The CAMEo Research Institute for Cultural and Media Economies seeks to facilitate research on the cultural industries, the ‘creative economy’, arts, media and cultural policy, consumer culture dynamics, and the mediation and representation of cultural and economic life. To support research in this area, we invite staff to submit applications for support for the writing and submission (by July 2019) of external funding bids. Successful applicants will work with a professional grant writer, and have up to £1,200 to support grant writing activities.

Bids will be evaluated against the following criteria:

- Bids must lead to the submission of a bid to an external (UK or international) funder by the end of July 2019 (normally, minimum of £5,000, and/or relative to the applicant’s career stage), to support research or impact activities that reflect the CAMEo research remit (see below).
- Involvement of at least one University of Leicester academic staff (including teaching-focused and research staff); external partners are allowed.
- Funds up to £1,200 are available to support the external bid submission (e.g. pilot study data collection; research assistance to support literature reviews, transcription, analysis; writing retreats). Costs of the grant writer services are covered by CAMEo. Funding may not be used to buy out teaching/admin duties or purchasing equipment solely for personal use.
- All funding awarded must be spent by 31 July 2019.
- Funding requested should not exceed £1,200 per bid. If additional funds have been applied for/secured in relation to the proposed activity, please make this clear in the application.

Please note that successful applicants:

- Are required to attend a 1-day bespoke ‘fundamentals of grant writing’ workshop on Wednesday 9 January, 10.00-16.00 (details to be confirmed).
- Will have one further 1-day grant writing session, working one-on-one with a professional grant writer, to normally take place by the end of April.
- Are expected to contribute to a post-award workshop, updating on the outcome of their application.
- Are encouraged to make use of CAMEo office and meeting space (subject to availability).
- Will have the funds administered by CAMEo; funding will not be transferred to the Department/School budgets of the respective applicants.

Process

Applications (maximum two sides of A4, size 12 font) must address the following headings:

- Applicant(s) – include contact email and School/Departmental affiliation
- Title of project
- Funder – target funder, specific grant scheme, and estimated amount of bid
- Project abstract and alignment with funding scheme
- Project fit – how the project helps develop your current portfolio of research/research leadership activities.
- CAMEo fit – how the project relates to the CAMEo research remit (see below)
- Budget – a breakdown of proposed spending, to a maximum of £1,200. Allocated funds must be spent by 31 July 2019; funding cannot be rolled over into the next financial year.
- Past applications – please list all applications (unsuccessful and successful) submitted in the past five years (appendix, in addition to the 2 page application).

Completed applications must be submitted to cameo@leicester.ac.uk by 5pm Monday 22 October 2018. Applications will be reviewed by the CAMEo Management Board and applicants informed of the outcome by 2 November 2018. Informal enquiries should be directed Dr Jennifer Smith Maguire (jbs7@le.ac.uk).
The CAMEo research remit

The CAMEo Research Institute for Cultural and Media Economies seeks to facilitate research on the cultural industries, the ‘creative economy’, arts, media and cultural policy, consumer culture dynamics, and the mediation and representation of cultural and economic life.

CAMEo uses the term ‘cultural and media economies’ inclusively, to capture the whole range of productive dynamics that characterise these various industries and activities.

We understand ‘culture’ in a broad sense, encompassing the arts and established media, such as film, television and music, but also emerging cultural spaces like social media and computer gaming. Our interests also include what some would consider peripheral cultural industries, such as fashion, food and drink: industries that depend on, and reproduce both economic and cultural relations, material commodities and signification.

We understand ‘economy’ in a similarly broad sense. ‘Economy’ draws attention to the material, political, financial and regulatory contexts and outcomes of cultural production but also to the hierarchical processes of valuation and ordering that take place within cultural policy, production and consumption: processes that value some forms of culture as intrinsic goods, as ‘high’ or ‘low’, or mark out social classes through their cultural knowledge and practice.

Our third concern is with ‘media’: the materials and processes of mediation, from the screens that mediate forms of everyday communication and cultural consumption, to the processes through which cultural capital can mediate careers. Here we are particularly interested in the ways that the economics of specific media influence the cultural content of their outputs.

These understandings combine into the following assumptions about cultural and media economies:

- Cultural and media economies involve both provisioning and meaning; they generate, distribute and accumulate different kinds of goods, incomes, and resources, as well as provide contexts for human identity, difference, community and division.
- There are tensions between the ‘economic’ values of instrumentality, measure and calculation and the ‘cultural’ values of aesthetics, ethics and politics. These tensions might appear hostile or antagonistic but can also be enabling and productive.
- Cultural and media economies are sites of contestation and competition for wealth, power, prestige and opportunity. While this competition can aid social mobility, it can also reinforce established social divisions and even generate new inequalities.
- Cultural and media economies exhibit distinctive materialities and textures; they create and circulate objects that help mediate new social relations of cultural production and consumption.
- While cultural and media economies are material, they are also mediated, represented and imaginatively-made; rendering them both objective and subjectively-constructed through discourse, ideology and fantasy.
- Cultural and media economies are affective and emotional as much as they are rationally conceived and consciously planned. Their effects are embodied and felt as well as calculated and abstracted into signs and symbols.

For more information on CAMEo please visit www.le.ac.uk/cameo.