

<b>School/Department:</b>	Erasmus School of History, Culture and Communication
<b>Project Title:</b>	<b>Re-made in China. Making practices and sustainability transitions in urban economies from a comparative perspective.</b>
<b>Abstract:</b>	<p>This project focuses on the maker movement and its local manifestations in China, as a conduit to generating insights into how – and whether – it may contribute to sustainability transitions in urban contexts. The maker movement is defined as a the global attention to the innovative capacity opened up by tinkering, hacking, repairing activities and experimentation activities, occurring in DIY or collaborative set-ups, often occurring in makerspaces: physical locations featuring access to shared technologies, equipment and knowledge (Anderson 2012; Niaros et al. 2017; Wolf-Powers et al. 2017).</p> <p>The maker movement has been hailed as helping to tackle urban sustainability challenges, such as overconsumption and the negative impacts of linear economic models, by stimulating a cultural shift from passive consumer to active citizen and a more shared responsibility for sustainable development (Lindtner 2015; Smith and Light 2017; Collins 2018). With its emphasis on small-scale manufacturing and making enterprises it also connects to urban policy agendas that seek to reinvigorate local production and shorter production chains (Wolf-Powers et al. 2017; van Holm 2017). Yet while it is often described as a global movement, a closer comparative look at diverse empirical realities reveals distinct local forms of institutional embeddedness and urban ideologies - in the form of diverse support networks and intermediaries, but also values and orientations that can enable or hinder local making practices (Lindtner 2015; O'Connor and Liu 2014; Shea &amp; Gu 2018; Wolf-Powers et al. 2017).</p> <p>This PhD project will be embedded in the research group 'Crafting future urban economies', which seeks to explore how making practices are articulated in different European urban contexts and how they can support sustainability transitions at the local level. This PhD project would add value to the research group by focusing on the Chinese context. The project will build on existing research on making, creative clusters and makerspaces in China, particularly in Shanghai and Shenzhen, which has shown the importance of looking at the connections between informal and formal making practices, and between grassroot movements and policy-driven interventions (for instance Lindtner 2015; O'Connor and Liu 2014; Shea and Gu 2018).</p>

	<p>This project asks: what spaces and practices are associated with the maker movement in different urban contexts in China? What function do these spaces and practices fulfil in the context of sustainability transitions?</p> <p>To answer these questions, this project will conduct: a) a cross-sectional study of sustainability-oriented making practices and supportive institutions in selected urban contexts in China b) interviews with makers and makerspaces managers on their sustainability-oriented practices; c) a survey of customers/users of selected maker enterprises and makerspaces to determine their dispositions and engagement with sustainability transitions.</p> <p>This project is innovative in three ways. First it adds to our understanding of the maker movement and its potential to support local sustainability transitions by offering fresh comparative insights, especially by drawing on China's pioneering role in developing policies and tools for circularity (Qi et al. 2016) ; secondly, it expands on our understanding of how more circular practices of making can be facilitated in different institutional contexts; thirdly, it contributes to a thriving body of theoretical work on the role and place of making in urban development and sustainability transitions.</p> <p>References:</p> <p>Anderson, C. (2013). <i>Makers. The new industrial revolution</i>. London: Random House.</p> <p>Lindtner, S. (2015). Hacking with Chinese characteristics: The promises of the maker movement against China's manufacturing culture. <i>Science, Technology, &amp; Human Values</i>, 40(5), 854-879.</p> <p>Niaros, V., Kostakis, V., &amp; Drechsler, W. (2017). Making (in) the smart city: The emergence of makerspaces. <i>Telematics and Informatics</i>, 34(7), 1143-1152.</p> <p>O'Connor, J., &amp; Liu, L. (2014). Shenzhen's OCT-LOFT: Creative space in the City of Design. <i>City, Culture and Society</i>, 5(3), 131-138.</p> <p>Qi, J., Zhao, J., Li, W., Peng, X., Wu, B., Wang, H., (2016). Origin and background of circular economy development. Development of Circular Economy in China. Springer, Singapore, pp. 1–19.</p>
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	<p><a href="https://doi.org/10.1007/978-981-10-2466-5_1">https://doi.org/10.1007/978-981-10-2466-5_1</a>.</p> <p>Shea, P., &amp; Gu, X. (2018). Makerspaces And Urban Ideologies: The institutional shaping of Fab Labs in China and Northern Ireland. <i>Journal of Peer Production</i>, 12(1), 78-91.</p> <p>Smith, A., &amp; Light, A. (2017). Cultivating sustainable developments with makerspaces. <i>Liinc em revista</i>, 13(1), 162-174.</p> <p>van Holm, E. J. (2017). Makerspaces and local economic development. <i>Economic Development Quarterly</i>, 31(2), 164-173.</p> <p>Wolf-Powers, L., Doussard, M., Schrock, G., Heying, C., Eisenburger, M., &amp; Marotta, S. (2017). The maker movement and urban economic development. <i>Journal of the American planning association</i>, 83(4), 365-376.</p>
<p><b>Requirements of candidate:</b></p>	<p>Background: The ideal candidate should have earned a (research) master's in Economic or Human Geography, Sociology or Social Sciences. Experience with (qualitative) research data collection and analysis is desirable. In addition, the candidate should have demonstrated experience of qualitative research methods, and excellent written and oral communication skills in English.</p> <p>Master's degree: Yes</p> <p>Erasmus School of History, Culture and Communication English language requirements:</p> <p>IELTS: 7.5 (min. 6.0 for all subs.); TOEFL: 100 (min. 20 for all subs.)</p>

<p><b>Supervisor information:</b></p>	<p>Dr Amanda Brandellero will serve as the daily supervisor and co-promotor, and Prof. dr. Stijn Reijnders will serve as the promotor for this PhD project.</p> <p>Dr Amanda Brandellero</p> <p>Personal data/contact information Dr Brandellero:</p> <p>Amanda Brandellero          Associate Professor          Erasmus University Rotterdam          PO Box 1738, 3000 DR Rotterdam, the Netherlands          Phone: + 31 10 408 2481          E-mail: <a href="mailto:brandellero@eshcc.eur.nl">brandellero@eshcc.eur.nl</a>          Visiting address: Woudestein Campus, M7.19, Burgemeester Oudlaan 50, Rotterdam, the Netherlands          Project website: <a href="https://www.eur.nl/en/eshcc/research/crafting-future-urban-economies">https://www.eur.nl/en/eshcc/research/crafting-future-urban-economies</a>          Personal website: <a href="https://www.eur.nl/en/people/amanda-brandellero">https://www.eur.nl/en/people/amanda-brandellero</a></p> <p>Recent publications Dr. Brandellero</p> <p>Jansen, M., Brandellero, A., &amp; van Houwelingen (2021). Port-City Transition: Past and Emerging Socio-Spatial Imaginaries and Uses in Rotterdam's Makers District. <i>Urban Planning</i>, 6(3): 166–180 <a href="https://doi.org/10.17645/up.v6i3.4253">https://doi.org/10.17645/up.v6i3.4253</a></p> <p>Brandellero, A. (2020). Inside and Outside the Market for Contemporary Art in Brazil, through the Experience of Artists and Gallerists. <i>Opens external Arts</i>, 9 (11), 1-16. doi: 10.3390/arts9040113</p> <p>Brandellero, A. (2020). Telling sounds: staging musical heritage in Europe, through continuity and change. In L. Colomer &amp; A. Catalani [Eds], <i>Heritage Discourses in Europe: Responding to Migration, Mobility, and Cultural Identities in the 21st Century</i>. York: ARC Impact-Arch Humanities Press.</p> <p>Brandellero, A. &amp; Kloosterman, R. (2020). There's Music to Play, Places to Go, People to See! An Exploration of Innovative Relational Spaces in the Formation of Music Scenes: The Case of The Hague in the 1960s. <i>Built Environment. (Q2 in Urban Studies according to SJR)</i></p> <p>Brandellero, A., Velthuis, O. (2018). Reviewing art from the periphery. A comparative analysis of reviews of Brazilian art in the press. <i>Poetics</i>, 71:55-70. <u>Impact Factor 2017: 1.649</u></p> <p>Velthuis, O. &amp; Brandellero, A. (2018). Introduction to the special issue: Global Art Markets. <i>Poetics</i>, 71:1-6. <u>Impact Factor 2017: 1.649</u></p>
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	<p>Brandellero, A., Verboord, M., Janssen, S. (2018). 'Do you remember rock'n'roll radio?'. How audiences talk about music-related personal memories, preferences, and localities. In Baker, S., Strong, C., Istvandy, L. [Eds]. <i>The Routledge Companion to Popular Music and Heritage</i>. (pp. 217-228). Oxford: Routledge.</p> <p>Verboord, M., Brandellero, A. (2018). The globalization of popular music, 1960-2010: A multi-level analysis of music flows. <i>Communication Research</i>. 45(4), 603-627. <u>Impact factor: 3.021.</u></p> <p>Brandellero, A., Kloosterman, R. (2016). More than just bytes? Responses of different art worlds in world music to digitization. In Hracs, B.J., Seman, M., Virani, T. <i>The Production and Consumption of Music in the Digital Age</i>. (pp. 177-189). Routledge: London.</p> <p>Kloosterman, R., Brandellero, A. (2016). "All these Places have their Moments": Exploring the Micro-Geography of Music Scenes: The Indica Gallery and the Chelsea Hotel. <i>M/C Journal</i>, 19(3).</p> <p>Brandellero, A., Pfeffer, K. (2015). Making a scene: geographies of music scenes in The Netherlands 1965-2010. <i>Environment and Planning A</i>, 47(7), 1574-1591. <u>Impact factor: 1.389.</u></p> <p>Hoeven, van der A., Brandellero, A. (2015). The places of Dutch popular music heritage: between the local and the global. <i>Poetics</i>, 5, 37-53. <u>Impact factor: 1.080.</u></p> <p>Brandellero, A. (2015). The emergence of a market for art in Brazil. In <i>Cosmopolitan Canvases The Globalization of Markets for Contemporary Art</i>. Edited by Olav Velthuis and Stefano Baia Curioni. (pp. 215-237). Oxford University Press: Oxford.</p> <p>Brandellero, A., van der Hoeven, A., Janssen, S. (2015), Valuing popular music heritage: exploring amateur and fan-based preservation practices in museums and archives in the Netherlands. In Baker, S. [Ed.] <i>Preserving popular music heritage. Do-it-yourself or do-it-together</i>. (31-45). Routledge: London.</p> <p>Verboord, M., Brandellero, A. (2015). National popular culture in an interconnected world: The case of pop charts. In W. de Been, P. Arora, M. Hildebrandt (Eds.), <i>Shape of Diversity to Come</i>. (pp. 218-236). Palgrave Macmillan: London.</p> <p>Brandellero, A., Janssen, S., Cohen, S. &amp; Roberts, L. (2014). Popular music heritage, cultural memory and cultural identity. <i>International Journal of Heritage Studies</i>, 20(3), 219-223. <u>Impact factor: 1.156.</u></p> <p>Brandellero, A., Janssen, S. (2014). Popular music as cultural heritage: scoping out the field of practice. <i>International Journal of Heritage Studies</i>, 20(3), 224-240. <u>Impact factor: 1.156.</u></p> <p>Verboord, M., Brandellero, A. (2013). Globalising in</p>
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	<p>popmuziekhitlijsten in negen landen, 1960-2010. <i>Tijdschrift voor Communicatiewetenschap</i>, 41(4), 364-386. <u>Impact factor: 0.171.</u></p> <p>Brandellero, A., Pfeffer, K. (2011). Multiple and shifting geographies of world music production. <i>Area</i>, 43(4), 495-505. <u>Impact factor: 1.755.</u></p> <p>Brandellero, A., Kloosterman, R. (2010). Keeping the market at bay: exploring the loci of innovation in the cultural industries. <i>Creative Industries Journal</i>, 3(1), 61-77. <u>Impact Factor: 0.378. Q1.</u></p> <p>Recent publications Prof. dr. Stijn Reijnders        E-mail: <a href="mailto:reijnders@eshcc.eur.nl">reijnders@eshcc.eur.nl</a></p> <ul style="list-style-type: none"> <li>• R.N. Schiavone, S.L. Reijnders &amp; B. Balazs (2020). <u>Losing an imagined friend: Fictional character bereavement in everyday life.</u><u>Opens external</u> <i>Participations, Journal of Audience and Reception Studies (online)</i>, 16 (2), 118-134.</li> <li>• S.L. Bolderman &amp; S.L. Reijnders (2019). <u>Sharing Songs on Hira-gata Square. On Playlists and Place Attachment in Contemporary Music Listening.</u><u>Opens external</u> <i>European Journal of Cultural Studies</i>.          doi: <a href="https://doi.org/10.1177/1367549419847110">10.1177/1367549419847110</a><u>Opens external</u></li> <li>• M. Xu, S. Kim &amp; S.L. Reijnders (2019). <u>From food to feet: Analysing A Bite of China as food-based destination image.</u><u>Opens external</u> <i>Tourist Studies</i>.          doi: <a href="https://doi.org/10.1177/1468797619888305">10.1177/1468797619888305</a><u>Opens external</u> [<a href="#">go to publisher's site</a>]<u>Opens external</u></li> <li>• D. Póvoa, S.L. Reijnders &amp; E.S. Martens (2019). <u>The Telenovela Effect: Challenges of Location Filming and Telenovela Tourism in the Brazilian Favelas.</u><u>Opens external</u> <i>Journal of Popular Culture</i>, 52 (6), 1536-1556.          doi: <a href="https://doi.org/10.1111/jpcu.12861">10.1111/jpcu.12861</a><u>Opens external</u> [<a href="#">go to publisher's site</a>]<u>Opens external</u></li> <li>• S.R. Driessen, M.C.R. Grever &amp; S.L. Reijnders (2019). <u>Lessons of War. The Significance of Battlefield Tours for the Dutch Military.</u><u>Opens external</u> <i>Critical Military Studies</i>.          doi: <a href="https://doi.org/10.1080/23337486.2019.1651044">10.1080/23337486.2019.1651044</a><u>Opens external</u> [<a href="#">go to publisher's site</a>]<u>Opens external</u></li> <li>• M. Xu, S.L. Reijnders &amp; S. Kim (2019). <u>Inside the movie roadshow: a critical approach to media events in China.</u><u>Opens external</u> <i>Chinese Journal of Communication</i>.          doi: <a href="https://doi.org/10.1080/17544750.2019.1653341">10.1080/17544750.2019.1653341</a><u>Opens external</u></li> <li>• M. Xu, S.L. Reijnders &amp; S. Kim (2019). <u>'Mingren are the respectable ones': an analysis of everyday engagements with contemporary celebrity culture in China.</u><u>Opens</u></li> </ul>
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	<p><u>external</u> <i>Celebrity Studies</i>, 1-18.          doi: <a href="https://doi.org/10.1080/19392397.2019.1611461">10.1080/19392397.2019.1611461</a><u>Opens external</u></p> <ul style="list-style-type: none"> <li>• A.S. Waysdorf &amp; S.L. Reijnders (2018). Immersion, authenticity and the theme park as social space: Experiencing the Wizarding World of Harry Potter. <i>International Journal of Cultural Studies</i>, 21 (1), 173-188.          doi: <a href="https://doi.org/10.1177/1367877916674751">10.1177/1367877916674751</a><u>Opens external</u></li> <li>• A.S. Waysdorf &amp; S.L. Reijnders (2018). <u>Fan Homecoming: Analyzing the role of place in long-term fandom of The Prisoner</u>.<u>Opens external</u> <i>Popular Communication</i>.          doi: <a href="https://doi.org/10.1080/15405702.2018.1524146">10.1080/15405702.2018.1524146</a><u>Opens external</u></li> <li>• B. Boross &amp; S.L. Reijnders (2018). <u>Dating the Media: Participation, Voice, and Ritual Logic in the Disability Dating Show The Undateables</u>.<u>Opens external</u> <i>Television &amp; New Media</i>, online. doi: <a href="https://doi.org/10.1177/1527476418782184">10.1177/1527476418782184</a><u>Opens external</u></li> <li>• M. Xu &amp; S.L. Reijnders (2018). <u>Getting close to the media world? On the attraction of encountering film industry professionals at Shanghai International Film Festival</u>.<u>Opens external</u> <i>Participations, Journal of Audience and Reception Studies (online)</i>, 15 (1), 84-104. <u>[go to publisher's site]</u><u>Opens external</u></li> <li>• N. van Es &amp; S.L. Reijnders (2018). <u>Making sense of capital crime cities: Getting underneath the urban facade on crime-detective fiction tours</u>.<u>Opens external</u> <i>European Journal of Cultural Studies</i>, 21 (4), 502-520.          doi: <a href="https://doi.org/10.1177/1367549416656855">10.1177/1367549416656855</a><u>Opens external</u></li> <li>• A.S. Waysdorf &amp; S.L. Reijnders (2017). <u>The role of imagination in the film tourist experience: The case of Game of Thrones</u>.<u>Opens external</u> <i>Participations, Journal of Audience and Reception Studies (online)</i>, 14 (1), 170-191.</li> <li>• B. Boross &amp; S.L. Reijnders (2017). <u>'These cameras are here for a reason'- media coming out, symbolic power and the value of 'participation'. Behind the scenes of the Dutch reality programme Uit de Kast</u>.<u>Opens external</u> <i>Media Culture &amp; Society (print)</i>, 39 (2), 185-201.          doi: <a href="https://doi.org/10.1177/0163443716643152">10.1177/0163443716643152</a><u>Opens external</u> <u>[go to publisher's site]</u><u>Opens external</u></li> <li>• S.L. Bolderman &amp; S.L. Reijnders (2017). <u>Have you found what you're looking for? Analysing tourist experiences of Wagner's Bayreuth, ABBA's Stockholm and U2's Dublin</u>.<u>Opens external</u> <i>Tourist Studies</i>, 17 (2), 164-181.          doi: <a href="https://doi.org/10.1177/1468797616665757">10.1177/1468797616665757</a><u>Opens external</u></li> <li>• N. van Es &amp; S.L. Reijnders (2016). <u>Chasing sleuths and unravelling the metropolis Analyzing the tourist experience of Sherlock Holmes' London, Philip Marlowe's Los Angeles and Lisbeth Salander's Stockholm</u>.<u>Opens external</u> <i>Annals of</i></li> </ul>
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	<p><i>Tourism Research</i>, 57, 113-125.          doi: <a href="https://doi.org/10.1016/j.annals.2015.11.017">10.1016/j.annals.2015.11.017</a><a href="#">Opens external</a> [<a href="#">go to publisher's site</a>]<a href="#">Opens external</a></p> <ul style="list-style-type: none"> <li>• S.L. Reijnders (2016). Stories that move. Fiction, imagination, tourism. <i>European Journal of Cultural Studies</i>, 19 (6), 672-689. doi: <a href="https://doi.org/10.1177/1367549415597922">10.1177/1367549415597922</a><a href="#">Opens external</a></li> <li>• B. Boross &amp; S.L. Reijnders (2015). <u>Coming out with the media: the ritualization of self-disclosure in the Dutch television program <i>Uit de Kast</i></u>.<a href="#">Opens external</a> <i>European Journal of Cultural Studies</i>, 18 (3), 245-264.          doi: <a href="https://doi.org/10.1177/1367549414544120">10.1177/1367549414544120</a><a href="#">Opens external</a></li> <li>• S.L. Reijnders, S.L. Bolderman, N. van Es &amp; A.S. Waysdorf (2015). <u>Research note: locating imagination</u>.<a href="#">Opens external</a> <i>Tourism Analysis</i>, 20 (3), 333-341.</li> <li>• T.J. Hoebink, S.L. Reijnders &amp; A.S. Waysdorf (2014). Collecting Captain Kirk. A museological view of fan cultures. <i>Transformative Works and Cultures (TWC)</i>, 16 (Materiality and object-oriented fandom).          doi: <a href="https://doi.org/10.3983/twc.2014.0529">10.3983/twc.2014.0529</a></li> </ul>
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**English requirements:** Please refer to Erasmus University China Center official website for your information [www.eur.nl/eucc](http://www.eur.nl/eucc)

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