contestation that arise through these interactions.

This paper outlines the discursive strategies used by participants on Twitter to challenge the representations of welfare and work made in the mediated-political sphere, to offer alternative

representations and to persuade others of this position, thus extending CDA to issues surrounding social media (see also Johnny Unger).

Alexander David Pask-Hughes is a PhD candidate in the Department of Linguistics and English Language at Lancaster University. Prior to this, he completed his MA in Critical Discourse, Culture and Communication at the University of Birmingham, focusing on the discourse of the far-right movement the English Defence League. His current research looks at the ways in which activists utilise the Internet, and social media specifically, in order to contest current political discourse on austerity and welfare reform in the UK.

11:40–12:55 **Panel 2: ‘Crisis’ in Political Discourse**

Chair: **Prof. Stephen Coleman**, ICS, University of Leeds

11:40-11:55 *Europe, the “Crisis” and Online Media: Towards a Transnational Web Sphere or Isolated Online Spaces?*

Dennis Nguyen, PhD Student, University of Hull

11:55-12:10 *Governing the Ungovernable: The Political Meaning of Crisis in EU Debt Discourses*

Hannah Richter, PhD Student, University of Edinburgh

12:10-12:25 *Creating ‘External Validity’: Fiscal Policy and the Media Narration of the Financial Crisis*

William Vittery, PhD Candidate, University of York

12:25-12:55 *Q&A session*

Europe, the “Crisis” and Online Media: Towards a Transnational Web Sphere or Isolated Online Spaces?

Dennis Nguyen, PhD Student, University of Hull

The Internet has become an important space for political communication, not only in national but also transnational contexts. This particularly applies for discourses related to Europe and the “EU crisis”. Various online platforms provide a diverse set of communicators with the means for initiating and/or contributing to public discussions on “European” political issues. Political publicity is not limited to the mass media and there is considerable potential for the emergence of transnational online discourses or “web spheres”.

However, there is still a lack of theoretical concepts and empirical insights. The paper attempts to narrow this gap: Firstly, by proposing an integrative theoretical framework for the identification and classification of transnational online public spheres as context-bound web spheres. Secondly, by conducting a complementary content-, frame-, and network analysis of a representative sample of online discourses on “European” issues. This includes the EU, governments, think tanks, NGOs, news

media, and user-platforms. The main research questions are: Do public communicators in Europe create transnational spheres or do they rather reinforce discourses that are fragmented along national and political fault lines? And how do they frame Europe and the “EU-crisis”?

Analysing and comparing both content and networks of web discourses shall enable the empirical “measurement” of transnationalism as well as the examination of the communication of political concepts, ideas, affiliations, and identities. The project sets out to show that EU-related web spheres display an inherent multidimensionality regarding their degree of “transnationality”, “publicity”, and “discursivity”. They can form arenas of contestation but also sites for deliberation and show characteristics of both integration and fragmentation. Several factors like political orientations, content, and the addressed audiences determine whether networks of online discourses form transnational spheres or rather closed (nationally oriented) web spaces.

Dennis Nguyen is a PhD candidate (2nd year) in media and communication at the University of Hull. His research focuses on online public spheres and political communication, with an emphasis on transnational political discourses. He holds a German Magister Artium (communications, English, History) from the University of Münster and a British MA (media and cultural studies) from Coventry University.

Governing the Ungovernable: The Political Meaning of Crisis in EU Debt Discourses

Hannah Richter, MSc by Research student at the University of Edinburgh

Be it economic difficulties, violent conflicts or social inequality – the concept of crisis proves to be extremely fashionable when referring to issues which seem to require political governance. My PhD project researches the empirical puzzle of this proliferated ‘crisis talking’ from a political science perspective. Departing from positivist understandings of the crisis as situation, I propose to engage in the political meaning entailed in the concept of crisis. I therefore suggest to study ‘crisis’ as central constituent of a Foucaultian ‘dispositif’. In general, those power-knowledge systems produce legitimacy for certain ideas and actions while delegitimizing others. Hence, they play an important political role in constituting governance capacity. But how does this political quality come into effect with regard to the crisis concept? How and under which conditions can the ‘crisis’ discursively constitute spaces of political agency and legitimacy?

Engaging in those questions, I research crisis discourses as entailing the capacity to shape political meanings, perceptions and decisions. Drawing on the writings of post-structuralist thinkers such as Derrida, Deleuze and Virilio, I develop an innovative perspective suitable to unpack and grasp the political quality of the concept of crisis. This theoretical framework is centred on the assumption that the crisis concept can work as a discursive code which produces ontological security and thereby discloses non-determinant pathways for political action. In the empirical part of my project, I then apply this perspective to study national discourses around the EU debt crisis. Comparing the national discourses of Germany, France and the United Kingdom, I firstly seek to assess the plausibility of my different theoretical assumptions with regard to this crisis code. Secondly, I aim to understand and map the conditions under which this crisis code can unfold its productive quality.

Hannah Richter is an MSc by Research student in Politics and International Relations at the University of Edinburgh. She obtained her B.A. degree in Political Science from the University of Hamburg, Germany, in 2012. Beginning with her B.A. thesis on reading Jean Baudrillard as political theory, she developed her research interests in post-structuralist theory, political and cultural sociology and discourse studies. Hannah is currently working on her PhD proposal which is focused on researching the political quality of the crisis concept.

Creating 'External Validity': Fiscal Policy and the Media Narration of the Financial Crisis

William Vittery, PhD Candidate at the University of York

One aspect of the financial crisis that has puzzled commentators and academics alike is the absence of any major radical shift in economic paradigms as a result of the latent failure of the existing 'British Growth Model'. This paper argues that in times of economic uncertainty and rupture, the power of discourses to mould the institutional response to crisis is heightened compared to times of equilibrium. A discourse that can readily explain the pathologies which caused such a crisis and provide consequent policy recommendations to fix it has the potential to achieve the support of political actors. Arguably two such economic theories offered a remedy to the crisis; an orthodox one focusing on balanced budgets and cutting public debt, and a Keynesian one focused on maintaining short-term stimulus to aid the still recovering economy. The ideational contestation between such discourses and their battle for public validity is therefore an important field of inquiry in relation to the economic events of the financial crisis and the political response to it.

This paper suggests that the narration of the crisis by the media helps to provide 'external validity' to certain discourses of the crisis whilst undermining others, by framing and defining the crisis in ways which favour one particular discourse. By analysing the response of the British media to the financial crisis then, we can begin to understand how the alternative policy preferences of these two discourses gained and lost traction in the political debates surrounding the crisis. This paper will begin by outlining the theoretical literature that supports the empirical approach taken and defining 'external validity', before proceeding to analyse the media response to the crisis so as to make some general conclusions about the creation of a valid discourse in favour of austerity over stimulus in the British case.

William Vittery is a PhD candidate in the Politics Department at the University of York, with a research focus on the global financial crisis and the social construction of policy responses to it. My research focuses specifically on American and British crisis discourse, with my thesis aiming to analyse the development of crisis discourse over time so as to explain the developing policy responses of the two countries. More generally, my interests extend into political economy, political communication and the role of the media in politics.

14.10–15.30 Keynote 1: Can democracy survive the internet?

Prof. Colin Sparks, Hong Kong Baptist University/University of Westminster, London

Many commentators have noted the democratic potential of the internet and it is undoubtedly the case that the dialogic capacity of the technology means that it is much better suited to the tasks of public life than the centralised and monologic legacy media. The question, however, is: whether it will be able to realise this potential? This paper begins with a survey of the uncomfortable relationship between actually-existing democracy and the legacy media and discusses how the development of the internet is increasingly contributing to its crisis. It then considers what kind of democratic organisation would best fit with the affordances of the internet. It concludes that, while it certainly facilitates political organisation and mobilization and, at the same time, enhances the potential for panoptic surveillance, realising the potential of the internet requires, firstly, a reconsideration of the meaning of the term democracy and of the social and economic conditions upon which it rests, and secondly action to achieve the conditions in which this democratic potential can be realised.

15:45–17:15 **Panel 3: Current perspectives on cultural policies**

Chair: **Dr. Melissa Nisbett**, ICS, University of Leeds

15:45-16:00 *The use of the word «crisis» as an argument of authority in the creative industries*

Jeremy Joseph Vachet, Université Paris 8 Vincennes – Saint-Denis, France

16:00-16:15 *When buzz chokes bizz... and culture: reflections from the Portuguese creative industries' case*

Fátima Silva São Simão, University of Porto, Portugal

16:15-16:30 *Between competition and co-production - the politics and economics of post-Yugoslav cinema*

Mila Turajlic, Centre for International Studies and Research (CERI), France

16:30-16:45 *Budget cuts in the cultural sector: The Dutch case 'Image for the Future'*

Luca Antoniazzi, University of Leeds, UK

16:45-17:15 *Q&A session*

The use of the word «crisis» as an argument of authority in the creative industries

Jeremy Joseph Vachet, Université Paris 8 Vincennes - Saint-Denis, France

The concepts of creative industries and creative economy correspond to a movement of liberalisation of culture and the whole economy under the auspices of the networks. These changes affect deeply not just the economy and the structure of the industries but also the work of artists themselves day after day. During our observations and according to interviews among art photographers and agents in France, the mere evocation of the term «crisis» could represent an argument of authority that would make them more readily willing to be involved in projects linked to advertising, design and tourism, unlike art work. Following this, would it be legitimate to perceive the crisis as an element of acceleration of the movement going from the cultural industries towards the creative industries?

Moreover, behind the discourses on public subsidy cuts for culture and the cultural labour market, we observed the generalisation of a neoliberal discourse going towards the development of new forms of entrepreneurship in culture. For example, how artists have now to «take care of themselves», as a way for artists to assume more responsibilities and adopt a more entrepreneurial perspective in their career.

In other words, accelerated by the use of the word «crisis», creative industries could play a real and significant role in the development and adoption of new socioeconomic models by promoting new forms of works based on autonomy and creativity (self-entrepreneurship, freelance work, hyperflexibility, project based work, personal investment, intuitive work, fun management...), blurring in the same time the frontier between entrepreneurship and «artistic life».

Jeremy Joseph Vachet is a young researcher, artist and musician. He worked in collaboration with video makers and photographers in many European countries. Academically, he belongs to the CEMTI, Université Paris 8 and is a member of the Maison des Sciences de l'Homme Paris-Nord. He is a visiting student researcher at UC Berkeley, California and PhD candidate at the Université Paris 8. He is a regular lecturer at Paris III University. His PhD thesis work focuses on how creative workers have to (re)invent themselves and their work.

When buzz chokes bizz... and culture: reflections from the Portuguese creative industries' case

Fátima Silva São Simão and **Helena Santos**, University of Porto, Portugal

As in many other regions in Europe, in a period of austerity, the Portuguese government has defined the Creative Industries (CIs) as a strategic sector to promote economic development. Given the socioeconomic characteristics of Portugal (as a peripheral European country), the CIs were believed to overcome our economic delay through culture and creativity. Although this seemed to be a pretty interesting approach (the CIs are often considered to be "lighter" and, therefore, more resilient to the impacts of the economic crisis) such strategy doesn't seem to be working as expected. From disproportionate investments in infrastructures to continuous disinvestment in culture (the core for most creative activities), the CIs relevance in Portugal risk to disappear as they came: suddenly.

In the past four years, 13 creative business incubators have been built only in the North region of Portugal, where the population is of about 3.7 million people, mostly old and low-skilled. Most of these incubators were funded with EU regional funds and included equipment like auditoriums and galleries, at a time when severe cuts in culture were contributing for the closing of many local venues.

Portugal is an interesting case to reflect about the relations between cultural policies and CIs policies, as these huge investments were announced as a panacea for both, the Cultural Sector and Creative Businesses, nevertheless connected to trendy austerity measures and doubtful market-driven strategies: CIs' policies tend to end up as a political "buzz", rather than an effective promotion of cultural "bizz". Our argument is that, in the end, CIs are interfering and severely damaging what could be an important development of the relationships between culture and economy. In order to get evidence to support this argument, we will analyse the experience of the CIs Centre of the University of Porto's Science and Technology Park (2009-2012).

Fátima São Simão is responsible for UPTEC PINC, the Creative Industries Centre of the University of Porto's Science and Technology Park (UPTEC), currently supporting the development of over 30 creative start-ups, from Architecture to Design, Audiovisual and Communication. Fátima holds a degree in Economics from the University of Porto. Since, she has lived in Italy and in the UK, where she completed her MA in Cultural Policy and Management at City University of London. She is involved in a variety of initiatives, among them futureplaces – Digital Media and Local Cultures.

Between competition and co-production - the politics and economics of post-Yugoslav cinema

Mila Turajlic, Centre for International Studies and Research (CERI), France

The former Yugoslav republics are in various stages of EU membership - with Slovenia a member, Croatia poised to join the EU this year, and Serbia recently gaining candidate status, and as such have all recently adopted or revised their laws defining the financing of cinema. In the past 10 years, the process of gaining access to and participating in various European cinema-funding schemes led to an unprecedented level of regional co-operation, making it possible to trace a process of cultural and social re-integration of the former Yugoslavia vis-a-vis the co-productions encouraged by

European funding mechanisms. However, recently an opposite dynamic came into play, as these countries created film commissions competing in attracting US and European productions to the region.

This paper looks at the recent development of the cultural industries in the countries on the 'Yugosphere' (notably Slovenia, Croatia, Serbia and Bosnia & Herzegovina), by focusing specifically on feature-film production as one of the most visible reflection of social change. Drawing on investment and production statistics, it analyses the changing socio-economic contexts of production, and the new forms of cinema being created as a direct result of EU funding schemes (notably EURIMAGES and the MEDIA program), while assessing the weight political factors play in the formulation of policies of new 'national cinemas' as opposed to 'European' films. Furthermore, it looks at the economic models behind the new regional push for the creation of film incentives for foreign productions, the influence this has over domestic production, and crucially, the way the international economic crisis has been altering that balance.

Mila Turajlic completed her Master in Media and Communication at the London School of Economics, having studied Politics and International Relations at the LSE and Film and TV Production at the Faculty of Dramatic Arts in Belgrade. A documentary filmmaker, she has been a guest lecturer at universities in Europe (Sorbonne, University of Mannheim) and the US (University of Michigan, University of Chicago, Oberlin College, Harvard University), speaking about Yugoslav cinema, uses of narrative in history films and documentary film production. She is a founding member and former President of the Serbian Film Commission.

Budget cuts in the cultural sector: the Dutch case 'Image for the Future'

Luca Antoniazzi, University of Leeds

Robust policies of austerity are taking place all around the Western countries. The reduction of public expenses very often, if not always, starts with cuts to the funds available to finance arts and culture. This tendency is well known and a lot have been said and written within and outside academia. This paper aims at investigating the case study of the project 'Image for the Future' in order to identify and describe the dynamics and the consequences of drastic reduction of public subsidies for a specific cultural project.

"Image for the Future" is probably the most important on-going attempt of mass digitisation of audio-visual material in the EU. Started in 2007, the project supposed to be completed by 2014. However, now it has been affected by the cuts and lost de facto about 40% of its original budget in 2010.

How was this project originally financed, and with what objectives? What are its specificities? How has this violent cut been justified by the Dutch Government, and what are its consequences? In this paper, I will try to answer these questions by simultaneously linking more general thoughts on cultural policy tendencies in the EU with a particular focus on audio-visual heritage initiatives.

Luca Antoniazzi is a PhD Candidate and Teaching Assistant at the Institute of Communications Studies (ICS, University of Leeds) since October 2012. He holds a BA in Anthropology (University of Bologna) and an MSc in Economics and Management of Arts and Cultural Organisations (EGART - Ca' Foscari University Venice). He did an internship at the Haghefilm Foundation (Amsterdam) and he has worked at the Film Restoration and Archiving Department at ARRI Film & TV (Munich). His research focuses on the managerial and curatorial issues around the transition from analogue to digital audio-visual archiving.

17:30–18.30 **Keynote 2: Wandering between two worlds:
Cultural policy and the question of legitimacy**

Prof. Kate Oakley, ICS, University of Leeds

This paper argues that the economic and political crisis in Europe has highlighted the exhaustion of particular discourse of cultural policymaking that has dominated the last four decades. The economic case for public cultural investments, whether in the form of high art consumption-led initiatives such as the Guggenheim in Bilbao, Florida's creative class, or the production focus of the UK's 'creative industries' moment, has encountered a crisis of legitimacy as part of a failed neoliberal growth model.

So where now for cultural policy? Can a renewed spirit of critique inform alternative economic and social models as some suggest? Or are we set for the retreat of culture from explicit political and social engagement?