

DFG Network "Towards a History of Work in the Cultural Economy"

**Incorrigible Individualists or a Creative Class?**

**Collective Self-Organisation in the Cultural Economy**

2nd Workshop, Hamburg, Hochschule für Musik und Theater,  
30 November to 1 December 2023

Participants: Theresa Angenlahr, Robert Bernsee, Daniel Maul, Klaus Nathaus, Franziska Rehlinghaus, Martin Rempe, Wibke Rhein, Martin Zierold, Bianca Gaudenzi, Dagmar Abfalter // Rachel Miller (online)

Guests: Martin Cloonan, Orian Brook, Knud Andresen

**Programme**

**Thursday, 30 November**

**Venue: University of Music and Theater (HfMT), Campus Barmbek,  
Wiesendamm 26, Hamburg, seminar room 004, first floor**

- |       |   |
|-------|---|
| 13:30 | Welcome   |
| 14:00 | Presentation of current research 1<br><br>Theresa Angenlahr: Selbstorganisation im Kunstfeld der 1960er: Die Kontroverse zwischen der „Aktionsgruppe“ junger Kunstschaffender und der Leitung des Kunstvereins in West-Berlin |
| 14:45 | Text seminar 1<br><br>Rebecca Gumbrell-McCormick, Richard Hyman: Trade Unions in Western Europe. <i>Hard Times, Hard Choices</i> (Oxford: OUP, 2014), 1-23 (Daniel Maul introduces)   |
| 15:30 | <i>Coffee break</i>   |
| 16:00 | Text seminar 2<br><br>Ronny Regev: Hollywood works: How creativity became labor in the studio system, <i>Enterprise &amp; Society</i> 17, 3 (2016), 591-617 (Robert Bernsee introduces)                                       |
| 16:45 | Presentation of current research 2<br><br>Wibke Rhein: Freie Kulturschaffende in der BRD, 1945-2001. Lebensrealitäten, sozialwissenschaftliche Wissensproduktion und Sozialpolitik (presentation in English)                  |
| 17:40 | Wrap-up Day 1   |
| 18:00 | End of the academic programme   |

19:30 Dinner and Networking at  
Café Gitane, Gurlittstraße 44, 20099 Hamburg, Tel. +49 172 5240747

*Optional alternative:*

Hamburger Gespräche für Kultur und Medien  
Joachim Knuth, Intendant Norddeutscher Rundfunk  
HfMT Hamburg, Campus Harvestehuder Weg 12  
(including get-together with drinks and fingerfood)  
More info: <https://www.hfmt-hamburg.de/hochschule/aktuelles/veranstaltungen/10865-2023-11-30-hamburger-gespraechе-fuer-kultur-medien>

**Friday, 1 December**

**Venue: University of Music and Theater (HfMT), Campus Barmbek, Wiesendamm 26, Hamburg, seminar room 005, first floor**

**09:15** *Joint session with students from the Institute for Arts and Media Management – welcome and check-in*

09:30 Orian Brook  
Understanding inequality within artistic and cultural occupations

10:15 Martin Cloonan  
Thinking about musicians as workers

11:30 *Coffee Break*

11:45 World Café: The history and future of cultural work  
(discussions in smaller groups)

12:30 Plenary and further discussion  
Facilitator: Martin Zierold

13:00 *Lunch*

***Afternoon session without students***

***Times to be confirmed:***

14:15 Text seminar 3  
John Thornton Caldwell, *Specworld: Folds, faults, and fractures in embedded creator industries* (Oakland: University of California Press, 2023), preface (vii-xxiii) and ch. 3 (52-83) (Klaus Nathaus introduces)

15:00 Presentation of current research 3  
Martin Zierold: The history of Arts Management (working title)

15:45 Agenda for the next workshop and other activities

16:00 *Walk to Kampnagel* (Jarrestraße 20, 22303 Hamburg)

16:30 Tour of Kampnagel and talk with Artistic Director Amelie Deuflhard

18:00 End of the Workshop

## Short CVs of our speakers, guest, and host

### Knud Andresen

Knud Andresen is an associate professor of history at the Research Centre for Contemporary History in Hamburg and teaches at the University of Hamburg. He specialises in the history of work and social movements in the twentieth century, often combining these two interests. Among his many publications in these areas are a history of the German metalworkers' union IG Metall and its youth organisation (*Gebremste Radikalisierung*, 2016) and anthologies on *Apartheid and Anti-Apartheid in Western Europe*, 2021 as well as youth protest during the 1980s in Western Europe (*A European Youth Revolt in 1980/81?*, 2016). In the early 2000s, Knud acted as a labour representative on the works council of Volkswagen. He has also worked in adult education.

### Orian Brook

Orian Brook is Chancellor's Fellow in Social Policy at the University of Edinburgh. She researches social and spatial inequalities, particularly in the creative economy. She has a special interest in the use of administrative and linked data. She has a PhD from the University of St Andrews, and previously worked as a researcher within the cultural sector. She is a member of the College of Experts of the UK Government's Department of Culture, Media and Sport. She co-authored *Culture is bad for you* (MUP 2020), which examines the intersections between race, class, and gender in the mechanisms of exclusion in cultural occupations. In her presentation, she will outline the argument and data presented in the book and draw out attention to two important and under-researched phenomena: first that creative work is most likely to be undertaken by the downwardly mobile and that creative workers are twice as likely as other workers to be holding more than one job at the same time. What does this research mean for conditions of creative work, as well as for understandings of social class and status?

### Martin Cloonan

Professor Martin Cloonan is Director of the Turku Institute for Advanced Studies (TIAS). Before joining TIAS, Martin was Professor of Popular Music Politics at the University of Glasgow. He also chaired the anti-censorship NGO, Freemuse ([www.freemuse.org](http://www.freemuse.org)) and managed the Glasgow-based band Zoey Van Goey ([www.zoeyvangoev.com](http://www.zoeyvangoev.com)). An "academic, band manager, Kopite,

Marxist, vocalist”, Martin has frequently worked historically on topics pertaining the production and consumption of popular music. Among other works, he has contributed to the three-volume “history of live music in Britain” that cover the period from 1950 to 2015 (published 2013-21) as well as co-authored (with John Williamson) a history of the British Musicians’ Union (*Players’ Work Time*, 2016).

## **Amelie Deuffhard**

Amelie Deuffhard, born in Stuttgart in 1959, is a theatre producer and director. Deuffhard studied Romance studies, history and cultural studies in Frankfurt am Main, Tübingen and Montpellier and then worked as a research assistant at the University of Tübingen and the State Museum of Technology and Labour in Mannheim. From the early 1990s, she was based in Berlin and worked as a production manager for independent theatre, dance and music projects. In 1998, she took over as production manager and head of public relations at Berlin's Sophiensaele theatre, and in 2000 became its managing director and artistic director. In 2003, Deuffhard became chairwoman of the association "Zwischen Palast Nutzung" (Between Palace Utilisation), which aimed to create an artistic programme for the gutted Palace of the Republic in Berlin. In 2004, together with Matthias Lilienthal and Philipp Oswald, she took over the "Volkspalast" theatre project. In 2007, Deuffhard became artistic director and managing director of the independent production centre Kampnagel in Hamburg. More info on Kampnagel: <https://kampnagel.de/en/>

## **Practical Issues**

### **Workshop Venue:**

University for Music and Theatre / Hochschule für Musik und Theater (HfMT)  
Institute for Arts and Media Management (KMM)  
Wiesendamm 26  
22305 Hamburg

### **Contact**

[martin.zierold@hfmt-hamburg.de](mailto:martin.zierold@hfmt-hamburg.de)

+49 171 266 25 12

[klaus.nathaus@iakh.uio.no](mailto:klaus.nathaus@iakh.uio.no)

+47 41 38 1915

*DFG network office:*

[helen.knab-rieger@uni-konstanz.de](mailto:helen.knab-rieger@uni-konstanz.de)