



## **Effecting Change: mapping the value of creative and cultural industries**

A half-day symposium hosted by Solent University in association with Creative Network South on Friday 20th January 2023.

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The symposium features presentations by scholars working in the field of creative and cultural industries who have insights to share with peers, industry stakeholders and with those who share a passion for growth and development of the creative and cultural sector. Our aim is to foster collaboration and partnership between scholars, industry, and policymakers, in order to provide evidence in support of the ongoing strategic development of the creative and cultural sector at a regional, national, and/or international level.

**Time:** 12-4pm

**Date:** Friday 20th January 2023

**Location:** TS315A/B, The Spark, Solent University, East Park Terrace, Southampton SO14 0YN

### **Programme**

12:00-13:00pm registration, light lunch, and networking

13:00-14:15 Panel 1

14:15-14:30 Coffee

14:30-16:00 Panel 2

## **Panel 1**

### **Cultural partnerships and collaboration in the Creative Industries – Reflections on CIRIN at Oxford Brookes**

Hanna Klien-Thomas, Maya Nedyalkova

*Research Fellows for CIRIN at Oxford Brookes University*

We reflect on key activities, achievements and audiences reached since the birth of the Creative Industries Research and Innovation Network (CIRIN) at Oxford Brookes. We highlight three examples of case-study collaborations with academics, cultural practitioners, institutions and industry partners which bolster local, regional, national and international research, knowledge exchange and critical interventions.

The presentation first focuses on the new Knowledge Exchange Collaborative Fellowship bringing together researchers from The Oxford Research Centre in the Humanities (TORCH) and Oxford Brookes with theatre makers Unlock the Chains Collective exploring space, reclamation and the Afro-Caribbean experience in Oxford through performance, archival research and digital storytelling. It then draws attention to the value of events for raising visibility and facilitating serendipitous encounters in the context of the Film Industries virtual masterclass series with film and media practitioners and the annual Creative Industries Festival, which features talks, workshops and performances by diverse creatives from a vast array of fields and looks to build a more inclusive sector. Finally, we discuss the Mapping Mentoring in the Creative Industries project between CIRIN and the International Centre for Coaching & Mentoring Studies (ICAMS) at Brookes and industry partners, Creative UK, which offers an overview of mentoring provision in the creative industries, and an understanding of the ways mentoring schemes responded to the pandemic and support the creative industries recovery.

### **Giving Our Creative Sector a Voice**

Dr. Simon Eden

*Director of the Southern Policy Centre, the think-tank for the central South.*

### **Unlocking the potential of creative clusters: Addressing challenges and opportunities**

Dr. Josh Siepel

*Science Policy Research Unit at the University of Sussex Business School and work strand lead for Creative Clusters at the AHRC Creative Industries Policy and Evidence Centre (PEC).*

Creative industries businesses and workers are well-known to benefit when they are in proximity to other creative workers and businesses. The creative clusters that emerge from these interactions have the potential to spur local economic development and have therefore received increasing attention and investment from policymakers and local, regional and national levels. Despite this interest from both policymakers and researchers, important questions about the nature of creative clusters, their life cycles and the impact on their local areas remain yet to be explored. Moreover, the ways in which policymakers can best support these clusters remains an open question.

In this talk I will discuss recent progress in understanding creative clusters and point to key emerging questions for policymakers and researchers. I will discuss how the data collected through the Creative Industries Policy and Evidence Centre's Creative Radar programme has helped to shape our understanding of creative clusters and creative microclusters. I will also

present some new evidence from Creative Radar data about resilience of creative clusters and the challenges they are facing now. Building on this evidence, I will discuss some ways that policy instruments can better support the development and growth of creative clusters.

## **Panel 2**

### **Supporting local creative ecologies? What modes and frameworks**

Professor Roberta Comunian

*Professor of Creative Economies at the Department for Culture, Media and Creative Industries at King's College London.*

Local cultural development seems to follow often two distinct pathways: top-down (linked to large regeneration schemes or events) or bottom-up (connecting with grassroots activities and communities). While in the case of top-down interventions, there are policy and economic model that reflects on how culture is used (even if often instrumentalized), in the case of a bottom-up driven approach there is less understanding of how local creative and cultural producers can be supported, mentored, networking towards establishing more sustainable frameworks for local cultural development. The paper aims to review some of the models and initiatives that have aimed to facilitate these bottom-up interventions across the literature.

### **Third-tier music cities: fragile ecosystems and threats to the talent pipeline**

Professor Martin James, Professor Chris Anderton

*Faculty Business Law and Digital Technologies, Solent University, Southampton, UK*

Primary cities, such as London, Paris, and New York, are global entities; urban environments that are linked via size, influence, branding, and impact, and with intense connectivity and mobility in common (Brabazon 2015). Although global cities are natural hubs for the creative industries (absorbing attention, finance, and wider socio-economic benefits) it is in the second-tier cities that national creative industries' identities become more clearly expressed. For instance, in the UK, second-tier cities such as Manchester, Liverpool, Brighton, Bristol, Birmingham, Leeds, and Cardiff have all become self-defined and imaged in varying ways as music hubs; as 'music cities.' This has been achieved, in part, through the adoption of cultural regeneration and city imaging projects based around the distinctive qualities of their music heritage and hallmark events, or through the production, support, and marketing of young 'scenes.' In this presentation we focus on the under-investigated third-tier of cities, which we characterise as 'platform', 'springboard' or 'Cinderella' cities. These cities (and towns) are considered to be part of the talent pipeline for the music industries, but are typified by a one-way flow of creative and business talent to the primary and secondary cities, making them problematic in terms of their sustainability. Drawing on a number of research studies conducted by the authors, we explore the city of Southampton in order to develop a deeper understanding of the placement of, and issues facing, a 'third-tier' city in the talent pipeline of the UK.

### **Creative industries, business innovation and regional dimensions**

Dr. Anastasios Kitsos

*Aston Business School and Centre for Business Prosperity, Aston University, Birmingham, UK.*

We study the impact of creative industries on business innovation and its variation by region. Beyond their intrinsic value, creative industries have a range of economic benefits at the local and national level. These can be direct such as growth in Gross Value Added (GVA) and employment multipliers or indirect via their impact on other businesses. We focus on the latter and build on previous studies to identify whether there are positive effects from creative industries to business innovation. These influences are expected to arise from business interactions in the form of input-output relationships. We also expect that the degree of creative influence on business innovation will depend on the characteristics of the input-output linkages from one region to another. To examine the above relationships we use a Multi-Regional Input-Output (MRIO) model for NUTS2 regions in the UK and combine it with innovation data. We expect significant variation in the regional effects of creative industries on business innovation based on the type of backward and forward input-output linkages and the local business base. The analysis sheds light to the indirect impacts of creative industries as a catalyst of business innovation and their variation by region. This becomes particularly pertinent at crisis periods, assisting the resilience of individual firms and regional economies as a whole.

### **Fostering Sustainable Prosperity in the fashion sector and beyond: a fourfold approach to value and wellbeing**

Professor Dilys Williams, Dr. Mila Burcikova, Professor Sandy Black

*Centre for Sustainable Fashion, London College of Fashion University of the Arts London.*

The imperative of learning to live well together, as humans in a more than human world is the meta concern of our times. Fashion connects the personal, societal, and biosphere elements of our existential crisis in starkly visible and unseen ways. We would like to share insights from an extended research and knowledge exchange enquiry with fashion design entrepreneurs and invite discussion of the role of the creative sector in the wellbeing economy. We draw on findings from Rethinking Fashion Design Entrepreneurship: Fostering Sustainable Practices (FSP), funded by AHRC (2018-2021). This research explores a framework for design that recognises four dimensions of prosperity: social, environmental, cultural, and economic contributions.<sup>1</sup> This framework has been developed through insights from working with designers in large and small fashion businesses, students, researchers and with representatives of governments and NGOs. We explicitly draw attention to an evidence-led guidebook, [Fashion as Sustainability in Action](#), which has been created to recognise an expanded role for design entrepreneurship in the context of our times. It draws on evidence from over 400 contributors and recognises the tension that exists across these four agendas for those working in the creative sector. Critically, it foregrounds the importance of culture as the fourth pillar of sustainability. The research identified the vital and distinctive role of business support organisations, and others who mentor, showcase and invest in fashion design entrepreneurs. The role of these intermediaries as levers for change in the fashion and wider creative industries' ecosystem is recognised as enabling and supporting best practice of micro and small sized businesses (MSEs.) The research and this discussion, seeks to recognise and exemplify a wellbeing economy approach to fashion and the wider creative sector.

### **Biographies**

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<sup>1</sup> [Williams, D. \(2019\). Fashion Design for Sustainability: A framework for participatory practice. In: \*Lens Conference\*, 3-5 April, Milan.](#)

**Dr Chris Anderton:** is Associate Professor in Cultural Economy at Solent University. His research focuses on the music industries, music culture and music history. He is author/editor of *Understanding the Music Industries* (2013), *Music Festivals in the UK. Beyond the Carnavalesque* (2019), *Researching Live Music: Gigs, Tours, Concerts and Festivals* (2022), *Media Narratives in Popular Music* (2022) and *Music Management, Marketing and PR* (2022). He has published numerous book chapters and articles in academic journals, and has guest edited special issues of *Rock Music Studies*, and *Arts and the Market*.

**Dr. Hanna Klien-Thomas:** is a research fellow in Creative Industries and her research is situated in transnational screen studies, visual and popular cultures. Based on a digital ethnographic approach, her current research project explores media practices and notions of public culture in the context of Caribbean Carnival in the UK. Her PhD project focused on Bollywood audiences in the Anglophone Caribbean and was funded by the Austrian Academy of Sciences.

**Dr. Josh Siepel:** is Senior Lecturer (Associate Professor) of Management at the Science Policy Research Unit at the University of Sussex Business School. His research focuses on the intersection between entrepreneurship, skills and innovation, with particular reference to the role of creative industries and creative skills in the economy. He currently works with the AHRC Creative Industries Policy and Evidence Centre (PEC), where he is workstrand lead for Creative Clusters, R&D and Innovation and Access to Finance.

**Dr. Maya Nedyalkova:** Maya Nedyalkova is a Research Fellow for the Creative Industries Research and Innovation Network. Her research interests include Bulgarian cinema, transnational film industries and audience and reception studies. She has experience obtaining research funding from the UK Arts and Humanities Research Council (AHRC), the British Academy and the Research Excellence Awards scheme at Oxford Brookes University.

**Dr. Mila Burcikova:** works across a range of research and knowledge exchange projects, with an emphasis on alternatives to the current fashion system. Her PhD *Mundane Fashion: Women, Clothes and Emotional Durability* investigated emotional durability of clothing through the lens of a designer-maker practice. Mila currently holds the prestigious Sheepdrove Trust Postdoctoral Research Fellowship (2021-2024). Her project 'Life in Clothes: Place-based organic fashion systems for human and environmental healing' examines the interconnections and parallels between fashion making and farming practices.

**Dr. Tasios Kitsos:** is an economist specialising on local economic resilience, regional modelling and growth; university impacts on regional economies; politics and local development; the digital and creative economy; entrepreneurship; innovation; and productivity. He holds a PhD in Economics from Plymouth University and currently is a Lecturer at the Department of Economics, Finance and Entrepreneurship, Aston University. He has previously held positions in the private and public sector as well as research positions at the University of Macedonia, LSE, Plymouth University and University of Birmingham where I have worked on several research and consultancy projects.

**Professor Dilys Williams:** is founder and Director of Centre for Sustainable Fashion, a University of the Arts London Research Centre, based at London College of Fashion. Dilys'

practice explores fashion as a conduit for living well together as humans in a more than human world. This is applied into education, business, public and political spheres. As Special Advisor to a UK House of Lords All Party Parliamentary Group, and via the UNFCCC Fashion Charter Advisory Panel, she brings climate and social justice considerations into key discourses. Trained at Manchester Metropolitan University and drawing on extensive experience as a practicing designer, she publishes in international academic journals, books and media outlets. Dilys is a keen contributor to explorations that sit at the tension between where we are and where we might be.

**Professor Martin James:** is Professor of Creative and Cultural Industries at Solent University, Southampton. His current work explores ‘third-tier’ creative cities, the role of music in the cultural city identity and mediated histories of popular music. He is the author of several books on cultural histories of music, including *State of Bass: The origins of jungle/ drum & bass* (2020, 1997) and *French Connections: from discotheque to discovery* (2021, 2004). He is also co-author of *Understanding the Music Industries* (2013) and co-edited *Media Narratives in Popular Music* (2021). Martin has published various book chapters and articles in academic journals.

**Professor Roberta Comunian:** is interested in the relationship between public and private investments in the arts, art and cultural regeneration projects, cultural and creative work, careers, and creative social economies. She was a Marie Curie Fellow at the University of Newcastle (Centre for Urban and Regional Development Studies) investigating the relationship between creative industries, cultural policy and public-supported art institutions. She has previously researched the role of higher education in the creative economy and has recently explored in various papers the career opportunities and patterns of creative graduates in the UK. She has recently completed an H2020-funded research project DISCE: Developing inclusive and sustainable creative economies ([www.disce.eu](http://www.disce.eu)).

**Professor Sandy Black:** is working at the intersections of fashion and textile practice, design for sustainability, technology, business and culture. Sandy has published pioneering texts on sustainable fashion and design and on knitwear design, history and technology. Recent work brings academic research and the designer fashion sector together through dialogue and collaborative projects, focusing on the role of creative entrepreneurship, design, new business models and innovative technology application in addressing issues of sustainability in fashion. Sandy founded and co-edits the journal *Fashion Practice: Design, Creative Process and the Fashion Industry*, published since 2009.

**Dr. Simon Eden:** is a public policy consultant and a Director of the Southern Policy Centre, the think-tank for the central South. Originally from London, Simon began his career as a research biologist before joining the Civil Service, where he worked on local government funding and policy. In 1999 he was appointed Assistant Chief Executive of Southampton City Council and became Director of Sustainability & Development in 2001. In 2003 Simon was appointed Chief Executive of Winchester City Council. He led the Council for 13 years before leaving to become a policy wonk all over again.

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Webpage

<https://creativemediapractice.com/index.php/2022/11/12/effecting-change/>