| **Institution:** Goldsmiths, University of London |
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| **Unit of Assessment:** 34 (B) – Media, Communications and Cultural Studies |
| **1. Unit context and structure, research and impact strategy** |

The Institute for Creative and Cultural Entrepreneurship (ICCE) was created in 2008 as Goldsmiths' response to the growing importance of the creative industries within the cultural sector of both national and global economies. What makes ICCE distinctive is its inter-disciplinary character, its pioneering intersectional mission and its ability to combine the theory and praxis of creativity in the arts while situating both within the financially viable domain of cultural entrepreneurship.

Although ICCE was launched twelve years ago, there was considerable emphasis in the first few years on building a solid teaching portfolio to underpin future research activity.  Consequently, it did not create a credible research base until ca2016 from which the themes and international impact focus could emerge. ICCE staff were not submitted together as a unit in REF 2014.  A small number of individuals contributed to submissions in other Units of Assessment, particularly but not exclusively in Sociology and Theatre.

ICCE's definition of entrepreneurship is not purely as a business concept; it is one that includes the 'creation of value' as a core element within that framework by emphasising the interdependence and mutual reinforcement of social, aesthetic and economic factors. ICCE research is not solely *about* the creative industries but also *for* their benefit and for the benefit too of the communities in which they are located and whose economic and aesthetic viability and visibility they aim to reinforce. In this way, ICCE is perfectly situated in Goldsmiths with its focus on arts and humanities and creative and cultural industries.

This research paradigm as embedded in the work of the Institute operates by definition at the open borders of established disciplines embracing creativity in both academic and aesthetic fields. Music, drama, dance, fine art, design, communications, media, sociology, economics, anthropology, entrepreneurship and technology all contribute to its vitality of approach. ICCE serves as a space for experimentation, interrogating observable trends in culture and the arts, while opening up new creative alliances involving multi- and inter-disciplinary research. New practices create new theoretical outlooks, enabling dynamic partnerships between the social sciences and humanities and between practitioners in the arts and those who have expertise in policy-making and business initiatives. The combination of interdisciplinary paradigms with practice-based knowledge sets ICCE at the forefront of cultural development and knowledge creation. ICCE staff are predominantly from practice backgrounds such as Dinardi and Figueira (art galleries), Hitchcock and Lahav (museums), Lidstone (performing arts) and Prime (entrepreneurship pedagogy).

The research framework of ICCE is formulated through its strategic aims. The first is 'To become the most innovative research institute for both creative/cultural policy and for arts management and entrepreneurship in Europe. Our ambition is to establish a worldwide reputation for research excellence over the next three years'.  The second strategic aim  is to secure external grant and consultancy income from the most highly-respected sources in the UK, Europe and globally to enable us to undertake excellent research. We have achieved this through three key research grants (from the AHRC, ESRC and Horizon 2020) along with a range of smaller grants and

industry funding to encourage staff development and finance post-doctoral research. We have also secured several British Council Knowledge Transfer grants that have the potential to create future research opportunities through knowledge and network developments such as, for example, the British Council Jakarta's Second Cities Fund 2015 (Hitchcock and Lidstone).

This work has already had an influence on cultural policy in Uzbekistan and Kazakhstan. In 2017 the first Creative Central Asia Conference (British Council) was created with three staff from ICCE all delivering keynotes. At the third conference in 2019 the governments of both countries made a commitment to reform policy on culture and education, specifically in entrepreneurship. On February 3, 2020 at a government-attended conference aimed at reforming the teaching of Entrepreneurship within universities, ministers for the first time indicated a move to curriculum autonomy. Our intention is to have a significant impact on policy formation worldwide. As detailed below, some areas of our policy reach have already achieved significant impact.

Our inter-disciplinary collaboration also facilitates the exchange and hybridisation of research methodologies such as Netnography (Zhang and Hitchcock, 2014) and electronic literature reviews (Lai and Hitchcock, 2018). These methodologies are in turn concerned with the politics and ethical dimensions of research and practice.

**Research groupings**

A young but expanding 'research and practitioner' unit in 2008, ICCE was initially composed of only 2(FTE) staff. By the 31st July 2020 this has now grown to a current overall total of 20 people (15.55 FTE). We have 6 researchers who are new to the department and 6 established researchers on fractional posts. Research groupings have emerged organically out of a commonality of research interests amongst staff, notably those specifically rooted in thematic orientation and/or geographical location. Some of these groups have a focus on Latin America and Southeast Asia; others are concentrated on Art and Museums including Cultural Consumption and Policy. Such a combination of orientations enables staff to work either together on the same funded projects or independently while allowing both to utilise collaborative methodologies and contribute to knowledge transfer. This plurality of categories is now subsumed under broader, interactive fields with a strong regional focus such as 'regeneration in Brazil' or 'consumption in Asia'. The categories necessitate inter-disciplinary co-operation in identifying and addressing research problems while research groups have emerged which coalesce around thematic concerns and regional zones as listed below with the inclusion of relevant staff members.

**Creative Economy Policy:** research undertaken to understand the formation and implementation of cultural policy, especially with regard to the arts, embracing cultural diplomacy, tourism, events management, place-making and regeneration: Carla Figueira (Europe, East Africa, East Asia); Sara Linden (Europe); Michael Hitchcock (Southeast Asia, East Asia), Kelly Meng (East Asia)

**Social and Cultural Entrepreneurship:** researching business potential to combine commerce with social issues with an aim of enhancing people's livelihoods (e.g. arts and health, intellectual property rights): Richard Hull (Europe, Southeast Asia), Gerald Lidstone (Europe, Southeast Asia, Central Asia), Adrian de la Court (Europe), Sian Prime (Europe, East Africa and Latin America), Michael Franklin (Europe), George Musgrave (Europe), Nicola Searle (Europe, Africa)

**Arts Management:** researching the application of business administration and management techniques to the art world in the running of daily business operations of private and public art institutions: Tomoko Tamari (East Asia), Mike Featherstone (Europe, East Asia), Aleksandar Brkić (Europe, Southeast Asia), Victoria Alexander (Europe, North America); Cecilia Dinardi (South America), Paul Clements (Europe), Sylvia Lahav (Europe), Pauline Muir (Europe, Caribbean/North America), Oonagh Murphy (Europe and North America).

Our research also informs teaching including topics such as Regeneration Policy and Practice in Latin America'; Cultural Diplomacy; 'Fans and Fandom'; and 'Experience and Events Management' and 'Tourism'. It is expected new research-directives will inform future teaching and approaches offered by ICCE as licences to local and global enterprises.

**The research strategy**

The current research strategy is deliberately broad to enable staff from very different backgrounds and specialisms to contribute and thrive in dynamic cross-disciplinary areas and the creative space of ICCE.  The objective over the next five years will be to build on individual and group research successes with an aim of consolidating emergent clusters. A key component in achieving this will be to maintain the existing high level of staff resourcing both in terms of time and finance in order to facilitate research and the dissemination of research findings through conferences, symposia and government reports. Eleven members of ICCE, spanning all career stages, received support for presenting their research at a total of 43 international and domestic conferences during theassessment period.

Industry-focused research will continue to be an important growth area within ICCE's portfolio as it has contributed to our ability to grow our staff cohort during the period, such as Franklin, initially as an externally funded post-doc before becoming an appointed member of staff. A further internal aim is to enhance the expansion and diversity of disciplines incorporated into our research and to create wider cross-faculty university research clusters. The focus of our external research network development is to encourage international partnerships and participation. The use of international networks means that ICCE staff have to engage with a plurality of research objectives and methodologies accompanied by a transparent dissemination of research practice in different cultural contexts. Through this iterative process of project research, new practices are developed and shared across a range of dialogic perspectives, e.g. using film of research as an output, such as Dinardi's 'Bhering, the Making of an Arts Factory' (2017).

ICCE has hosted a number of International Visiting Fellows during the REF period. The staff host/contact has been responsible for integrating visiting scholars into the institute's research culture. The objectives of hosting visiting scholars include sharing research practice and forging research links and networks.

A key objective of our research strategy is to establish institutional links through which to develop and manage funded research projects.

Building on the achievements of our initial research strategy to set the research foundations of the Institute, in 2019 we launched a new strategy.  Its objectives are summarised as follows:

- To become an innovative research institute for creative/cultural policy, management and entrepreneurship globally and to foster the growth of research units adopting the ICCE model worldwide;
- To develop a worldwide reputation for research excellence and to integrate this into teaching and learning to foster teaching excellence and to act as a role model for comparable units worldwide;
- To attract high-calibre PhD students and to collaborate internationally with leading researchers through international co-authorship and the sharing and development of new research methodologies;
- To secure external grant and consultancy income from the most prestigious sources in the UK and globally, and to collaborate with partner institutes to secure funding from non-traditional sources outside the UK and Europe;
- To have a significant impact on cultural policy formation worldwide and to facilitate cross-cultural understanding concerning the values outlined in the Institute's mission statement that inform these policies and the activities they generate;
- To use the knowledge gained from international research to create new teaching programmes that are relevant to students in terms of their personal development and their ability to find - and create - employment opportunities within the workplace of the future;
- To develop practice-led research within a conceptual framework that enables researchers to incorporate their creative practice, creative methods and creative output into the research design and outputs as, for example, has been explored through a set of tools and techniques within East Africa in 2018 and 2019.

ICCE's research impact is facilitated in a number of ways including emphasis on its articulation at the very inception of a new project. An example of this can be seen in Franklin's impact case Study that includes his work on creative content businesses (*Examining the understanding and management of risk in the film industry,* 2018) and embedded concern with film finance to enhance government understanding of the funding risk of independent film production, and company investment. The ethical considerations, given the investment of industry partners involved, were highly confidential but essential to the integrity of the research. Likewise, the methodology for sharing potentially sensitive outcomes was built in from the start. In this case, before initial publication, a closed 'sharing' to top industry professionals of the research results was undertaken to receive feedback and to provoke sector debate. The research has been cited multiple times by the 2018 BFI Commission on UK Independent Film as the sole academic resource relied upon (see pages 21-23, BFI Commission on UK Independent Film). The Commission directly utilises the research results in its number one proposal: to improve data sharing and to transform transactional relationships for independent film to maximise the value of rights. Additionally, the Department for Digital, Culture, Media and Sport (DCMS) has convened a working group including British Film Institute (BFI), British Screen Advisory Council (BSAC) and Franklin on the role of data sets for film business.

Searle's impact case study was conceived from the proposal's very inception to be *for* the benefit of the creative industries as well as *about* the creative industries. The study's full impact is gaining traction and, as well as adding to original knowledge in the sector, provides substantial evidence for policy debate. Searle's Engineering and Physical Sciences Research Council (EPSRC) Digital Economy Fellowship, entitled "Economic Espionage and Cybercrime: Evidence and Strategy," assesses the increasing importance of trade secrets in the digital world, alongside the twin threats of theft of trade secrets and economic espionage through cybercrime. Searle has worked with

policy and legal practitioners, and influenced the Intellectual Property (IP) community through her blog posts, presentations, networking and conversations that have improved the environment for innovators and creators. She regularly engages with policy makers and sits on the UK Intellectual Property Office Research Expert Advisory Group. Her work has prompted a change in the culture of legal practitioners, by developing a 'lingua franca' for economists and lawyers, and encouraging self-reflection in the community.

The key research directives of ICCE are focused on cultural policy and entrepreneurship in their widest interpretations. As a result, ICCE and individual research collaborations across the academy are now being brought together under its aegis. Research clusters that will feed into this overarching aim are already practicing as explained below.

An investigation of the research interests of ICCE members was conducted in 2015 with a view to establishing a research strategy for the period until 2018. The subject fields were often found to be informed by activities in teaching, knowledge exchange and consultancy usually involving members of ICCE from two or more specialisms. The current generic list of these fields is: arts management; consumption; creative and cultural entrepreneurship; creative industries; cultural diplomacy; cultural economy; cultural policy; cultural tourism; fashion; intellectual property rights; entrepreneurship; pedagogy; social and cultural theory; social enterprise; technology and data driven social innovation and new business models.

The categories necessitate inter-disciplinary co-operation in identifying and addressing research problems while research groups have emerged which coalesce around thematic concerns and regional zones, with the inclusion of relevant staff members.

**Strategy to support staff research and research students to 2025**

To support all staff and PhDs:
- To develop their potential as researchers in the direction of their choice;
- To take forward ICCE and Goldsmiths' values in their engagement with research and to consciously confront difficult issues and contexts;
- To enable researchers to be driven by research imperatives that are critical in their own right and not merely aligned to research funding agendas;
- To engage with national bodies in the UK and internationally to create impact and be aware of how to account for it;
- To develop research that is directly relevant to local communities and the environment of Goldsmiths and Lewisham;
- To develop clusters of interest within ICCE and to be valued in making a contribution to the overall research culture within the university as a whole;
- To facilitate participation and development of staff conference contributions, money earnt by senior staff in knowledge transfer projects is made available to more junior staff.

**Research Ethics**

ICCE supports a culture of research integrity and has a departmental Research Ethics Committee in order to maintain this and to disseminate best practice. All researchers, including MPhil/PhD students must complete a research ethics form for every research project. Those that may be complex are then sent to the college-wide Research Ethics and Integrity Sub-Committee for

approval. Projects cannot proceed without this approval and the research protocols they embody cover the independence of researchers, no harm to human participants, integrity of research, fidelity to verifiable knowledge, consent to research and use of data, rights to privacy, confidentiality and anonymity. Goldsmiths is also a signatory to the UK Concordat to support research integrity and has adopted the UK Research and Integrity's Office's Code of Research Practice for Research.

ICCE convenes a regular research seminar/sharing series open to all staff and research students, which includes presentations on research integrity, obligations and professional standards. Seminars are held three times per term and commonly involve two speakers and audience attendance is high (22-45). All research staff are encouraged to present papers on their research at these seminars, and early career researchers were particularly prominent in the 2018-19 series (e.g. Murphy, Linden, Brkić, Meng). Senior staff have also co-authored conference papers with junior staff (Figueira and Hitchcock) and a journal paper (Meng and Hitchcock).

The seminars encompass data sharing and issues of methodology, integrity and impact. Crucially they provide young researchers with a platform to receive critical appraisal and support for their work. All the postgraduate programmes also include regular seminars (ca3-6 per term), a cumulative total of 200, involving a mix of practice-based, industry and academic speakers.

The ICCE Research Ethics Committee reviews staff research proposals whilst guiding both staff and research students on appropriate methodologies for research in an international arena. Through the research seminars the issues of ethics and impact are also explored and evaluated. The committee may provide expertise on data reproducibility but in most cases, this is not an issue applicable to ICCE's research projects.

## 2. People

### Staffing strategy and staff development

ICCE is committed to developing strategy that develops equality and diversity processes both for staff and research students. These are embedded in our research strategy and evidenced in practice.

The majority of staff are appointed as research active; however excellent staff with research potential have been appointed on teaching contracts and then become research active through support and mentoring, such as Murphy who is now an awardee of an AHRC grant. Within ICCE careful consideration is also given to how the appointment of new staff may contribute to research clusters.

Those with highly specialist contributions are encouraged to seek contacts where interdisciplinary relationships can be fostered, leading to new research clusters developing such as Prime, De La Court, Musgrave and Franklin's work based on a local Community Enterprise Zone (CEZ), involving researching risk and resilience. This is outside this REF period but indicates ongoing engagement that may lead to a new cluster. Staff are also encouraged in 'an entrepreneurial way' to explore how their research may have significance for a wider stakeholder audience such as NGOs, industry practitioners and commercial organisations such as Franklin with Olsberg SPI, as well as with overseas governments such as Lidstone with the Vietnamese Ministry of Culture,

Sport and Tourism (MCST) and Hitchcock with the Indonesian Ministry of Culture and international bodies such as UNESCO and UNWTO.

Staff at all levels are research active with a key role for senior researchers to mentor the development of junior staff. This includes the incorporation of junior staff into their own funding applications, thus reinforcing the sharing of knowledge in and about the application process itself and facilitating the building of research networks. For instance, Alexander and Murphy are EU-funded through the Horizon 2020 programme (UNCHARTED).

More junior researchers also receive support from a range of established staff to aid the securing of small initial grants. This can be on an individual basis or through the research seminars where diverse audience feedback on a project can generate new subject-material for future applications. Training in research is made available to all staff from the Research and Enterprise Office and HR, as part of the institutional commitment to the Concordat to Support the Career Development of Researchers. All members of ICCE benefit from engagement with Goldsmiths' PhD supervisor training sessions as the growth of the department's PhD numbers is vital to its research profile and potential.

Internally ICCE is committed to supporting staff to develop their research potential through supporting workload management (e.g. reduced teaching in the first term), encouraging mentoring, supporting skills training, access to relevant events and development of links and collaboration with other departments both within Goldsmiths and beyond.

We encourage staff to take research leave around teaching commitments and in some cases where this is not possible, they are replaced by interim staff to enable long term research projects, for example Searle's Fellowship, 2017 – 2022. Concerning Parental Leave, in addition to normal replacement strategies, ICCE has undertaken SPLIT (Shared Parental Leave), which encourages some days of work for leave developed with a partner university, as was the case to enable one colleague to include a research component for those days in the university.

We have facilitated remote working for staff engaged on international research for a period of time. Teaching commitments and online resources are reorganised to enable this to happen (e.g. Dinardi, 2019 and 2020/21 in Argentina).

The PDR (Performance Development Review) process is used to discuss career research progress with both full-time and part-time staff. This may involve linking staff into joint research projects such as Alexander and Murphy (European Commission's EU Horizon 2020) *UNCHARTED: Understanding, Capturing and Fostering the Societal Value of* Culture remit (with a duration from 2020 to 2024), as well as Linden and Figueira's research on Eurovision. Staff also develop individual partnerships within and beyond the institute through the ICCE Research Seminars Series that provides the opportunity to present work, receive feedback and to develop potential project applications. Individuals from other departments are invited to participate in these seminars.

A number of staff have caring responsibilities, and where necessary short-term adjustments are made to their workload. In the long-term, the PDR is used as a mechanism to find the best way to support staff. In addition, long-term illness or disability for staff is also dealt with through the PDR process that can be put in operation at any time of the year.

Conference attendance is fully supported in ICCE, at present, through cross funding strategies (see section 4). All staff are equally supported to submit funding applications both internally and externally identified through PDRs but this can also be advanced by mentoring from senior to junior researchers.

**Equality and Diversity and Staffing and recruitment policy**

There is an emphasis on embedding Goldsmiths' and ICCE's values in hiring relation to gender, diversity, inclusion and ethnicity.  The Unit's gender balance is female 52% (11), Male 48% (10); and the ethnicity balance is BAME 29% (6), White 67% (14), not known 4%. The age range of the Unit is predominantly in the 35-49 and 50-64 age ranges, with a significant cohort over 64 (although in FTE terms this is low).  The seniority of colleagues is, in part, reflective of the professional and practice-orientation of the Unit.

ICCE is fully committed to equality and diversity in its recruitment and support of all staff, but recognises that, although these questions have been addressed, this remains an on-going area for improvement with an under-representation of BAME and LGBTQI+ staff and younger age staff. There has been a conscious strategy to develop both gender and cultural diversity in appointments, which in turn impacts on both curriculum content and research focus.

As a part of the strategy to support individual research the institute employs a 'fair workload' scheme including annual reviews that may be supplemented periodically upon staff request. One key aim of these workload reviews is to ensure that all staff have equal opportunities to undertake research.

To enhance productivity, flexible and remote working is encouraged and is facilitated through appropriate IT support.  Staff with care responsibilities are enabled to work from home as are staff with long and difficult commutes to London, a pressing issue at Goldsmiths given the high property prices in London. During this assessment period staff have taken career breaks with unpaid leave, as well as parental and maternity leave. All have continued to receive full support from the department in terms of research and have been enabled on their return to work through adjusted workloads and working patterns appropriate to their needs. Research career pathways for full-time and part-time staff are also carefully considered during the annual Professional Development Review with the Director of Institute.

A further strategy is to make sure younger staff are in responsible administrative research roles so they can develop their knowledge of research protocols and prepare for promotion (e.g. Dinardi, Chair of the Institute Research Committee).

Equality and diversity are also supported through university wide programmes. It is mandatory for all staff to undertake training in relation to Sexual Violence/Harassment, Race Awareness, and Unconscious Bias; the department is fully committed to anti-racist pedagogy and practice, and discusses with both staff and students on an ongoing basis how better to tackle race and gender discrimination. ICCE is actively pursuing a policy of decolonising and liberating our curriculum, notably through the use of case studies, bibliographies that reflect the diversity of our staff and student body, and a progressive policy for buying library resources. To enhance this activity ICCE has created a working group to oversee the progress of this process. It should be noted that 8 of

our staff originally come from outside the UK. This has a direct impact on the research being undertaken often with an international perspective but also in a range of languages.

ICCE has a policy of establishing and maintaining a majority cohort of staff employed on indefinite contracts. Some research projects employ short-term researchers and assistants according to funding; however, these researchers receive the same level of Institute support as all other research staff. Also, individuals employed on projects at Postdoctoral level have been subsequently employed as permanent staff (e.g. Franklin).

Related to this, is ICCE's policy of forging links between academic, business, industry and public or third sector bodies and includes as 0.2 visiting fellows: John Newbigin, Founder and First Chair of Creative England (2011-2018); and Martin Smith, Director of West Bridge Consulting who also works for the media company Ingenious.  These two industry posts provide mentoring and an invaluable network for ICCE although they are not on research contracts as researchers, they help to ensure effective dissemination of the department's research, and facilitate engagement with industry partners.

In the preparation of the REF submission, we complied with Goldsmiths' Code of Practice in selecting outputs based on our assessment of quality and note that the submission as a whole is broadly proportionately representative of the EDI characteristics of the submitted cohort.  We do note that BAME colleagues and women are marginally less likely to be submitted with multiple outputs, however, given the small numbers, the data needs to be treated with caution. Nonetheless, we are not complacent and it is our intention and expectation to ensure that consideration of inclusion and diversity are central to effective recruitment and staffing policies.

**Research students**

From one PhD student in 2008, we have 17 now, and another 3 co-supervised by ICCE and its research partners; we regard our students as an essential part of our research community. One of the distinctive features of ICCE is the diverse and multi-cultural character of the MPhil/PhD students with many originating from Asian countries alongside those from Europe and the UK.

All research students are obliged to attend the college-wide training research programme in qualitative and quantitative methods. Each research student has a first and second supervisor, and all supervisors are trained in 'best-practice' supervision protocols. Every meeting between supervisors and their students is recorded formally with details on what was discussed, the timing of the next meeting and lists of any targets to be achieved. The research student's progress is formally reported on annually to the Graduate School. Halfway through their programme all MPhil/PhD students go through an upgrade process in which their work is reviewed by two internally appointed reviewers, one from ICCE and one from another department or elsewhere in the University of London.

Research degree students are encouraged and supported to apply for funding to attend conferences and are invited to present papers in the ICCE seminar series and elsewhere in the university.  All applications for conferences have been met. They are also encouraged to attend training programmes both inside and outside the college (such as the Researcher Academy  and courses, e.g. *How to secure funding - ECR edition*; *Building trust and engagement in peer review).*

They are also helped to develop their careers in teaching and interdisciplinary skills through the provision of graduate training programmes leading to teaching qualifications to achieve, for example the Postgraduate Certificate in Learning and Teaching in Higher Education.

Students are also given the opportunity to take tutorials, and in some cases lectures, in their area of expertise. Many have received scholarship funding from overseas sources including India, Thailand, Indonesia, Chile and China, as well as in the UK from the AHRC. In addition, some have received direct funding from Goldsmiths.

## 3. Income, infrastructure and facilities

ICCE has secured in excess of £1.1m in terms of external grant funding since 2014; around half of which (£516K) was reported as HESA spend in this REF period. This has been supplemented by external grants/consultancy work (Lidstone and Hitchcock) that has cross-subsidised further research development and conference attendance for all staff. Individual researchers from ICCE have been awarded major and prestigious grants from external bodies achieved through a competitive process. As part of the above, Searle (2017) secured a four year (£800,000) EPSRC Digital Economy Fellowship to investigate Economic Espionage and Cyber Crime: Evidence and Strategy. The research project has an emphasis on economic espionage and the theft of trade secrets. Murphy is the Principal Investigator and co-founder of the Museums + AI Network, which is funded through a £40,000 AHRC Network Grant. The Network was established in 2019 with Pratt Institute (New York), National Gallery (London) and the Metropolitan Museum of Art (New York). Alexander is the Goldsmiths' lead investigator as part of a consortium of ten partners in a €3 million project funded under the European Commission's (EU Horizon 2020) *UNCHARTED: Understanding, Capturing and Fostering the Societal Value of Culture* with a duration from 2020 to- 2024.

Meng was a winner of the Universities' China Committee of London (UCCL) grant award in June 2019. Hitchcock in support of Norton (Music) was awarded funding in 2016 for research on Tamil Music in Lewisham, London (AHRC External Engagement Fund). A grant to facilitate university research networking with Gajah Mada University in Indonesia was secured by Hitchcock and Lidstone in 2015 from the Second Cities Fund (British Council, Jakarta). A competitive British Academy Special Covid-19 Grant call in 2020 was awarded to Dinardi as Principal Investigator concerning cultural policy during and after the pandemic in the UK and Argentina focusing on how cultural policy can best support the recovery of the sector.

Grant bidding is supported both in the department (e.g. Institute Director and administrative support), through the college's Research and Enterprise Office which provides pro-active support for researchers; and supported at the institutional level by the Research and Enterprise Committee. This research income has supported achievements and impacts of ICCE and its research clusters. ICCE is favourably located in a purpose-built and fully equipped building (Professor Stuart Hall Building) with close proximity to the Department of Media, Communications and Cultural Studies. ICCE is financially robust in terms of external funding and student income and is able to fund events, research development, conference travel, as well as hosting its own in-house seminar series and conferences.

## 4. Collaboration and contribution to the research base, economy and society

**Conference Research Strategy**

As noted above in Section 1 on the evolution of ICCE's current Research Strategy, support for conference attendance is central and represents a key element of extending the department's impact, as well as acting as a reflexive and symbiotic driver of knowledge development. All requests for funding having been met. This has been achieved primarily (when not a fully funded invite) by senior staff delivering Knowledge Exchange programmes that generate income that is used to cross-subsidise research for other staff. Keynotes, conference contributions and public lectures are linked to recruitment strategies from industry and academia, such as Searle who was recruited from the UK, IPO Intellectual Property Office, Prime from Nesta and Meng from the University of Leeds and Swatch Group UK. The strategy has also been to balance senior researchers, Alexander, Hitchcock and Featherstone, with young researchers, including one early career researcher.

During the relatively short duration of ICCE's emergence as a research body, the following research clusters were identified and received the support of staff members: Creative Economic Policy, Social and Cultural Entrepreneurship and Arts Management. The clusters also embraced a significant international engagement with research being undertaken in Europe, East Africa, East Asia, Southeast Asia, Central Asia, North America/Caribbean, South America, and this focus on research themes and geographical engagement is illustrated in the following account of ICCE's presence on the international conference circuit.

**Conferences, Research Clusters and Regional Engagement**

Research-based conference presentations in **Creative Economic Policy** include: Alexander (2017) 'Cultural Policies in Anglo-Saxon Countries'; Brkić (2017) 'Where are we headed? Crisis, sustainability and other stories', presented at Perspectives of National Cultural Policy Development in the EU Context: Critical Dialogues' at the Institute for Development and International Relations (IMRO) Zagreb, Croatia; Featherstone (2014) 'Tokyo-London: the Olympic Games and Global City Cultural Innovation,' University of Tokyo; University of Tokyo; (2016) 'Social Research Agendas for the Tokyo 2020 Olympics'; Transforming Creative Cities: Considering Two Olympic Cities: London-Tokyo Symposium, Tokyo University of the Arts; and Murphy (2018) 'Museum Policy and Practice: a Northern Ireland Perspective', Manchester.

**Research into consumer culture**, a subset of Creative Economic Policy and potentially representing the emergence of a research cluster in its own right has been located at the interface with the human body and its virtual landscapes leading to presentations by: Featherstone (2014) 'The Body, Image and Affect in Consumer Culture,' Asia Institute, Seoul National University; (2015) 'Body Images in Consumer Culture', University of Tokyo; (2015) 'Consumer Culture Dreams and Futures', Yamaguchi Prefectural University,' Japan; (2017) 'Reflections on Consumer Culture and Postmodernism', New Bulgaria University, Sofia; (2015) 'Consumer Culture and its Futures: Dreams and Consequences' New Bulgaria University, Sofia; (2018) 'Locating the Super Rich,' Komazawa University, Tokyo; and Tamari (2016) 'Body Image and Prosthetic Aesthetics'; 'Body Talk': Changing Body Image, Perception and Aesthetics at the Contemporary Culture, Human Science Research Centre, Senshu University, Tokyo. In 2015 Tamari gave an invited public lecture on Depato in 20th Century at the, Japan Foundation, London with the title of 'The First Department store Mitsukoshi and Aestheticization of Everyday Life'. Lidstone presented a keynote at Creative

Central Asia, 'Leadership for the Creative Cultural Economy', Astana, Kazakhstan, 2017. Figueira has developed a special relationship with the Yunus Emre Institute (YEI), the official Turkish cultural diplomacy body, regarding education/training in international cultural relations. In 2019, Dr Carla Figueira delivered in London a study week for staff members of the YEI Ankara. In 2020 she contributed to an online course developed for the YEI network worldwide.

Tamari presented a keynote address entitled 'Urban Aestheticization Processes: Cityscape, Landscape and Image,' at the symposium on Post-Media at Tokyo University of the Arts 2020. She also presented a keynote entitled `Paralympics; the Body and Technology', at the International Conference, Revising Olympic City, University of Tokyo and the Tokyo University of Arts. In 2019 in 'Prototyping in Japan', she was the key organizer, the chair and speaker for 'the Conversation with Professor Yamanaka Shunj: Design Futures' (with discussants, Mike Waller from Goldsmiths, and Daniel Charny from Kingston School of Art Centre for Research Through Design) at Japan House in London. In 2018 Tamari participated in Iconic Architects and Brand Making in the Era of Global Capitalism, as a keynote speaker for Globalization and Cultural Stratification Symposium, Distinction Research Group, Komazawa University, Tokyo. In 2014 she gave a keynote speech entitled 'Cultural Studies in Japan' for the Centre for Contemporary Cultural Studies Centre conference: 'Birmingham Centre for Contemporary Cultural Studies 50 Years On' at the University of Birmingham.

Figueira gave the following presentations between 2015 and 2019: 'Global Shakespeare Invented' King's College, London (2019); 'Preparing for what's next for culture in external relations? Public perception studies and soft power indexes' and 'Towards Meaningful Evaluation' at the International Symposium on Cultural Trajectories: Cultural Governance, What's Next?' National Taiwan University of the Arts, Graduate School of Arts Management and Cultural Policy, Taipei, (2015); and 'A Cultura nas Relações Externas: Reflexões Sobre Política e Prática' Seminário sobre Ação Cultural Externa, Camões – Instituto da Cooperação e da Língua, Lisbon, (2015).

The application of research to the business dimension relating to **Arts Management** and the creative practice of information technology in cultural enterprises including galleries and museums has been a theme of several conference presentations. These include: Brkić's (2019) keynote presentation entitled 'Who needs an organization today?', at the 'Creative Backslash' conference, organized by Nova Iskra and British Council; Brkić (2017) 'Ecosystem of funding for theatre: European/UK Experiences' ITI Cyprus, Leventis Art Gallery, Nicosia; Franklin (2017) 'Convergence or Differentiation in IP Protection Strategies and Business Models? – The Case of China', University of Edinburgh Business School; Franklin (2015); Invited presentation on 'Netflix and Beyond: How Audience Engagement Data Can Reconfigure Filmmaking'; The 'BFI Media Conference'. Murphy had several invited presentations to symposia: (2019) 'Another AI, New Museum', New York; (2019); 'Celebrating Reproductions: Past, Present and Future, The Art Museum in the Digital Age, Belvedere Museum', Vienna; (2018); 'Rising to the Challenge: Digital Innovation in Museums, *Plateforme* 10', Switzerland; (2018) 'Creative Legacies: Collaborative Practices for Digital Cultural Heritage', Malta. Meng is a Guest Lecturer at Sotheby's Art Institute (2019); DCMS (Department of Digital, Culture, Media and Sports) Away Day and Seminar (2019); and was an invited speaker at Shanghai Institute of Visual Arts in (2019).

Alexander has given invited talks at workshops at the: Courtauld Institute (2014), 'Social Sciences and Art History: Methodological Connections?'; the University of Borås, Sweden (2018); 'The Marketing Orientation in London Museums', in Porto, Portugal (2016); 'New Markets for Balkan Art'

(2017); 'Higher Education Dilemmas: Should Art and Creativity Be Managed?'; Create Cultural Industries Research Center (CCIRC), Baskent University, Ankara, Turkey; (2017); 'Theatre in a Mosque: Borders, Perspectives and Reception'; 'Theatre Between Politics and Policies: New Challenges' conference, Faculty of Dramatic Arts, Belgrade, Serbia; (2018); 'Creative Organizational Models for Creative Ideas', presented at 'Culture Means Business', BCCF, Nicosia, (2018); 'From Neofolk Culture to the People's Hip Hop: Are Rasta, Senidah and Coby Ruining Your Kids?' presented at 'New Horizons of Culture, Arts and Media in the Digital Environment', Faculty of Dramatic Arts, Belgrade (2019);  'Journal Publishing and the Scholarly Apparatus,' Institute for Interfaculty Information Studies, University of Tokyo; (2014); 'The Affective Body, Body Images and Ageing', Public Lecture, Senshu University, Tokyo; (2017); 'Tokyo Olympic City Archiving Processes: Exclusions and Possibilities,' Tokyo (2020); Olympics Impact Workshop, Tokyo University of the Arts (2017); and 'Forming a Life and Learning to Live with the Dilemmas of the Ageing Process' public lecture, New Bulgaria University, Sofia (2018).

**Social and Cultural Entrepreneurship** is a theme that runs through a great many areas of ICCE's conference engagement, notably regionally, as the following indicative selection indicates. Hull gave the following presentations between 2015 and 2019: 'Accountable Markets: Degrowth, Solidarity & Social Enterprise', 4th International Conference on New Business Models, Berlin (2019); 'The Governance of Sustainable Enterprise: Learning from Social Enterprise' Institute for Small Business & Entrepreneurship workshop: Beyond 2020? A Developing Agenda for Sustainable Entrepreneurship, London (2018); 'Democratising Markets: The Role of Social and Sustainable Enterprise' Social Enterprise World Forum Academic Forum, Glasgow (2018); 'Goldsmiths MA Social Entrepreneurship' Foreign & Commonwealth Office / Chevening Explores Social Enterprise: The Future of Business? London (2018); 'Democratising Markets: The Role of Social and Sustainable Enterprise'6th International Conference on Degrowth for Ecological Sustainability and Social Equity; Malmö (2018); 'Panel co-chair - The Role of Social and Community Enterprise for Sustainable Development and  Paper Social Enterprise, Cuban Style' Development Studies Association Annual Conference, Bradford (2017); 'Panel co-chair- Educating for Social Impact' Skoll Social Enterprise World Forum, Oxford (2017); 'Where Does Social  and Solidarity Economy and Poverty Relief Overlap?' European Commission SUSY Project/ How can local empowerment transform communities? Bridging the Gap Between Development Agencies and the Social Economy, London (2016); 'Panel Chair- Latin American Social Enterprise' International Social Innovation Research Conference (ISIRC), Glasgow (2016); 'Can Ethnography do Big P Politics?' Glasgow Caledonian University Yunus Centre Workshop: Still Living and Practicing Social Enterprise, Glasgow (2016); 'Social Enterprise, Cuban Style' 2nd EMES-Polanyi International Seminar - Societies in transition: Social and Solidarity Economy, the Commons, Public Action and Livelihood, Stockholm (2016); 'The Social Entrepreneurship Option for Scientists and Engineers' International Social Innovation Research Conference (ISIRC), York (2015); '[Stream co-chair] Exploring Civil Society, Voluntary and Not-For-Profit Organisations as a Crucible for Creative Alternative, Democratic', 9th International Critical Management Studies (CMS), Leicester (2015); '[Invited] Developing Transnational Research into Social Entrepreneurship' Educating Enterprising Engineers and Scientists, Birmingham (2015).

Musgrave is a Punk Scholars Network Symposium member at De Montfort University Leicester, (British Psychological Association); he was also an invited speaker at the Sony - Music and Mind Event hosted by Sony Records alongside Professor Green; Kobalt Music/AWAL presented 'In Conversation with Dr. George Musgrave'; BBC Music on a live panel on mental health and the music industry; 'Sounds Human' Event at Leeds College of Music; CAMEo Conference, University

of Leicester; and the Centre for Research in Communication and Culture 'The Place of Music' Event, University of Loughborough; PXL Belgium; presentation at Vienna Music Business Research Day; presentation at Sorveiv in Kristiansands, Norway; and a presentation at Popular Culture Association, San Diego. Hitchcock (2018) gave a keynote address entitled 'A Tale of Two Cities: Tourism and Social Sustainability in Hong Kong and Macau at the 'Nexus of Migration' conference hosted by the Hanoi University of Arts and Humanities.

In addition to attending conferences at home and abroad, ICCE has also hosted a variety of conferences and workshops such as 'Dispossessions: Performative Encounter(s) of Taiwanese Indigenous Contemporary Art' Figueira and Biung Ismahasan, a [Curator from the Bunan Nation] (2018); 'Everyday Legend: Reinventing Traditions in Chinese Contemporary Art' Hitchcock and Jiang Jiehong, which was part of a series of workshops held at Groningen University, ICCE and Birmingham City University (2017); 'Bandung 1955' Hitchcock in partnership with the Anglo-Indonesian Society (2017).

The above examples demonstrate an emerging diversity of themes and geographical regions of impact of ICCE's research. This is being rationalised and focused in the latest evolution of the research strategy. As this emerging institute develops, resources will be deployed to reinforce the thematic areas and regional engagements mentioned above. The aim is to incrementally increase ICCE's research impact globally, while learning from these current interactions symbiotically to underpin a strategy of change and ongoing reflexivity. The value of entrepreneurship in the creative economy has long been recognised as this quotation from Jane Austen indicates: *"It is a truth universally acknowledged that the Creative Arts in order to remain viable must be in possession of cultural entrepreneurship."* (*Pride & Prejudice*, final draft), but ICCE is the first research unit of this kind to embed this approach in the context of academic practice.