UK-CHINA CREATIVE INDUSTRIES COLLABORATION

Insights from AHRC SEED Fellowship

Hua Dong, Iris Tsang, Weining Ning

UK-China Creative Industries

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**An open book for the public
April 2024**

Acknowledgement

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SEED Fellowship Website
www. creativeindustrieshub.com

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Introduction

Since 2018, AHRC, together with the Engineering and Physical Sciences Research Council (EPSRC) and Innovate UK, launched the UK-China Collaboration in the Creative Industries programme, laying the groundwork for long-term collaborations between the two nations. In December 2019, the UK-China Creative Industries Research and Innovation Hub concept was proposed during the AHRC's visit to Shanghai. In March 2022, AHRC, in collaboration with Innovate UK and the Shanghai Theatre Academy, convened a virtual festival uniting stakeholders from both the UK and China to showcase ongoing projects and discuss future collaborations. The AHRC SEED Fellowship is a 12-month initiative dedicated to shaping the strategic vision and exploring models of the UK-China creative industries collaboration.

Introduction

This book is the outcome of the UK-China Creative Industries Research and Innovation Hub Fellowship, funded by United Kingdom Research and Innovation (UKRI)/Arts and Humanities Research Council (AHRC).

This book provides insights gained from the AHRC SEED Fellowship.

It introduces the background of the UK-China Creative Industries Research and innovation collaboration, the SEED methodology (i.e., Scope, Engage, Empower, Develop), the findings of the working groups, and the processes and outcomes of the six seed mini collaboration projects. Readers are also encouraged to visit the project website (www.creativeindustrieshub.com) for reference.

Josh Moulding, Freya Boulton, Esme Heppenstall-Harris, Kristine Zaidi, Konrad Mould, Melissa Lennartz-Walker from AHRC have supported the SEED Fellowship between May 2023 and April 2024.

Background

Harnessing the collective expertise and enthusiasm of stakeholders from both nations

Building upon the successful completion of 13 Partnership Development Awards in 2019, the subsequent launch of eight large-scale UK-China research-industry Creative Partnerships in February 2020 marked a significant leap forward in fostering collaborative endeavours within the creative industries. These projects, spanning diverse domains such as sustainable fashion, gaming, the performing arts and immersive experiences in cinemas and museums, underscore the breadth and depth of collaboration between industry partners in both the UK and China. Notably, additional funding injected into select projects in July 2020 aimed to explore the profound impacts of the COVID-19 pandemic on the creative industries, delving into shifts in consumer behaviour and remote audience experiences.

The inception of the UK-China Creative Industries Research and Innovation collaboration insights stems from a pivotal workshop convened by AHRC in Shanghai in December 2019, where senior figures from industry, academia, and policy sectors in both nations converged to chart the course for future collaboration. A resounding recommendation emanating from this forum underscored the necessity of establishing dedicated infrastructure in Shanghai to facilitate the scaling up of engagement and support for collaborative projects.

Delegates recognised the pivotal role of on-the-ground expertise in navigating the policy and regulatory landscape, crucial for supporting collaborations from inception through the research and development process to commercialisation.

In response to this imperative, AHRC commissioned BOP Consulting to conduct a comprehensive scoping exercise, aiming to delineate the contours of a potential Hub. The resultant scoping report underscored a palpable demand and appetite for collaborative research and development (R&D) within the cultural and creative industries, both in the UK and China.

Stakeholders from both nations voiced unanimous support for the establishment of a Hub, recognising its potential to bridge existing gaps and catalyse R&D activity (AHRC,2023). Importantly, the Chinese Government also acknowledged the significance of collaborative R&D to the economy, underpinning their support for new R&D partnerships with specific policies incentivising international collaboration.

Bolstered by the insights gleaned from the scoping exercise, AHRC launched a funding call in July 2021 to support research that could inform the development of the Hub concept.

This initiative sought to foster a deeper mutual understanding of the multifaceted dynamics shaping UK-China creative industries-related collaboration, including different policy and regulatory landscapes, language and cultural differences, and different audience and consumer trends. Concurrently, AHRC, in collaboration with Innovate UK and the Shanghai Theatre Academy, orchestrated a week-long series of online engagements in March 2022. This virtual event advanced conversations around AHRC's future UK-China activity beyond the end of the 'UK-China Collaborations in the Creative Industries' programme, as well as providing an opportunity to present the Hub concept to UK and China research and industry stakeholders.

Harnessing the collective expertise and enthusiasm of stakeholders from both nations, the outputs from these engagements, coupled with the research funded to date, are taken forward by AHRC and its UK and China partners in shaping the trajectory of a future UK-China Creative Industries Research and Innovation Collaboration. The SEED Fellowship team, working closely with the AHRC and other stakeholders, scoped and planned future collaboration models, from 1st May 2023 to the end of April 2024.

'A hub' was used as a broad future collaboration mechanism in the SEED Fellowship studies. Following engagement wih AHRC, we would like to keep the options for future collaboration open, so 'the hub' was replaced by 'future collaboration'/'future collaboration mechanisms' in this report wherever appropriate.

AHRC (2023), AHRC UK-China Creative Industries Hub Fellowship Call, available from https://www.ukri.org/wp-content/uploads/2022/11/AHRC-141122-AHRC-China HubFellowshipCallApplicationGuidanceDocument.pdf [accessed 18 Feb 2024]

Timeline

Two timelines are presented here, one from the planning stage, and the other the actual timeline.

Anticipated timeline

Activities and tasks

- Develop hub models and the long-term roadmap
- Develop the resource/toolkit
  - V 1.0
  - Test in seed projects
  - Refine by workshops & advisory board
  - V 2.0
- Co-creation workshops
- Theme & sector specific workshops
- 1st round call
- Call, select, fund, and showcase seed projects
- 2nd round call
- Online showcase starts
- Workshop by working groups
- Co-creation workshops
- Workshop by co-fellows
- Seed funding projects
- Interview with award holders
- Online survey
- Focus groups
- Interviews & focus groups
- Review UKRI relevant projects
- Recruit project manager, web technician, student assistants
- Assemble working groups
- Develop & launch website
- Apply for ethics approval
- Write & publish the project report
- Online conference

Advisory board meetings
Special issue call 1:
Journal of Contemporary Chinese Art
Special issue call 2: Design
Submission deadline
Submission deadline
Publication
To be published in August

MAY JUN JUL AUG SEP OCT NOV DEC JAN FEB MAR APR MAY

Actual timeline

Activities and tasks

- Develop hub models and the long-term roadmap
- Develop the resource/toolkit
  - ◆ Brunel
  - ◆◆ Shanghai, Wuxi
  - ◆ Birmingham
  - Refine by workshops & advisory board
  - Test in seed projects
  - ◆ London
- Theme & sector specific workshops
- Workshop by working groups
- Seed funding projects
- Interviews & focus groups
- Online survey
- Review UKRI relevant projects
- Develop & launch website
- Assemble working groups
- Recruit project manager, web technician, student assistants
- Apply for ethics approval
- Write & publish the project report
- Fellowship Workshops
- Online conference

Advisory board meetings
Special issue call 1:
Journal of Contemporary Chinese Art
Special issue call 2: Arts Management
Submission deadline
Submission deadline
To be published in June
To be published in August

MAY JUN JUL AUG SEP OCT NOV DEC JAN FEB MAR APR MAY

02

SEED Methodology

SEED Methodology

A unique methodology was developed for the SEED Fellowship project, comprising four distinct research activities, i.e., to '**Scope**', '**Engage**', '**Empower**' and '**Develop**'.

Scoping studies involve 1) the review of UKRI's relevant projects and strategies, 2) an online questionnaire survey of existing and new partners, on their needs/experiences, perceived opportunities and barriers, and 3) interviews/focus groups. The review helps identify themes, sectors, and gaps; the survey helps understand the needs and barriers in general; and the interviews/focus groups give insights into award-holders' experiences and new partners' expectations and concerns.

Engagement activities are composed of the six working groups and ten workshops for the UK and China creative industries. Each working group helps organise one workshop with creative industries, on a specific topic relevant to the working group theme (e.g., SMEs, policy, responsible research and innovation). The fellowship team and their designated partners organise four in-person workshops (two in China, and two in the UK), with a focus on communicating initial proposals and getting feedback, and inviting the co-creation of long-term roadmaps and future activities.

Empower programmes focus on supporting working group members and workshop participants to apply for seed projects. Two rounds of calls were planned, one in Month 3, and the other in Month 5. In total six seed projects were funded. They were required to produce creative outputs (e.g., story-telling videos).

Developing studies include the iterative development of the strategic vision. These were visualised and communicated to the advisory board and the AHRC, through regular meetings and in-person workshops.

The SEED methodology was applied with a degree of flexibility to best utilise resources available. For example, the data collected from the early workshops informed the questionnaire survey (e.g.providing multiple choices), and the survey outcome informed the design of the later workshops.

The communication of the project outcome was through the project website (www.creativeindustrieshub.com), two journal special issues, an online project conference, and this book. The following sections will be organised according to the four steps of the SEED methodology: **Scope, Engage, Empower, and Develop**.

03

Scope

This section will briefly report three studies:
1) review of UKRI's relevant projects; 2) online
questionnaire survey; and 3) interviews.

Review

Figures 3.1 illustrates the partners involved in the AHRC funded UK-China collaborative projects (till the beginning of 2023) by types, as well as the creative industries sectors covered. Among the 288 partners identified from publicly available data, Higher Education Institutions (HEI) are by far the largest participants; in total 121 HEIs in the UK and China have participated in the collaboration. The second largest partners are businesses (in total 93), followed by Non Government Organisations (NGOs) or charities (in total 58). A further analysis of the 151 businesses and NGOs/charities suggests that 26 were not from the cultural and creative industries (CCI), and the CCI sectors covered include 41 from performing, 21 from digital media, 20 from museums and galleries, 13 from fashion, 12 from design, and 8 from film. Advertising and architecture sectors were not included in those funded projects.
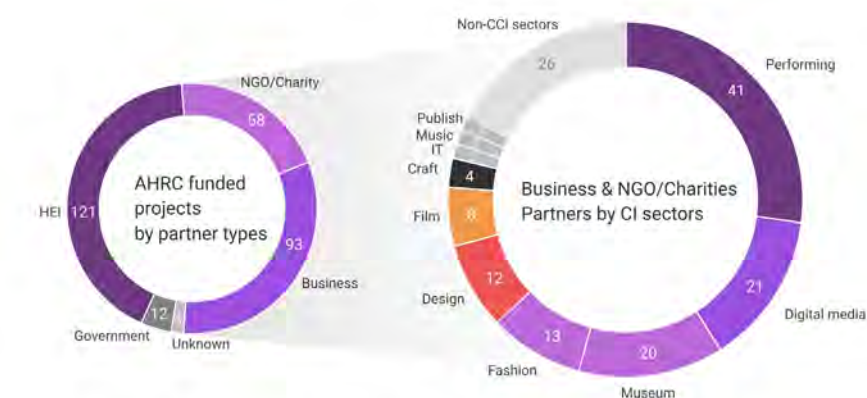
Numbers of AHRC funded UK-China collaborative projects by partner types

The sub-sectors of creative industry covered by funded Business & NGO/Charities

Figure 3.1 Analyses of the AHRC funded UK-China collaboration projects

Figure 3.2 breaks down the sectors covered by the funded AHRC projects.
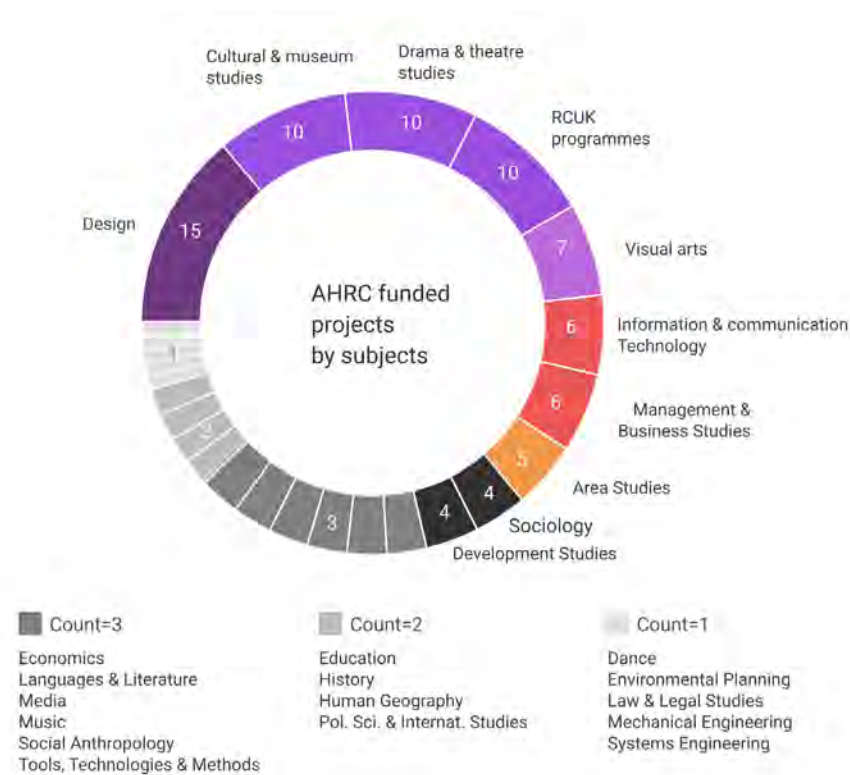
Numbers of AHRC funded UK-China collaborative projects by subjects

Figure 3.2 AHRC founded projects by subject

Survey

The online survey aims to engage wider participants from the Creative Industries in the UK and China, promote awareness of UK-China Creative Industries collaborations and create an interest for the future collaboration. The 22 survey questions were informed by the literature review and the early insights from the Fellowship studies; they take about 20-30 minutes to complete. Participants from both the UK and China took part in the online survey between October 2023 to January 2024. They covered all Creative Industries sectors. By the time of the data analysis, 100 valid responses were received. In total 70% of the participants have had Creative Industries collaboration experience between the UK and China. About 60% participants are based in China and 40% are based in the UK.

66 participants are aware of research and innovation (R&I) fundings in Creative Industries (CI), and 76 participants are aware of policies relevant to creative industries research and innovation. The following results are based on the 100 participants' responses.

The **most experienced benefits or opportunities** in UK-China Creative Industries collaborations are:

- profession training and learning
- cross-nation funding bodies/ investors
- product, skills or service innovations

The **most experienced barriers and challenges** in UK-China Creative Industries collaborations are:

- regulations or legislation differences
- cultural differences
- lack of market and business information

The **most needed support** to facilitate collaboration or overcome barriers are:

- better access to information on funding bodies
- knowledge exchange
- networking opportunities

The **top growing needs** of UK-China CI collaboration in the coming five years are:

- increases UK and Chinese Government and funding bodies' awareness on CI collaborations
- better access to grant/funding
- subsidy opportunities

The **most expected roles** of the UK-China Creative Industries Research and Innovation collaboration are:

- as a platform to create the conditions for sustained and productive partnerships between the UK and China in creative industries
- a facilitator of collaborative and interdisciplinary research partnerships
- an accelerator for business research, innovation, and growth, as well as business to business engagement

To **influence research and innovation**, a UK-China Creative Industries Research and Innovation collaboration (the Hub) might:

- organise networking events and activities
- connect academic, industry, businesses and research institutions between the UK and China

The **main activities** of a future Creative industries collaboration are to:

• provide knowledge exchange events and activities
• explore long term R&I mechanisms
• share access to data and research of creative organisations in the UK & China
• share access to grant and funding opportunities

The **stakeholders** to engage include:

• researchers and educators
• policy makers
• local governments
• creatives and practitioners

Through the Creative industries collaboration, **the participants would want to**:

• access job and collaboration opportunities
• access grant and funding opportunities
• partake in networking events and activities
• access CI data and research in the UK and China

The most popular cities to host a future Hub suggested are London and Shanghai, based on their sophisticated financial policy, open environment for exchange and well-developed CI talent resources. Other possible cities in China are Shenzhen, Beijing, Chengdu, Hangzhou, Hong Kong, Jinan, Chengdu, Xi'an and Guangzhou.

The **top three factors contribute to the successful CI collaborations** between UK-China are:

• understanding of market needs
• industry trends
• governmental policies

1. 100 participants took part in the online survey.
35 participants prefer to complete the survey in English and 65 in Chinese.

A. English 英文 ▐▐▐▐▐▐▐▐▐▐▐ 35 (35%)
B. Chinese 中文 ▐▐▐▐▐▐▐▐▐▐▐▐▐▐ 65 (65%)

2. The participants are from all Creative Industries sectors, most identity with more than one sector. The top three sectors are Product Design, Visual Arts and Education or Training.

Creative Industries
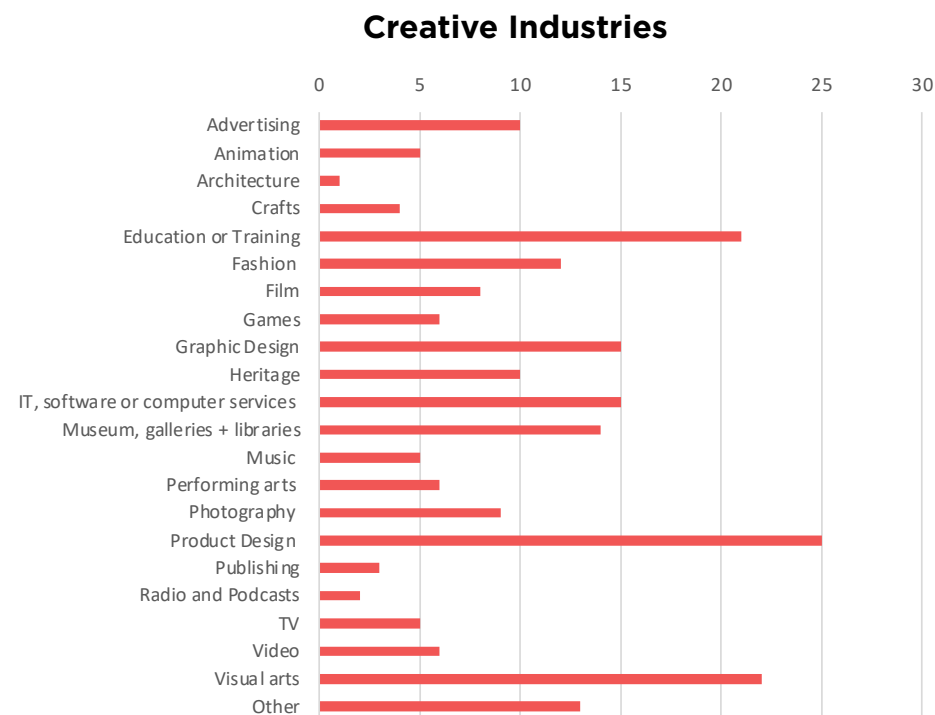
3. Most participants identify as researchers, practitioners or creatives, or company employees.

Employment and Role
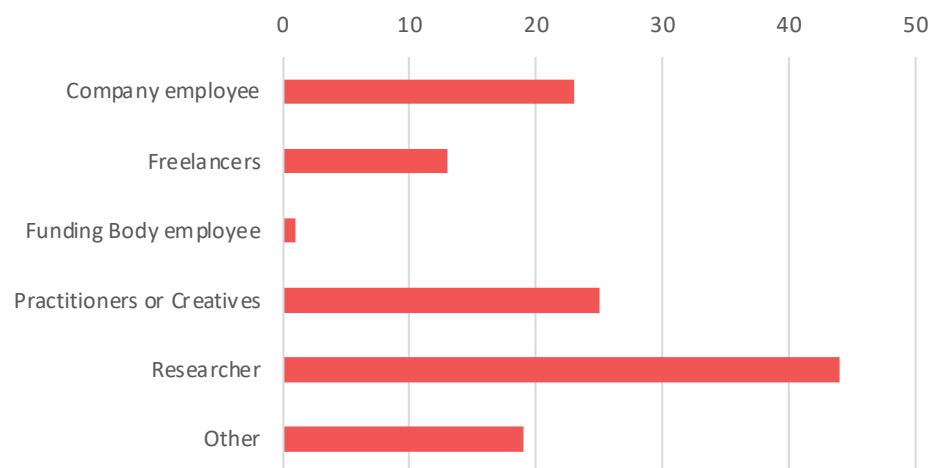
4. 36 participants have up to 5 years professional experience in the creative industries, 29 participants have 6 to 10 years' experience, and 25 participants have 11-20 years' experience.

5. Around 60% of the participants work based in China and 40% work based in the UK.

6. The four most popular cities for creative industries identified by the 100 respondents are Shanghai (34), London (16), Shenzhen (11) and Beijing (9).

Cities

REASONS GIVEN BY THE PARTICIPANTS

Shanghai

Shanghai is the Creative Capital of China, an international city with high economic capacity, sufficient influence, excellent infrastructure, convenient international transportation, leading universities and a cultural innovation cluster of companies.
It has a long history and vast experiences of international collaborations; the local government is open to foreign cooperation, with a mature financial policy and foreign exchange environment.
With a sophisticated foundation of technology and culture, the city has a high level of acceptance, attracts professional high-quality collaborators and talents.

London

London is an international city with significant influence, excellent infrastructure, and convenient international transportation. London has a high reputation of creativity, diversity, open-mindedness and inclusion, with an abundance of higher education institutions, industries and practitioners.
It is a perfect location for networking and publishing opportunities.

Cities

REASONS GIVEN BY THE PARTICIPANTS

Shenzhen

Shenzhen is the Design Capital of China, with well-developed creative industry clusters and good infrastructures. The local government values innovation and is open with supportive policies. It has the economic and technological advantages of the Pearl River Delta region, combined with the internationalisation conditions of the nearby Chinese special administrative regions, attracts talent and could maximise the implementation of creative industries.

Beijing

Beijing is the policy development centre of China. It gathers high-level information, covering different regions and corresponding to first-tier provincial capitals of different industries. It is the location of Ministry of Culture and Tourism, Overseas Cultural Exchange Centre British Embassy. Beijing has a well-developed art industry and artist communities, supported by the Government.

Hangzhou

Hangzhou is the centre of digital technology; many villages have successfully transformed.

Cities

REASONS GIVEN BY THE PARTICIPANTS

Hong Kong

Hong Kong is an international city, with multi-cultural social context, a well-developed creative industry. People are generally with a good command of English and open to international collaboration. The city is accessible to collaborators from different countries.

Changsha

Changsha has strong Media advantages, with a large number of film and television resources including the general technology centre, relatively low cost compared to larger cities. The local government supports creative industry development.

Nanjing

Both Shanghai and Beijing are already saturated and over-developed. **Nanjing** is an ideal location of first-tier provincial capital.

Xi'an

Xi'an is one of the oldest cities in China, which allows foreigners to better understand Chinese culture. The city is recently internationalised with a wealth of higher education and cultural centres.

Cities	REASONS GIVEN BY THE PARTICIPANTS
Jinan	Jinan has a rich cultural history.
Suzhou	Rich in cultural heritage, and attracts talents.
Chengdu & Guangzhou	No reasons are provided.

7. The top three factors contribute to the successful collaborations between UK-China creative industries are understanding of market needs (53); understanding of industry trends (48); and understanding of governmental policies (45).

Cities popular for creative industries

Shanghai, London, Shenzhen, Beijing, Hangzhou, Hong Kong, Chengdu, Xi'an, Hangzhou, Suzhou, Changsha, Guangzhou, Zhejiang, Jiangsu, Jinan, Nanjing
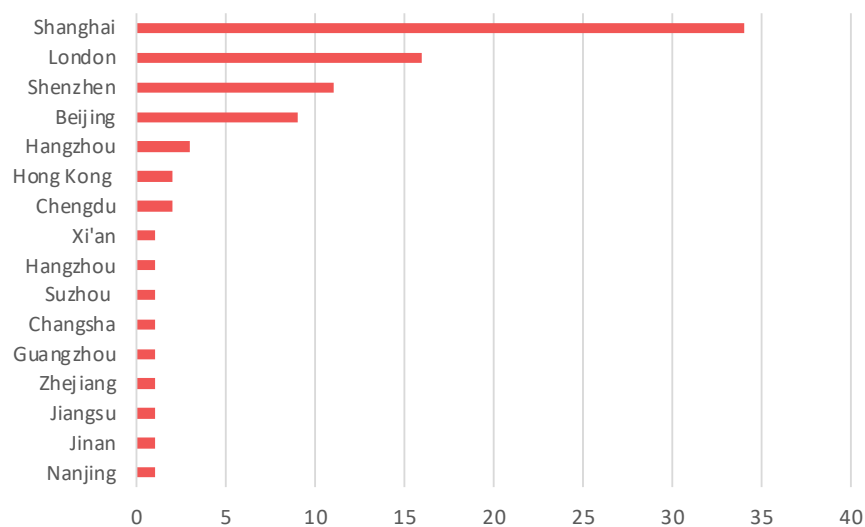
What factors (choose three) contribute to the successful collaborations between UK-China creative industries?

A. Understanding of market needs
B. Understanding of the language and culture
C. Understanding of industry trends
D. Understanding of governmental policies
E. Access to industry and market data
F. Network and relationship building with...
G. Access to professional skill learning
H. Access to funding and grants
I. Other

■ Participant based in the UK   ■ Participant based in China   ■ All

The interviews were **semi-structured**. Here **16 interviews** (eight in China, and eight in the UK) were analysed and compared, focusing on the **functions/activities** of the future collaborations. These interviews were selected by the Fellow based on the position and the experience of the interviewees and the comprehensiveness of the conversations.

Interviews

Interviews and **focus groups** were conducted with individuals in **China** and the **UK**, between **August 2023** and **February 2024**, to get **insights** to inform the **strategy** and **plan of future UK-China collaboration in creative industries.**
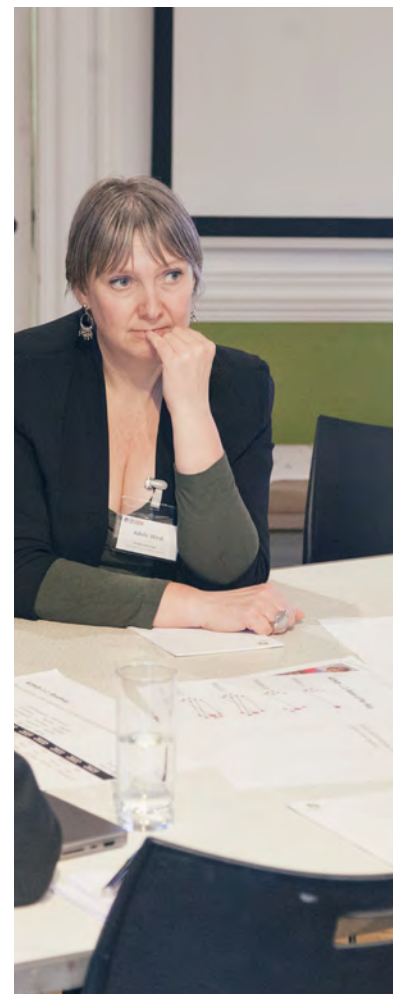

Creative industries collaboration support needs

The interviewees in the UK proposed the following:

- A central coordinating structure should be the 'first portal of call' for UK-China collaboration in creative industries
- It should provide toolkits and resources (including funding)
- It offers opportunities for networking and for building partnerships
- It provides help with communication/language support
- It focuses on 'sharing, learning, and exchange' (e.g., live projects for students)
- It provides training and facilitates knowledge transfer
- It produces inspiring case studies; the successes are visualised
- It has a 'high value network'
- It provides support for mutual (in-person) visit

The interviewees in China proposed some similar functions, such as:

- It announces collaboration opportunities
- It facilitates communication and information exchange
- It provides industry-accredited training
- It provides unique information/ service which is hard to get from elsewhere
- It supports project collaboration (instead of participating throughout the collaboration)

Detailed functions were also proposed by the interviewees in China, for example:

- It provides the directory of suppliers in the UK and China
- It provides guidance and examples for project calls; the calls should have templates (e.g., talent recruitment, short-term cooperation, longer-term cooperation)
- It disseminates research outcomes and informs policy making
- It should make local payment possible for cross-country collaboration/businesses (as easy as a local office in the other country)

- It facilitates joint research, and publishes annual reports and trend reports.
- It organises joint exhibitions
- It facilitates cultural exchange (e.g., West End, V&A to China), trade (e.g., EV cars to the UK)
- Incubation facilitated by joint venture

Networking, in-person visits, and successful case studies were mentioned by the UK interviewees; while providing a directory, streamlining transnational payments and incubation were mentioned by the Chinese interviewees.

It was also suggested having a **'shared, equal online platform'** (Interviewee C12); the future collaboration should make the best of **'the quality of the UK'** and **'the efficiency of China'** (Interviewee C04), and **'help connect information to trade'** (Interviewee C12)

Table 2.1 summarises the interviewees' profiles

China	UK
C02 Leader of a large business	E01 Leader of a UK funding body
C03 ECR with a UK-China grant	E02 Think Tank
C04 Academic familiar with the UK	E03 UK-China grant holder
C05 Academic familiar with entrepreneurship	E04 Academic familiar with China
C06 Academic practitioner	E05 Artist working in China
C10 Designer entrepreneur	E06 Designer entrepreneur
C12 Senior leader of a creative industries institution	E07 Designer collaborated with China
C15 Leader of a Professional Association	E08 ECR with a UK-China grant

Quotes

"*The collaboration opportunities can be summarised into four levels, with the bottom level being content. The second level technological cooperation. The third level on business models. The top level is government mechanism, whether it's from copyright law, intellectual property law, civil code, or the definition and popularisation of copyright in society as a whole.*"

– C02

" I like networking between Chinese manufacturers and UK creatives."

-E07

"I think the most important thing would be opportunities for networking and opportunities for building partnerships or building small consortia or even sketching out ideas for a proposal."

- E03

" Helping paint the picture of the benefits, be the qualitative benefits or quantitative benefits."

– E06

04

Engage

Engage

Stakeholder engagement was through **three** workshops (in London, Shanghai and Wuxi) and **six** working groups. Each working group focused on a specific theme critical to creative industries, and the working group leader(s) engaged relevant stakeholders through meetings, interviews and workshops.

Early workshops to Discovery & Define

Figure: pilot workshop at Brunel Design School

In July 2023, the fellowship team ran a pilot workshop at Brunel Design School, inviting 10 participants from creative businesses and practitioners and researchers to share views on opportunities and barriers, as well as collaboration functions and activities. A visualisation task was also tested at the pilot workshop. These early insights helped inform the questionnaire survey, and refine the worksheets and interactive tasks for the follow-up workshops in China.

These workshops helped identify the needs of the Chinese stakeholders regarding the UK-China collaboration, and defined its basic functions and the format.

Figure: Stakeholder engagement workshop in Wuxi

On September 6th and 8th 2023, two stakeholder workshops were organised in Shanghai and Wuxi, each engaging at least 20 participants recruited mainly from creative industries in China. The two workshops followed a similar structure, i.e.,

- 30 minutes: introduction to participants
- 30 minutes: introduction to the SEED Fellowship project and completion of the consent forms
- 60 minutes: workshop session 1 on identifying key policy and organisations, stakeholders, and proposed activities of the future collaboration
- 60 minutes: lunch break and networking
- 90 minutes: workshop session 2 (regrouping so that the participants can interact with different people) focusing on the support to be provided by the future collaboration and the illustration/visualisation of the future collaboration. Visual materials were provided and each group gave a short presentation explaining their concept of the future collaboration.
- 30 minutes: invited presentations
- 30 minutes: feedback and suggestions

Figure: Stakeholder engagement workshop in Shanghai

Working Groups

The SEED fellowship is supported by six working groups; they are:

Responsible Research and Innovation (RRI) Working Group

Equality, Diversity and Inclusion (EDI) Working Group

Policy Working Group

Education Working Group

Early Career Researchers and practitioners Working Group

Small and Medium Sized Enterprises (SME) Working Group

This section shares summaries of the working groups' activities.

Responsive Research & Innovation Group

Responsible Research and Innovation: Insights

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The RRI Working Group made three main contributions to the UK-China Creative Industries SEED project, including building an RRI network of more than 20 universities and organisations in the UK and China; holding an online workshop to understand the opportunities and challenges of UK-China RRI collaboration in the creative industries; and conducting two expert interviews with two academics with extensive experience of UK-China collaboration and knowledge of the value of design to RRI and why RRI is important for music, culture and AI projects. We identified some of the key findings of the RRI Working Group, including the value of UK-China RRI collaboration in the creative industries, key areas of collaboration and solutions to key challenges.

Keywords: responsible research and innovation, creative industries, challenges, collaboration opportunities

Equality, Diversity and Inclusion Group

Inclusivity Rhetoric in Metaverse Cultural Circles

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With the rise of the metaverse, the digital economy has entered a completely new stage of development, creating unprecedented opportunities for public engagement. This project focuses on whether the emergence of the metaverse and related new technologies can bring about greater possibilities for social equality. By employing in-depth interviews and workshops as research methods, we have invited experts in the field of the metaverse to provide thorough interpretations of this issue from various perspectives. Through this topic, the project has inspired participants to explore the developmental vision of the UK-China metaverse creative industry. The research found that the concept of inclusive design has profound implications within the metaverse cultural sphere. In both ideology and practice, metaverse inclusive design offers a fresh perspective on social equality. This study reinterprets the concept of inclusive design and proposes the new concept of De-inclusivity. This novel understanding not only sheds light on the direction of the metaverse's development but also constructs a more innovative framework for fairness and equality in the development of the digital economy.

Keywords: inclusivity, metaverse, cultural strata, rhetoric

Policy Group

The Policy Working Group of the SEED Fellowship project conducted a series of activities, including literature reviews, webinars, interviews, and roundtable discussions, to explore policy issues in the creative industries. Focusing on the practitioners' perspective, our study covers three aspects. First, it examines how practitioners perceive and interact with policies. This exploration lays the groundwork for a focused case study on the integration of AI in the creative industries, highlighting the lack of policy guidance. Lastly, the report focuses on how individuals from the creative industries can influence policymaking, drawing upon experiences from both the UK and China.

Keywords: policymaking, roundtable, case study, artificial intelligence

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Education Group

Education for Creative Industries

The Education Working Group of the SEED Fellowship is led by Dr Shu Yuan. Its workshop was attended by eleven participants comprising design lecturers, students and designers who had education in both China and the UK. Differences and similarities of art and design education in the UK and China were identified, and collaboration opportunities outlined. Realising this potential requires concerted efforts to bridge academia and industry, cultivate T-shaped talents, and leverage the support of the UK-China creative industries research and innovation hub. By promoting cross-disciplinary exchange, facilitating project collaboration, enhancing professional development, and advocating policy support, a future hub will catalyse transformative partnerships that drive innovation, economic growth, and societal impact.

Keywords: art and design education, STEAM, teacher KPI

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Early Career Researcher and Practitioner Group

Health and Wellbeing in Cultural and Creative Industries: Challenges and Opportunities for Early Career Researchers and Practitioners

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The Early-Career Researcher and Practitioner Working Group of Arts and Humanities Research Council (AHRC) SEED Fellowship is led by Dr Oscar Zhou. On November 29, 2023, the Working Group organised a half-day workshop entitled "Health, Wellbeing and Collaboration in Cultural and Creative Industries" at the University of Kent, bringing together early-career researchers and practitioners (ECRPs) from different sectors of cultural and creative industries, including architecture, design, digital media, film, TV, museum, gallery, drama and visual arts, to discuss how creativity and creative industries can make an important contribution to people's health and wellbeing and what health and wellbeing means to them in their professional life. The discussions point towards a holistic approach to health and wellbeing in cultural and creative industries.

Keywords: early-career researcher and practitioner, health, wellbeing, collaboration, cultural and creative industries

We need, as Shorter et al. (2018: 6) suggest, "a kinder, more supportive and less stressful culture across the sector" accompanied by "strong leadership in both political and other arenas, to promote the value of the arts and the people who work in them and change the cultural narrative around the importance of the creative sector".

Shorter, G. W., McCann, S., and McIlherron, L. (2018). Changing Arts and Minds: A survey of health and wellbeing in the creative sector. Available at: https://pure.ulster.ac.uk/ws/portalfiles/portal/11663648/changing-arts-and-minds-creative-%20industries-report.pdf [Accessed: 2 April 2024].

Small and Medium Sized Enterprises Group

Maintaining Sustainable Partnerships in the Creative Industries

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The SME working group was established to understand the specific issues of concern to small and medium sized businesses when working across the China-UK context or when considering expanding into new regions. The workshop theme focused on building sustainable partnerships. It was highlighted that a critical aspect of managing a hub intended to foster UK-China collaborations, particularly in the vast and varied sectors like the creative industry, was to define its scope and focus. Also emphasised was the critical role of infrastructure in supporting enduring organisational relationships.

Keywords: small and medium sized enperprises, workshops, interviews, sustainable partnerships

05

Empower

Empower

The SEED Fellowship funded six mini collaboration projects. Each mini project received a £3000 seed award from the SEED Fellowship to enable a small-scale UK-China collaboration in a chosen topic relating to creative industries. The mini projects last four months and they were chosen through open calls and independent reviews (by three evaluators). The awarded projects included:

- Shaping the Future of UK-China RD&I Collaboration in the Design Sector

- Designing Future Eating Experience: Exploring the Synergy between Cultural and Creative Industries and Sustainable Eating

- A Comparative Study and Design Application of Smart Home Care Services for Elderly in China and the UK: Bridging Ageing Challenges with Innovative Solutions

- Reducing barriers to the use of marginalized music genres in AI

- Implementing Thinktank Science Career Ladder Programme in the Setting of Art Museums: Enhancing Adolescents' mental health and career development

- Assessing the impact of community heritage activities in promoting a more sustainable rural landscape in the UK and China

The outcomes of the mini grants can be found from www.creativeindustrieshub.com

06

Develop

Develop

This section includes the two later workshops focusing on developing the iterative development of the strategic vision, the business case,and the long-term road map.

Based on the findings from the two workshops in Shanghai and Wuxi, two further stakeholder engagement workshops took place in Birmingham and London.

Workshop in Birmingham (22nd November 2023)

Over 20 stakeholders from government funding bodies, academia, think tank and the creative industries participated in the Birmingham workshop. The participants carried out a knowledge mapping of key policies, organisations, good examples and best practices of UK-China creative industries collaborations.

Functions and activities identified from the workshops in Shanghai and Wuxi were mapped out on an impact and priority matrix (Fig 6.1); the participants in the Birmingham workshop were invited to discuss the priorities using the matrix.

Fig 6.1 Birmingham workshop: impact and priority matrix

Operational models were brainstormed and discussed, such as structural models and project cycle models (Fig 6.2). Finally, research and collaboration measurements and assessment details were discussed.

Fig 6.2 Operational model brainstorming
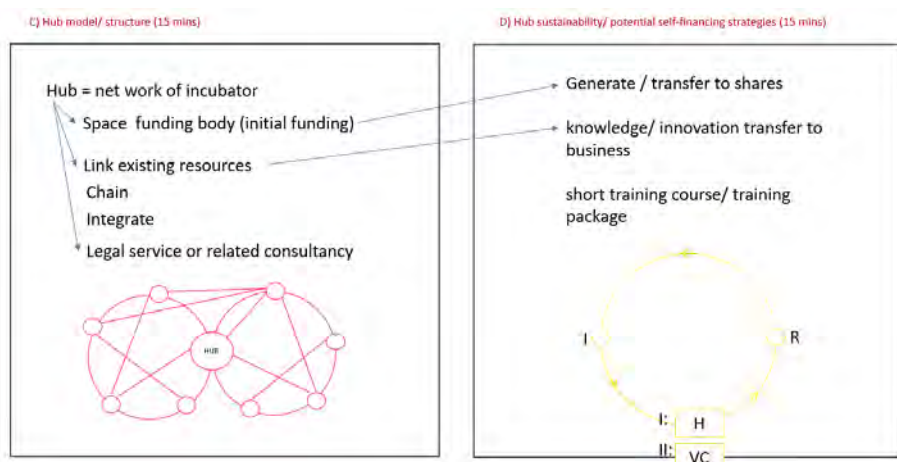
Workshop in London (22nd February 2024)

Twenty highly experienced stakeholders confirmed participation in the London workshop. Due to unexpected situations, two participants dropped out on the day. The participants discussed proposed models for the future collaboration (developed based on the synthesis of the information gathered through workshops and interviews). Four models (A, B, C, D) were illustrated for discussion.
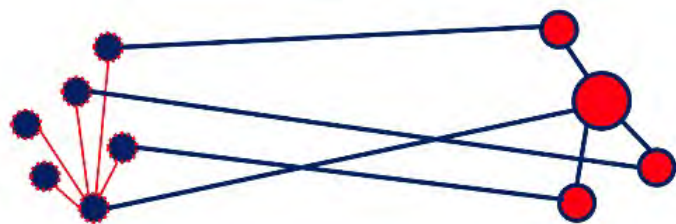

Model A

A primary base in Shanghai and secondary base in the UK. The primary focus of the activity will be the Shanghai base and its purpose will be to provide a destination and on-the ground expertise from which to catalyse R&I collaboration between the UK and China in the creative industries, establishing the UK as the 'partner of choice' and addressing the barriers to effective collaborative working. The Shanghai base will have dedicated staff, with roles anticipated to focus on leadership, research, stakeholder engagement, communications and administration.

Alongside the Shanghai base, a secondary base in the UK will be established and hosted by the UK's lead consortium member. Its purpose will be to support and supplement the work of the Shanghai base with research expertise, sectoral knowledge, and on-the-ground intelligence in the UK. It will be smaller in scale and mainly operate virtually, connecting research organisations, industry bodies and sectoral partners across the UK. It will also provide a landing space for Chinese researchers and businesses to visit the UK, and for the UK consortium to hold meetings. Model A is the abstraction of the initial hub concept proposed in late 2019.
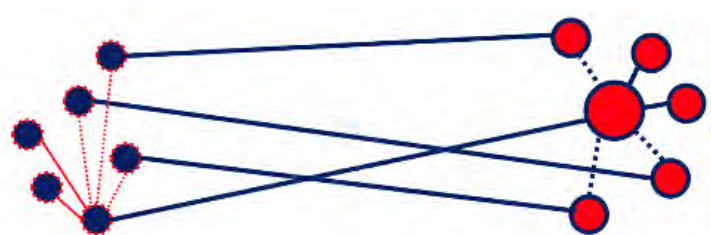

Model B

Two research centres with strong connections will be based in Shanghai and London. Each central hub will then connect with a network of sub-hubs in the UK and China.

Model C

Depends on the function and expertise of the sub-hubs, some sub-hubs in the UK will develop direct connection with their counterparts in China for cluster-focused or sector-focused collaborations.

Model D

Depending on the function and nature of the sub-hubs, some might have less direct connections (indicated by the dotted lines) with the central Hub.

The above models were discussed and refined by the London workshop participants, and the outcome was reported at the SEED Fellowship online conference.

Business canvas, risk, implementation plans and impact assessment were discussed to contribute to the business case of the UK-China future collaboration model. Regarding the preliminary implementation plan, the participants shared experiences and suggestions, for example, to use the Theory of Change model and develop the assessment/impact evaluation plan right from the beginning. The participants pointed out that identifying unsuccessful cases and opportunities blockers were equally valuable to business collaborations compared to successful cases/

Roadmap

UK-China research and innovation collaboration has a long history and fruitful outcomes. UK-China relations formally started in 1978 [1]. In 2017, the UK-China Joint Strategy for Science, Technology and Innovation Cooperation was signed; this is the first bilateral Science and Innovation Strategy China has developed jointly with another country [2]. In 2018, the first UK-China annual Flagship Challenge project was launched, focusing on 'Agritech', and 2019 saw the second Flagship Challenge on 'Healthy Ageing'[2]. Before the start of these large-scale collaborative projects, Newton Fund and British Council also had supported UK-China partnerships, e.g., through the UK-China Research and Innovation Partnership Fund [1].

In 1997, UK became the first country to map and quantify the creative industries as a defined economic sector [1]. In China, creative industries became recognised in 2004; the term was firstly used in Shanghai. The categories of creative industries differ between the two countries*.

In November 2018, AHRC, together with partners in Shanghai (i.e., Shanghai Theatre Academy; Shanghai Economy and Information Commission), organised a workshop with industry and academic representatives from both nations to discuss collaboration in the area of creative industries. This workshop resulted in 13 Partnership Development Awards.

In December 2019, AHRC organised a workshop with senior figures from UK and China industry, academia and policy sectors in Shanghai. A key recommendation from that workshop was to establish a centre or collaboration to scale up and support more and larger UK-China collaborative projects in the creative industries.

In February 2020, eight large-scale UK-China research-industry creative partnerships were launched, with additional funding **in July 2020** to examine the impacts of COVID-19[4].

In May 2023, the UK-China creative industries research and innovation hub fellowship commenced to develop the vision, strategy, business case and plan for future collaboration models.

Through engaging businesses, academia, and government sectors in China and the UK, the fellowship has confirmed the demands for collaboration with ample evidence, and iteratively developed varying models of future collaboration. It is anticipated that any future collaboration will need to be funded in the first 6-10 years of operation to become the key infrastructure for UK-China research and innovation collaboration in creative industries, with clear priorities and focussed activities, to deliver economic and social impacts in the UK and China, to become a testbed for creative knowledge, technology, culture, and skills exchange, an engine for creative innovation, and an enabler for inclusive development. The future UK-China Flagship Challenge may address 'CreaTech', which will involve many disciplines and have a profound impact.

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*In the UK, the DCMS classified the creative industries into nine sectors, i.e.,

- **Advertising and marketing**

- **Architecture**

- **Crafts**

- **Design and designer fashion**

- **Film, TV, video, radio and photography**

- **IT, software and computer services**

- **Publishing**

- **Museums, galleries and libraries**

- **Music, performing and visual arts**

In China, the core categories of cultural and creative industries include:

- **Press and information services**

- **Content creation and production**

- **Creative design services**

- **Cultural communication channels**

- **Cultural invention and operation**

- **Cultural entertainment and leisure services**

Afterword

We hope you have enjoyed reading this little book, and gained some knowledge about the AHRC SEED Fellowship and the scoping of plans for future UK-China creative industries research and innovation collaboration. We are in the process of publishing a more comprehensive book (ISBN: 9781908549617), and two journal special issues:

Journal of Contemporary Chinese Art (11.1), special issue 'Creative China', with special thanks to Professor Jiehong Jiang, Dr. Federica Mirra and Bethan Ball.

Journal of Arts Management (2024,3), with special thanks to Professor Changyong Huang and Professor Feng Dong

These further publications will provide a broader context and more details about UK-China collaboration in creative industries.

Last but not the least, we thank Qing Ni and Zhang Zhang for helping design the book and make it enjoyable to read.