

# Creativeworks London Prospectus 2014

Creativeworks London is one of four Knowledge Exchange Hubs for the Creative Economy funded by the Arts and Humanities Research Council (AHRC) to develop strategic partnerships with creative businesses and cultural organisations, to strengthen and diversify their collaborative research activities and increase the number of arts and humanities researchers actively engaged in research-based knowledge exchange.



# Creativeworks London Prospectus 2014



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## Introduction

Creativeworks London brings together London's vibrant cultural and creative industries with the best arts and humanities researchers in the world.

Funded by the AHRC (Arts and Humanities Research Council) Creativeworks London is one of four Knowledge Exchange Hubs in the UK, led by Queen Mary University of London. Creativeworks London is a partnership involving 43 London-based research organisations, museums, libraries, archives, and industry partners key to the creative economy.

Creativeworks London is undertaking original research on key aspects of the creative economy in London, particularly focusing on audiences, on the digital economy and on how the location of a creative business might impact on its work and knowledge. Its three research strands are:

- London: Place Work Knowledge
- London's Digital Economy
- Capturing London's Audiences

Creativeworks London provides funding to enable the development of significant and sustainable relationships between research institutions and small and medium sized enterprises (SMEs) in London. This funding is offered within the context of a programme that is delivered by The Culture Capital Exchange. The programme consists of three schemes:

- Creative Voucher Scheme
- Researcher-in-Residence Scheme
- Creative Entrepreneur Scheme

Creativeworks London is also a partner within the ERDF- (European Regional Development Fund) funded project, London Creative and Digital Fusion, led by Lancaster University. Creativeworks London supports the Fusion Collaborative Awards, as well as the Researcher-in-Residence scheme.

This booklet provides an overview of Creativeworks London's research strands and shows all projects that have been funded so far. More on each scheme can be found on the following pages.

London, March 2014

- For more details about the research, as well as how to apply for the funding please visit our website: [www.creativeworkslondon.org.uk](http://www.creativeworkslondon.org.uk)

## Creativeworks London Partners

- Creativeworks London Hub Leadership:  
Queen Mary University of London
- Creativeworks London Knowledge Exchange Leadership:  
The Culture Capital Exchange
- Creativeworks London Research Strand Leadership:  
Guildhall School of Music and Drama, City University  
London and Queen Mary University of London

### Partners A–Z

A	Arts Council England		Kingston University*
B	Barbican	L	Lion Television
	BBC		London First
	Belle Media		London Sinfonietta
	BFI	M	Mediacrarity
	Birkbeck, University of London*	P	Playgen
	British Library, The*	Q	Queen Mary University of London*
	British Museum, The*	R	Roehampton University*
C	Centre for Creative Collaboration		Royal Geographical Society
	Central School of Speech & Drama*		Royal Holloway, University of London*
	City University London*	S	Scenepool
	Creative & Cultural Skills Council		SOAS, University of London*
	Courtauld Institute of Art*	T	Tate*
D	Digital Shoreditch		Tech City Investment Organisation
F	Furtherfield		The Audience Agency
G	Geffrye Museum, The		The Culture Capital Exchange
	GLA		The National Archives
	Goldsmiths, University of London*		Trinity Laban Conservatoire of Music & Dance
	Guildhall School of Music & Drama*	U	University of the Arts London*
I	IBM	V	V&A Museum*
	Institute of Education, University of London*		
K	King's College London*		
	Kingston Museum		

● SMEs may apply to Creativeworks London's funding schemes in collaboration with academics from starred\* institutions

## Creativeworks London Research

Creativeworks London undertakes research in 3 key themes concerning London's creative economy. These themes are:

- London: Place Work Knowledge
- London's Digital Economy
- Capturing London's Audiences

Each of the research themes inform Creativeworks London's Knowledge Exchange activities and vice versa.

### London: Place Work Knowledge

What is it about London that makes it the great creative powerhouse that it is? What seems to be the mix of place, work and knowledge that brings these interactions and innovations about and so fascinates and inspires other countries attempting to emulate it?

The research strand 'Place Work Knowledge' centres on the processes that drive and sustain London's creative economy, examining how innovation, knowledge production and knowledge exchange work in practice. The approach will reflect the diversity of London's creative economy, including the pivotal role of educational institutions, public and curatorial institutions such as museums and libraries and extra-institutional clusters of creative activity.

Our research will provide a rigorous understanding of the dynamism of London's creative economy – how is it nurtured, what challenges does it face? We will look at individuals working and the relation of individuals to organisations such as firms or project-based networks, as well as the role played by policy and public initiatives. This research will provide an evidence base for London's policy development and delivery for the Creative Economy and its skills base.

- First point of contact: Dr Tarek Virani; [t.virani@qmul.ac.uk](mailto:t.virani@qmul.ac.uk)



## London's Digital Economy

Digital technologies have the potential to transform many aspects of community life, cultural experiences, future society, and the economy. This research strand is focused on how to realise this impact in London's digital creative sector, by bringing together researchers, cultural institutions, and businesses.

This is an important area for many internationally leading cultural organisations, such as the BBC, British Library, National Archives, Tate and the V&A. London has a strong digital creative sector, including the well-known Tech City area in East London. We hope that bringing them together will lead to new ways of conceptualising the challenges that digital creative businesses and cultural institutions are facing in developing their digital resources.

- First point of contact: Dr Gerard Briscoe; g.briscoe@qmul.ac.uk

## Capturing London's Audiences

The majority of economic value in the creative economy is added by the end user, the audience. Yet this is the link in the value chain that we understand least well. Whether through attendance at exhibitions or performances, or the purchase of objects or downloads, audiences ascribe many kinds of value to their experience, including monetary value.

The research strand 'Capturing London's Audiences' is designed to do just that: to better understand how audiences and cultural consumers behave, how their experience can be enhanced and developed, and how artistic and economic value can be added to the creative process.

By working with artists, promoters, technologists and academics, we aim to find answers to the key questions of the moment: what is an audience; how do people respond to and interact with an aesthetic experience; what is the relationship between technology and live experience; what motivates people to engage with cultural products and what value to they ascribe to their engagement?

- First point of contact: Professor John Sloboda; John.Sloboda@gsm.d.ac.uk



# Creative Voucher Scheme

1. The Creative Voucher Scheme is a government initiative designed to support and encourage creative industries and businesses.

2. The scheme allows businesses to receive vouchers that can be used to fund creative projects, such as film production, advertising campaigns, or artistic commissions.

3. The vouchers are typically issued to businesses that have been identified as having a strong creative focus or potential.

4. The scheme aims to stimulate economic growth, create jobs, and promote innovation in the creative sector.

5. The vouchers are often used to fund projects that have a cultural or artistic value, such as the production of a new film or the commissioning of a public artwork.

6. The scheme is typically managed by a government department or a dedicated agency, which oversees the distribution of vouchers and the funding of projects.

7. The scheme is often subject to annual reviews and evaluations to assess its impact and effectiveness.

8. The scheme is a key part of the government's strategy to support the creative industries and to foster a culture of innovation and creativity.

9. The scheme is often used to fund projects that have a high potential for economic and social impact, such as the development of new creative businesses or the promotion of local arts and culture.

10. The scheme is a testament to the government's commitment to supporting the creative industries and to fostering a culture of innovation and creativity.

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## Introduction

The Creative Voucher Scheme is Creativeworks London's biggest funding scheme that enables small and medium sized enterprises (SMEs) to develop unique and innovative short-term, collaborative research and development with Creativeworks London's partners from Higher Education Institutions and Independent Research Organisations.

The scheme is designed to provide a flexible and easy mechanism for SMEs in the Creative Industries to access the knowledge and skills of Creativeworks London's partners (see page 5). The key benefits to the business are:

- Access to a wealth of knowledge from any of Creativeworks London's partner institutions available for the scheme
- Resolution of a business issue or need quickly, efficiently, and through a source not previously provided
- Straightforward application and operation process

The maximum sum available is £15,000, of which a maximum of £5,000 can be used for SME costs.

Vouchers are available for SMEs in Creative Industries Companies (including micro-enterprises) in London. The SME should be registered and have been trading for at least 18 months to be eligible to apply for the scheme.

Three rounds of this scheme are run per academic year until the end of the academic year 2014/15, and each round is carried out in collaboration with one of the research strands.

The launch event, the Ideas Pool, enables interested parties to come together to meet and develop ideas or partnerships. Creativeworks London's Knowledge Exchange team then accommodates further matchmaking and hosts an Information Workshop where potential applicants receive support with their applications as well as take part in a session on creative collaboration.

The following pages will showcase all projects funded under this scheme to date (March 2014).

## ROUND 1: MOBILITY & MOBILE CULTURE

Creativeworks London's first Creative Voucher round was on the theme of Mobility and Mobile Culture. The Creative Industries are highly mobile and rely on mobility of people, projects, ideas and products. They also increasingly utilise mobile technologies and apps as part of core business, so much so that it is becoming the new norm. With this comes fresh opportunities, challenges, needs and responsibilities.

### ACADEMY OF ANCIENT MUSIC & ROYAL HOLLOWAY Music, Mobility And The Mediterranean Melting-Pot: A New Concert Repertoire For The Academy Of Ancient Music

This project builds new audiences for classical music performance in London by developing a new concert repertoire for The Academy of Ancient Music.

The project is researching and preparing performance editions of eighteenth-century musical compositions that show a cross-fertilisation of European and North African styles. From the seventeenth century onwards, African musicians performed at European courts; European travellers and merchants to North Africa wrote down the indigenous music they heard and Italian and German composers incorporated African and Ottoman elements in their music. By creating performance editions of these crossover compositions, the project is creating a repertoire that will appeal to a more socially and ethnically diverse audience than usually attends classical music concerts. The project will thus fulfill the AAM's aim to nurture younger and more diverse audiences at the Barbican through its AAMplify new generation programme.

CHATTERBOX ANALYTICS  
& QUEEN MARY UNIVERSITY OF LONDON  
Cultural Mobility Through Social Intelligence

This project partners Chatterbox with QML and the Barbican to produce software that can better help arts organisations with audience profiling and thus improve cultural mobility.

Arts organisations like the Barbican face challenges as audiences fall into distinct groups, tending not to overlap. The Barbican wishes to increase mobility across cultural sectors and bridge gaps between these audience groups. By examining individual interests through engagement with social media, Chatterbox's technology tracks relevant interactions to increase cross-traffic. This project applies academic computational linguistics and audience research for new methods of profiling. Research from QML is driving innovation at Chatterbox, a Tech City SME, and at the Barbican.

Final Report: This project has successfully brought together three institutions and has analysed and classified social media users to be used by the Barbican for audience analysis, with great potential for future development and research.

MOTIROTI & CITY UNIVERSITY LONDON  
Excursions

MultipliCities is a project that explores how mobile platforms and walking can become a creative experience for young people by exploring cultural differences through city walking in London. By connecting ideas about geographical and cultural migration mobility and smart phone culture into a rich artistic experience, a platform for 'intercultural walking tours', will include lesser-known tourist spots in London. The project's collaborative research is pivotal to its success and includes 'action research', a new partnership lead by Motiroti and the Runnymede Trust.

Final Report: The project has confirmed a cross-sectional appetite for program ideas presented; connecting networks of future partners, and the potential to collaborate with new customers and clients, as well as suggesting important R&D contexts down the road. Both partners will continue to talk actively about future collaborative opportunities to innovate in the walking-arts-technology-urbanism space.

## NEW MEDIA NETWORKS & BIRKBECK, UNIVERSITY OF LONDON The World In A Cube

New Media Networks is an international creative industry company based in East London. NMN has been granted the license to undertake educational work with Tate & Lyle's archive, whose roots are in Silvertown, East London. A catalogue of proximately 300 films will to be digitised and made available to the public. Its significance for East London cannot be overstated; it is important that local communities are enabled to re-engage with their heritage. In the digital environment, which offers so many opportunities for access and engagement, creating a public platform for the collection is an opportunity and a challenge. With public access as the motivating force behind the project, NMN and Birkbeck University have collaborated to identify opportunities for public engagement.

Final Report: The scheme has provided a framework for provocative insight. New relationships have been forged and potential stakeholders are impressed by the research methodology and by the practical application of the pilot project.

## PROSSIMO VENTURES & UNIVERSITY OF ROEHAMPTON Bringing The Past Into The Present: Creatively Mobilising Historical Research Through Augmented Reality Technology

The Watts Memorial to Heroic Self Sacrifice is a grade-2 listed Victorian monument. Fifty-four tablets honour those who died. Many visitors chance upon the monument but there has been nothing to help them discover more about it until now.

This project employed augmented reality (AR) and image recognition (IR) technology, delivered via mobile platforms, to communicate the history of the monument and those commemorated. Information was transformed into an interactive user experience and digitally overlaid on to each tablet when viewed through the camera of a mobile device.

Final Report: This project has provided the SME with beneficial and insightful connections with academic institutions. The researcher commented that working with the SME was extremely enlightening. The collaboration has made research far more mobile, extending its reach far beyond the academic community and increasing impact more broadly.

- The mobile app can be accessed at [www.postmanspark.org.uk](http://www.postmanspark.org.uk)



## SODA & QUEEN MARY UNIVERSITY OF LONDON

### Mobile Constructor

Fiddian Warman, Soda  
Professor Peter McOwan, Queen Mary University of London

Soda develops creative tools that help schools, communities and businesses work, play and learn together. Soda aims to prototype a version of 'Sodaconstructor', the BAFTA-winning online creative physics simulator for mobile devices. By using modern software, mobile devices can locate models in real space. For instance, one could create a 'Sodaconstructor' model that looks and moves like the London Eye and 'locate' it. Users of the 'Sodaconstructor' app could produce models in response to what they have experienced in museums and share them with others when they visit that same location. This project draws on the technical expertise of Queen Mary University London and uses the original Sodaconstructor to produce a fully-functional prototype.

Final Report: A new prototype of Sodaconstructor has been developed for mobile (iOS) devices, with the support of QML. The product has been tested and young people have engaged with it to create a video documentation of its use.

## STROMATOLITE & KINGSTON UNIVERSITY LONDON

### London Memories

Michela Magas, Stromatolite  
Professor Frank Millward, Kingston University London

Stromatolite has developed design innovation concepts for a range of international clients. This project celebrates life and work in London by using the city itself. Initiated through a series of curated 'Son et lumière' events, it promotes creative interaction, and stimulates memory with the help of certain mnemonic triggers. Memories reflect the interests of local communities to create narratives that richly represent local culture. A mobile digital platform has been employed to share community-generated narratives, as well as to build a memory archive and encourage interaction with multicultural groups in specific sites around London. Using Google Maps API, mnemonic triggers are flagged using eye-catching graphics rather than ubiquitous 'Blue Pins'.

Final Report: A conceptually rich and socially relevant product has been developed by engaging local communities using insightful methodologies to face challenging concepts. Several more challenges will be explored with more funding.

## ROUND 2: CO-CREATION, CONSUMER AS PRODUCER

The second Creative Voucher round centred on the theme of Co-Creation: Consumer as Producer, blurring the boundaries between consumption, customisation, production and creative collaboration. The way that people interact with and consume their cultural and creative experiences and products is changing. From making the choice to be an active participant in a cultural experience rather than a “traditional” audience member, to designing your own shoes online, creating your own signature perfume or personalising your Makie Doll, more and more people are choosing to become creative participants. As audiences look for increasingly interactive, cultural and artistic experiences, new challenges are thrown up for creative businesses and with this comes fresh opportunities, needs and responsibilities.

### BATTERSEA ARTS CENTRE & THE ROYAL CENTRAL SCHOOL OF SPEECH & DRAMA Digital Collaboration between Artists, Audiences, and Producers

Battersea Arts Centre launched Scratchr.net in September 2012 as a place for artists to post ‘itches’ (early ideas for new performance) and other media. Their vision was to develop the first co-creative platform by bringing the voice of the audience into direct engagement with artists and producers.

This collaborative project aims to improve the functionality and appeal of Scratchr.net by studying recordings of scratch performances from BAC’s live scratch festivals and the engagement of its audiences, in order to better understand what translates and does not translate between live scratch and the digital platform. The research will look at the following: what translates between live scratch and the digital platform; how best to engage audiences in this new format; and how to manage Scratchr.net across a team. A key legacy of the project will be a new online tool for co-created performance, hosted and branded by BAC initially, but readily scalable within the London Theatre Consortium and beyond.

## HEART N SOUL & GOLDSMITHS, UNIVERSITY OF LONDON

### Cheeseburger Man

Heart n Soul is a creative arts company that provides space for disabled and fully able artists and audience to come together to share ideas. Last year, Heart n Soul pioneered new ways of making and experiencing art through a global online project, [www.deanrodneysingers.com](http://www.deanrodneysingers.com). Heart n Soul are developing this further through a collaboration with The Fish Police. Dean Rodney (singer, rapper, songwriter), Matthew Howe (guitar) and Charles Stuart (keys, songwriter, background vocals) mix their love of computer games, cartoons, fast food and Japanese culture to make sounds that set them apart on the urban music scene. Goldsmiths University and Heart n Soul are collaborating to launch a new mobile app that draws inspiration from The Fish Police's music, linked to the release of their new album, 'Cheeseburger Man'. This project has paved the way for an approach to the Digital R&D Fund for further investment to develop innovative cultural products that are attuned to and reflect learning disability's needs and aesthetics.

## MOSAIC FILMS & ROYAL HOLLOWAY, UNIVERSITY OF LONDON

### A Transmedia storytelling project, exploring the stories hidden in our phone memories and hard drives

Mosaic Films is an award-winning production company with a proud history specialising in documentaries that push the boundaries of factual filmmaking in the UK and worldwide.

This collaborative project explores the narratives hidden within phone memories and hard drives. What does the phone in your pocket tell us about you? 'Inbox' is about the story behind these messages. This animated documentary brings to life four years of text messages between the film's director and her former partner. Memories, both good and bad are often triggered by a text message or an email and then archived on our mobile phone: Participants in the project have been asked to produce their own animated micro-films, which will bring to life a message thread or email from their own digital archives. These films may be intimate, shocking, sad, funny or intriguing. This project thus captures the random poetry of urban life, harnessing the latest online or phone app collaborative film making tools.

## PROSPECTOR MEDIA & KINGSTON UNIVERSITY LONDON

### Optimal User Experience for mass customisation of handbags offered by new designers

Prospector Media runs a niche vertical search website, adding value that other more generalist sites cannot provide.

This collaborative project investigates the optimal user experience for consumers to customise handbags: bagservant.co.uk is a specialist bag, handbag and man bag website. Other implementations already on the market only allow people to change basic shapes, colours and materials and do not allow a realistic, real-time model to be seen before purchase. The aim of this project was to create a richer more immersive experience, with more sophisticated tools where users can explore scale, texture and drag and drop design elements such as zips, fasteners and pockets to anywhere they desire on the bag within manufacturing, ergonomic and aesthetic parameters using off the shelf 3D modeling libraries to prototype 3D options. Collaborations with talented, up-and-coming designers will help optimise generative design and ensure that these bespoke designs can be manufactured at scale.

## STELLAR NETWORK & UNIVERSITY OF ROEHAMPTON

### Research-led Training to Develop Co-Created and Immersive Stories

Stellar Network brings together directors, writers, producers, game designers and creative coders working in theatre, film, television and games. This collaborative project is designing and implementing a pilot development programme for Stellar Network's talent pool. Drawing together individuals from sectors of London's creative industries (immersive performance, game design and digital storytelling), it enhances participant's skills in the development of transmedia projects that offer new possibilities for audience engagement. The project is researching current paradigms and practices in the transmedia field, taking this research into training programme design. Over a four month period, structured around a series of two day workshop sessions, twenty five participants were invited to engage with and learn the tools of transmedia development, before developing small interactive projects to explore new approaches to co-creation for audiences in sectors as diverse as tourism, museums, education and entertainment.

## ROUND 3: LOCALITIES & THE CREATIVE INDUSTRIES

The aim of this particular round is to pin down exactly how ‘place matters’, why it matters, for whom, and in what circumstances, in the field of the creative economy. We are all familiar with the idea of ‘it all comes together at x’; where knowledge, expertise and talent come together in a specific place. The academic notion of ‘locality’ captures this: the unique combination of various networks and flows (of people, projects, ideas and finance) leading to special conditions that culminate in a nexus at x. It is our experience that place is bound up with the creative economy yet this idea can be difficult to precisely define. A growing body of research on the creative industries acknowledges the relationship between place and creativity. The focus is almost entirely on creativity as a collective process, a product of interactions within clusters of creative firms.

### ARCOLA THEATRE PRODUCTION COMPANY & CITY UNIVERSITY LONDON Arcola Local

Based in the London Borough of Hackney, the Arcola Theatre has become well known for the variety of its programming, ranging from new writing to classic drama. This collaborative project is investigating the development of the enterprise’s local audience. It brings together specialist local knowledge and creative research skills with the aim of maintaining and developing connections within the surrounding community. The overarching aim of the project is to re-engage the local positioning of Arcola as a local offering, while meshing this with a wider audience in a sustainable, locality-based marketing strategy in order to build earned revenues that are crucial to the future development of the organisation. This project is developing an intellectual framework for an ongoing new strand of work known as ‘Arcola Local’ and piloting the first interventions of the programme. The approaches and tools will be shared, as Arcola has done previously with its ground-breaking environmental sustainability work.

Dr Ben Todd, Arcola Theatre Production Company  
Dr Amanda Brown, Dr Sara Jones and Professor Steve Cottrell, City

## DIGITAL SHOREDITCH & CITY UNIVERSITY LONDON

### Digital Shoreditch Deep Insight: understanding for growth

Digital Shoreditch runs an annual festival to celebrate the creative, technical and entrepreneurial talent of East London and Tech City, a technology cluster of businesses in central East London. This project has researched the symbiotic relationship between Tech City and the Digital Shoreditch Festival in order to support and strengthen both the festival and the community it supports. The project researched the significance of the festival's location and its local roots in Shoreditch; the demography of the festival's audience; and the reason why local companies engage with the festival.

Final Report: This project helped deeper thinking about the impact Digital Shoreditch's activity has on individuals and on the community. It has allowed experimentation with two different methods for obtaining feedback from DS festival audiences; the research on other events compared with the DS festival will act as a useful benchmark and source of inspiration for ongoing planning in relation to the DS 2014 festival.

## PLATFORM-7 & KING'S COLLEGE LONDON

### Decoding The Platform-7 Network: Understanding How Collaborative Working Encourages Sense Of Place

Platform-7 is a cutting-edge abstract live art performance company that works in public spaces. This project has investigated how and why knowledge is exchanged between actors in the Platform-7 network, community participants and institutions. Interrogating company practices, the intention is to translate data into useful current knowledge and apply to Platform-7's upcoming annual remembrance event, 'Silent Cacophony'. Using a Participatory Action Research (PAR) methodology, which stresses the role of researched and researcher as a partnership, participants reflect collectively upon questions and actions, and ways of implementing them.

Final Report: This study has stressed that there is much more to look at in 'impact' terms than merely 'bums on seats'. Much of what results from cultural performance is hidden and unnoticed, but it is a vital resource. The project highlighted the logistical and social media knowledge that is necessary to implement and sustain such activities.

## SHARED ASSETS & KINGSTON UNIVERSITY LONDON

### Limehouse Cut pilot project: linking place and creativity

Kate Swade, Shared Assets  
Pat Brown, Kingston University London

Shared Assets supports community management of woodlands, waterways, green spaces and coastal areas. This project engages local people and creative industries to imagine a future for the Limehouse Cut, a straight, broad canal in Tower Hamlets, one of London's poorest boroughs.

The Cut links two areas of regeneration: the Olympic Park to the north and Limehouse to the south, and remains an under-used and intimidating place. Part of London's industrial heritage, the Cut is a straight mile of waterway in an area with limited access to green space. This project examined how new interpretations could reconnect locals with the area, expand infrastructure and support London's creative economy.

Final Report: This project challenged and tested accepted notions about the relationships between people and place. Important relationships were forged to develop a methodology that brings creative organisations to the heart of re-imagining the redevelopment of local spaces.

## SPITALFIELDS MUSIC & QUEEN MARY UNIVERSITY OF LONDON

### Making community through music in Spitalfields, London

Clare Lovett, Spitalfields Music  
Professor Jane Wills, Queen Mary University of London

Spitalfields Music brings together world-class artists and the local community in one of the most distinctive and creative corners of London. Through annual festivals and events, learning and participation, their focus is on the power of music to bring people together and change perspectives. This project explores the impact of Spitalfields Music activities, focusing on its community-based music-making activities. The project's central interest is the changes in East London's sense of community and relationship to place. The research data collected will go on to shape the direction of policy and future practices deployed by Spitalfields Music, while also facilitating stronger relationships with other arts organisations that invest in community-oriented activities. In addition, the project will provide the empirical data needed to explore the role of community-oriented music-making projects in relation to localism, the creation of the 'Big Society' and the future of community in diverse urban locations throughout the UK.

## BEMERTON TMO / TEAM CALLY & UNIVERSITY OF THE ARTS LONDON Cally Calls

Bemerton is a tenant management organisation for the Bemerton Estate, on the Caledonian Road in King's Cross where the rapid pace of regeneration presents a new series of economic and social challenges for the 'Cally' community.

This project, 'Cally Calls', explored the multiple voices of a very local place and tested approaches for collective learning about local identity. The findings of this research were then shared and disseminated among the local community. The research sought to collect and present a distinct and confident voice for what is known locally as the 'Cally'.

Seven artists were paired with seven individuals who live and work in the area. Each of these pairs carried out the task of engaging with the local vernacular. Artworks responding to the resulting conversations were exhibited in September, 2013 as part of the 'Cally Festival' and the project was very well received. Project partners are now digesting this research and reflecting on the process.

## VITAL ARTS & CENTRAL SAINT MARTINS

How can the population of the Royal London's Renal Unit transform their micro-locality through art and design interventions?

Vital Arts is a charitably funded arts organisation that delivers arts programmes for the well-being of patients at Barts Health NHS Trust. The Renal Unit at the Royal London Hospital (RLH) is one of the largest in Europe, with over 1,200 patients. Patients visit RLH for dialysis three times per week and each visit lasts five hours. The unit is cramped and crowded. This project is exploring ways of improving the hospital's micro-locality through design interventions that engage and enrich patients' experience of being in hospital, creating a positive environment and a sense of place and community. Through consultation with people who use the space, the project investigates the circumstances and dynamics that shape the experience of being on the unit. The aim is to identify which creative activities foster a sense of community and how they do so. Findings from the project will inform an artists' brief and provide a framework for future consultation, participation programmes and public art commissions.



## ROUND 4: OPEN CALL

The Open Round of the Creative Voucher scheme was hosted by Creativeworks London & London Creative and Digital Fusion, in partnership with Digital Shoreditch Festival. The Open Round was an exciting opportunity for cultural, creative and/or digital London-based companies to come together with academic researchers to develop new and innovative research collaborations to support business development. The round was open to those who are interested in exploring developments and pushing boundaries in the theory and practice of digital innovation and culture. Additionally it was open to those wishing to develop collaborative research projects in areas outside the themes of previous Creativeworks London Creative Voucher rounds of Mobility, Co-Creation and Localities.

### BEATWOVEN & QUEEN MARY UNIVERSITY OF LONDON BeatWoven

This collaborative project is focused on innovations in intellectual property and digital technologies.

BeatWoven is a multi-award winning textiles label that offers the ultimate luxury by fusing together the intricate layers of sound with woven design. The company has set a precedent in design excellence with bespoke textile products for the interior design market. Beatwoven audio technology reveals visual patterns created by sound and music. The visualization of sound & music combined with craft & design is creating new, exciting products and businesses. BeatWoven is one of the first businesses to use these developments to create revenue that can benefit a variety of UK-based industries. This project will engage with craft, design, music, new technologies, and intellectual property and regulation. The project outcomes will include scholarly articles, a software programme, and a selection of fabrics that will be showcased at a London exhibition later in the year.

## ENGLISH TOURING OPERA & GUILDHALL SCHOOL OF MUSIC AND DRAMA Building audiences for live opera

English Touring Opera is a leading touring opera company in the UK presenting as many as 110 performances to around 55 venues every year. English Touring Opera recognises that the current trend for large opera companies to broadcast their work to cinemas and understands that this has changed their audience's experience of watching opera live in the theatre. This project is researching what appeals most to cinema audiences; how the experience of watching opera on screen differs from the experience of seeing a live opera performance in a theatre; and whether cinema screenings create new audiences for live opera in theaters.

The project is collecting data through questionnaires and focus group discussions, and analysing the data produced to draw qualified conclusions about the audience's experience at cinema screenings. English Touring Opera will use this information to influence its own practices as a production company in the future.

## FURTHERFIELD & ROYAL HOLLOWAY, UNIVERSITY OF LONDON Mobilising Play Your Place

Furtherfield believes that through creative and critical engagement with art and technology people are inspired to become active co-creators of their societies. The company creates online space as well as physical spaces for people to get involved with contemporary arts and digital technologies. This collaborative project is exploring the potential of a location-based participatory artwork, Play Your Place. PYP empowers audiences to engage with place, develop community networks and engage local audiences with the arts. PYP involves site-specific elements and an online game (accessed on tablets and mobiles) that unites people around the challenge of drawing, building and playing for a better future for their neighbourhood. The project is investigating how audiences engage with PYP, developing a technical brief to utilize the capabilities of mobile devices and exploring how the PYP software and its potential to increase the time and duration of audience engagement, as well as reach new audiences.

IJAD DANCE COMPANY &  
GOLDSMITHS, UNIVERSITY OF LONDON  
Turning Social Media into a Creative Conversation

IJAD Dance Company develops innovative technology-led performance pieces that make the contemporary dance world accessible to wider audiences.

In this project they are seeking to discover a range of methodologies that will enable any performance art organisation to use social media with the aim of involving their audiences from around the world in performance work.

The company are looking for methodologies that will stimulate an audience, not to 'talk back' but to 'dance back'. These methodologies must span age ranges, cultural predilections and individual inhibitions towards being creative. Through this project, IJAD will be fulfilling one of its core aims: to create a complete synthesis of the real, virtual, visual and the physical; a fully immersive experience calling on audiences to involve themselves in performance work; to create emotional encounters and to bring contemporary dance for the first time into the lives of those who have never experienced it before.

SINFONIETTA PRODUCTIONS &  
KINGSTON UNIVERSITY LONDON  
London Sinfonietta's CoCurate

London Sinfonietta's mission is to place the best contemporary classical music at the heart of today's culture; engage and challenge the public through inspiring performances, and to take risks to develop new work and talent.

The aim of this collaborative project is to facilitate a way for audiences to take part in a meaningful, interactive and creative way with a new style of London Sinfonietta performance outside the concert hall. The outcome will offer opportunities for the audience to take part in the artistic experience, as co-creators, co-producers and then to act as collaborators in the performance event itself.

The project is researching the design of digital programmes (such as digital audio interface and social media protocols) that will facilitate audience participation and interaction. Once devised, these tools will enable a specially conceived performance event with online webcasting in London Sinfonietta's 2014/2015 season.

## MAGIC ME & QUEEN MARY UNIVERSITY OF LONDON

### A Sense of Place, intergenerational arts practice and cultural collections

Magic Me often link unlikely partners, as the UK's leading provider of intergenerational arts projects, the charity brings generations together to build a stronger, safer community.

'A Sense of Place' focuses on the dynamics and benefits of intergenerational art works for cultural collections. The social, political and cultural impacts of an aging population inform programmes supporting participatory arts projects with older people. This project addresses generational gaps in the collections of museums, libraries and archives. This project aims to bring them new perspectives and understandings of their audience, and demonstrate how they can engage with their collections and each other. The project also aims to develop training and resources for artists and organisations wishing to extend their collaborative participatory arts practices, stimulate conversation and exchange of ideas. The purpose of this project is to engage diverse audiences so that they may appreciate publicly available, cultural collections.

## TALAWA THEATRE AND EMERGENCY EXIT ARTS & GOLDSMITHS, UNIVERSITY OF LONDON

### Creative Routes

Talawa Theatre Company is Britain's foremost black-led theatre company. Emergency Exit Arts is an organisation with an international reputation for site-specific work which includes interactive performances in public spaces.

Creative Routes is a unique collaboration between the Talawa Theatre Company, Emergency Exit Arts and Goldsmiths, University of London. The collaboration works to diversify the field of Participatory Arts to provide an alternative route into employment in the sector and to enrich the learning of academy-based students. This collaborative project will examine the impact of collaboration with established practitioners on the career development of emerging practitioners (both trainees and students); how peer support can be sustained and developed into a professional network; how SMEs can learn and benefit from providing this form of training; and how the work of HEIs is affected by the interaction between trainees, students and course content.

## ROUND 5: WORKING WITH ARCHIVES

The 5th round of Creative Vouchers was in collaboration with The National Archives and was themed 'Working with Archives'. Topics for consideration included: the increasing digitizing of cultural assets to create archives; the potential to link archives to consumers and other interested parties; digital curation in its widest sense; archives preservation; informal or hidden/unrecognised archives and archives as assets.

COUNTERPOINTS ARTS & ROYAL  
HOLLOWAY, UNIVERSITY OF LONDON  
(Better) Believe It: Big Journeys, Untold Stories

Counterpoints Arts is a creative hub working at the intersection of creative arts and film, advocacy and public learning. The organisation has been paired with academic Sue Clayton, Reader in Film and Digital Narratives at Royal Holloway, University of London to produce a 'migratory archive', for use as a research tool for agencies working in migration and the global human rights sector.

Using material gathered over ten years, Sue Clayton has followed the stories of young people living in the UK. Cases include examples like those asylum seekers who arrived in the UK having been child soldiers in the Democratic Republic of Congo, or those whose families fought alongside British troops in Helmand or people who got caught on the wrong side of partition in Sudan. The material takes the form of interviews, video diaries, and re-created scenarios, which turn on their head many public and media assumptions about 'asylum', 'scroungers' and what it means to be 'British'.

## CREATIVE BELLY & UNIVERSITY OF ROEHAMPTON

Cooking in Time: World Dinners  
1970/1980/1990/2000/2010/2020

The event company Creative Belly, fronted by head chef Ben Spalding (Per Se, New York; Roganic, London; L'Autre Pied, London; Brasserie Lipp, Paris and 28+: Gothenburg), has been partnered with Dr Joshua Abrams from University of Roehampton. Their work explores how culinary performance has varied over time. 'Project Cooking In Time' will create a series of events that will explore historical culinary changes.

While not traditionally recognised as part of the cultural industry, the culinary arts are a clear expression of creative exploration tightly connected to other practices across the arts and humanities. The project will focus on the rapidity of change in British culinary traditions over the past fifty years, seeking to understand questions of popularity and the changing landscape of culinary style. A tight focus on developments since the 1960s will explore how Britain has quickly moved from a reputation as a culinary wasteland to one of the greatest food cities in the world.

## ELECTRA LTD & UNIVERSITY OF THE ARTS LONDON

Developing New Programming Models  
From The Her Noise Archive

Irene Revell from contemporary art organisation Electra, which curates, commissions and produces projects by artists working across sound, moving image, performance, will be working with Professor Cathy Lane from the University of the Arts to help develop Electra's offer from one-off artists' commissions and projects, to more ongoing programme models, such as education programming, workshops and evening courses.

In collaboration with CRiSAP (Creative Research into Sound Arts Practice) Irene and Cathy will develop Electra's Her Noise Archive, a resource of collected materials investigating music and sound histories in relation to gender, into a modular curriculum that can be adapted and tailored for specific opportunities or needs. This curriculum will then be used to devise one prototype evening course and one prototype workshop series to be delivered in Electra's new space in summer, 2014. These will be jointly evaluated and fed back into the curriculum.

GEFFRYE MUSEUM & QUEEN MARY UNIVERSITY OF LONDON  
Making The Invisible Visible: Enabling Audiences  
To 'See' Archive Collections

Eleanor John, Geffrye Museum  
Dr Alastair Owens, Queen Mary University of London

The Geffrye Museum is a Grade I listed building Hoxton, East London. Set in 18th-century almshouses and surrounded by gardens the museum's collection is devoted to the history of the home and how homes and gardens reflect changes in society, behaviour, style and taste over the past 400 years.

The museum will work with Dr. Alastair Owens from Queen Mary University of London, to find a way to research and develop visual models for presenting their unique and extensive archive. The catalogue includes highly documented, digitized photographs of ordinary people's homes dating from the late nineteenth century to the present.

Taking advantage of a range of digital platforms, the project will allow the user to select, interrogate, organise and interpret data beyond a pedestrian, item-by-item approach. Connections can be explored rather than merely regarding an object, space or concept in isolation. This will allow better insights into the often forgotten histories of people's homes.

LIVE ART DEVELOPMENT AGENCY  
& QUEEN MARY UNIVERSITY OF LONDON  
Restock, Rethink, Reflect: Live Art, Feminism And The Archive

CJ Mitchell, Live Art Development Agency  
Professor Lois Weaver, Queen Mary University of London

LADA (Live Art Development Agency), a world leader in creating the conditions for artists and organisations in the national and international cultural sector to flourish, is partnering with Professor Lois Weaver from Queen Mary University of London, to work on the Study Room archive (SR).

Study Room is LADA's core resource, an open access archive of over 6,000 items used by artists, students, academics, arts professionals and the public. The 2013 launch of LADA's new website includes online access to the Study Room catalogue and curated digital Study Room content including video. Drawing from Weaver's history working with 'undocumented' areas of culture and current practice-based research the use of performance as a means of public engagement will be investigated. The project aims to help identify thematic areas in the Study Room archive and how it may be possible to disseminate this research through more conventional means, including in print and online.

JUNE GIVANNI'S PAN AFRICAN  
CINEMA ARCHIVE & BIRKBECK, UNIVERSITY OF LONDON  
Connections: The June Givanni Pan African Cinema Archive

The June Givanni Pan Cinema African Archive will work with Emma Sandon from Birbeck, University of London, to enhance the access to and understanding of African cinema. The company has an invaluable archive on Pan African film, including Black British, African and African diaspora cinema. Through this collaboration June Givanni hopes to make its materials more accessible, while at the same time to identify potential stakeholders for the project.

The relationship with Birkbeck's Institute of Moving Image (BIMI), a research centre promoting film archive and history scholarship, will allow for the collection to be presented to potential stakeholder groups in the arts, academic and educational sectors. BIMI will provide the academic expertise and space to establish a research framework for the company's archival remit of preserving and exhibiting Pan African cinema collections by drawing out and presenting key connective themes.

WAYNE MCGREGOR / RANDOM  
DANCE & CITY UNIVERSITY LONDON  
The Wayne McGregor Living Archive (Prototype)

Wayne McGregor is a multi-award-winning British choreographer and director. Founded in 1992, his company Random Dance is one of the world's most successful dance companies. During its 20-year history the company has performed to live and TV audience of 4.8 million in 53 countries. The company has made participation opportunities for over 70,000, and led a ten-year collaborative research programme through its unique R-Research department. It is led by the multi-award winning contemporary choreographer Wayne McGregor CBE, who is also Resident Choreographer at The Royal Ballet and creator of work for leading dance companies around the globe.

Polly Hunt from Wayne MacGregor/Random Dance will be working with Simone Stumpf from City University London to design and build a prototype digital archive of unique materials produced during the career of choreographer Wayne McGregor including video footage, designs, photography, and McGregor's original notes.



SONG COLLECTORS  
COLLECTIVE & SOAS, UNIVERSITY OF LONDON  
Song Catchers: Archiving and Promoting Oral Culture in London

The Song Collectors Collective (SCC) is a united community of amateur collectors, editors, archivists, academics and enthusiasts whose active passion is to conserve rare and ancient oral cultures around the world. The group records and publishes the repertoires of songs, stories and lore of tradition bearers who keep our ancient sung and spoken arts alive within their own families and communities.

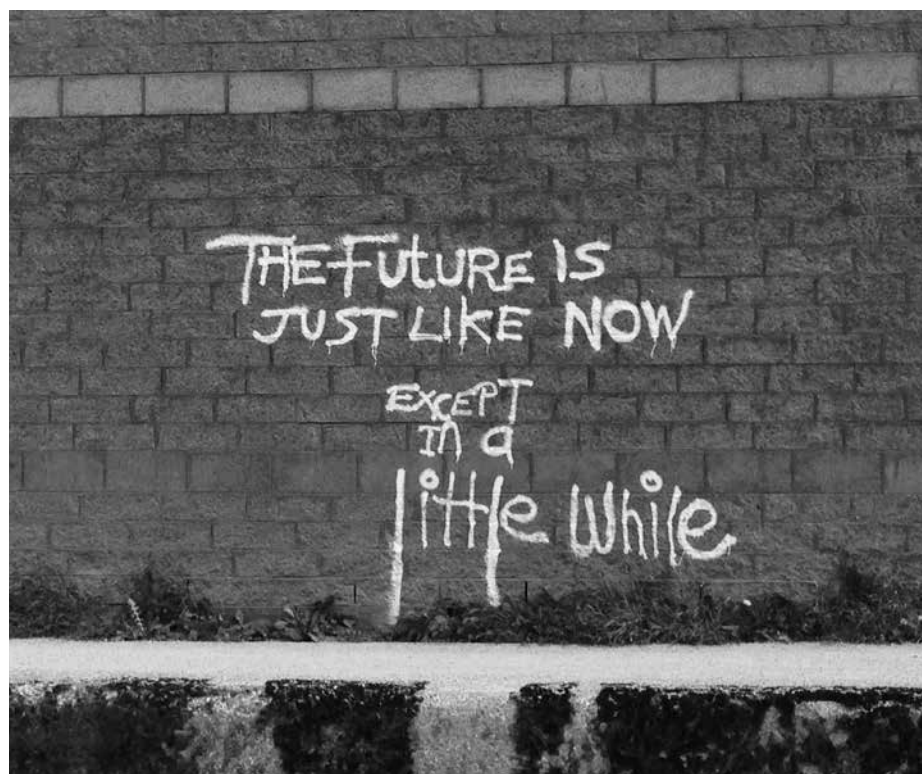
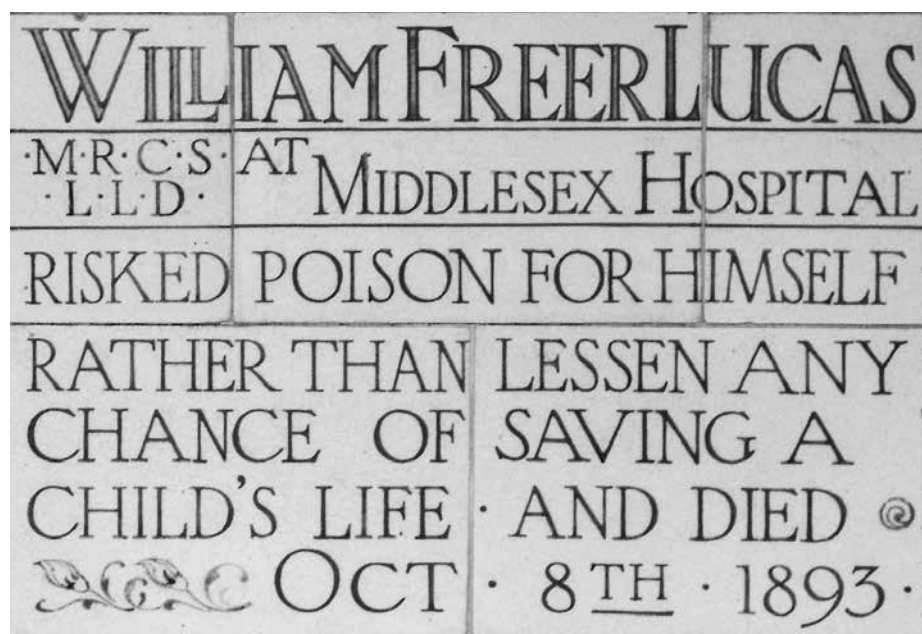
The SCC will collaborate with the Endangered Languages Archive (ELAR) at the School of Oriental and African Studies (SOAS) to find out how different members of the community collect material and the best way to archive and share this material. The project will conclude with an event which will include a concert and a presentation of the participants' outputs and other project findings. The project brings musicians, archivists, academics and the tradition bearers to engage individuals across social, cultural and institutional divides to facilitate wide-ranging knowledge exchange.



# Image Bank 1: Creative Expressions





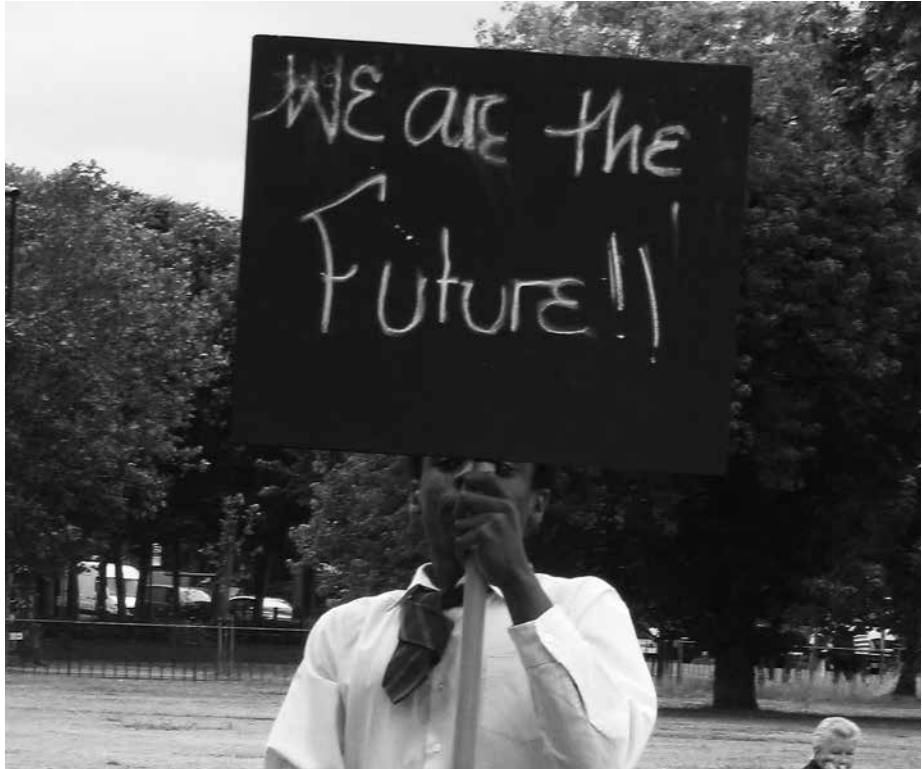


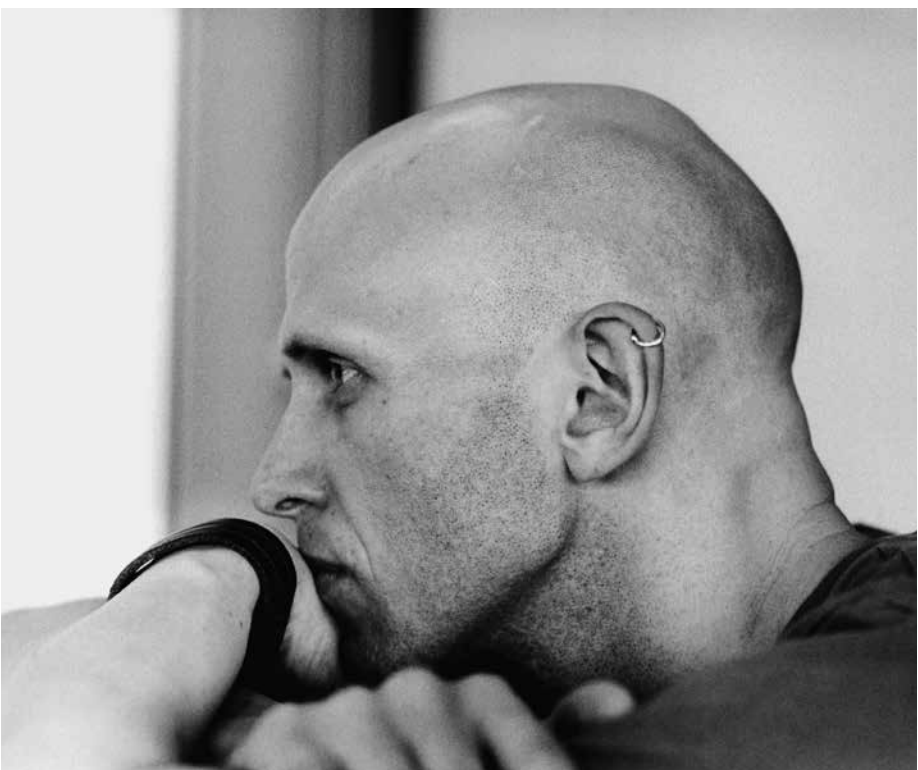


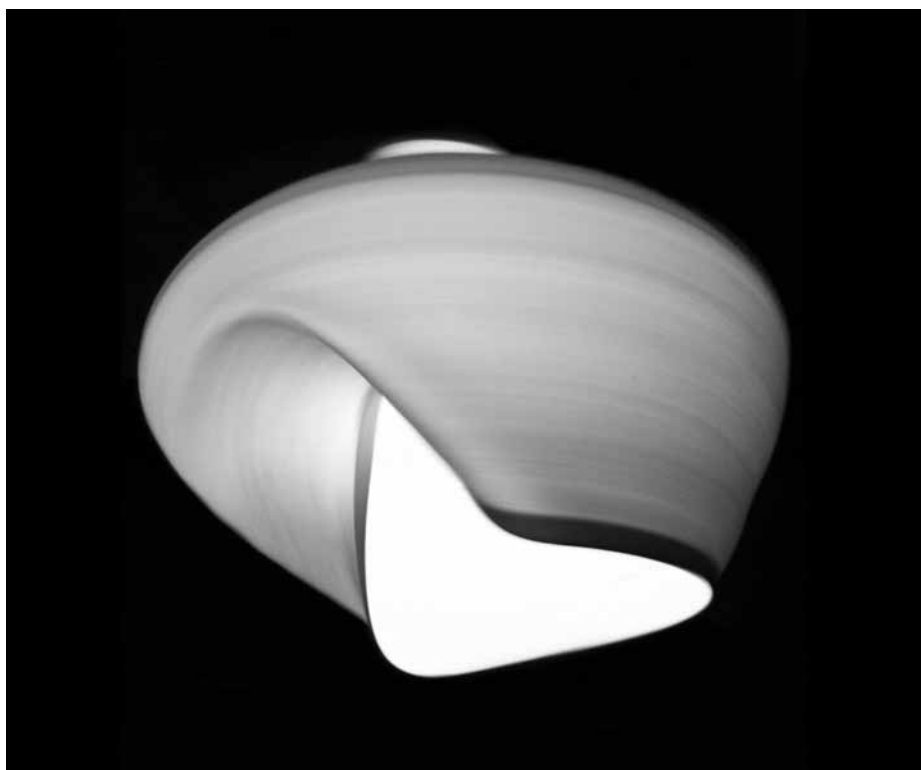












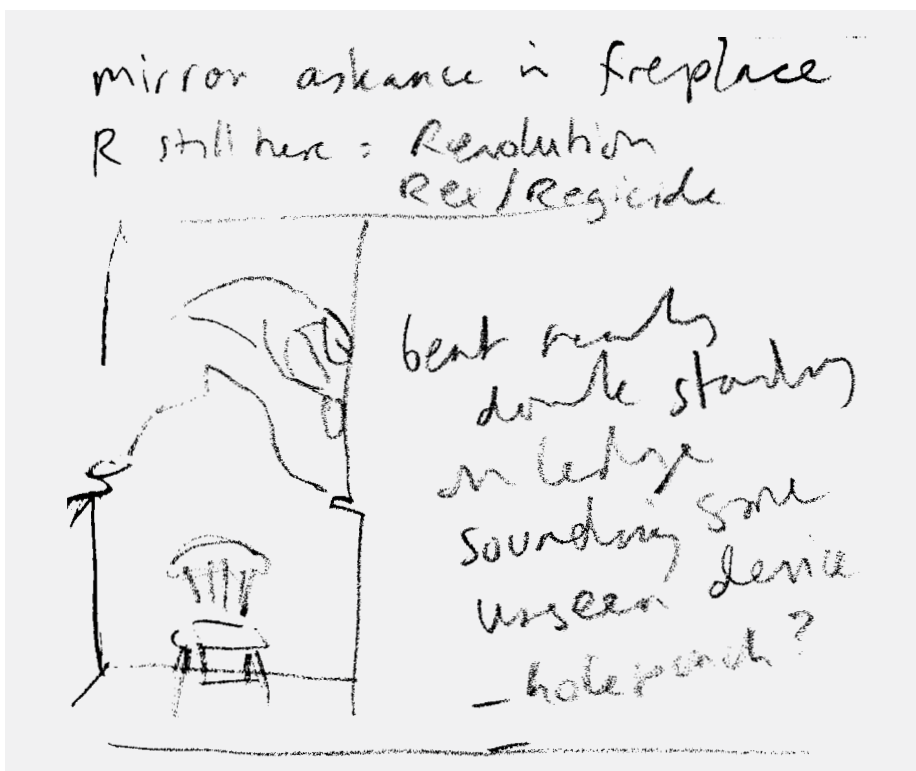




Everton Wright, Eviewright Studio, page 61



Everton Wright, Eviewright Studio, page 61







# Researcher-in-Residence Scheme



## The Researcher-in-Residence Scheme

Creativeworks London's universities have large numbers of highly motivated, entrepreneurial PhD students and early career academic researchers who have the skills that creative businesses need.

The Researchers-in-Residence Scheme provides these skills from a doctoral student or early career academic researcher from one of Creativeworks London's research partners (see page 5).

London-based small and medium sized enterprises (SMEs) tell us about research problems and questions that are key to their future development and success, and Creativeworks London helps to identify doctoral students and early career academic researchers with the right knowledge and skills to address these. The researcher then takes up a residency and works closely with a SME in the creative economy.

For the researcher it is an exciting opportunity to spend time exploring how their research can benefit a business; the SME has the opportunity to gain access to the researcher's networks and resources, as well as in-depth knowledge of the business sector. Creativeworks London encourages these partnerships to foster long-term relationships leading to potential job growth.

The following pages will showcase all projects funded under this scheme to date (March 2014).

## CONEY & KING'S COLLEGE LONDON

### Building an Evidence Base for the Impact of Responsive Narrative Adventures Within Formal Learning

The research carried out in this project addresses the extent to which 'Adventures in Learning' can improve a child's motivation for formal learning, and lead to improved results in the school curriculum. Research will focus on the impact that 'Adventures in Learning' has on Key Stage 2 children, the four years of schooling known as Year 3, Year 4, Year 5 and Year 6, when pupils are aged between 7 and 11.

Coney weaves together theatre and game design to create dynamic shows and experiences, making play with ideas that resonate in the world around. The project's ambition is to become a leading voice in advocating the benefits of creativity and interactive stories within formal learning at Key Stage 2. The project's findings will go on to form the basis for Coney's contribution to education. The ongoing debate will take place in close collaboration with professionals including teachers, educators, artists and policy makers, to help pupils become heroes in their own stories.

## COREY & QUEEN MARY UNIVERSITY LONDON

### Corey Baker Dance: Kapa Haka Tale, Rugby and Dance

Kapa Haka Tale is a performance that will include kapa haka, (the traditional tribal dance of New Zealand), contemporary dance, together with rugby moves and formations. The show has cast rugby players, dancers and the Maori performers and will tour the UK for the Rugby World Cup in 2015.

Feedback: Research with the company has been across several fields: the relationship between rugby and dance, Maori culture with an emphasis on myth and legend, and the Maori artform kapa haka. Outreach educational workshops have been built for schools, reaching over 700 students across London and Birmingham to date. Corey Baker Dance has now received full Arts Council funding for the research and development of Kapa Haka Tale. Corey will continue to work through the phases of full creation, ready to premiere and tour in the summer of 2015. This has been a wonderful opportunity for everyone involved and the research undertaken has been very beneficial to the project.

## FANSHEN & KING'S COLLEGE LONDON

### Cheese

Rachel Briscoe, fanSHEN  
PhD Rebecca Enderby, Supervisor Professor Mark Pelling, King's College London

With the performance 'Cheese', the theatre company fanSH-EN wishes to raise awareness about the environment and to imagine a more sustainable way of living.

Cheese is a humourous adventure through the twists and turns of an absurdist system; a political comedy about the end of the world as we knew it. Cheese was staged at the Barbican and involved four gym machines (exercise bikes, a rowing machine and a cross-trainer), each one modified so that instead of requiring power, the person using the machine would generate the power themselves through exercise; imagining an untapped source of energy.

The project aimed to raise awareness about renewable energy in a fun, accessible way; build audience numbers and participation; create a digital space where the process could be documented, analysed and disseminated to interested parties and organisations who may be interested in adapting a similar model for themselves.

## FURTHERFIELD & KINGSTON UNIVERSITY LONDON

### Reviewing and Open Sourcing VisitorsStudio

Ruth Catlow, Furtherfield  
PhD Alexandra Reynolds, Supervisor Professor Stephen Barber, Kingston

VisitorsStudio is multi-media co-creation software designed by Furtherfield, a contemporary arts and digital technologies company. VisitorsStudio provided an early online site for real-time, multi-user mixing, collaborative creation, many-to-many dialogue, polemic and network performance and play. It was awarded the Machida Grand Netart Prize in 2009.

Through simple and accessible facilities, VisitorsStudio is always 'on' and allows users to upload, manipulate and collage their own audio-visual files and remix existing media, providing a platform for collective creativity for amateur and established artists globally. This project is designed to review functionality in the context of technological, behavioural and cultural changes from the inception of VisitorsStudio, in order to review the technologies of the software used to date. This will enable the publication of a revised and improved software. It is a free and Open Source project, converting Flash interface to HTML5 to enable cross-platform use.

## HIDE&SEEK & QUEEN MARY UNIVERSITY OF LONDON Searchlight

Hide&Seek combines a depth of understanding of game design with a willingness to look beyond the boundaries of existing game forms. Working from the point where games meet culture, H&S has recently completed the first version of Searchlight, a computer-moderated game for public spaces. Searchlight blends motion detection with floor projections and real objects, to create a physical two-player challenge.

The game launched at Hide & Seek Weekender, a weekend of play for adults and children that took place at Southbank Centre. The project was very well received with positive feedback from participants and organisers. In working with a doctoral student from Queen Mary, Hide & Seek wishes to develop and advance its technology; to broaden its knowledge-base; to showcase its expertise in new contexts and in so doing to increase awareness of the technology, build contacts and partnerships with academic research departments involved in related technology areas and in the media arts.

## ROYAL SOCIETY OF PORTRAIT PAINTERS & KINGSTON UNIVERSITY LONDON Scoping Future Markets for the Commissioned Portrait

Accumulating experience since 1891, the Royal Society of Portrait Painter's (RSPP) is a charity that endeavours to protect and advance the market for portraiture. The society aims to ensure a healthy future for practising artists, while maintaining its own share of the commissioning market.

This collaborative project involves original research into the changing dynamics of modern portraiture. By investigating short and long-term trends in portraiture-commissioning in order to inform the RSPP's long-term marketing strategy to enable the organisation to continue to fulfill its role in the most informed and effective way possible.

The project culminates in a lecture where research will be presented at the Mall Galleries in Charing Cross, London. Here, the drivers behind portrait commissioning will be discussed, as well as measures that can be taken to improve the market for portraiture, during the Royal Society of Portrait Painters' exhibition in May 2014.

STELLAR LIBRARIES CIC & KING'S COLLEGE LONDON  
Cityread London

Cityread London is a city-wide initiative for libraries. The scheme promotes reading across the capital by getting the entire city reading the same book at the same time.

At an incredibly exciting stage in the group's development, Stellar Libraries (a training, consultancy and campaigning agency for UK public libraries and 33 library services across the city), is about to enter plans with Transport for London. This will see Cityread London sitting alongside Art on the Underground and Poems on the Underground.

The main features of the partnership include an online book group which will be housed as a micro-site on the TfL website. Online traffic will be driven by a huge advertising push, utilising the digital escalator panels at central London's tube stations. Research looks at ways to engage new digital audiences, develop and implement strategy for 'gamefying' Cityread and creating an alternative to the virtual book group, should TfL plans not come to fruition for the 2014 programme.





# Creative Entrepreneur-in-Residence Scheme

1. Introduction

2. Objectives

3. Eligibility

4. Application Process

5. Selection Criteria

6. Duration

7. Responsibilities

8. Benefits

9. Evaluation

10. Conclusion

11. Appendix

12. Contact Information

13. Acknowledgements

14. References



## The Creative Entrepreneur-in-Residence Scheme

This exciting initiative has been developed to support cultural, creative and creative digital sector entrepreneurs who are interested in undertaking a short-term residency with one of Creativeworks London's research partners (see page 5).

The Creative Entrepreneur-in-Residence Scheme facilitates entrepreneur/researcher collaboration and gives the entrepreneur in-depth knowledge of the higher education sector. The residencies will be focused on supporting entrepreneurs to work with the research community to assist in the development of new ideas, projects and products and/or to develop solutions to particular business needs.

In this highly popular and competitive scheme the entrepreneur will gain access to the partner institution's networks and resources and foster long-term relationships leading to potential job growth.

The following pages will showcase all projects funded under this scheme to date (March 2014).

## STUDIO CICOLINI & LONDON COLLEGE OF FASHION Curating Fashion in Virtual Reality

By continuing their practice as curators, Studio Cicolini created one of the first 3D virtual galleries which was launched in London in the spring of 2012. The gallery has been realised by digital arts collective and think-tank Rubedo for boutique real estate developer Lane Castle.

In collaboration with Professor Judith Clark and her students at the London College of Fashion's MA in Fashion Curation, an exhibition of fashion in the virtual realm will be developed. From this exchange, the hope is to introduce Professor Clark's experimental curatorial approach to the gallery's own ground-breaking environment. To represent the gallery's pioneering vision with a new way of presenting fashion, and by extension to afford the gallery opportunities for the students to develop and engage in their own experimentation, whilst at the same time continuing to challenge curatorial practice and design through this collaborative project and through interaction with the course.

## FORMED VIEW & UNIVERSITY OF ROEHAMPTON Expanding the Field

This project works with Roehampton University Dance Department to develop resources for graduating dance artists.

Roehampton Dance trains choreographers, performers, researchers and writers. Upon leaving university for independent dance-making and thinking, the project responds to the notion of 'inventing new jobs' in the creative and cultural sector. A series of talks, events and workshops involving dance, writing, video and photography will be curated as a base for invention.

Many dance artists work 'project to project', within temporary structures, the project wants to understand what it means to be mobile. How can this mobility support cultural citizenship, community and increase productivity in the creative economy?

This collaborative project aims create a new vision for graduates. Online tool kits will support dancers to grow new frameworks for creative and social entrepreneurship.

EVEWRIGHT STUDIO  
& ROYAL HOLLOWAY, UNIVERSITY OF LONDON  
Dynamic Drawing, Empowering Performance

‘Drawing’ is a new body of dynamic walking drawings using performance and technology as part of an ongoing exploration on public interactive Drawing.

The performance element of Walking Drawings will be explored and involve the relationship between the individuals that take part and how they can be empowered to use drawings as a tool to communicate through the use of imagery, dialogue, storytelling and sound.

In collaboration with award-winning world-class experts at the Media Arts Department, Royal Holloway, and in collaboration with Everton Wright, whose experience working across media from film, sculpture to drawing, painting and public installations, the project will also imagine how to enhance film drawings. This will be achieved by embracing new technological devices, in order to enable them to be experienced differently and to be shared through exhibition processes and mobile devices.

TRACEMEDIA PROJECTS & THE BRITISH MUSEUM  
Mapping Portable Antiquities

This project examines how web-based mapping technologies can be used to explore the collections of The British Museum.

The Portable Antiquities Scheme is an archaeological database which logs artefacts, their location, as well as a rich variety of metadata linking artefacts to historic figures, where they originated, and how they were made.

Building on the software Tracemedia has developed to visualise large-scale social media datasets, sophisticated interactive maps will reveal the richness and complexity of the British Museum’s 200,000 artefacts.

Research will present a complete dataset of artefacts and their metadata, animated timelines, excavation techniques and new ways to combine photographs with map interfaces.

How location-based mobile apps can present geographic data will be investigated. Experiments seek to provide new insights for researchers at the museum, engage with the digital creative community, and intrigue a general audience.

## FANTASY HIGH STREET & KING'S COLLEGE LONDON

### Fantasy High Street: Evaluation Methodologies to Measure Social, Cultural and Economic Impact on Specific Localities

Fantasy High Street and King's College London will collaborate to investigate the social, cultural and economic impact of cultural activity on the high street. The motivation behind the project is to improve customer footfall and direct sales, but also to engage the community in positive discourse about the future of the high street and the purpose it serves.

Fantasy High Street's artist-business partnerships lay the foundation for new creative enterprises; its community engagement activities focus on collective identity at a local level, and shared public space. The festival's impact is wide-reaching across cultural, social and economic development in a defined geographical area.

Dr Roberta Comunian, examines the social impact of arts festivals and has published a report for FUSE Festival, a free arts event for the people of Medway. This collaborative project will design an innovative evaluation framework to measure the impact of Fantasy High Street after the festival.

## PATRICK LAING & CAMBERWELL COLLEGE OF ARTS

### The Flying Skirt (Networked/Motion Sensitive Version)

This project aims to develop a new version of Flying Skirt light-shade, a tactile object created by maker Patrick Laing which was originally exhibited at Tent London as a manual edition. Flying Skirt will be devised for locations such as hotel receptions, bars and airports, and will encourage interaction. The light-shade is a limp skirt that rotates, opening out like a dancer's when the light is switched on. In full spin, the skirt can be sculpted by hand, like a ceramic pot on a wheel.

Following a short Crafts Council residency at the start of 2013 introducing designers to the application of internet technologies, a second networked version has been developed. In the prototype stage, this version is motion sensitive, individuals can sculpt the shade themselves by walking and produce a far greater diversity of skirt patterns.

The object will be perfected into a production piece with the aid of a residency at Camberwell College of Arts and debut it at the Tent trade show during the London Design Festival.

FOSSBOX CIC & QUEEN MARY UNIVERSITY OF LONDON  
Diversifying Creative Industries

Paula Graham, Fossbox CIC  
Geraldine Healy, Queen Mary University of London

Fossbox is a social enterprise for women which organises an annual conference in open technology, open data, digital arts and research. Working with both in intra-female and mixed-gender collaborations, the organisation has observed significant differences in collaborative styles between these groups. Fossbox wanted to develop a more diverse approach to social enterprise which could mobilise and nurture a wider spectrum of creative entrepreneurs. Research into diversity and innovation indicates that mixed gender teams are more innovative and reach better decisions.

Queen Mary University of London is active on the subject and has built internal networks and expertise to assist Fossbox develop deliverable products and services. Fossbox reviewed their research working with Queen Mary's internal diversity networks and fostered links with wider industry contacts to develop a proposal for addressing barriers for diversification in connected computing and 'smart' design.

PETER GREGSON &  
GUILDHALL SCHOOL OF MUSIC AND DRAMA  
Even the Building is a Performer

Peter Gregson  
Helena Gaunt, Guildhall School of Music and Drama

While architects and urban planners think about space and visual issues, little or no thought is applied to urban acoustics. From the perspective of a composer and performer, this project will look at how ambient sound, noise pollution, and acoustics affect the way in which we inhabit and experience public space. Milton Court, the Guildhall School's new facility, has three performances spaces hidden from the public. Residents walk past the building without ever hearing the work that goes on there. The project aims to leak the music and of rehearsals and the performances to an unsuspecting audience.

In this way the building will interact and communicate by becoming a performer itself. Part of Milton Court's vision is to be a laboratory for the performing arts, where concepts and new ideas are trialled and tested. The effects of music and sound on human behaviour will also be explored. Feedback and research from this project could be applied artistically and commercially to other projects and clients.

## **DESIGNERSBLOCK & KINGSTON UNIVERSITY LONDON** **Designing and Prototyping a New Set of Simple Innovation** **Tools for Creative Entrepreneurs**

Designersblock have been producing major annual international design shows since 1998, showcasing emerging and established designers in events of around 3000sqm. The company's founder Piers Roberts wants to work alongside a multidisciplinary team of academics at Kingston University London to create a series of simple models and tools to describe the common relationships formed in rapidly generating and turning ideas into viable products and services.

The differentiating element within the project lies in the fact that the original model is based on Pattern Thinking (known in academic circles as Systemic Thinking), a simple technique for making sense of challenging situations and developing simple interventions for transforming them. The primary aim is to help users (entrepreneurs) describe and analyse the maturity of given projects, systematically gain significantly deeper insights and set a course for further development and encourage suitable investment.

## **NISSEN RICHARDS STUDIO & CAMBERWELL COLLEGE OF ARTS** **Perception and Interpretation: Narrative in Space, New Models** **of Museums Presentation**

This entrepreneurial project will undertake a combination of research and practice to interpret objects and artefacts in museums and to describe how the public experiences them. The use of 2D elements, images and texts will support and extend our 3D design work practice. How 2D methods create an enlightening, interpretive context for display and how they manage to go beyond factual illustration into the realm of the immersive experience will be studied, in order to inform established museum scenography, to activate and encourage the viewer to re-examine their surroundings.

The project proposes to remain authentic and uncompromising for the museum's curatorial and academic staff, involving an introductory lecture at Camberwell College of Art, followed by weekly engagement sessions. This will lead to an event with illustrative examples by graphic design students and a panel discussion for innovating museum exhibition design across the capital's museum landscape.



**TONY WHITE & KING'S COLLEGE LONDON**  
**The Missing Subject: The Revolutionary Calendar**  
**in the Art of Stuart Brisley**

Tony White  
Sanja Perovic, King's College London

This collaborative project brings author Tony White together with senior lecturer Dr Sanja Perovic at King's College London and is a literary and critical exploration of British artist Stuart Brisley's practice whose work examines the actuality and context of art within Western capitalism. Initially conducted through a series of thematically-schemed, wide-ranging conversations and original texts and documents the project explores the revolutionary potential and synthesis of art and the everyday. The partnerships thus created have enabled a critical re-framing of Brisley's archival texts and images, exploring his works anew, examining implications as they apply in a contemporary framework. Research will create new platforms for innovative art writing around the work and a new ten-day work by Stuart Brisley entitled 'Before the Mast', was published by Domo Baal. Further publications and events – in addition to Tony White's prose work – are currently being planned for publication later in 2014 and beyond.



## Image Bank 2: Personal Vistas













Karen Merkel and Akim Mogaji, New Media Networks







Professor John Sloboda, Guildhall School of Music and Drama



Queen Mary University of London





Professor Andy Pratt, City University London







Nick Connaughton and Leyla Nazli, Arcola Theatre



Irene Revell, Electra Ltd















## London Creative and Digital Fusion

The London Creative and Digital Fusion project is a partnership which is part-financed by the European Regional Development Fund (ERDF), via the Greater London Authority. Headed up by Lancaster University, Queen Mary University of London is one of the main partners because of its outstanding experience in assisting small and medium sized enterprises (SMEs) to develop innovative ideas through collaborations with universities and each other.

In collaboration with Creativeworks London, the Queen Mary Fusion team delivers the Fusion Collaborative Awards and the Researcher-in-Residence funding schemes, as well as business support packages tailored specifically to creative and digital companies and the two funding opportunities.

A Fusion Collaborative Award can buy dedicated, bespoke, expertise for product, process or service enhancements or for new developments. The Awards are valued to up to £10,000 each for collaboration between individual or multiple (two or more) creative and digital information technology (CDIT) SMEs and the Knowledge Base Provider.

The Researcher-in-Residence scheme is run in partnership with Creativeworks London. This Researcher-in-Residence scheme will offer SME's access to a number of high profile London universities that have large numbers of highly motivated, entrepreneurial PhD students, post-doctoral and early-career researchers who have the knowledge and skills that creative businesses need.

Here is a selection of projects that have been funded under the Fusion Collaborative Awards scheme.

**SEREN & KINGSTON UNIVERSITY LONDON**  
Methodologies for Using Biofeedback Data in  
User Experience (UE) and Usability Studies

- Terry Heath, Seren
- Karen Cham, Kingston University London

Seren is a customer experience consultancy. This collaborative project reviewed, refined, and created new User Experience (UE) and Usability methodologies. The research focused on formulating a commercially applicable methodology to improve digital media user research and thus sought to generate more desirable digital video game experiences and improved sales opportunities.

**ROLLEYGOLF &  
GOLDSMITHS, UNIVERSITY OF LONDON**  
RolleyGolf Optimization Project

- Arnold du Toit & Andre Harmzen, RolleyGolf
- Dr Mike Waller, Dr Mick Grierson & Siân Prime, Goldsmiths, University of London

The RolleyGolf allows golfers to hop-on and cruise/walk silently on the course using Twin-drive technology combined with Lithium battery power. This project seeks to validate and develop the company's current proposed plan by changing its supply chain, which will enable the company to increase productivity, and maximise its revenue and profit.

**OUR MOBILE HEALTH &  
KINGSTON UNIVERSITY LONDON**  
Review of M-Health Applications in the UK

- Julie Bretland, Our Mobile Health
- Dr Nada Philip, Kingston University London

Our Mobile Health sought to provide a curated application store for mobile health applications to help promote the best applications to health-care providers. This project offered the first UK review of the mHealth applications available in the UK market and equipped good application providers with solid health interventions and engaging user experiences.

**INNOVARE DESIGN &  
GOLDSMITHS, UNIVERSITY OF LONDON**  
Repositioning Retail Design for  
the 21st Century

- Rebecca Sharman & Lloyd Blakey, Innovare Design
- Dr Mike Waller & Siân Prime, Goldsmiths, University of London

Innovare Design Ltd is a consultancy specialising in interiors, branding and graphics for the

retail sector. This collaborative project studies the company's key processes and distinctive characteristics in order to understand client needs and opportunities and convert them into conceptual, detail and realised designs.

**I-PUBLISHING CONSULTANTS AND  
ARC SOFTWARE CONSULTANCY  
& KINGSTON UNIVERSITY LONDON**  
The Art Portal

- Michael Collins and Caroline Boyd, i-Publishing Consultants and Arc Software Consultancy
- Karen Cham, Kingston University

i-Publishing Consultants is a digital marketing and technology consultancy helping organisations to use online channels more effectively, and Arc Software Consultancy is a boutique software development company with specialist experience in building bespoke web-based business applications. This project develops a discoverability system for copyright art images that will sit above the digital image databases of state-funded galleries and museums.

**UCT & KINGSTON UNIVERSITY LONDON**  
Strategic Asset Management in the Cloud

- Rolston Lecointe, UCT
- Dr Souheil Khaddaj and Dr Martin Colbert, Kingston University London

UCT Limited is an Independent Software Provider that specializes in a people-centred approach to technology. This project seeks to make Asset Management software available as a cloud-based service through the review of current system design, user experience and information architecture. It will allow the company to identify a technical strategy for moving to a web/cloud-based service.

**SPACE SYNAPSE SYSTEMS  
& QUEEN MARY UNIVERSITY OF LONDON**  
Earth Rider Outreach and User Engagement

- Anna Hill, Space Synapse Systems
- Professor Martyn Ware, Queen Mary University of London

Space Synapse produces authentic space content and immersive experiences for educational and space awareness outreach markets. This project aims to design, develop and deliver bespoke workshops for public engagement to generate creative responses and feedback from user groups with the use of Oculus Rift VR headsets and immersive Earth Rider Pod.

ENERGY DIAMOND AND WE CAN BE MORE  
GLOBAL PARTNERS & GOLDSMITHS,  
UNIVERSITY OF LONDON  
Cruise Control: Find Yourself Anywhere

- Mike Orchard, Ijaz Rasool Gavin Peacock, Skills Hive, Energy Diamond and WeCanBeMore Global Partners
- Professor Jonathan Freeman, Goldsmiths, University of London

Skills Hive provides virtual team solutions; Energy Diamond provides leadership coaching; and WeCanBeMore is developing innovative 'Ecosystem Services' applied to unlocking and empowering human capability. This collaborative project researches and tests the mathematical and computational mechanics of creating an engaging, entertaining and enlightening game, in order to help individuals and businesses to maximise collaborative effectiveness.

RIBUI & GOLDSMITHS,  
UNIVERSITY OF LONDON  
ArtShare

- Garry Swabel, Ribui
- Dr Mick Grierson and Dr Jenny Doussan, Goldsmiths, University of London

Ribui Ltd is a cutting edge app development house specialising in the development of augmented reality apps and ebooks for the culture and heritage sector. The project is developing a platform that will allow private collections around the world to digitise and share their artefacts. Digitisation will also involve the creation of 3D replicas model viewable in the browser and gigapixel image capture.

IN THE PICTURE &  
GOLDSMITHS, UNIVERSITY OF LONDON  
Measuring Success: Early Years Healthy Eating and Active Play

- Sheena Macrae, In the Picture
- Professor Adam Dinham and Dr Roger Green, Goldsmiths, University of London

In the Picture has developed a brand called Ollie: The Boy Who Became What He Ate: a story-led, aspirational entertainment for pre-school children. The company's goal is to provide proof of effectiveness for these resources. This project addresses the importance of early intervention in helping create new behaviours and reducing health inequalities.

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Professor Morag Shiach is the Director of Creativeworks London and also the Vice-Principal and Executive Dean (Humanities and Social Sciences) at Queen Mary University of London. Her research expertise is in the cultural history of modernism; cultural representations of labour; theorisations of 'popular culture'; and feminist readings of cultural texts.

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Sally Taylor is the executive director of the Culture Capital Exchange. She has expertise in policy development for the cultural and creative industries, and in encouraging and supporting collaborations and advocating for creative working between CCIs and the Academy across a broad range of disciplines and networks.

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Evelyn Wilson is a Director of The Culture Capital Exchange ([www.tcce.co.uk](http://www.tcce.co.uk)) and Head of the Knowledge Exchange Programme with Creativeworks London. She works on developing the vision and shape of the Knowledge Exchange Programme. Her specialisms are in curating events, festivals and other activities that bring together researchers with cultural/creative sector practitioners around areas of common concern and purpose to develop collaborations and conversations. She works closely with colleagues in the Digital Economy Research cluster.

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- How can we make London a better place to live and work?
- How can knowledge exchange inform innovative practice?
- What processes drive and sustain London's creative economy?
- What challenges do we face in the digital age?
- Why does 'place' matter?
- What value do London's diverse audiences add to the creative economy?