Purpose and Context

The creative and cultural industries are now recognised as being a major asset for developed economies worldwide, and the UK recognised as a world leader by virtue of the rich and diverse cultural and creative excellence entrenched in several towns and cities. The UK’s industrial Policy Building a Britain Fit for the Future and the more recent creative industries ‘sector deal’ recognises and celebrates the UK’s achievements in creative and cultural fields and places them squarely within its strategy for economic growth and improved quality of life.

Whilst London's position as a global powerhouse in creative and cultural expertise remains, it is clear that several leading cities including Birmingham, Bristol, Leicester, and Manchester have positioned themselves at the forefront of the UK’s creative and cultural growth. Thousands of creative studios have made these cities their home, and in cities like Leicester with 30,000 creative workers, a rich ecology of creative and cultural activities have flourished. Leicester's growth of design, visual and performing arts, and digital services have accelerated, buoyed by the diverse and practice-based expertise at De Montfort University, the rich textiles heritage of the city, and the City’s investment in growing both its cultural and creative credentials. The City's investment in creative training and education at De Montfort University and City College in particular, and its investment in creative business support through university innovation centres, the LCB Depot, as well as, Waterside and Dock/Space Centre areas are significant for growing Leicester as a creative city.

The purpose of this colloquium is to engage in and advance intellectual and practitioner debate at the intersection between creative industries, culture, technology, and the city, and to bring together academics in a more dynamic setting to develop interdisciplinary working, which will result in internationally recognised research outputs:

1. Showcase De Montfort University's skills in creative and cultural industries
2. Engage in and advance internationally significant contributions to the creative-cultural-technology-business fields
3. Encourage inter-disciplinary working to create internationally recognised research niches
4. Provide a supportive environment for staff to develop research, especially in internationally novel ways

De Montfort University’s Creative and Cultural Industries Group is uniquely positioned to advance thinking at the intersection between creative industries, culture, technology, and the city. Bringing together more than 27 academics from 3 faculties, the Group advances its own brand of practice-based research; working closely with the City’s stakeholders to address current, practice-based issues in sectors and communities. Promoting our City of Leicester is seen not only as a key strategic goal of the university but also a key goal of our group.

Rachel Granger,
Creative and Cultural Industries Research Group
The Cultural Quarter
Reflecting De Montfort University's civic role in the city and its commitment to practice-based research and teaching, this year's colloquium will be held in the heart of Leicester's former textiles and shoe district, the Cultural Quarter. The Cultural Quarter is home to the City's large creative and cultural community, and benefits from the co-location of Makers Yard, Curve, Leicester Print Workshop, Phoenix Square, and the LCB Depot complex. It is home to a number of music and arts venues, including the Two Queens Gallery and nearby StudionAme, Echo Factory, Sound House, and the Shed, and home to several events including St George's Day celebrations, the Indian Summer Festival, the Spark Festival, and Bring the Paint Festival.

It seems only fitting that our colloquium should be based in the heart of this rich creative and cultural activity.

Some Bright Spark
Our main programme will be based in the co-working and design studio of Some Bright Spark, on the corner of Yeoman Street and Halford Street. This will be the main location for the panels, whilst the break-out spaces and coffee/food will be based at the LCB Depot. Some Bright Spark epitomises the international excellence of many of Leicester's digital and design studios.

Some Bright Spark
Design and Live Events Agency 33 Yeoman Street, LE1 1UT
https://www.somespark.co.uk

LCB Depot and Gray's Cafe
The former bus depot of Leicester is now home to a multi-purpose arts and creative enterprise complex with its own art gallery, meeting rooms, managed work spaces, and the Grays Cafe. The LCB is home to the City's business growth team for the creative industries, and manage the LCB, Makers Yard, The Phoenix, and Dock. The depot and Grays Cafe will provide the break-out space and eating/social areas for the colloquium programme.

LCB Depot
31 Rutland Street, LE1 1RE
https://www.lcbdepot.co.uk
# The Programme

**Thursday 31st May 2018**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10.00 - 11.00</td>
<td>Welcome</td>
<td>12.30-13.30</td>
<td>Lunch (LCB Depot)</td>
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<td>11.00 - 11.00</td>
<td>Panel 1 - The Role of CCIRG</td>
<td>13.30-14.30</td>
<td>Peer-to-Peer</td>
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<td>11.00 - 11.30</td>
<td>Break and Networking</td>
<td>14.30-17.30</td>
<td>Research Planning</td>
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<td>11.30-12.00</td>
<td>Leicester's Creative Talent Plan</td>
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<tr>
<td>12.00-12.30</td>
<td>Panel 2 - Researching Cultural Impact</td>
<td>17.30</td>
<td>Manhattan - Drinks</td>
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**Friday 1st June 2018**

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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>9.30 - 12.30</td>
<td>Writing Retreat (LCB Old Gallery)</td>
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Panel 1 - Role of CCIRG

Chair - Rachel Granger
Panellists - Tracy Harwood, David Rae, Emily Baines, Plinky Bazaz

Reflecting on the work of the CCIRG over the last year, the panel considers to what extent the current strategy of the CCIRG is fit for purpose and what the role of the research group should be. The panel will consider the current strategic goals of the research group, its successes and failures, and its relationship with other research centres, as well as external relationships with the city and creative practice. It also considers the environment in which the group operates including the newly established 'research centres' within DMU and emerging roles within the university and within associated creative and cultural discourses.

The current strategic goals of the CCIRG are:

1. The Creative City
2. Creative Business Ecologies
3. Culture and Heritage
4. Creative Technologies and the City
Panel 2 - Cultural Impact

Chair - Rachel Granger
Panellists - Ruth Jindal, Emily Baines, Laura Parsons, Fi Donovan

Whilst the creative and cultural industries continue to grow worldwide and have become a source of infinite fascination. In the UK they are worth in excess of £97bn to the economy each year and are to some extent the UK's excellence in creative and cultural industries are internationally unrivalled. They exert a pervasive force on all aspects of the economy and society, and are a melting pot of rich ideas and scholarly and political debate. As such they offer a nexus for engaging in contemporary critical studies in several disciplines including urban studies, policy management, economics and business management, law as well as the technocatal areas of art, design, multimedia etc.

Yet, how much is really known about their impact? The notion of value is often expressed in financial terms whilst the notions of symbolic value and intrinsic impact, as well as tacit understandings are excluded from the mainstream. Drawing on Cunningham's (2001) argument that creative and cultural industries are indeed a concatenation, how well informed are we about the impact of these diverse forms? What measures could be designed and implemented to capture and valorise a much wider impact to cities, in communities, and with other sectors?
Peer-to-Peer Discussions

Emily B -- Ruth J
David R -- Tracy H
Sara M-G -- Jennifer G-C
Fi D -- Laura P
Sophina J -- Jenny W
Pinky B -- Regina F
Rachel G -- Malika K
Research Planning

Working in pairs or working in small groups, talk through and begin to set your research goals. These might include thinking through problems that currently prevent your research activity, thinking about emerging interests, or thinking about research commitments of different groups or centres.

A starting point might be to reflect upon where you are on the research journey and to discuss research interests. Set some goals that you will commit to.

Possible topics to discuss:
Your RIA submission and commitments
Achieving the right balance between teaching and research in practice
Using time constructively
Identifying critical friends
Knowing where and when to publish
Negotiating the REF journey and positioning yourself to think beyond REF
REF, TEF, and KEF - and institutional requirements/processes
Some Considerations

Practice-led and informed Teaching
Having Impact - local, international
Establishing a Research Portfolio
Project Ideas - seedfunding, mainstream funding
Securing Funding - the team, your reputation, your track record
Novel Conceptualisations or Empirical Case Studies
Establishing a Publications Record
Publishing Your Work - Peer Reviewed? 2, 3 or 4 star?
Which Journal? Establish a relationship with a journal
Raising Your Profile - Impact, citations, research profile
Establishing Gravitas - individually or through a champion
Getting involved - locally, internationally
Presenting at Conferences
Establishing a network - research platforms
Developing Skills through Reviewer Roles - funding councils/agencies and journal reviewers
Getting Experience - writing in teams, research project teams
Editorial roles - in journals
Chairing Research Degrees
Examining Research Degrees
Supervising Research Degrees
Mentoring, Leading, Critiquing
The Participants
Rachel Granger
Reader, Creative Industries Management
Leicester Castle Business School
rachel.granger@dmu.ac.uk

Rachel specialises in the economic geography of creative industries, the performance of creative cities, and research techniques for capturing nuanced ecologies of creative work. Her recent work focuses on the impact of creative businesses on economies, designing for creative cities, emancipatory smart cities, and Quintuple Helixes.

Sara Marquez-Gallardo
Senior Lecturer Creative Industries Management
Leicester Castle Business School
sara.marquez@dmu.ac.uk

Sara’s research is driven by a passion in business models and strategic innovation in the creative industries. Current research focuses on exploring strategic responses to digitalisation in the fields of trade book publishing, scholarly publishing and music, and how organisations in the music industry respond with business models to digital piracy. Sara’s goal is to contribute to the understanding of value-capturing strategies by creative organisations in the digital context.
Malika Kraamer
Part-Time Lecturer/Curator of World Cultures
School of Design/Leicester Arts Museums Service
mkraamer@dmu.ac.uk

Malika provides curatorial and conceptual advice for artists, museums, heritage institutions and creative industries. She researches on contemporary art, and fashion and textiles with a particular research interest in art with roots or routes in Africa or Asia. Malika also works as an independent curator, lecturer and project manager and since 2012 has worked with the Black Cultural Archive in London.

Laura Parsons
Research Student
Leicester Castle Business School/Leicester City Council
laura.parsons@live.dmu.ac.uk

Laura is a classically trained violist, who works in Artistic Planning at the Royal Liverpool Philharmonic Orchestra and in Development at Tate Liverpool. Research interests include austerity and arts-based regeneration, and the role of universities in creative cities. From September 2018, Laura will be working with Leicester City Council to capture the value of hidden creative and cultural activities in Leicester.
Regina Frank
Senior Lecturer, Entrepreneurship and Innovation
Leicester Castle Business School
regina.frank@dmu.ac.uk

Regina is a senior lecturer at Leicester Castle Business School where she enjoys fostering entrepreneurial mindsets of students. Regina is an advocate for social inclusion and sustainable development internationally, and has worked in Portugal, Brazil, Germany, Switzerland, France and the UK. Music has been a long-lived passion and source of inspiration in Regina's life, and always optimistically, the synergies between music and management theory/practice are a constant source of appeal. Her research examines the importance of arts as a means for social inclusion and poverty alleviation.

Pinky Bazaz
Lecturer, Design with Creative Industries
School of Design
pinky.bazaz@dmu.ac.uk

Pinky is a lecturer in the creative industries, and is an eyewear and fashion designer by trade. Pinky has an interest in working collaboratively to explore areas of digital engagement, diversity in design, awareness animations, branding, and social innovation. Pinky is passionate about developing digital skills in communities and raising the skill capabilities of children for digital technology and the creative industries. Pinky has developed creative digital workshops through the DMU Square Mile Initiative, and is also the faculty Fair Outcomes Champion as part of the Freedom to Achieve project.
Ruth Jindal
Senior Lecturer, Critical and Contextual Studies
School of Design
rjindal@dmu.ac.uk

Ruth is a design historian based in the Faculty of Arts, Design, and Humanities, with an extensive background in leadership in arts and cultural organisations. Ruth’s research is concerned with skills development and senior leadership in the arts, cultural and heritage sectors. Her research is based on the institutionalisation of cultural philanthropy and the ethical implications arising from this. An emerging research interest is on diversifying the workforce in the creative industries, and pedagogy.

Emily Baines
Senior Lecturer
School of Design
ebaines@dmu.ac.uk

Emily’s research examines the interaction of industry structure, corporate strategy and consumption in the establishment of design trends. Previously, Emily’s research has focused on innovation in dress print, furnishing print and wallpaper industries in the UK (1920s and 1930s) but has broadened to an analysis of the ready-to-wear clothing industry. Emily is currently involved in the establishment of a network of fashion and textiles museums, companies and industry organisations, leading to new research on the investigation of changes in leather, carpet and hosiery industries.
Jennifer Garcia Carrizo
Research Student
University Complutense Madrid
jennigar@ucm.es

Jennifer is a PhD student and a visiting researcher with De Montfort University. She is part of the European Scholarship Programme (2018-20) at the University of Oxford, Leiden University, University Paris Pantheon-Sorbonne, and Central European University. Jennifer’s research examines cultural districts in cities and cuts across into branding and public relations. Jennifer’s current research compares art in Leicester’s Cultural Quarter with Ouseburn Valley in Newcastle.

Sophina Jagot
Freelance Marketer
Trustee Circomedia
Sophina_jagot@yahoo.co.uk

Sophina is a chartered marketer interested in audiences, behavioural economics and the digital. She has worked across the private, public and third sectors, especially in the museums, arts and culture sector in the South West. Sophina is passionate about social inclusion, understanding how our colonial history impacts the world we live in today and how we can engage young people through arts, culture, science, nature and sport. She strives to develop organisations as a force for good, is fascinated by science and human behaviour, and loves a good story, random acts of kindness, and community spirit.
Jenny Wilkinson
PhD Student/Consultant
School of Design
jmw@gwa.co.uk

The main aims of Jenny’s research are to analyse the impact of interactive digital media on effective audience engagement in heritage sites and to identify the design principles and methodology necessary for creating and delivering interactive digital products for use in heritage sites with the capacity to effectively engage visitors. Jenny is currently conducting research on audience reaction to two mobile phone apps written for use within the Cultural Quarter (Hidden Stories and Sounds of the Cultural Quarter) in Leicester, and focusing on emotional response to and engagement with the area as a consequence of visiting the sites.

Fi Donovan
Business Change Project Manager
De Montfort University
fi.donovan@dmu.ac.uk

Fi manages the 25 year pilot creative talent plan with Arts Council England. Her interests are in organisational change and development, and the arts and culture engagement.
David Rae

Professor of Enterprise
School of Design
david.rae@dmu.ac.uk

David Rae is a leading innovator, researcher and expert in entrepreneurship and small business leadership, learning and management. He has held senior academic leadership roles including as Dean of Research & Knowledge Exchange at Bishop Grosseteste University in the UK and at Cape Breton University School of Business in Canada. David’s research explores the human and social dynamics of entrepreneurship, centring on entrepreneurial learning and leadership, with contributions to policy, enterprise education, creative industries, innovation and economic growth.

Tracy Harwood

Professor of Digital Culture
Faculty of Technology
tharwood@dmu.ac.uk

Tracy is a professor in digital culture and expert in digital marketing and consumer culture, community spirit, at the Institute for Creative Technologies. Tracy’s work is transdisciplinary, working across computer science, informatics, arts, design, health and marketing. She is currently working on projects relating to the Internet of Things, gamified contexts, social media and servicescapes. Tracy is the manager of De Montfort University’s Usability Lab.
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