

Book Review: *Reimagining the Creative Industries: Youth Creative Work, Communities of Care* (Miranda Campbell: Routledge, 2022)

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Abstract

In *Reimagining the Creative Industries: Youth Creative Work, Communities of Care*, Dr Miranda Campbell presents a fresh and engaging vision for the future of the creative industries through community youth arts programs and their role in fostering inclusivity, collaboration, and social change. Campbell challenges conventional notions of the creative industries, highlighting the transformative potential of youth creative work within communities of care. The book explores topics such as care ethics, diversity and inclusion, inclusive spaces for small-scale cultural production, and collaborative production in communities of practice. With well-supported arguments and practical insights, Campbell's work contributes significantly to the field of arts management and cultural policy.

Keywords: creative industries; youth creative work; communities of care; inclusivity

Book Review: *Reimagining the Creative Industries: Youth Creative Work, Communities of Care* (Miranda Campbell: Routledge, 2022)

Louise McKeever

Dr Miranda Campbell is an Associate Professor at Ryerson University in Toronto, Canada, specialising in the School of Creative Industries. Her research centres on creative employment, youth culture, and emerging forms of creative practice. Her book, *Out of the Basement: Youth Cultural Production in Practice and in Policy*, was a finalist for the prestigious Donner Prize, recognising exceptional Canadian public policy books. In her thought-provoking book, *Reimagining the Creative Industries: Youth Creative Work, Communities of Care*, Miranda Campbell challenges conventional notions of the creative industries and explores the transformative potential of youth creative work within communities of care. With a focus on fostering inclusivity, collaboration, and social change, Campbell's work presents a fresh perspective on the role of young people in shaping the future of the creative industries.

Campbell presents a vibrant, fresh, and engaging vision for the future of the creative industries through community youth arts programs and their role in economic self-advancement, healing, exploration, learning, and social inclusion. While community arts programmes can contribute to overall wellbeing, the author acknowledges the limits of the arts in addressing systemic issues and the challenges of researching and intervening in such complex contexts.

Rather than providing an exhaustive historical account, chapter one establishes creative industries as a discourse with specific focuses. Campbell proceeds to challenge dichotomies commonly

associated with cultural production, such as the tension between authenticity and incorporation. She critically examines the celebration of creative industries in popular culture, shedding light on how they are often portrayed as a source of national identity. However, the chapter also critiques the assumption that economic development naturally leads to social, cultural, and environmental benefits. In doing so, Campbell highlights the hegemonic power of an economic framework that overlooks other dimensions of well-being. A distinct aspect of this chapter is the comparison drawn between the adoption and celebration of creative industries in the UK and Australia and the lack of a comparable moment in Canada. The author analyses the ideological shift in the valorisation of culture, particularly in relation to economic growth and the promises of digital and creative economies. This examination provides unique insights into the Canadian context and underscores the complexities and nuances of cultural production within the creative industries. Methodologically, Campbell adopts a care-based perspective, focusing on the experiences of participants and practitioners within the creative industries. Cultural mapping serves as a research framework, enabling the exploration of qualitative cultural values and resources, including oral histories and storytelling. The chapter also delves into the tensions of scale in relation to gentrification narratives and the influence of policy, lobbyists, and corporations in shaping creative cities and economies. Throughout the chapter, Campbell emphasises the importance of cultural mapping in drawing attention to underrepresented forms of cultural production, while highlighting the need for reflexivity and care.

Drawing on the work of feminist philosopher Nel Nodding (2013), chapter two delves into the ethics of care, examining receptivity, relatedness, and responsiveness. It sheds light on the devaluation of care work, particularly among marginalised groups, and highlights the gendered division of labour in the creative industries. To counter individualism and competition, the chapter introduces the concept of communities of care as a collective response, emphasising the need for inclusive cultures and support structures. It redefines autonomy as relational autonomy, acknowledging the interconnectedness of creative work. Addressing the challenges faced by youth and small-scale cultural producers, the chapter advocates for self-realisation and alternative spaces. Notably, it foregrounds care ethics and relational autonomy challenging existing paradigms. Combining theory and practical insights, the chapter's well-supported arguments contribute significantly to arts management and cultural policy. In the Irish context, it aligns with challenges such as care deficits and risk instrumentalisation. Relevant readings include Creative Ireland's report *The Creative Ireland Programme: Overview and Analysis* (2017), Victoria Durrer and Kerry McCall Magan's *Cultural Policymaking and Research on the Island of Ireland* (2017).

Together with *Reimagining the Creative Industries*, these sources offer valuable insights for fostering inclusive and caring cultural ecosystems in Ireland. The chapter's emphasis on communities of care and inclusive cultures resonates with ongoing discussion on diversity, inclusion, and equitable opportunities in Irish cultural production, providing practical considerations for policymakers, cultural managers, and creative practitioners.

In chapter three "The Diversity Response" Campbell raises critical questions about the definition of diversity, its usage, and its impact on workplace culture. The chapter begins by acknowledging the increased public conversation surrounding diversity, initiated by the Annenberg Inclusion Initiative, led by Stacy Smith and the University of Southern California. The Annenberg Inclusion Initiative is

an organisation focused on promoting diversity and inclusion in media by conducting research, collaborating with industry leaders, and implementing initiatives like the “4% challenge” to increase women directors in the film industry. Campbell questions whether the discourse signifies a genuine shift in understanding the systemic nature of underrepresentation and exclusion. To assess the possibilities and limitations of diversity as a response, the author draws on Sara Ahmed's (2012) work on diversity discourse, which criticises the superficial celebration of diversity without addressing underlying issues. By disentangling diversity discourse in the creative industries, the chapter examines both the continuity and change in their engagement with diversity and inclusion. One of the key distinctions highlighted in the chapter is the difference between diversity and inclusion. While diversity refers to demographic differences, inclusion focuses on creating a supportive workplace climate. Campbell critiques mainstream diversity practices that often prioritise quantifying diversity without addressing harmful practices, discrimination or harassment within the industry. Mainstream diversity reports, which refer to research conducted in traditional workplace environments, examine the effectiveness of diversity practices like affirmative action in addressing the challenges faced by women and people of colour in reaching senior management positions. Campbell highlights the importance of going beyond mere diversity hiring and instead fostering inclusion and belonging through active processes, reflexivity on working practices, and prioritising bodily safety. This approach aims to facilitate open communication, address issues of exploitation, overworking, stress, bullying, intimidation, and violence in the creative industries.

Campbell introduces the concept of the inclusion action plan as an alternative approach. This emerging genre emphasises creating supportive conditions and valuing differences rather than tokenising or homogenising individuals. The chapter presents examples of inclusion action plans developed by various organisations and emphasises the importance of collective action in fostering inclusivity. Campbell argues that a critical diversity framework is necessary to attach context and historical analysis to diversity considerations.

Chapter four offers an insightful analysis of the complexities involved in creating inclusive cultures within the creative industries, drawing on influential thinkers such as Stuart Hall (2002), bell hooks (1990), and Sara Ahmed (2012) to support its arguments. While these theories may be considered old or established, their inclusion in the chapter is not an issue. In fact, their grounding in established scholarship and cultural studies enhances the chapter's credibility and depth of analysis. Additionally, Campbell effectively incorporates current initiatives and research to back up her points, providing concrete examples of initiatives like the Design Justice Network and Leah Lakshmi Piepzna-Samarasinha's (2018) work on disability justice. These contemporary references demonstrate the ongoing relevance and applicability of the chapter's ideas, highlighting the author's engagement with the current discussions and practices within the field. One of the chapter's strengths lies in its ability to move beyond surface-level representation and delve into power dynamics and structural analysis, offering valuable insights for fostering inclusive practices within the creative industries.

Chapter five delves into the realm of youth creative work and community arts. The chapter explores how community programs utilise art and media to engage marginalised youth, with a particular focus on evaluating the pedagogical innovations of these programs in fostering creativity and skill development. Campbell's research project, titled "Community Youth Arts Programs as

Creative Industries Incubators," delves into the working practices of community youth arts programmes and their potential to promote inclusion in the creative industries. The chapter brings attention to three community youth arts programs in Toronto: SKETCH Working Arts, VIBE Arts, and ArtReach. These programmes specifically cater to marginalised youth and strive to create inclusive spaces for teaching, learning, and entrepreneurship. By using the term "marginalised," the author acknowledges the structural conditions that contribute to the marginalisation of these youth. Different models of working with youth in community arts programs are introduced, including the youth engagement model, social justice model, and the author's proposed incubator model. The youth engagement model focuses on personal and social development through art-making, while the social justice model emphasises understanding broader systems of power and engaging in critical dialogue. The incubator model combines elements of both models and recognises the role of community youth arts programmes in facilitating career development and economic self-realisation for marginalised youth. Campbell's research project, which involved these three community youth arts programmes provides a solid foundation for her analysis. By documenting the working practices of these programmes and exploring the challenges and best practices, the author effectively illustrates the potential of community arts in fostering inclusive spaces and supporting youth in their creative careers. Campbell effectively argues for a shift in the dominant framework of neoliberal self-management and competition, presenting community arts as a platform for social change and contestation of established discourses.

Chapter six of the book analyses the topics of collaborative production, communities of practice (CoPs), and communities of care, with a specific focus on Rock Camp Montreal (RCFG*) as a case study. The chapter aims to explore the requirements and preferences of RCFG* as a CoP and examine their potential for broader implementation. Campbell emphasises the significance of learning and identity formation within CoPs, drawing on Étienne Wenger's (2010) concept of a "social theory of learning." However, Campbell also acknowledges criticisms of Étienne Wenger's (2010) work for its neglect of power dynamics and structural constraints within CoPs. The chapter provides a historical context by discussing the riot grrrl movement and its impact on women's participation in music. While the movement aimed to resist mainstream musical practices, it inadvertently reproduced gender norms that hindered women's involvement. RCFG* emerged in 2009 as part of the girls rock camp movement, focusing on mentorship for girls, non-binary individuals, gender non-conforming individuals, and trans youth. Leadership roles at the camp are filled by women, non-binary individuals, and gender non-conforming volunteers, promoting empowerment through music rather than emphasising mastery of an instrument. Campbell incorporates considerations of power dynamics and structural constraints, addressing criticisms of the concept. As an alternative CoP, RCFG* develops mutual engagement, joint enterprise, and shared repertoire, which can be understood as care labour. The camp strives to create a community of care that is less individual-centric and male-centric, aiming for openness and inclusivity. The emphasis on the intersectionality of gender, inclusion, and empowerment provides unique insights into the challenges and opportunities faced by youth in creative industries. The chapter's exploration of the alternative CoP model of Rock Camp Montreal fills a gap in the literature by offering practical strategies for widening access and participation while fostering care and collaboration. One potential opportunity for future research is the geographical scope of the research. Including examples and perspectives from diverse cultural contexts could further enrich

our understanding of collaborative production, communities of practice, and communities of care in different settings.

Campbell's final chapter on "Inclusive Spaces for Small-Scale Cultural Production" critically analyses the contradictions and perils of overly valorising creative economies paradigms. The author's arguments are compelling and well-supported, drawing on real-life examples and incidents such as the Ghost Ship tragedy – a devastating fire that occurred in December 2016 at the Ghost Ship warehouse in Oakland, California. The Ghost Ship tragedy serves as a poignant reference point for understanding the extractive nature of the creative industries and the challenges faced by small-scale, DIY spaces. Campbell effectively highlights how incidents like this exemplify the precarious conditions under which many artists and cultural producers operate, necessitating a re-evaluation of existing approaches and a focus on supporting diverse and inclusive cultural spaces. By shedding light on the challenges faced by emerging artists and the need for policy protections, the chapter offers valuable insights for policymakers and practitioners, emphasising the importance of considering social and cultural values alongside economic value in fostering inclusive cultures and opportunities for cultural production. Campbell's exploration of concepts such as safe space, brave space and thirdspace further enhances the chapter's analysis of the complexities involved in creating inclusive spaces.

Campbell's approach is innovative in several ways. Firstly, she challenges dichotomies commonly associated with cultural production, such as the tension between authenticity and incorporation. By critically examining the celebration of creative industries in popular culture, she highlights how they are often portrayed as a source of national identity while questioning the assumption that economic development naturally leads to broader social, cultural and environmental benefits. This analysis exposes the hegemonic power of an economic framework that overlooks other dimensions of well-being, offering unique insights into the complexities and nuances of cultural production within the creative industries.

Furthermore, Campbell's adoption of a care-based perspective, as well as her focus on care ethics, relational autonomy, and communities of care, brings a fresh and much-needed approach to the field of arts management and cultural policy. By emphasising the interconnectedness and collective nature of creative work, she challenges the individualistic and competitive nature of the sector, advocating for broader support structures and inclusive cultures. Campbell's work not only highlights the importance of inclusivity and collaboration within the creative industries but also offers practical insights and examples of initiatives that foster these values.

In summary, *Reimagining the Creative Industries: Youth Creative Work, Communities of Care* is an innovative and transformative book that challenges prevailing discourses and offers fresh perspectives on the future of the creative industries. By emphasising inclusivity, collaboration, and social change, Campbell's work inspires further exploration and dialogue on the transformative potential of youth in shaping the creative industries. This book is a valuable resource for scholars, practitioner, and policymakers seeking to reimagine and create more inclusive and caring cultural ecosystems.

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