

Creative Research The Theory And Practice Of Research For The Creative Industries

Central to most sociologists' self-image is the claim that their theories are based on research. However, using a random sample of 680 articles appearing in major American, British and Canadian journals, Dr Menzies shows that in some areas of sociology the wide gap between theory and research means that much of sociological theory is virtually untested. He explains how theory is embodied in eight particular types of research, critically examines these research theories, and contrasts them with the positions of modern theorists. The sample of journal articles also permits a comparison of British, American and Canadian sociology. By contrasting on how researchers use theories, Dr Menzies is able to reassess several theories. For instance, symbolic interactionist research uses embedded causal claims and stands in a dialectical relationship to other sociological research, while the research version of conflict theory depends on external causes to explain social change. The implications of using statistical techniques like factor analysis and regression are also considered in relation to the form of explanation.

This book presents the proceedings of the 10th Conference on Theory and Applications of Soft Computing, Computing with Words and Perceptions, ICSCCW 2019, held in Prague, Czech Republic, on August 27–28, 2019. It includes contributions from diverse areas of soft computing and computing with words, such as uncertain computation, decision-making under imperfect information, neuro-fuzzy approaches, deep learning, natural language processing, and others. The topics of the papers include theory and applications of soft computing, information granulation, computing with words, computing with perceptions, image processing with soft computing, probabilistic reasoning, intelligent control, machine learning, fuzzy logic in data analytics and data mining, evolutionary computing, chaotic systems, soft computing in business, economics and finance, fuzzy logic and soft computing in earth sciences, fuzzy logic and soft computing in engineering, fuzzy logic and soft computing in material sciences, soft computing in medicine, biomedical engineering, and pharmaceutical sciences. Showcasing new ideas in the field of theories of soft computing and computing with words and their applications in economics, business, industry, education, medicine, earth sciences, and other fields, it promotes the development and implementation of these paradigms in various real-world contexts. This book is a useful guide for academics, practitioners and graduates.

"Creativity used to be the difficult concept to define - now it has probably been overtaken by the concept 'creative industries'. However, this text does a sterling job at identifying, outlining and defining the many elements that go to make up this booming sector of industry. What makes it particularly interesting is that it includes the view of the creative industries from the perspective of working in it, then the definitions of what products and producers are involved, and ends with the broader picture of the creative economy and predictions for future trends. Add to this that they include both theory and practice, and this really is an all-round guide to the vast domain that is loosely titled 'the creative industries'" - Angela Birchall, School of Media, Music & Performance, Salford University This is your complete guide to studying and succeeding in the creative industries. This book takes you through the history, trends, products and markets of the creative industries, showing how success depends on a mix of ideas, tactics and talent. When understanding social networks and cultural economy is just as important as hands-on skills or an entrepreneurial spirit, *Introducing the Creative Industries* shows you how to use theories, concepts and practical skills to get ahead in their course and professional life. Creatively imagined and beautifully written, this book: Interweaves theoretical

concepts and professional practice on every page Uses cultural economy to teach the essential concepts and thinkers Integrates case studies from fashion and gaming to journalism and music Teaches strategies for navigating the links between skills, industries, creativity and markets. This book shows you how to spot opportunities and use your knowledge and savvy to take kickstart your career in this fast-moving industry. It is an essential guidebook for students of creativity in media and communication, design, creative industries and business. This intimate account of how ideas get turned into artwork—including dance performance, film, sound installation, sculpture, and painting—looks at how the material thinking that art embodies produces new understandings about individuals, their histories, and the cultures they inhabit. Discussing the philosophy of signs (images, text, and their interaction), the psychology of visual perception, and the overarching notion of mythopoeic place-making, this intellectually wide-ranging and anecdotally narrated primer provides a fresh perspective to the concept of inventing. All active practitioners in the fields of performance, media, film, museum, painting, sculpture, and cultural studies will benefit from this look at how artists participate in the conceptual invention of their world.

This book examines the potential of creative writing as a therapeutic tool. Illustrating a wide range of approaches, the contributors provide an introduction to thinking about creative writing in a personal development context with suggestions for further reading, and look at the potential evolution of therapeutic creative writing in the future.

This accessible book examines the four areas of creative research methods: arts-based research, research using technology, mixed-method research and transformative research frameworks. It offers examples in practice and shows readers why, when, and how to use them in their research.

Creative Cognition combines original experiments with existing work in cognitive psychology to provide the first explicit account of the cognitive processes and structures that contribute to creative thinking and discovery. In separate chapters, the authors take up visualization, concept formation, categorization, memory retrieval, and problem solving. They describe novel experimental methods for studying creative cognitive processes under controlled laboratory conditions, along with techniques that can be used to generate many different types of inventions and concepts. Unlike traditional approaches, Creative Cognition considers creativity as a product of numerous cognitive processes, each of which helps to set the stage for insight and discovery. It identifies many of these processes as well as general principles of creative cognition that can be applied across a variety of different domains, with examples in artificial intelligence, engineering design, product development, architecture, education, and the visual arts. Following a summary of previous approaches to creativity, the authors present a theoretical model of the creative process. They review research involving an innovative imagery recombination technique, developed by Finke, that clearly demonstrates that creative inventions can be induced in the laboratory. They then describe experiments in category learning that support the provocative claim that the factors constraining category formation similarly constrain imagination and illustrate the role of various memory processes and other strategies in creative problem solving. Ronald A. Finke, Thomas B. Ward, and Steven M. Smith are all Associate Professors of Psychology at Texas A & M University.

What is creativity? How does it work? How does it flourish in individuals and organizations? Now in its second edition, this bestselling introductory text--written by one of the world's leading experts on the psychology of creativity--is completely updated and expanded to reflect the tremendous growth in this field. In a redesigned, reader-friendly format, the text surveys the latest theories and research to provide key information about what we know (and don't know) about creativity including its many definitions and measures. It addresses how creativity operates on individual and social/environmental levels, and the effects and outcomes of the creative mind. This much-praised book is an ideal

brief text for courses on creativity in psychology, education, business, and other fields, as well as cross-disciplinary seminars and programs in creativity studies. New to the Second Edition: Completely updated and expanded with new theories and research Restructured to enhance flow of information and ease of use New chapters on measuring creativity, creativity and mental health, creative environments, how creativity is perceived by self and society, and its positive and negative aspects Coverage of new models and frameworks Expanded coverage of creativity and motivation, mental illness, and mood; history of creativity research; the creative process; and neuroscientific theories and approaches Thorough reconceptualization of creativity and personality New content on differences between creativity, imagination, and innovation Expanded coverage of creativity assessment Key Features: Surveys theory, research, and applications of creativity concisely and accessibly Written in an engaging style by a world-renowned creativity expert Ideal for courses on creativity in psychology, education, business, and other fields, as well as cross-disciplinary seminars

This book presents distinct perspectives from both geographically-oriented creative practices and geographers working with arts-based processes. In doing so, it fills a significant gap in the already sizeable body of non-representational discourse by bringing together images and reflections on performances, art practice, theatre, dance, and sound production alongside theoretical contributions and examples of creative writing. It considers how contemporary art making is being shaped by spatial enquiry and how geographical research has been influenced by artistic practice. It provides a clear and concise overview of the principles of non-representational theory for researchers and practitioners in the creative arts and, across its four sections, demonstrates the potential for non-representational theory to bring cultural geography and contemporary art closer than ever before.

This book challenges the standard view that creativity comes only from within an individual by arguing that creativity also exists 'outside' of the mind or more precisely, that the human mind extends through the means of action into the world. The notion of 'distributed creativity' is not commonly used within the literature and yet it has the potential to revolutionise the way we think about creativity, from how we define and measure it to what we can practically do to foster and develop creativity. Drawing on cultural psychology, ecological psychology and advances in cognitive science, this book offers a basic framework for the study of distributed creativity that considers three main dimensions of creative work: sociality, materiality and temporality. Starting from the premise that creativity is distributed between people, between people and objects and across time, the book reviews theories and empirical examples that help us unpack each of these dimensions and above all, articulate them into a novel and meaningful conception of creativity as a simultaneously psychological and socio-material process. The volume concludes by examining the practical implications in adopting this perspective on creativity.

A common question at the initial meeting of a family therapist and a new client(s) is often whether or not to include a child or children in the counseling sessions. The inclusion of a child in the family therapy process often changes the dynamic between client and therapist -- and between the clients themselves -- within the context of the counseling sessions. And yet, although this is such a common experience, many counselors and family therapists are not adequately equipped to advise parents on whether to include a child in therapy sessions. Once the child does make an appearance in the counseling session, the therapist is faced with the challenges inherent in caring for a child, in addition to many concerns due to the unique circumstance of the structured

therapy. Counseling a child in the context of a family therapy session is a specific skill that has not received the attention that it deserves. This book is intended as a guide for both novice and experienced counselors and family therapists, covering a wide range of topics and offering a large body of information on how to effectively counsel children and their families. It includes recent research on a number of topics including working with children in a family context, the exclusion of children from counseling, and counselor training methods and approaches, the effectiveness of filial play therapy, the effects of divorce on children, and ADHD. Theoretical discussion is given to different family therapy approaches including family play therapy and filial play therapy. Central to the text are interviews with leaders in the field, including Salvador Minuchin, Eliana Gil, Rise VanFleet and Lee Shilts. A chapter devoted to ethical and legal issues in working with children in family counseling provides a much-needed overview of this often overlooked topic. Chapters include discussion of specific skills relevant to child counseling in the family context, case vignettes and examples, practical tips for the counselor, and handouts for parents.

This book offers a compelling research alternative for dance/movement (and other creative arts) therapists who recognize how valuable artistic ways of knowing are to the theory and practice of their profession. It encourages participation in a mode of inquiry that invites fully authentic engagement, inspires excitement about discovery, and builds confidence in abilities to contribute to the professional body of research literature. Artistic inquiry is defined as research that: (1) uses artistic methods of gathering, analyzing, and/or presenting data; (2) engages in and acknowledges a creative process; and (3) is motivated and determined by the aesthetic values of the researcher(s). These three defining characteristics are theoretically and practically examined in depth and accompanied by examples of artistic inquiry relevant to dance/movement therapy. Interdisciplinary support for the validity of artistic inquiry is drawn from a rich field of resources, including philosophy, social sciences, education, and the arts. Still/Here, a multimedia dance work by Bill T. Jones, is presented as a work of art that can be viewed as artistic inquiry. Jones' use of dance as the primary expressive medium, drawing from the verbal and nonverbal narratives of people living with terminal illnesses, exemplifies the potential that artistic inquiry has for dance/movement therapy. The book concludes with recommendations for the promotion and evaluation of artistic inquiry projects. Throughout, it upholds a vision of research as a vital, satisfying, and essential part of a dance/movement therapist's career.

A groundbreaking book that explores the theory and practice of leading in the creative workplace Leadership in the Creative Industries is a much-needed guide to the theory and practice of the creative leadership skills that are essential to lead effectively in creative fields. As the growth of creative industries continues to surge and “noncreative” businesses put increasing emphasis on creativity and innovation, this book offers a practical resource that explores how to confidently lead a workforce, creatively. In order to lead creative people it is essential to understand the creative process, creativity, and the range of variables that affect it. This book fills a gap in the literature by exploring the creative leadership practices that are solidly grounded in evidenced-based research. The author includes suggestions for overcoming the challenges associated with leading creative people, and puts to rest many of the current industry misconceptions about leading creatively. This vital resource: Is the first book that highlights the theory

there have been calls for more creativity in economic research, yet there is no literature that explores creative research apart from collections of biographical essays. This book aims to address that gap, exploring the process of conceiving and generating ideas for interesting and original research contributions in economics (and potentially other social sciences too). Creative Research in Economics serves both a practical and theoretical purpose. Theoretically it presents a unique way of thinking about the nature of problems and questions in economics and the role of social science researchers in society. As such it offers an interesting way to think about the philosophy of science and methodology in economics, and how new ideas emerge in the discipline. Practically it develops techniques for finding interesting and original research contributions (as opposed to conventional data-gathering research). Whether you are a graduate student looking for that first interesting question, a novice researcher in search of fresh avenues for research after your PhD, or a seasoned academic looking to teach the philosophy and methodology of economics in more interesting ways, you will find this book of great use.

Meeting a crucial need for graduate students and newly minted researchers, this innovative text provides hands-on tools for generating ideas and translating them into formal theories. It is illustrated with numerous practical examples drawn from multiple social science disciplines and research settings. The authors offer clear guidance for defining constructs, thinking through relationships and processes that link constructs, and deriving new theoretical models (or building on existing ones) based on those relationships. Step by step, they show readers how to use causal analysis, mathematical modeling, simulations, and grounded and emergent approaches to theory construction. A chapter on writing about theories contains invaluable advice on crafting effective papers and grant applications. Useful pedagogical features in every chapter include: Application exercises and concept exercises Lists of key terms and engaging topical boxes Annotated suggestions for further reading. This book is intended for graduate students in a range of disciplines, including psychology, education, sociology, health, and management, as well as social scientists pursuing research careers in academic or other settings. It can serve as a primary text in graduate-level courses in theory construction or as a supplemental text in courses on research methodology, theories of a particular discipline, grant writing, or the dissertation.

This book examines research on creative thinking, both current and historical. It explores two dimensions of human thought (time and space) and two modes of thinking (conscious and unconscious) as well as both left and right brain functions and artistic and scientific creative activities. The book proposes a "Double Circulation" model of creative thinking and argues that imagery thinking, intuitive thinking and logical thinking are main parts of creative thinking and that dialectical thinking and horizontal-vertical thinking are the guides for highly complex problem-solving thoughts and strategies. The book focuses on education and psychology and also covers how to use ICT to promote students' creative thinking skills. Researchers will benefit from the "Double Circulation" model, which provides a new perspective on conducting creative thinking research. The book is also a valuable resource for graduate students in the fields of educational technology and psychology and for all readers who are interested in creative thinking.

"Scholarship on adult education has fueled a high level of methodological creativity and innovation in order to tackle a diverse range of issues in a wide range of settings and locations in a critical and participatory manner. Adult education research is marked by the desire to do research differently and to conduct critical research with rather than about people which requires theoretical and methodological creativity.

This entails a particular approach to how we seek to know the world in collaboration with people, to rupture hierarchical relations and to create new collaborative spaces of learning and research that encompass the diversity of people's life experiences. Doing Critical and Creative Research in Adult Education brings together both leading and emerging scholars in adult education research in order to capture the

vitality and complexity of contemporary adult education research. This includes contributions on biographical, narrative, embodied, arts and media-based and ethnographic methods alongside the critical use of quantitative and mixed methods. This distinctive and rich methodological contribution has a general relevance and usefulness for all researchers and students in the social science and humanities, which draws attention to the importance of critical and creative participatory learning processes in human life and learning"--

Visual research methods are quickly becoming key topics of interest and are now widely recognised as having the potential to evoke emphatic understanding of the ways in which other people experience their worlds. *Visual, Narrative and Creative Research Methods* examines the practices and value of these visual approaches as a qualitative tool in the field of social science and related disciplines. This book is concerned with the process of applying visual methods as a tool of inquiry from design, to production, to analysis and dissemination. Drawing on research projects which reflect real world situations, you will be methodically guided through the research process in detail, enabling you to examine and understand the practices and value of visual, narrative and creative approaches as effective qualitative tools. Key topics include: techniques of data production, including collage, mapping, drawing and photographs; the practicalities of application; the positioning of the researcher; interpretation of visual data; images and narratives in public spaces; evaluative analysis of creative approaches. *Visual, Narrative and Creative Research Methods* will be an invaluable companion for researchers, postgraduate students and other academics with an interest in visual and creative methods and qualitative research.

Aimed at students and educators across all levels of Higher Education, this agenda-setting book defines what screen production research is and looks like—and by doing so celebrates creative practice as an important pursuit in the contemporary academic landscape. Drawing on the work of international experts as well as case studies from a range of forms and genres—including screenwriting, fiction filmmaking, documentary production and mobile media practice—the book is an essential guide for those interested in the rich relationship between theory and practice. It provides theories, models, tools and best practice examples that students and researchers can follow and expand upon in their own screen production projects.

Written for the researcher who wants to inquire into organizational life in a creative way, this innovative book will equip readers with the tools to gather and analyze data using stories, poetry, art and theatre. Ideas are substantiated by reference to appropriate theory and throughout the reader is encouraged to reflect critically on the approach they have chosen and to be alert to ethical issues. Revealing case studies show how the research approaches covered in the book work in practice. Challenging readers to reassess what is possible when conducting research, *Creative Methods in Organizational Research* will enrich the research experiences of post graduates in the fields of organization studies, management and management education.

Original and well articulated. . . . [A] benchmark for psychologists who are concerned to understand and explain one of the less tractable areas of human cognition. It can also be recommended as a rich source of practical ideas to anyone responsible for education and training in professions that depend on the regular exercise of creative thinking. -- John Richardson, "Times Higher Education Supplement" "*Creative Cognition*" combines original experiments with existing work in cognitive psychology to provide the first explicit account of the cognitive processes and structures that contribute to creative thinking and discovery. In separate chapters, the authors take up visualization, concept formation, categorization, memory retrieval, and problem solving. They describe novel experimental methods for studying creative cognitive processes under controlled laboratory conditions, along with techniques that can be used to generate many different types of inventions and concepts. "A Bradford Book"

This book provides a theoretically grounded introduction to new and emerging approaches to public engagement and research communication.

In a world becoming increasingly sensitive to the failings of narrow empiricism this book offers insights into creative and meaningful approaches to research. It explores ontological epistemology of participation as a new pathway of research as well as conceptualization of reality which goes beyond conventional methods such as participant observation and the familiar dualisms between qualitative and the quantitative and epistemology and ontology. Drawing on the editor's wide ranging network of creative scholars at work in the world of academia and beyond Pathways of Creative Research: Towards a Festival of Dialogues brings together twenty-five insightful chapters each rich in insights into the role that creativity and dialogue play in the work researchers do. Drawing on both Western and Eastern approaches as part of a festival of dialogues, the book offers pathways of creative research that strives to understand the work of the non-dual in self, culture, society and the world. Pathways of Creative Research, the first volume in the trilogy of creative research which includes the subsequent volumes, Cultivating Pathways of Creative Research: New Horizons of Transformative Practice and Collaborative Imagination and Research as Realization: Science, Spirituality and Harmony, is not only a pioneering but also a monumental effort in our world of scholarship, thinking, practice and collaborative imagination which raises some of these vital and deeper questions of theory and practice and then overflows to an epochal and epic quest for rethinking and regenerating life, culture, society, polity and our fragile humanity.

Written in an accessible, practical and jargon-free style, this useful book informs and inspires researchers by showing readers why, when, and how to use creative methods in their research.

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This book makes a significant contribution to the history of placemaking, presenting grassroots to top-down practices and socially engaged, situated artistic practices and artsled spatial inquiry that go beyond instrumentalising the arts for development. The book brings together a range of scholars to critique and deconstruct the notion of creative placemaking, presenting diverse case studies from researcher, practitioner, funder and policymaker perspectives from across the globe. It opens with the creators of the 2010 White Paper that named and defined creative placemaking, Ann Markusen and Anne Gadwa Nicodemus, who offer a cortically reflexive narrative on the founding of the sector and its development. This book looks at vernacular creativity in place, a topic continued through the book with its focus on the practitioner and community-placed projects. It closes with a consideration of aesthetics, metrics and, from the editors, a consideration of the next ten years for the sector. If creative placemaking is to contribute to places-in-the-making and encourage citizenled agency, new conceptual frameworks and practical methodologies are required. This book joins theorists and practitioners in dialogue, advocating for transdisciplinary, resilient processes.

This collection initiates a resolutely interdisciplinary research dynamic specifically concerning musical creativity. Creativity is one of the most challenging issues currently facing scientific psychology and its study has been relatively rare in the cognitive sciences, especially in artificial intelligence. This book will address the need for a coherent and thorough exploration. Musical Creativity: Multidisciplinary Research in Theory and Practice comprises seven sections, each viewing musical creativity from a different scientific vantage point, from the philosophy of computer modelling, through music education, interpretation, neuroscience, and music therapy, to experimental psychology. Each section contains discussions by eminent international specialists of the issues raised, and the book concludes with a postlude discussing how we can understand creativity in the work of eminent composer, Jonathan Harvey. This unique volume presents an up-to-date snapshot of the

scientific study of musical creativity, in conjunction with ESCOM (the European Society for the Cognitive Sciences of Music). Describing many of the different aspects of musical creativity and their study, it will form a useful springboard for further such study in future years, and will be of interest to academics and practitioners in music, psychology, cognitive science, artificial intelligence, neuroscience and other fields concerning the study of human cognition in this most human of behaviours.

Creative Research The Theory and Practice of Research for the Creative Industries Bloomsbury Publishing

Machine generated contents note: -- Foreword -- Introduction Context -- The Nature of Research ; The Nature of Research within the Creative Industries; The Importance of; Research within the Creative Industries; The Practitioners: Rachel Cooper on Credibility in Creative Research Part One: Defining the Research Problem -- What Makes a Good Research Topic?; Generating and Refining Research Ideas; Turning Ideas into; Research Projects; Understanding Research Philosophies; Research Approaches; Multiple Methods; The Practice: A Research-approached Case Study; The Practitioners: Gerry Johnson on Creating a Framework Part Two: Managing the Research Design -- Developing a Research Design and Strategy; Creating the Research Framework; Your Research Proposal; Making Research Credible; The Influence of Ethics; The Practice: A Well-Structured Research Project; The Practitioners: Pradeep Sharma on the Creative Influence. Part Three: Managing the Research Process -- Using the Literature; The Literature Review; The Process of Analysis; Using Secondary Data ; Using Primary Data; Questionnaires; Observations; Interviews; Visual Research; Photography; Narrative ; Case Study; Emerging Tools; The Practice: An Example of Elicitation Techniques ; The Practitioners: Bettina Kolb on Participatory Photo-Interview. Part Four: Managing the Research -- The Pilot Study; Analyzing Qualitative Data; Analyzing Quantitative Data; Sampling; From Critical Reading to Critical Writing; Guidelines for Drawing Conclusions and Making Recommendations ; The Practice: A Visual Research Approach - Photographic Ethnography; The Practitioners: Sapsed Et Al on the Economic Value of Research Appendix -- Working With Your Supervisor -- Time Management -- Written Communication -- Guidelines for Non-discriminatory Language -- Systems of Referencing -- Bibliography -- Index -- Acknowledgements

Creative Social Research calls for a fundamental reconceptualization and transformation of contemporary research methods in the social sciences. Leading scholars from a variety of disciplines and geographies establish the ways in which the traditions of non-Western societies and contemporary global developments can be incorporated into current social science discourse, greatly enriching it beyond most of the existing paradigms and approaches. Creative Social Research sheds new light on social theory and calls for a new articulation of the practice and ideal of understanding at the levels of self, culture, and society.

An integrative introduction to the theories and themes in research on creativity, this book is both a reference work and text for courses in this burgeoning area of research. The book begins with a discussion of the theories of creativity (Person, Product, Process, Place), the general question of whether creativity is influenced by nature or nurture, what research has indicated of the personality and style of creative individuals from a personality analysis standpoint, how social context affects creativity, and then coverage of issues like gender differences, whether creativity can be enhanced, if creativity is related to poor mental or physical health, etc. The book contains boxes covering special interest items including one page biographies of famous creative individuals and activities for a group or individual to test and/or encourage creativity, as well as references to internet sites relating to creativity. Breaks down the major theories about creativity but doesn't restrict to a singular perspective Includes extensive citations of existing literature Textbook features included (i.e., key terms defined)

In this splendid collection of the articles and addresses of P. L. Kapitza, the author remarks on the insight of the 18th century Ukrainian

philosopher Skovoroda who wrote: "We must be grateful to God that He created the world in such a way that everything simple is true, and everything complicated is untrue." At another place, Kapitza meditates on the roles played by instinct, imagination, audacity, experiment, and hard work in the development of science, and for a moment seems to despair at understanding the dogged arguments of great scientists: "Einstein loved to refer to God when there was no more sensible argument!" With Academician Kapitza, there are reasoned arguments, plausible alternatives, humor and humane discipline, energy and patience, a skill for the practical, and transcendent clarity about what is at issue in theoretical practice as in engineering necessities. Kapitza has been physicist, engineer, research manager, teacher, humanist, and this book demonstrates that he is a wise interpreter of historical, philosophical, and social realities. He is also, in C. P. Snow's words, strong, brave, and good (Variety of Men, N. Y. 1966, p. 19). In this preface, we shall point to themes from Kapitza's interpretations of science and life. On scientific work. Good work is never done with someone else's hands. The separation of theory from experience, from experimental work, and from practice, above all harms theory itself.

Aimed at scholars interested in engaging the public with their research and postgraduate students exploring the practical aspects of research communication, this book provides a theoretically grounded introduction to new and emerging approaches to public engagement and research communication. Split into three sections, the reader first explores the historical approaches and current drivers for public engagement with research. Part two explores practical approaches to research engagement, from face-to-face communication in novel settings, such as festivals, through to artistic approaches, before considering new and emerging digital tools and approaches. Each practical chapter is theoretically grounded, exploring issues such as audience, interactivity, and impact. The final section explores ethical considerations in relation to public engagement as well as discussing the way that research communication fits into wider discussions about the impact of research, before concluding with a discussion around disseminating the success (or otherwise) of novel approaches to public engagement to wider groups, including public engagement practitioners.

This book analyses a diverse range of experiences of Co-Creation in neighbourhood settings across the Global North and Global South. It brings together a unique collection of researchers, artists, residents and policymakers, all exploring creative ways to address neighbourhood challenges and effect change towards more socially just cities.

Documents and synthesizes work done in group communication scholarship's 50-year history, presenting an overview of group communication study from its beginnings in pedagogy to its status as a mature discipline with a variety of theoretical positions and methodological practices. Material is divided

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