



AI in the Creative Industries

7th June 2024

At Futureworks, Manchester



INTRODUCTION

Artificial Intelligence has advanced extremely rapidly over the past months. Responses have been polarized; with some predicting the end of the world and others celebrating a technology with the potential to create a new industrial revolution. The biggest difference between these new algorithmic technologies and those that preceded them are the potential for new AI models to generate creative content. Visual art, photography, literature and digital scripting have been produced by AI, to varying levels of success. To the existing debates around AI (questions of ethics, consciousness, or cyborg theory, for example) have arisen new problems regarding the role of art and the artist in the age, not of mechanical *reproduction*, but mechanical *production*. Can a robot be creative?

This conference aims to bring together researchers from across media studies, music and sound, the visual arts, video games, film and TV, animation, sociology, history, literature, politics, philosophy and aesthetic theory, to interrogate the growing role of AI in the creative industries, its potentials (both negative and positive), and how we are to react to the rise of AI as both tool and creator.

Conference Organisers:

Joe Darlington joe.darlington@futureworks.ac.uk

Martha Horler martha.horler@futureworks.ac.uk

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SCHEDULE

9:30 – 10:00 Coffees and Welcome (in the student lounge)

10:00 – 12:00 **Panel 1 Creativity** (Room 202) and **Panel 2 AI Text** (Room 203)

12:00 – 12:30 Lunch (in the student lounge)

12:30 – 14:30 **Panel 3 AI Video** (Room 202) and **Panel 4 AI Theory** (Room 203)

14:30 – 15:00 Break (in the student lounge)

15:00 – 17:00 **Panel 5 AI Practice** (Room 202) and **Panel 6 Online Panel** (Room 203)

17:00 – 17:15 Closing Remarks (second floor drop-in)

There will be a **post-conference meal**. It's specific time and location will be decided closer to the time. We will be asking attendees to register interest in this closer to the time.



Panel 1: AI Creativity

Chair: Martha Horler

Marcus O'Dair (*University of the Arts London*) – “Beyond ‘human vs machine’: AI music and the quadruple bottom line”

Woodrow Hood (*Wake Forest University*) – “The Sound and Music of Artificial Intelligence (AI): innovative tools and techniques that enhance the creative process”

Justin Matthews, Angelique Nairn and AD Narayan (*Auckland University of Technology*) – “Advancements in Text-to-Image Systems: Revolutionizing Creative Processes in Advertising”

Dario Llinares (*Ravensbourne University London*) – “Artificial Voices in Cinema: AI-Video Essay filmmaking as Creative Practice Research”

Panel 2: AI Text

Chair: Joe Darlington

Foteini Dimirouli (*Keble College, University of Oxford*) - “‘What does it matter who is speaking?’: AI and the Poet’s Voice”

Benjamin Hall (*Leeds Beckett University*) - “To... Errr... Is Human?”

Lucy Hulton (*University of Salford*) – “Writing Nonsense: A Revolt Against the Machines or Learning Something from Nothing?”

Svitlana Tubaltseva (*Richmond American University London*) and Gillian McIver (*Author, Playwright and Curator*) – “Synergy of AI and Creative Criting: Pedagogical and Professional Perspectives”

Panel 3: AI Video

Chair: Martha Horler

Justin Matthews, Angelique Nairn and AD Narayan (*Auckland University of Technology*) – “Exploring the Impact of Artificial Intelligence on Visual Effects: Industry Perspectives and Future Implications”

Catarina Duff Burnay (*Universidade Católica Portuguesa*), Paulo Nuno Vicente and José Manuel Sotero (*Universidade Nova de Lisboa*) – “AI in the Audiovisual Industry: Perceptions, Practices, Challenges and Opportunities”

William Roberts (*Sheffield Hallam University*) – “AI-Assisted Workflows: Enhancing Productivity, Creativity and Inclusivity”

Sarah Gibson Yates (*Anglia Ruskin University*) – “Creative Human-Machine Collaboration: co-authoring the short drama screenplay with AI in a new production context of care”



Panel 4: AI Theory

Chair: Ken Lau

Primož Krašovec (*University of Ljubljana*) – “Machine Creativity in Light of Metis and Buddhist Overcoming of Human Intellectuality”

Carl Hayden Smith (*University of East London*) – “Hyperhumanist vs Transhumanist approaches to using AI in the Creative Industries”

Joseph Darlington (*Futureworks, Manchester*) – “The Trace of Labour in AI-Generated Artworks”

Dan Ashton (*University of Southampton*) and Karen Patel (*Birmingham City University*) – “Ai-Da the robot artist: creating work and constructing identity”

Panel 5: AI Practice

Chair: Joe Darlington

Julian Lawrence (*Teeside University*) - “Fun with AI: Digital Technology Through a Lens of Comics-Based Research”

Amy Spencer (*Bath Spa University*) – “Experiments with Story: Generative AI and Visual Storytelling”

Richard Gras (*CEO of Captic.io*) – “The Captic Metaverse”

Varini Michele, Noia Eleanora, and Mazzucotelli Salice Silvia (*Università Cattolica del Sacro Cuore, Milan*) – “Sculpting Silhouettes in Binary Sands: Exploring the Generative Visual AI relationship with Fashion Narratives and Aesthetics”

Panel 6: Online Panel

Chair: Pete Jenkinson

Mieke Bezuidenhout (*University of Pretoria*) – “Authorship + Art + AI: Forging Collaborative Creativity”

Eduardo Alonso (*City University of London*) – “Will AI art save us from AI technology?”

Raquel Cortez and Luis Texeira (*Catholic University of Portugal*) – “AI Disruption in Creative Industries: Balancing Threats and Opportunities”

Talita Souza Magnolo (*Federal University of Juiz de Fora*) – “Memória: the reconstruction of the past through Artificial Intelligence”



ABSTRACTS

Will AI art save us from AI technology?

Eduardo Alonso (*City University of London*) – e.alonso@city.ac.uk

Abstract

Philosophers of the Enlightenment praised the role of technological advancements (gunpowder, compass and the print) that would bring prosperity to individuals and nations. The Industrial Revolution and up to the World Wars proved that technology, at the service of ideologies of control and domination, could exacerbate inequalities and bring devastation to millions as well. It was at that point that continental philosophers rescued the notion of art as poiesis as opposed to institutionalized aesthetics, and claimed that only art would be able to save us from enframing technology. As a general-purpose disruptive technology, Artificial Intelligence has changed the world –a world of simulacra that people feel alienated from. This horizon begs the question: will art save us from AI technology? More specifically, will AI art save us from AI technology? We argue that it won't if AI art serves the interests of fintech corporations, fuelled by computationalist narratives of co-authorship and challenge AI artists to address their role as revealers of life-forms and creators of public value.

Keywords: AI, technology, art, ideology, life-forms

Bio

Eduardo Alonso is a Professor of Artificial Intelligence at City, University of London, and City's Alan Turing Institute Liaison. He is the director of The Culture Capital Exchange (TCCE) Arts and Digital Creativity Forum and collaborates with artists, curators, art critics and museums in promoting AI art.



Ai-Da the robot artist: creating work and constructing identity

Dan Ashton (University of Southampton) - d.k.ashton@soton.ac.uk

Karen Patel (Birmingham City University) - karen.patel@bcu.ac.uk

Abstract

In this paper we discuss the construction of the artistic identity and career of Ai-Da, 'the world's first ultra-realistic humanoid robot artist'. Engaging with scholarship on posthumanism and creative assemblages, and creative work, identity and expertise, we focus on the practices used by Ai-Da's creators to construct a creative worker identity and career. Through an analysis of journalistic coverage, promotional and presentation activities, exhibitions and performances, and social media postings over a four-year period, we discuss Ai-Da's positioning as a high-profile artist with celebrity collaborators, reaching such a status in a relatively short period of time. We consider the creative assemblage of Ai-Da as a humanoid robot artist, the creator Aidan Meller and the team working with him, and the wider contextual factors of aesthetic expertise, networks and knowledge of art worlds which have shaped Ai-Da's artistic identity and career trajectory. To conclude we discuss the implications of connecting critical perspectives on creative work with developments in art, AI and robot artists. Firstly, for understanding how the practices for constructing an artistic identity shape the development of robot artists; secondly, for understanding how developments in art and AI can frame reflections on artistic identity and careers.

Keywords: Creative work, Artificial intelligence, Artistic identity, Posthumanism, Expertise, Social media

Bio

Dan Ashton is Professor of Cultural and Creative Industries at Winchester School of Art, University of Southampton. Dan's research projects and publications focus on creative policy, work, and economies. Recent publications on creativity and artificial intelligence include 'Creative Work and Artificial Intelligence: Imaginaries, Assemblages and Portfolios' in *Transformations* and "'People don't buy art, they buy artists": Robot artists – work, identity and expertise' in *Convergence* (with Karen Patel).

Karen Patel is a Research Fellow in the College of English and Media at Birmingham City University. Karen's research interests include inequalities in creative work, expertise and social media in creative work. Karen is author of *The Politics of Expertise in Cultural Labour: Arts, Work, Inequalities* published by Rowman & Littlefield and recently published 'People don't buy art, they buy artists": Robot artists – work, identity and expertise' in *Convergence* (with Dan Ashton).



Authorship + Art + AI: Forging Collaborative Creativity

Mieke Bezuidenhout (*University of Pretoria*) - u19117932@tuks.co.za

Abstract

Advancements in artificial intelligence (AI) are poised to revolutionise the creative sector, yet concerns persist regarding the implications for artists and their livelihoods. This study delves into the intricate interplay between AI and creativity, interrogating both the potential disruptions and collaborative opportunities that lie ahead. Central to this investigation is an in-depth examination of AI's capabilities within the artistic realm, spotlighting its burgeoning role in generating art, music, and literature. While some fear obsolescence in the face of AI-produced works, this study argues that AI is not merely a replacement for human creativity but rather a complex technology that necessitates human intervention.

Through a comprehensive review, this research navigates the landscape of AI-generated art, leveraging platforms like DALL·E 2 as a lens to explore the intersection of AI and artistic expression. Moreover, discourse analysis illuminates the perspectives of digital artists, including figures like Hito Steryl and Jason M. Allen, offering insights into their practices and concerns. Beyond artistic creation, this study scrutinises the legal and ethical implications of AI's integration into the creative industry. Copyright and authorship disputes, as well as the potential displacement of human creatives, are examined in depth, prompting reflection on labor dynamics and societal values.

However, amidst these challenges, the research identifies opportunities for collaboration and innovation. Exemplary partnerships between AI and human creatives, such as Simon Colton's "The Painting Fool" and Google's "DeepDream," showcase the potential for symbiotic progress. Ultimately, this study advocates for a proactive approach to navigating the evolving landscape of AI and creativity, emphasising the importance of safeguarding artistic integrity while embracing the transformative potential of technological advancement.

Keywords: AI Integration, Creative Industry, Digital Artists, AI-generated Art, Collaborative Innovation

Bio

I am a passionate master's student in digital culture and media, holding an honours degree in visual studies. My academic journey explores the intersection of social matters and public opinion, evident in my honours project on the paradoxical nature of cancel culture. With a keen interest in AI's impact on society, particularly in the realm of AI-generated art, I aspire to educate others on Digital Humanities and the ethical implications of AI. My ultimate goal is to pursue a PhD focusing on the ethical aspects of AI in the Digital Humanities.



The Trace of Labour in AI-Generated Artworks

Joseph Darlington (*Futureworks, Manchester*) – joe.darlington@futureworks.ac.uk

Abstract

The first AI-generated images to go viral – those generated via Dall-E – intrigued viewers by their strangeness, their uncanny qualities, and their counter-intuitive understanding of prompts. As AI image generation technology developed, this strangeness was rapidly replaced by the fear that these images might replace human illustrators. Two schools of anti-AI-art criticism emerged on social media: users who drew attention to the *blandness* of procedurally-generated art, and users who drew attention to the *errors* that remained within the art, particularly in regard to details.

In this paper I will expand upon the concept of the “trace of labour” (first put forward in Darlington 2018), considering how our response to machine errors both reinforces and alters the meaning of the “trace” within digital creative works. Where traces of human labour make palpable the human artist behind a digital piece, AI-generated errors serve to draw attention to the machinic qualities of procedural generation. I argue that this phenomenon merely draws attention further to the pre-existing problem of attribution and appreciation within the field of the digital arts. How can we appreciate the craft behind a piece when no traces remain?

Keywords: Trace of Labour, Artworks, Arts & Crafts, Dall-E, AI Art

Bio

Joseph Darlington is the Programme Leader for Digital Animation with Illustration at Futureworks. He is the author of *The Experimentalists* (Bloomsbury, 2022) and *Christine Brooke-Rose and Post-War Literature* (Palgrave, 2021). He edited the *ICS* journal special edition on “Work and Play” and is co-editor of the *Manchester Review of Books*. He can be found on Twitter at @Joe_Darlo.



“What does it matter who is speaking?”: AI and the Poet’s Voice

Foteini Dimirouli (Keble College, University of Oxford) - foteini.dimirouli@keble.ox.ac.uk

Abstract

Machines do not possess *intention* or *personhood*. This is a common argument in support of a human author’s unique creative position compared to that of an artificial intelligence model. By emphasising the author’s intentionality and lived experience, this defence of the author’s humanity signals a distancing from the properties of the text. How does this tally with a long critical history of debunking the writing subject in favour of closer attention to the text? In the 1960s theories consistently emerged that challenged the singularity of an author, to present the author-function as an operation that conveys pre-existing linguistic traditions in new arrangements, with the creation of meaning resting on the active cooperation of the reader. But is this sophisticated version of “crowdsourcing” not uncannily similar to the operation of AI models? While criticism did not have machine learning in mind when debating the ‘death of the author’ and the ‘intentional fallacy’, questions about the extent to which text and author should be linked return with new force at the dawn of the AI era. As large language models produce verse indistinguishable from human writing within a matter of seconds, who exactly is speaking does matter. This paper focuses on authoriality and the reader-writer relationship to argue for the need to reframe well-established categories of the critical tradition in the context of AI developments.

Keywords: AI Poetry, Human Writing Subject, Large Language Models (LLMs), Creative Subjecthood, Intention in Art

Bio

Foteini Dimirouli is a Research Fellow in English at Keble College, University of Oxford. In her research, Dimirouli focuses on the social and historical framing of texts, to investigate topics such as: the politics of canon formation, the uses of literature for propaganda, the poetry produced by large language models.



To... Errr... Is Human?

Benjamin Hall (*Leeds Beckett*) - b.d.hall@leedsbeckett.ac.uk

Abstract

On a recent car journey, a friend instructed his car's voice recognition system to direct us to our destination. After he had spoken, there was a pause and then a hesitant, female voice replied 'errr... erm...' I was stunned. In that confused moment I was convinced that artificial intelligence had finally arrived at a truly sentient benchmark. What had actually happened was that a delayed response from sat nav's AI had permitted a fortuitous continuation of a radio interview where the interviewee considered her response to a question, before a more automated, male voice took over. This accidental audio collage made me question just what is it that is lacking with contemporary AI? Was it the doubt? The apprehension of a possible error? The *humility*? Earlier outings with ChatGPT had resulted in frustration: it turns out he's a compulsive liar. These journeys were all about being directed to multiple HTTP 404s on Amazon for books he had made up, people that didn't exist. I now discover such *hallucinations* are common. Instead of admitting to these mistakes, ChatGPT doubles down: apparently I had made a mistake, *not him*. This wasn't a critical friend. Etymologically to err is also a journey, but one that is off-course, having unintentionally (or not) taken a wrong turn. Within creative education it is an open embrace of such mistakes that leads to learning, but how can we work with technology that won't admit to or acknowledge their own, let alone reflect honestly upon them? In this presentation I will explore the origin and purpose of the error as an *errantic* tool for arts education, and how we might encourage artificial intelligence to spend longer in this erratic space, to become a critical collaborator within creative practice.

Keywords: arts education, errors, creative practice, technology, pedagogy

Bio

Benjamin Hall teaches across creative practice subjects at Leeds Beckett University, the Open College of the Arts, and the University of Leeds. He has a background in animation for broadcast, creating content for children, which has been screened on online and offline platforms globally. He is currently exploring alternative pedagogies that employ participatory arts practice in order to foster sociocratic learning communities.



Writing Nonsense: A Revolt Against the Machines or Learning Something from Nothing?

Lucy Hulton (*University of Salford*) – l.c.hulton@edu.salford.ac.uk

Abstract

Asemic writing is a form of wordless writing also known as ‘abstract calligraphy’, ‘illegible writing’, ‘pseudo writing’, or ‘post literate writing’. The practice of purposefully creating illegible writing is not new. However, there has been a surge in interest in asemic writing since the 1990s, with many independent magazines, blogs, and social media pages dedicated to sharing this illegible form of writing. This talk argues that the rise of generative writing tools necessitates a critical dialogue about the practice of wordless writing. Though it is acknowledged that technologies have impacted our relationship with writing, it is often overlooked that writing itself is a form of technology. Generative writing software is not only pushing the writer further away from pen and paper, but fueling anxieties about the future of writing: Will we forget how to write by hand? Will writing altogether become a redundant skill?

This talk will therefore discuss how engaging with asemic writing (‘wordless’ writing) can enable us to make some sense of these techno-anxieties. It will present the ways in which the practice of asemic writing can be understood as a rebellious act against generative writing tools. However, this presentation will also discuss how the interaction of asemic writing and generative writing may enable us to uncover what elements writing stores and communicates that are not include in language itself, but rather in its ability to be seen and open in interpretation.

Keywords: asemic writing; post literacy; artificial intelligence; handwriting; generative AI

Bio

Lucy Hulton is currently in the first year of her AHRC-funded PhD in Creative Writing at the University of Salford. Her research interests include visual text, multilingualism, and the history and future of the telephone and the internet.



Synergy of AI and creative writing: pedagogical and professional perspectives

Svitlana Tubaltseva (Richmond American University London) - tubalts@richmond.ac.uk

Gillian McIver (Author, Playwright and Curator) - gillianmci@gmail.com

Abstract

What can AI do for the creative writer? Will it help the writer overcome the usual creative hurdles such as writer's block, weak structure, under-development or uneven tone? Or does it flatten everything into a smooth, correct but ultimately bland offering? In this paper, educators Svitlana Tubaltseva and Gillian McIver discuss their own experiences with teaching and using AI in the classroom and in professional creative writing. The paper compares the capabilities of AI and the human mind in creative writing and how AI strengths can be applied in both pedagogical and professional environments. In higher education, there is an ideological shift from a process writing approach to a product writing approach. The paper proposes an innovative approach to how AI, specifically Chat GPT 3.5 and DallE, can be applied at different stages of creative writing to benefit university students by boosting their creativity and allowing them to be technologically savvy. In the professional context, the paper identifies the main problems such as inspiration, 'writer's block', weak structure, underdeveloped narrative, plot or characters and uneven writing. How can AI help with these? "The struggle" is an important part of the creative process and should not be eliminated. Can AI actually enhance creativity? The paper will show practical examples and case studies from recent projects and projects in process.

Keywords: ChatGPT, DallE, creative writing, teaching writing, creativity.

Bio

Dr Svitlana Tubaltseva is an Associate Professor in EAP and Academic literacies at Richmond American University London. She is experienced in designing academic and creative writing courses for higher education.

Dr Gillian McIver is an author, playwright and curator. She taught at the University of the Creative Arts and Central St Martins.



Exploring the Impact of Artificial Intelligence on Visual Effects: Industry Perspectives and Future Implications

Justin Matthews (*Auckland University of Technology*) - justin.matthews@aut.ac.nz

Angelique Nairn (*Auckland University of Technology*) - angelique.nairn@aut.ac.nz

A.D. Narayan (*Auckland University of Technology*) - ad.narayan@aut.ac.nz

This study delves into the evolving landscape of the visual effects (VFX) industry, particularly focusing on the integration and implications of Artificial Intelligence (AI). Through engaging with industry professionals, the research seeks to uncover the practical applications of AI in VFX, examining how these technologies are currently being utilized in day-to-day operations and their effect on creative processes. The investigation extends to understanding the anticipations of industry experts regarding the future role of AI in VFX, including potential shifts in industry entry points, training methodologies, and modifications to existing production pipelines. By analyzing the current tools available and projecting future advancements, this study aims to provide a comprehensive overview of the expected transformations within the VFX industry as AI becomes more prolific and capable. The ultimate objective is to forecast the future of VFX in an era dominated by AI, highlighting how on-the-ground VFX work is shaping and adapting to these technological advancements. This research contributes to the broader discourse on the intersection of technology and creativity, offering valuable insights into how AI is poised to revolutionize the VFX industry and redefine the creative process.

Keywords: Artificial Intelligence, Visual Effects, Industry Transformation

Bio

Justin Matthews is a senior lecturer in the Digital Communication Department within the School of Communication Studies at the Auckland University of Technology. His research is primarily focused on the area of user interfaces and experiences, future studies, gaming studies and narrative design and popular culture. He is currently completing a Ph.D. exploring speculative user interface designs from science fiction moving image and their relationship to contemporary technology experiences.

A.D. Narayan is a lecturer in digital communication at the Auckland University of Technology and a practice-based researcher into future directions for extended reality technologies in interactional communication

Dr Angelique Nairn is an associate professor in communication studies at Auckland University of Technology, where she specializes in teaching public relations and intercultural communication. Her research interests include identity and identification, religion, morality and creative industries. Her passion for understanding identity, particularly in public communications, has been an underlying theme in all her research.



AI in the Audiovisual Industry: Perceptions, Practices, Challenges and Opportunities

Catarina Duff Burnay (*Universidade Católica Portuguesa*) - cburnay@ucp.pt

Paulo Nuno Vicente (*Universidade Nova de Lisboa*) - pnvicente@fcsh.unl.pt

José Manuel Sotero (*Universidade Nova de Lisboa*) – a51169@campus.fcsh.unl.pt

Abstract

The integration of Artificial Intelligence (AI) into the audiovisual industry has facilitated a significant transformation, enhancing production methodologies and content creation. This technological evolution has catalyzed industry growth by introducing new opportunities for innovation and audience engagement, thereby presenting myriad opportunities for advancements in the field. However, introducing AI tools into the sector presents its own challenges, particularly regarding workforce acceptance and the need for adequate literacy for proper adoption, as industry professionals navigate integrating these technologies into traditional production processes. To further comprehend these dynamics, we conducted an in-depth case study analysis utilizing SP Televisão, which was ranked seventh among the TOP20 European production companies with the highest fiction output in 2019, according to the European Audiovisual Observatory (EAO). This communication combines statistical data from an online questionnaire administered to the workforce of SP Televisão and qualitative insights derived from five collective interviews with professionals from each department. While the majority of departments expressed a sense of curiosity and interest in adopting AI tools in general production processes, there are still some concerns and limitations that hinder immediate adoption, namely the internal challenges related to insufficient digital transformation, lack of training and literacy in AI, and the requirements of the audiovisual format produced (soap opera). The results to be presented reflect the professionals' perception when confronted with specific scenarios, such as the use of generative AI tools, predictive analysis and recommender systems. **Keywords:** Artificial intelligence, Independent production, Audiovisual, Media Industries

Bio

Catarina Duff Burnay is an Associate Professor at UCP and coordinates the Master's program in Communication Studies. She is a researcher and a member of the Board of Directors at the Center for Communication and Culture Studies (CECC). She is the General Coordinator of the Ibero-American Television Fiction Observatory (OBITEL).

Paulo Nuno Vicente is an Associate Professor of Digital Media at Universidade Nova de Lisboa. Founder of iNOVA Media Lab and coordinator of the PhD in Digital Media. He is a member of the Council of Europe Expert Group on Artificial Intelligence and Education.

José Manuel Sotero is an Invited Assistant Professor at the NOVA Science and Technology School and is a PhD candidate in Digital Media at the NOVA Humanities and Social School, the institution where he also earned his Master's degree in Communication Sciences, with a specialization in Cinema and Television.



Experiments with Story: Generative AI and Visual Storytelling

Dr Amy Spencer (*Bath Spa University*) - a.spencer@bathspa.ac.uk

Abstract

Innovation in creative generative AI tools is rapidly transforming the way we tell stories, from idea generation to writing and production processes. This presentation focuses on the making of RENO by multi-award-winning Bristol-based VFX studio Lux Aeterna, which is an innovative and experimental short science fiction film that engages with generative AI across pre- and post-production stages to deliver unique, high-end visual storytelling at the small-scale short film level. The development of this short film helps us to understand how time-consuming processes can be streamlined, prompts us to consider issues of ethics and IP and asks important questions about how groundbreaking new generative technologies are on track to change not only VFX or film and TV but the entire creative industry and media landscape.

The project has been developed as an industry case study as part of the wider MyWorld project, which explores the future of creative technology innovation by pioneering new ideas, products and processes. The making of RENO tackles head-on the realities of working with generative AI models across production process, whose evolution and proliferation has, and will continue to, greatly disrupt the creative industries. This presentation will explore the impact of these new generative AI processes on the stories we tell and the way in which they are told.

Keywords: Generative AI, Filmmaking, VFX, Storytelling, Creative Industries

Bio

Dr Amy Spencer is a postdoctoral researcher based in the Centre for Cultural and Creative Industries at Bath Spa University where she works as part of MyWorld, which explores the future of creative technology innovation by pioneering new ideas, products and processes.



Creative Human-Machine Collaboration: co-authoring the short drama screenplay with AI in a new production context of care

Sarah Gibson Yates (*Anglia Ruskin University*) - sarah.gibsonyates@aru.ac.uk

This presentation discusses the processes and outcomes of a British Academy funded pilot research project exploring collaborative screenwriting with generative AI writing tools. Drawing on Lynda Clark's notion of Creative Amplification (Clark 2022) and adopting a collaborative approach to working with AI, I will present elements of the film along with a reflection on questions of authorship, authenticity and creativity that arose during the work.

Working with AI in a creative context asks urgent questions around methodologies and ethical production working practices. What does collaboration with AI look like? What are the affordances of the current generation of Open Access AI tools to amplify creative screenwriting practice? Can AI write authentic and engaging drama when it has no embodied human experience to draw on? (Pezzulo, et al, 2023). What are the potential impacts for the future of screen industries in terms of originality, voice and job security? This ethically focused AI co-authored short drama screenplay is part of a longer pilot research project that includes the short screenplay's production and an investigation into the impact of AI visualisation technology on the labour of screen creativity. The short drama will be produced in line with current ethical production practices, including script consultation with an intimacy coordinator. The film's coming-of-age-in-the-age-of-AI theme will engage reflection on the impact on young people whose futures, including the distinctly human experiences of love and friendship, will be most affected by the growth of AI use. This presentation will also consider some of the pedagogical implications that arise from this work.

Keywords: Creative AI, AI screenwriting, AI filmmaking, creative amplification, AI collaboration.

Bio

Dr Sarah Gibson Yates is Course Leader for the BA Media and Communications and a Senior Lecturer in Film, Media and Writing at Anglia Ruskin University. Her research reflects a lifelong interest in multidisciplinary creative practice and the methodological and conceptual impacts of new technologies on film, writing and creativity.



Machine Creativity in Light of Metis and Buddhist Overcoming of Human Intellectuality

Primož Krašovec (University of Ljubljana) - primoz.krasovec@gmail.com

Abstract

My paper will be a theoretical attempt to creatively rethink both human and machine creativity beyond the division between reason and intuition - whereby creativity is on the side of the intuition, which machines are supposedly lacking while being good at more mechanical reasoning tasks. Instead, my working division will be between the logical, deductive and rule based form of intelligence on the one side and cunning, unpredictable and indeterminate form of intelligence on the other, already known in ancient Greek philosophy as distinction between logos and metis and corresponding to the distinction between symbolic and deep learning artificial intelligence.

My main thesis will be that while logical intelligence is enclosed and limited, metis presents creativity as an overcoming of the limits of ordered and rule based reason(ing) and by pointing towards its outside. To think about what this outside could be and how to get there I will draw on three sources of inspiration: Buddhist practices as attempts to overcome human intellectuality; Kleist's idea that to reach perfect creative 'zone' one has to go beyond an 'intermediate' state of consciousness towards infinite consciousness that would return us to the innocence and grace exhibited by the marionettes; and examples from (mostly) East Asian popular culture related to questions of ghosts, machines and human intellectuality as an inhibition (*Ghost in the Shell*, *Doomsday Book*, *The Sacred Book of the Werewolf* and others). My main thesis will be that any creativity has to involve something inhuman or something beyond the human.

Keywords: creativity, logos, metis, Buddhism, intellectuality

Bio

Primož Krašovec is an assistant professor at the Department of Sociology, Faculty of Arts, University of Ljubljana. His current research areas are: technology, capitalism and real subsumption; artificial intelligences; and new media cultures. In 2021 he published his first book *Tujost kapitala* (Alien Capital).



Hyperhumanist vs Transhumanist approaches to using AI in the Creative Industries

Carl Hayden Smith (*University of East London*) - c.smith7@uel.ac.uk

Abstract

Humans are not evolutionarily equipped to deal with the level of complexity that the rapid rise in disruptive technology is creating. While we are trying to humanise the machine, we are becoming more robotic. 'Design or be designed' is the new mantra. We urgently need to think about a new form of human becoming with AI which has a deeper interpretation on the potentialities of the future than Transhumanism. Transhumanism requires us to become dependent on technology, which subverts our ability to develop the skills for ourselves. In contrast, hyperhumanism uses technology as a catalyst for developing our own innate human abilities. AI is a codified representation of human prejudice, therefore in order to really train the AI to maximize towards the appreciation, understanding and betterment of the creative industries, we need to feed the algorithm with the most appropriate version of humanity. That version of humanity may not exist yet, and is not found in Humanism, Posthumanism or Transhumanism. How can AI help us contribute to a holistic understanding of what it is to be human, within all of life? Hyperhumanism applied to AI can help us to transform the human condition.

Guidelines for understanding the use of hyperhumanism within the creative industries could include:

- treating AI as 'an extra pair of hands that enables the focus on human-AI collaboration where the human maintains the agency and overall artistic vision.
- seeking a synergistic human-AI approach that harnesses the strengths of both.
- being cautious about outsourcing too much ideation and imagination to machines - which can atrophy our own humanity.
- maintaining and promoting the human channel for imagination and creativity.
- maintaining time for daydreaming and the slow nature of the creative process.

Keywords: hyperhumanism, imagination, context engineering, outsourcing, artificial intelligence

Bio

Carl Hayden Smith is Associate Professor of Media in the School of Arts & Creative Industries at the University of East London. He is developing Hyperhumanism which uses technology as a catalyst for developing our own innate human abilities. He has given over 300 invited public lectures and keynotes in 40 countries.



AI Disruption in Creative Industries: Balancing Threats and Opportunities

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Luis Teixeira (*Catholic University of Portugal*) – [co-author]

Abstract

To what extent is creative work threatened by the technological advances associated with Artificial Intelligence? Or should we value the opportunities that are appearing? As emerging applications challenge what until recently seemed exclusively human, we realize how disruptive AI can become for creative industries. What are the opportunities and challenges? Does it make sense to ask ourselves whether the concepts of creativity and creative industries need to be revised? What boundaries need to be set? Can technology become creative? Intuition, sensitivity, and emotion are still human assets. Perhaps the challenge is for creative people to master technology and not to be dominated by it, making investment in professional training unavoidable.

The repercussions that the application of AI in creative industries may have on the labour market are worrying professionals in the field. If, on the one hand, Artificial Intelligence seems to threaten employability, it can also be an incentive for innovation, an opportunity to explore new levels of creativity and an ally for professionals in the sector.

This article aims to reflect on the issues raised and contribute to the discussion about the challenges facing creative industries in the context of the advances and paths that Artificial Intelligence is fostering.

Keywords: Artificial Intelligence, Creative Industries, Creativity, Technological Advancements, Workforce Implications

Bio

Raquel Cortez, Master's in Creative Industries Management at Catholic University of Portugal – Porto, Researcher of CITAR since 2020. Active in creative and cultural industries research.

Luis Teixeira, PhD in Electrical and Computer Engineering from the University of Porto, lecturer at the School of Arts, Catholic University of Portugal since 1997. Founder and vice-director of CITAR (2004 to 2011). Coordinator of the Digital Creativity Center (2015 to 2018). Coordinating the Master's in Creative Industries Management since 2024. Active in digital humanities research, specializing in immersive systems, creative coding, and digital signal processing. Experienced in leading research teams for various projects.



Memória: the reconstruction of the past through Artificial Intelligence

Talita Souza Magnolo (*Federal University of Juiz de Fora*) - talita.magnolo@yahoo.com.br

Abstract

The recent controversy over the Volkswagen ad with the singer Elis Regina has raised a discussion in Brazil about the ethical limits of the use of Artificial Intelligence. Some researchers in the areas of Applied Human and Social Sciences have focused on the uses of AI in various fields of scientific knowledge in communication processes, which involve the field of memory and reconstruction of the past through Artificial Intelligence techniques. This article aims to raise some issues that are beginning to be discussed by society and to analyze, through bibliographical research, some of these questions that are at the heart of this problem, the main one being: AI as a part of a broader process of use of innovations in information and communication technologies and that derive from an intense process of digitalization of our past.

Keywords: Artificial Intelligence. Memory. Reconstruction of the Past.

Bio

Talita Souza Magnolo is a professor at the Faculty of Communication at UFJF, Brazil.

Coordinator of the "Memória" Extension Project, which aims to promote media education and critical thinking about AI in public schools in Juiz de Fora.



The Captic Metaverse

Ricard Gras (CEO of Captic.io) - r.gras@captic.io

Abstract

The advent of GenAI solutions has taken the world by storm. All over, chat bots and tools allow anyone to create revised texts, job applications and engage in conversation with virtual assistants via apps and websites. However, the impact of such technology in virtual worlds is limited. Among other things, this might be due to the fact that the integration of third party solutions in spatial experiences is cumbersome and requires bespoke coding. At Captic, as owners of a web-native engine and turnkey metaverse platform, we have been addressing this issue. Our approach has been to integrate real-time, web-based scripting capabilities. As a result, third-party solutions can be easily linked into any experiences hosted by our solution. Consequently, users can now train virtual assistants using external, third-party solutions such as OpenAI and others and link the resulting work into our worlds. The case studies that are popping up might have significant implications in the training, arts, heritage and tourism sector. Apart from the ease of use, this approach lets the 'room owner' control the experience at will. End-users can as a result enjoy interactive experiences via a non-player character that are personalised and valuable.

An example (unlisted): https://www.youtube.com/watch?v=t66Vze_YheY

Keywords: spatial computing, GenAI, metaverse, web-native, virtual assistants.

Bio

Ricard Gras is a virtual worlds pioneer who has been at the forefront of media and technology innovation for 20 years. As CEO of [Captic.io](https://www.captic.io), he helps organisations create, control and scale their metaverse presences on web. Captic is the world's most flexible spatial computing solution, allowing for the easy creation of browser-based experiences that works on any device. Its market-exclusive scripting capabilities allow for the creation of games, gamified experiences and the integration of APIs and AI.



Fun with AI: Digital Technology Through a Lens of Comics-Based Research

Julian Lawrence (Teesside University) - j.a.lawrence@tees.ac.uk

Abstract

In this visual essay, I explore the origins of digital technology with the assistance of Artificial Intelligence (AI). Postman (1992) perceives that society has transformed into a “Technopoly...totalitarian technocracy” (48) and suggests that “Adolf Eichmann becomes the basic model and metaphor for a bureaucrat in the age of Technopoly” (87). This links directly to a rarely discussed aspect in the history of technology. For instance, Computer Scientist Konrad Zuse invented the world's first digital programmable computer, which was utilised by the German air force in 1941 to improve their bombers. During the war, IBM developed computerised track and trace systems for concentration camps. After the war, Nazi rocket scientist Wernher Von Braun became the Director of NASA. I was already aware of all these events when I began my quest with comics and AI by typing the following prompt into ChatGPT: “Explain in what ways the Nazis innovated digital technology. Include references.” It replied: “The Nazis did not innovate digital technology in any significant way”, and the online program soon led me down a rabbit hole of obfuscation, gaslighting, and apologies. I persisted in my line of questioning rather than rely on AI’s broad scrapings, half-truths, and misinformation. As an artist, researcher, and teacher I am exhausted by the onslaught of uncritical techno-optimism. In response to this challenge, I prioritise material handling of art materials and follow Bolt’s (2008) suggestion to: “give pre-eminence to the material practice of art... In place of the “technologisation” of thought” (31).

Keywords: Art; artificial intelligence; ChatGPT; Comics-based research; Technopoly

Bio

Julian Lawrence is a Senior lecturer in Comics and Graphic Novels at Teesside University in Middlesbrough, UK. Julian’s comics-based research explores freehand narrative drawing and its impact on representations of artist identity. These investigations combine theories of graphic memoir, language acquisition, community arts education, and semiotics with comics studies.



AI-Assisted Workflows: Enhancing Productivity, Creativity and Inclusivity

William Roberts (*Sheffield Hallam University*) - william.roberts@shu.ac.uk

Abstract

My journey into exploring AI's applications has been both professional and deeply personal. My talk would explore AI's transformative potential across various creative domains, emphasizing its role in democratizing creativity, accelerating and improving avenues to content generation and academic research, and also in facilitating inclusive practices.

I'll share case studies illustrating the versatility of AI in supporting content creation, project development, and collaborative endeavours. Particularly these will focus on creative ideation, task-initiation, and project management. The case studies will be drawn from the AI-powered workflows I have developed to assist with the creation of course materials, my consultancy work with a local author using AI to assist with developing a series of novels, and my work as a Freelance Content Creator generating assets for clients and managing a small business.

I will also draw valuable insights from my experience of delivering content about AI to my students, and address the slow adoption of AI technologies I've witnessed in academia and among the freelance creators I network with. I will explore the barriers to its acceptance and propose pathways to integrate AI more fully into creative and educational settings.

My initial passion for AI research came as I realised it's potential to assist with tasks I struggle with as a person with ADHD. I will briefly elaborate on what I learned via that process about how AI tools can help anybody increase productivity and efficiency, but also how they can assist students, and faculty, who are similarly neurodivergent.

Keywords: Creative Workflow Enhancement, Generative Tools in Education, Inclusive Technology Design, Cognitive Support Strategies, Digital Media Innovation

Bio

Will Roberts studied Film and had a varied career including event management and journalism, before spending the last decade as a Digital Content Creator in adventure and endurance sports. He's also a lecturer in Digital Media Production focussed on researching AI's possible applications within creative and academic spaces.



Artificial Voices in Cinema: AI-Video Essay filmmaking as Creative Practice Research

Dario Llinares (Ravensbourne University London) – d.llinares@rave.ac.uk

Abstract

In this paper, I present a video essay that serves as a research tool and pedagogic device, demonstrating the use of AI in the creative and academic exploration of artificial voices in science-fiction cinema. The essay is structured with an AI narrator, which adds a layer of reflexivity, engaging the viewer in a meta-narrative that examines the interactions between humans and machines through synthesized voices. This AI entity guides the audience through a historical and futuristic perspective of human-machine dynamics, creating a dialogue with selected film clips from iconic movies such as *2001: A Space Odyssey*, *the Star Trek series*, *Moon*, *Robot and Frank*, and *Her*. This approach not only serves as a method for innovative storytelling but also becomes a medium for conducting practice-based research, utilising AI technologies.

The development of the video essay demonstrates the integration of AI in academic inquiry and creative output, employing video production software and AI tools. It represents a case study in how research and pedagogy can adapt to include AI as a collaborator, providing a commentary on creative practice, ethics, and the future of human-machine relationships. The narrative crafted in this essay illuminates our evolving relationship with technology, focusing on the voice as a pivotal element that blurs the lines between humanity and machinery, consciousness and artificial creation, reality and simulation.

*The video essay, with a duration of approximately 45 minutes, is a prime example of the potential for AI in supporting academic creativity and research dissemination. I invite opportunities to screen the film in full to enhance the engagement and discussion around this emergent field. Alternatively, a condensed version can be presented in a standard 20-minute academic slot.

Keywords: AI voices, human-machine relations, science-fiction, large language models, philosophy of technology.

Bio

Dr Dario Llinares is Associate Professor of Film and Media at Ravensbourne University, London. He has published work on a range of topics including the Astronaut in American Culture, British Prison Film, the Cinema as Time Machine, the Cinematic Experience in the Digital Age. His research into sound communication and technology, has emerged through his role as co-founder and co-host of *the Cinematologists podcast* and *The Podcast Studies Podcast*. He is a leading figure in burgeoning field of Podcast Studies having co-edited *Podcasting: New Aural Cultures and Digital Media (Palgrave MacMillan)*, and the upcoming *Podcast Studies: Practice into Theory (2024)*. He was awarded a research and knowledge exchange grant to complete the video-essay: “Do you want to hear it talk”: *AI voices in Science-fiction Cinema*.



Beyond ‘human vs machine’: AI music and the quadruple bottom line

Marcus O'Dair (*University of the Arts London*) - m.odair@arts.ac.uk

Abstract

AI music is typically discussed in terms of financial value: positive for tech companies, negative for musicians. This is what we might call the ‘human vs machine’ framing. Drawing on work on the impact of blockchain and Web3 technology on the music industry (O’Dair forthcoming), this paper proposes a more holistic way of understanding the potential impact of AI on the music industry. Even in terms of financial value, to see AI music only as a tussle between tech companies and musicians is to overlook other stakeholders such as record labels and music publishers. There are also non-financial considerations. In terms of social value, AI’s potential impact on musicians extends into permission and control, for instance in relation to personality rights. But it also presents exciting new possibilities for both musicians and fans. In terms of environmental value, we need to consider the carbon emissions and electronic waste associated with AI, as well as its potential to harm ecosystems. Outside music, meanwhile, AI is being used to address environmental challenges. Finally, we can consider the impact of AI on the value of actually producing and consuming music: what we might call the ‘art for art’s sake’ perspective. One line of thought, dating back to Walter Benjamin, holds that AI will have a negative impact on such experiential value. Yet it can also be argued that non-human agency introduces exciting new ways of creating and sharing creative work (Zeilinger (2022)). The paper concludes with implications for policy and regulation.

Keywords: Music, AI, value, posthuman, creative industries

Bio

Marcus O’Dair is Associate Dean of Knowledge Exchange, and Reader in Innovation Management, at University of the Arts London (UAL). He is the author of *Different Every Time: The Authorised Biography of Robert Wyatt* (Serpent’s Tail 2014) and *Distributed Creativity: How Blockchain Will Transform the Creative Economy* (Palgrave 2018).



The Sound and Music of Artificial Intelligence (AI): innovative tools and techniques that enhance the creative process

Woodrow Hood (Wake Forest University) - hoodwb@wfu.edu

Abstract

AI has transformed the music industry, introducing groundbreaking tools that amplify the creative process and redefine musical boundaries. A notable application lies in AI's role in composing and producing original music. Platforms such as AIVA and Amper Music utilize AI algorithms, analyzing extensive musical data to create unique compositions, mimicking various genres or specific artists. This provides musicians with an efficient way to experiment with fresh ideas.

AI also plays a vital role in sound design and synthesis. Google's Magenta Studio employs machine-learning models to generate novel sounds and venture into unexplored sonic realms. Leveraging neural networks, Magenta Studio produces realistic instrument sounds and explores unconventional audio textures, inspiring musicians and sound designers with new sonic possibilities.

In music recommendation, AI algorithms assess user preferences, listening habits, and contextual data to offer personalized suggestions. Platforms like Spotify and Pandora utilize machine learning to curate playlists tailored to individual tastes, enhancing the overall music discovery experience.

Moreover, AI has proven invaluable in live performances. Artists and DJs integrate AI-based systems like Algoriddim's Neural Mix to dynamically isolate and manipulate song elements in real time, enabling on-the-fly remixing for a more interactive and engaging experience for performers and audiences.

In conclusion, AI has significantly impacted music composition, sound design, recommendation systems, and live performances. The integration of AI technologies not only streamlines the creative process but also fosters new possibilities for artistic expression in the ever-evolving landscape of music. This presentation seeks to sort out the difference between applied machine learning and the often oversold marketing of these tools.

Bio

Woodrow Hood, Wake Forest University, is a Full Professor in Communication. Notably, he serves as the Director of Film and Media Studies and the Director of Critical and Creative Media. With expertise in Horror Cinema, Media Theory, and Science Fiction Cinema, Dr. Hood is an active scholar, presenter, and co-author. His creative endeavors include film direction, soundtracks, and sound design. Engaging with professional organizations, he's a senior reviewer for the Euromedia Conference and a member of key associations



Advancements in Text-to-Image Systems: Revolutionizing Creative Processes in Advertising

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Daniel Fastnedge (*Auckland University of Technology*) – [co-author]

Abstract

Artificial Intelligence (AI) has been a subject of research and artistic exploration since the mid-20th century, with recent breakthroughs in text-to-image systems dramatically transforming its potential to innovate the creative process. Emerging tools like Dall-E, Stable Diffusion, and Midjourney represent a paradigm shift by integrating novel techniques such as high-resolution image generation and task automation. These advancements challenge traditional creative practices, encouraging exploration of uncharted creative territories. AI programs like Dall-E have demonstrated the capacity to generate original content, supplementing human creativity and expanding the boundaries of industries like advertising. Unlike conventional design tools such as Photoshop, these AI systems facilitate ideation by swiftly producing customized, high-fidelity images based on textual prompts. Text-to-image generation systems leverage algorithms like Diffusion to iteratively refine basic images into photorealistic representations, fostering a co-creative process between humans and AI. The efficiency of these systems enables rapid production of quality content, exemplified by the creation of six high-quality illustrations for a *Cosmopolitan* cover within minutes. Recognizing the potential of text-to-image generation in advertising, this study explores the perspectives of New Zealand-based advertising agencies on the role of Dall-E 2 in their production processes. By utilizing Dall-E 2 to extend the Volkswagen "small but ferocious" campaign, the study investigates its influence on creative production and initiates discussions on the broader implications of AI in the advertising industry.

Keywords: Advertising industry; Dall-E; image creation; artificial intelligence; New Zealand

Bio

Dr Angelique Nairn is an associate professor in communication studies at Auckland University of Technology, where she specializes in teaching public relations and intercultural communication. Her research interests include identity and identification, religion, morality and creative industries. Her passion for understanding identity, particularly in public communications, has been an underlying theme in all her research.

Justin Matthews is a senior lecturer in the Digital Communication Department within the School of Communication Studies at the Auckland University of Technology. His research is primarily focused on the area of user interfaces and experiences, future studies, gaming studies and narrative design and popular culture. He is currently completing a Ph.D. exploring speculative user interface designs from science fiction moving image and their relationship to contemporary technology experiences. Daniel Fastnedge is a lecturer in the School of Communication Studies at the Auckland University of Technology where he teaches advertising and brand communications. He is currently completing master's research involving social media and controversial advertising.



Sculpting Silhouettes in Binary Sands: Exploring the Generative Visual AI relationship with Fashion Narratives and Aesthetics

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Abstract

This paper delves into the dynamic relationship between imaginary and technology in the era of Artificial Intelligence, illustrating how AI's technological imaginary is not an independent entity but rather a product of the creative process inherent in the social imaginary. Additionally, it explores how the symbolic structures of socio-cultural imaginary contribute to shaping the imaginary realms of AI. As generative AI has become more widely used in the fashion industry, visual AI has emerged, offering new avenues for creative expression while challenging the construction of the sector's imaginary landscape. This raises important questions: how far fashion narratives have gone toward feeding artificial intelligence? Which new narratives does AI introduce? How are traditional perceptions about the body and attractiveness being impacted by AI? To answer these questions, the study analyses two fashion magazines, because of their longstanding role as mediums for fashion communication and as major cultural intermediaries within the fashion system, comparing two distinct visual datasets: 1. a collection of images from Vogue Italia Digital Archive throughout 2023; 2. visuals from the inaugural issue of the first AI-produced fashion magazine, Copy (August 2023), along with subsequent releases online. Through a visual analysis of the representations and narratives generated by AI-driven fashion communication, this research seeks to ascertain whether prevalent stereotypes related to beauty and gender standards are perpetuated or subverted, and whether the normativity of the fashion system shapes the visual imaginary produced by AI. **Keywords:** Digital Fashion, Fashion Magazines, Generative AI, Visual Methods, Imaginaries

Bio

Michele Varini: PhD student in Sociology, Organizations, Cultures, at the Università Cattolica del Sacro Cuore, Milan. Collaborator of the ModaCult study center. He currently carries out research on digital fashion issues, mainly on the hybridizations between the world of gaming and that of fashion production.

Eleonora Noia: PhD in Sociology, Organisations and Cultures, is currently a research fellow at Università Cattolica del Sacro Cuore, Faculty of Political and Social Sciences, Department of Sociology. Within the same university she collaborates with ModaCult-Center for the study of Fashion and Cultural Production.

Silvia Mazzucotelli Salice: is Associate Professor of Cultural Sociology at Università Cattolica del Sacro Cuore, Faculty of Political and Social Sciences. Within the same university she is a representative of *ModaCult-Center for the study of Fashion and Cultural Production* and has a courtesy appointment in the *Arts and Crafts Research Center*.



INFORMATION

The conference is taking place at Futureworks, at the main building, Riverside, located on New Bailey Street, Manchester, M3 5FS.

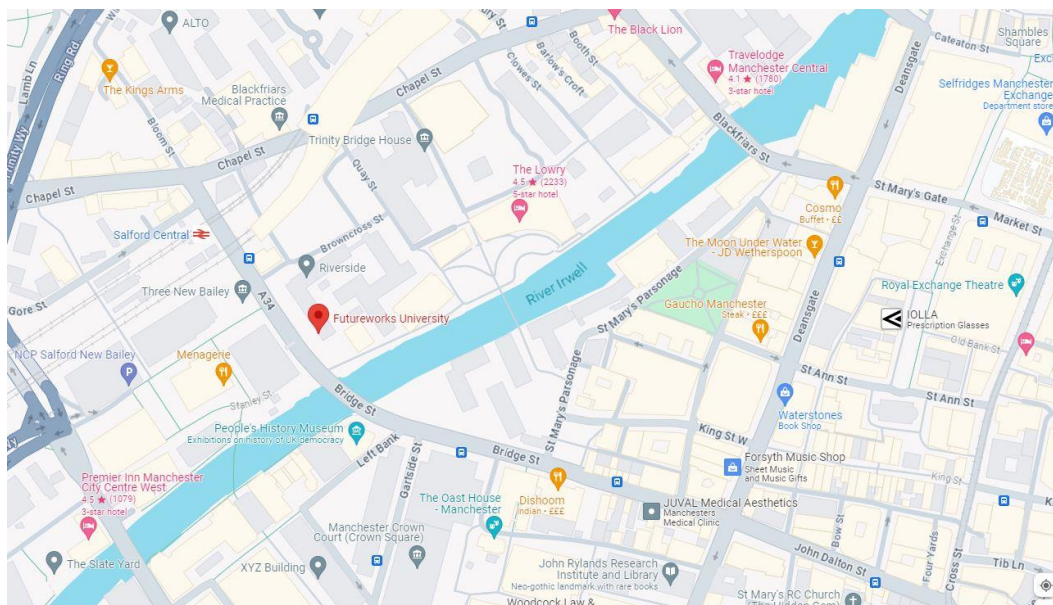


We also have a building at MediaCityUK, called Futureworks Studios. The conference is not happening at this location, so if Google tries to send you there be sure to correct it!

Futureworks Riverside is a short walk from the city centre.

By train, it is a 2-minute walk from Salford Central station, a 15-minute walk from Manchester Victoria or Manchester Oxford Road, and roughly a 25-minute walk from Manchester Piccadilly.

There are a number of car parks nearby; the most secure being the NCP car parks at the Salford New Bailey (M3 5EN) and King Street West (M3 2WY), and the cheapest being the “£3 All Day” Red Bank Carpark behind Manchester Victoria (M4 4HF).



If you have any queries, please contact Joe Darlington at joe.darlington@futureworks.ac.uk or Martha Horler at martha.horler@futureworks.ac.uk.



PUBLICATION PLANS

We intend to publish the proceedings of the conference.

In the past, papers from Futureworks Conferences have been worked into full-length journal articles for publication as special editions of journals. The Work and Play special edition of the Journal of *Information, Communication and Society* can be found here:

<https://www.tandfonline.com/toc/rics20/21/9>

An email will be sent out after the conference asking for attendees to register their interest in submitting a paper for inclusion in the proceedings. The revised abstracts will then be sent to the editorial boards of relevant academic journals and, if one accepts the proposal, full papers for the special edition will be requested for submission by January 2025. Publication will then follow roughly in the summer of that year.

If insufficient papers are submitted for a journal special edition, or if the submitted collection does not appear suitable for journal publication, we will instead approach an academic book publisher.

Either way, please keep an eye on your emails!

