

xR StGries

CREATIVE INDUSTRIES IN THE RURAL PERIPHERIES

Danny McNally

Teesside University



UNIVERSITY
of York

CREATIVITY IN THE RURAL PERIPHERIES

Acknowledgements

Thanks to all the research participants, and to AHRC and XR Stories for funding the project. Thanks also to Jon Swords for advice on the project and editorial support of the report.

About XR Stories

XR Stories supports research and development for companies working in cutting-edge digital technologies in the Yorkshire and Humber region. We do this through a programme of funding, research collaboration and connection. We work across film, TV, games, media arts, heritage, advertising and technology to champion a new future in storytelling.

XR Stories is putting the innovative and dynamic digital storytelling community of our region at the front of the global creative and cultural landscape. We draw together the University of York's research excellence and a strong business focus. We are finding new ways to tell new stories to new audiences.

XR Stories is a £15M investment by AHRC, ERDF, the University of York, the British Film Institute and Screen Yorkshire.

Report published, 2022.

EXECUTIVE SUMMARY

This report establishes a greater understanding of the creative, digital, and cultural industries in North Yorkshire, and Northern Ireland within the context of UK-wide developments. Attention has been given to examining the extent of the emergence of creative industry micro-clusters within the wider cluster ecosystems in both locations. There is an emphasis placed upon exploring the challenges and opportunities presented by both peripheralization and proximity to larger creative clusters with a view to identify mechanisms for interconnection, capacity building and growth. 9,000 people are employed within the creative industries in North Yorkshire, but these are dispersed across the region rather than in the form of clusters, and this landscape is lacking medium to large-scale organisations. In terms of the existing creative industries landscape, there is a lack of capacity for development and expansion of organisations and staff. Northern Ireland has two main creative industries hubs in Belfast and Derry. Beyond this there is a small and “dispersed” craft-orientated creative scene in peripheral rural towns and villages, with research participants specifically highlighting rural places to the south of Belfast. There is a mixed perception of the creative industries in the case studies, with a predominant trend of feeling peripheral to larger towns and cities, and this impacting how they are perceived outside of the area.

Summary of recommendations:

Funding should be made available to creative industry organisations specifically to support research and development.

Funding should also be made available for skills development within creative industry organisations for new workforce entrants.

Funding could be made available for current North Yorkshire NPOs to run advice and support workshops or mentor systems for cultural organisations wanting to apply for NPO status.

XR Stories and Future Screens NI could offer workshop/training sessions for cultural organisations wanting to apply for larger grants.

The feeling and currency of gratitude at work has great potential to be punitive but can be ameliorated by responsible employers. In the case of the television industry, it is up to broadcasters to understand that the conditions they impose through budgetary constraints have a very real effect on the people making their programmes.

INTRODUCTION

How can the creative industries develop in peripheral areas?

Creative Industries in the Rural Peripheries (CIRP) is a research project funded by XR Stories and Future Screens NI. XR Stories and Future Screens NI are two of nine creative industries R&D partnerships funded through the AHRC's creative economy programme, part of the UK Government's industrial strategy. These creative industries research and development partnerships (CIRDPs) bring together higher education institutions, businesses, policymakers, and other stakeholders to aid development of the creative industries through funding, knowledge exchange and collaboration.

The scope of this CIRP report is to build on the existing work of both XR Stories and Future Screens NI to establish a greater understanding of the creative, digital, and cultural industries in North Yorkshire, and Northern Ireland within the context of UK-wide developments. Attention has been given to examining the extent of, or potential for, the emergence of creative industry micro-clusters within the wider cluster ecosystems in both locations. There is an emphasis placed upon exploring the challenges and opportunities presented by both peripheralization and proximity to larger creative clusters with a view to identify mechanisms for interconnection, capacity building and growth. There is also emphasis placed upon the challenges and opportunities presented by working within a rural context.

The report also identifies ways XR Stories and Future Screens NI can provide support to the creative industries in the case study

locations. A summary of suggest report is as follows:

Funding should be made available to creative industry organisations specifically to support research and development.

Funding should also be made available for skills development within creative industry organisations for new workforce entrants.

Funding could be made available for current North Yorkshire NPOs to run advice and support workshops or mentor systems for cultural organisations wanting to apply for NPO status.

XR Stories and Future Screens NI could offer workshop/training sessions for cultural organisations wanting to apply for larger grants.

Research Aims

This report explores the existing landscape of the creative industries in North Yorkshire and Northern Ireland. It has three research aims:

- 1. To understand the scale and scope of the creative digital and cultural industries in North Yorkshire and Northern Ireland with a particular emphasis upon rural and peripheral locations within both settings.**
- 2. To explore what the future of the creative industries could look like in the case study locations**
- 3. To establish how XR Stories/Future Screens Northern Ireland can support this landscape to realise its potential (financial, networking, workshops)**

METHODOLOGY

The research has been collected in two ways:

- 1) reviewing of existing data, reports, and findings
- 2) 15 semi-structure interviews with people involved in the creative industries and those responsible for the governance context in which they operate.

These include business owners and manager, practitioners, policy makers, local authority officers, and academics.

Online, semi-structured interviews were carried out with 10 participants from Northern Ireland, and 5 from Northern Ireland. Northern Ireland had less interviews as there were several Northern Ireland participants who cancelled at the last minute. The audio recordings of interviews were transcribed by an external company.

Organisation and businesses that participated from North Yorkshire spanned contemporary visual art, theatre, creative work hubs, and local authorities. Organisations and businesses that participated from Northern Ireland spanned opera, craft, academia, as well as practitioners of pottery, film production and direction, and contemporary art.

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CONTEXT

Mapping the Creative Industries in North Yorkshire and Northern Ireland

Table 1 shows the range, number, and size of creative businesses within North Yorkshire.

Table 1 – Creative Industry Presence in North Yorkshire. Source: ONS

Industry	Total	Micro (0 to 9)	Small (10 to 49)	Medium-sized (50 to 249)	Large (250+)
Computer consultancy activities	595	575	15	5	0
Specialised design activities	225	210	10	0	0
Computer programming activities	200	185	15	5	0
Architectural activities	185	170	15	0	0
Advertising agencies	140	130	10	0	0
Artistic creation	100	95	5	0	0
Motion picture, video and television programme production activities	90	90	0	0	0
Photographic activities	70	70	0	0	0
Performing arts	50	45	5	0	0
Public relations and communication activities	45	45	0	0	0
Media representation	25	25	5	0	0
Other publishing activities	25	25	0	0	0
Library and archive activities	25	10	15	0	0
Support activities to performing arts	25	20	0	0	0
Book publishing	20	20	0	0	0
Cultural education	20	20	0	0	0
Publishing of journals and periodicals	15	10	0	0	0
Other software publishing	15	15	0	0	0
Museum activities	15	15	5	0	0
Radio broadcasting	10	5	0	0	0
Television programming and broadcasting activities	10	10	0	0	0
Translation and interpretation activities	10	10	0	0	0

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Motion picture, video and television programme post-production activities	10	10	0	0	0
Sound recording and music publishing activities	10	10	0	0	0
Manufacture of jewellery and related articles	5	5	0	0	0
Publishing of directories and mailing lists	5	5	0	0	0
Publishing of newspapers	5	5	5	0	0
Motion picture projection activities	5	5	5	0	0
Operation of arts facilities	5	5	0	0	0
Publishing of computer games	0	0	0	0	0
Motion picture, video and television programme distribution activities	0	0	0	0	0
Total	1,960	1,835	110	15	0

Table 2 shows the range, number, and size of creative industries within Northern Ireland.

Table 2 – Creative Industry Presence in Northern Ireland (Source: ONS)

Industry	Total	Micro (0 to 9)	Small (10 to 49)	Medium-sized (50 to 249)	Large (250+)
Computer consultancy activities	865	805	35	15	5
Computer programming activities	615	510	70	25	5
Architectural activities	395	350	40	5	0
Specialised design activities	305	290	15	0	0
Motion picture, video and television programme production activities	250	230	15	5	0
Advertising agencies	200	185	15	0	0
Library and archive activities	120	100	20	0	0
Artistic creation	95	95	0	0	0
Performing arts	90	85	5	5	0
Public relations and communication activities	70	60	5	0	0
Photographic activities	70	70	5	0	0
Museum activities	40	25	10	5	0
Support activities to performing arts	40	40	0	0	0
Publishing of newspapers	30	15	10	5	0
Other publishing activities	30	30	5	0	0
Motion picture, video and television programme post-production activities	30	30	0	0	0
Motion picture projection activities	30	5	25	5	0
Operation of arts facilities	30	20	10	0	0

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Book publishing	25	25	0	0	0
Publishing of journals and periodicals	25	25	5	0	0
Television programming and broadcasting activities	20	15	0	0	0
Translation and interpretation activities	20	20	0	0	0
Sound recording and music publishing activities	20	20	0	0	0
Cultural education	20	20	0	0	0
Media representation	15	15	0	0	0
Other software publishing	15	10	0	0	0
Manufacture of jewellery and related articles	10	5	0	0	0
Radio broadcasting	10	10	5	0	0
Publishing of directories and mailing lists	5	5	0	0	0
Publishing of computer games	5	5	0	0	0
Motion picture, video and television programme distribution activities	5	5	0	0	0
Total	3,510	3,115	310	75	10

Relevant creative industries policies

North Yorkshire, and various district councils, have several creative industries related policies currently in action. The most contemporary in the ‘Towards a North Yorkshire Strategic Framework for Culture 2021-2026’ produced by Mustard for North Yorkshire County Council. This is still in draft form and has not been made public yet. As well as giving a clear overview of the creative industries in North Yorkshire, it proposes a ‘Strategic Framework’ for culture for the region. In this framework it “identifies priorities that will address the challenges and meet the ambition and opportunities identified, building a vibrant and cohesive sector” (NYCC, 2021, p. 62). These key priorities are 1) Culture, participation, and wellbeing, 2) People, place shaping, and culture, 3) Creative skills and economy,

4) Inclusion, Relevance and Access, 5) Cultural leadership and connectivity, and 6) Underpinning principles (which include Creative ambition, digital dimensions, and climate emergency).

XR Stories has released the report ‘Mapping the Scale and Scope of the Creative Industries in Yorkshire and the Humber’ which provides an overview of the sector in the regions mentioned and aims to establish an understanding of 1) “the scale and scope of the creative and screen industries”, and 2) “to begin to map the creative immersive sector” (Swords and Townsend 2019, p. 9).

Craven Council have a recently published Cultural Strategy (2021 – 2026). This outlines several relevant “cultural challenges” for Craven including a dispersed rural population,

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poor public transport infrastructure, a heavy reliance on volunteers, a lack of corporate funding opportunities due to limited Headquarters in rural areas, a lack of connectivity with the cultural sector in the area, a lack of coherent digital presence making online fundraising more difficult, and Covid-19 and its aftermath (Craven Council 2021, p. 3).

Creative Industry Context: North Yorkshire¹

North Yorkshire is a predominantly rural region with a population which is ageing and dispersed. It holds a collection of historic towns, and a typically limited transport infrastructure for a rural area (this limited transport infrastructure was commented on by several of interviewees in the research). Larger urban metropolitan areas border North Yorkshire including Middlesbrough, Leeds, Hull, and York. This impacts North Yorkshire's peripherality regarding the creative industries. The region is relatively affluent which exacerbates the existing socio-economic inequalities created by the ageing population and geographic isolation.

North Yorkshire is classified as Predominantly Rural (DEFRA, 2021):

Mainly Rural (including hub towns >=80%)

- Craven (86.3%)
- Hambleton (100%)
- Richmondshire (100%)
- Ryedale (100%)
- Selby (97.6%)

Urban with significant rural (including hub towns 26-49%)

- Harrogate (43.2%)
- Scarborough (43.2%)

Population

North Yorkshire has a population of 618,054 based on ONS mid-2019 population estimate. This is an increase of 0.6% between 2011 and 2016. Between 2014 and 2039 it is estimated to grow by 4.9%. It has an ageing population, and over 65s are estimated to increase by a third by 2039. 94% of North Yorkshire's population identify as White (English, Welsh, Scottish, Northern Irish, British). England as a whole is 80%.

Digital Infrastructure

North Yorkshire does not have fast and reliable broadband across the County yet.

In 2017 it was reported that North Yorkshire had an average upload speed over 12Mb/s below the average across England.

Local authority status

In April 2023 North Yorkshire Council will become a unitary local authority, merging eight smaller distinct and borough councils including Craven, Hambleton, Harrogate, Richmondshire, Ryedale, Scarborough, Selby, and North Yorkshire County Council.

Creative Industry Context: Northern Ireland²

In 2016, the creative industries in Northern Ireland accounted for 29,000 jobs, which is 3.4% of all jobs in Northern Ireland. Since 2012 this proportion has kept steady at around 3%, with it peaking at 4% in 2011 and 2018.

In 2019 there were 3,325 creative businesses in Northern Ireland. This accounted for 5.1% of all businesses. This

1. Information in this section is taken from Towards a North Yorkshire Strategic Framework for Culture 2021-2026 (Draft V2)

2. All data, unless stated, taken from Creative Industries economic estimates for Northern Ireland 2021 <https://www.communities-ni.gov.uk/system/files/publications/communities/creative-industries-economic-estimates-2021.pdf>

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was a 1% increase in creative businesses from 2018. The proportion of creative businesses relative to all businesses has remained steady at ~5% between 2014 and 2019.

Over a third (36%) of Northern Ireland's population lives in a rural area (DAERA, 2021).

FINDINGS

North Yorkshire

General Overview

Within North Yorkshire there are lots of small creative industry companies, organisations, and practitioners, but these are dispersed across the region. These include galleries, designers and architect firms, theatres, and individual artists and craft workers (see Table 1 for more detailed breakdown and numbers). The coastal town of Scarborough has the highest concentration of creative industries. This should be considered a creative hub. In Scarborough there are nine galleries, mainly located in the same area between the train station and the coastline. Woodend Creative is a specific creative hub offering serviced offices, virtual office services, and ‘Tenant Lounge’ used for networking and events. It is operated and managed by Creative Industries Centre Trust Limited (CIC Ltd), and Andrew Clay – a participant in this research project – has been the Director since Woodend’s opening in 2008. It hosts several creative businesses and organisations, including a longstanding creative organisation called Crescent Arts. Crescent Arts was founded in 1979 and provides art exhibitions, workshops, professional development for artists, and public talks and events. Crescent Arts is an Arts Council NPO and run by a small team of three. The Director, Adrian Friedli, was interviewed for this project. There are eight Arts Council England National Portfolio Organisations in North Yorkshire, three in Scarborough, two in Harrogate, and one each in Thirsk, Ripon, and Gargrave. From the interviews a trend was the lack of capacity in terms of time and finances for creative organisations to effectively conduct research and development to

enable growth. This is discussed in more detail below.

Career Mobility Issues

“What I’d love to do is develop a program that would better support leadership development particularly in young people or new entrants to the workforce within Yorkshire. One of the challenges that we’re currently facing, in all honesty, is that I’ve got some great staff, [but] there aren’t many, if any, organisations that they could go onto in North Yorkshire. There aren’t many, if any, opportunities within our organisation they can move to because that means someone else leaving or that means us creating a completely new piece of work that would allow them to take that next step up.”

Contemporary arts organisation Director, Thirsk

A theme across interviewees from creative organisations was a lack of capacity for development and expansion of organisation and staff. Predominantly, the participating organisations described a workforce which is small which results in limited opportunity for staff to develop their skills and experience, and to progress within the organisation. This issue is deepened due to the sparsity of creative organisations in North Yorkshire which results in restricted opportunities for staff to develop, up-skill, and progress by moving between organisations. This makes it difficult to keep new skilled workers who often decide to leave North Yorkshire for better career opportunities in larger urban areas with established creative clusters such as London, Manchester, and Liverpool.

Due to this restriction on staff progression, development and retention, creative organisations expressed an interest in

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financial or collaborative support for skills development amongst new workforce entrants in North Yorkshire. For example, one arts organisations Director explained:

“We’ve had an idea which looks at a three-year project where we try to organise placements, to make some form of structural change across the North Yorkshire creative industries so that we can then try and role model for other rural areas. We’ve got three areas of our business: marketing, fundraising, finance. Plus, we’ve got our core functions. One idea we’ve had is to offer placements where each quarter a young person would have an experience within each of the areas of our business.”

A scheme like this idea is underway at a contemporary arts organisation in Scarborough. The Director explained they are currently delivering a talent development programme funded by National Lottery. He also recently discovered that, through a recent collaboration in a group called the Coastal North Collective, another creative organisation in Hull is delivering a similar talent development programme. This has opened discussions of collaboration regarding talent development.

Creative presence ≠ creative scene

As explained above, North Yorkshire has a strong but dispersed presence of creative industry companies, organisations, and practitioners. The North Yorkshire County Council Draft Cultural Framework states that 9,000 people work within Arts, Entertainment and Recreation, which is 3.4% of its working population (NYCC, 2021). Table 1 in section 4 of the report breaks down the number, type, and size cultural industries in North Yorkshire. This presence of creative industry, however, has not resulted in any distinct creative clusters, but could be understood as a series of “creative microclusters” (Siepal, 2020). Discussing this topic with Mark Kibblewhite, Senior Policy Officer (Economic Growth) at North Yorkshire County Council, he

explained that their Cultural Framework identified many creative practitioners living in the area but working outside of the North Yorkshire economy, both nationally and internationally. Alongside this, the NYCC Cultural Framework describes the strengths of North Yorkshire’s creative presence, identifying “a great deal of cultural activity happening across cultural venues and in the community [including] independent practitioners, and micro-businesses working from home or shared studios” (NYCC, 2021, p. 20). However, it also identifies a “notable gap in this cultural landscape” as medium to large-scale organisations which have “funding and capacity to scale up activity and engage across the sector, bringing others together and demonstrating leadership” (NYCC, 2021, p. 20).

North Yorkshire is regularly used in filming for TV and movies, including such as the Harry Potter and Indiana Jones films. However, despite this regular use of North Yorkshire, it is typically a temporary creative presence as the production companies are based elsewhere in larger urban areas and crew travel in from West and South Yorkshire or further afield.

Perceptions of creative scenes

The importance of being in, near, or feeling part of a specific creative cluster is not constant amongst the creative businesses and practitioners interviewed. Discussing the creative industry scene in North Yorkshire, the Director of a design company based in Northallerton explained he was not interested in collaboration or engagement with others in the region, and that it was not an important element of the business: “I’ve never been a fan of that side of the business, so I tend to keep myself to myself”. However, went on to explain they did sometimes collaborative with other designers, but these were outside of Northallerton and North Yorkshire. Although he did not engage with other creative industries in Northallerton, he did suggest “there is a reasonable buzz” there, particularly with the new development of Treadmills “a high quality

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mixed use development comprising retail, restaurants, cinema, cafés, residential and a teach hub” (Hambleton, 2022). However, he stopped short at saying there was a creative cluster in Northallerton, and he explained he gets “a more creative buzz” when he visits clients in larger urban places such as Leeds and Newcastle.

In an interview with Andrew Clay, Director of Woodend Creative in Scarborough, he raised issues he has discussed with some of the tenants of Woodend regarding perceptions of creative scenes in rural peripheral areas. He explained that the creative businesses felt being perceived as small or peripheral, in relation to larger scenes like London, was something they “struggled” with, and impacted their credibility: “So there’s often been [sentiments like] ‘Oh, you’re based in Scarborough, it [the company] must be tiny. We only work with companies that have 60 employees’”. This feeling has led some creative businesses to move from Scarborough to York. This sentiment feeds into findings of feelings of peripherality among North East creative industry workers in relation to London (Swords & Wray, 2010).

Local government and creative organisations

In April 2023 North Yorkshire Council will become a unitary local authority, merging eight smaller distinct and borough councils including Craven, Hambleton, Harrogate, Richmondshire, Ryedale, Scarborough, Selby, and North Yorkshire County Council. For some interviewees this political restructuring has caused uncertainty in terms of future policy and funding priorities and distribution from local government, resulting in an increased nervousness with taking risk and experiment with development strategies.

However, this political reorganisation was not seen as negative by all. One creative organisation Director based in North Yorkshire described it as “a positive opportunity” due to previous negative experiences with their current local council

regarding cultural policy. They expressed that the transition might offer a chance for “resetting how culture is understood and supported”. Similarly, another Director described feeling positive about the new unitary local authority in terms of arts and culture “because some of the Director-level people have looked after cultural portfolios in our local authorities seem very supportive of use and of culture in general”. They went on to explain ongoing conversations with town planners about what the political reorganisation will mean for the development of Thirsk: “Essentially with local government re-organisation, [there] will come greater powers than town and parish councils, and I think they’ve [planners] been told of an opportunity to leverage some funding to support regeneration in Thirsk” and that “culture” will be part of this.

Northern Ireland

General Overview

Northern Ireland has two main creative industries hubs in Belfast and Derry. Derry has what one interviewee described as an “authentic cultural industry” which is “home-grown” and comes from a community and “history of culture around song and film”. The same interviewee described Belfast in recent times as being heavily impacted by its relationship with HBO and Game of Thrones. Whilst the amount of “people and their infrastructure” was acknowledged, as well as the “great spin-offs from that for other businesses”, after filming had finished, they left: “they came in, they did Game of Thrones, and then they left.” Beyond Belfast and Derry there is a “dispersed” craft-orientated creative scenes in peripheral rural towns and villages across Northern Ireland, with research participants specifically highlighting rural places to the south of Belfast.

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Economic stability and resilience crucial

One Director of a touring opera company based in Belfast explained they had received funding from Future Screens NI and the Arts Council for a specific research and development project. This funding was important for experimenting with technological developments in their organisation, however they still felt a distinct precariousness in terms of their longevity as a business. In part, this sense of precarity came from the feeling that what they were doing in terms of technological research and development was experimental and hoped this did not make them seem risky for future investment: “it’s been really exciting that there’s been interest around supporting us to create that work and we want to continue that, but almost because it’s a bit... experimental, we just hope that our kind of funders and collaborators continue to have that excitement around it.” Whilst they were excited about this ability to experiment with research and development, there was a strong desire for funding that would provide more economic stability and resilience: “there seems to be a lot of project funding, which is based on activity. However, getting funding for the core support for a company is sometimes a bit more difficult.” Without what they described as “multiannual” funding for core functions, it was difficult to plan creative programmes two or three years in the future.

Rural peripheral craft scene

Northern Ireland has a craft-orientated creative scene, but this is dispersed across several ‘peripheral’ rural towns including Saintsfield, Killyleagh, Downpatrick, all south of Belfast. These places and scenes were described as “a small pocket [of creatives]”, “a small group of artists trying to get things off the ground”, and “a small nucleus”. These scenes are connected through their association with Heritage Crafts, a not-for-profit organisation which advocates for traditional heritage crafts in partnership with Government and key

agencies. During an interview with a craft practitioner based in this rural creative scene, she described where they are as peripheral. This peripherality, she explained, has two key challenges currently: 1) The impact of Brexit on purchasing materials and stock; “bringing items over to Northern Ireland from the UK has been an absolute nightmare and a minefield [...] all the bureaucracy and the paperwork”; and 2) the ability to collaborate on projects.

Cost of office space in rural places

In the rural peripheries around Belfast office or co-working spaces were described as “expensive as it is in Belfast – which is pretty high”. This participant is a director, screenwriter, and producer, and owns his own film and TV production company. He lives in a small village 16 miles from Belfast. He had investigated hiring an office or co-working space in his village but found he could not afford the fees: “I got a shed [office] custom built in my garden, and it cost me what it would have cost me for four months of rent in a co-shared space”.

Creative presence ≠ creative scene

As explained earlier, there are several rural places in Northern Ireland in places where there is dispersed presence of creative practice. Similarly, there is a presence of creative freelancers from the film and TV industry in rural places to the west of Belfast. Asked about other creative workers or companies nearby, one interviewee explained: “There are none locally. There’s actually a few other freelancers from the film and TV industry, mostly ex-BBC who are now working in the industry, but I mean, they’re living here and they go back and forth to Belfast. Belfast is still central in terms of creative hubs.” Belfast was described across interviews as the creative industry hub, and this was growing, particularly in the east of Greater Belfast, as one interviewee explained:

“What I’m seeing increasingly is more hubs opening up in working class of Greater Belfast. [...] It’s former factories or new enterprise

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centres and someone in there's gone, "Do you know what we could do? We could have hotdesking, we could have this," and then it goes back to office spaces in Belfast are really expensive, so people in these areas, of East Belfast mostly, have said, "Look, come here, it might be outside of the main part of the city, but it will be a hell of a lot cheaper." And by charging what they charge, they're still making a profit enough to rent the entire floor, you know."

Another research participant explained that in rural communities across Northern Ireland there are "pockets of creativity" that are "very rich in creativity and creative things", but they are relatively isolated from each other: "they don't make the connections with the wider [creative industry] community". There was also a sentiment that the Irish Arts Council needed a deeper understanding of rural creative communities: "I think you need people living and working in communities to understand, the sort of cultural sort of capital within those communities."

Whilst an absence of strategic clustering across the rural creative industries was expressed, small, community-based creative collaborations were highlighted, and rural community hall networks were very important spaces for this. This connected with the suggested advantages of being based rurally – "a real sense of community, and a sense of worth".

CONCLUSIONS AND RECOMMENDATIONS

In summary there are 7 key issues regarding the creative industries in North Yorkshire and Northern Ireland:

9,000 people are employed within the creative industries across a wide range of fields, but these are dispersed across the region rather than in the form of clusters

The cultural landscape of North Yorkshire is lacking medium to large-scale organisations

There is a lack of capacity for development and expansion of creative industry organisations and staff

There is a mixed perception of the creative industries in North Yorkshire, with a predominant trend of feeling peripheral to larger towns and cities, and this impacting how they are perceived outside of the area

The merging of 8 smaller local authorities into the larger unitary authority called North Yorkshire Council has created uncertainty regarding future funding and policy priorities from local government.

Northern Ireland has two main creative industries hubs in Belfast and Derry. Beyond this there is a small and “dispersed” craft-orientated creative scene in peripheral rural towns and villages, with research participants specifically highlighting rural places to the south of Belfast.

In Northern Ireland funding for longer term economic stability and resilience for creative organisations is desirable, rather than solely shorter term ‘project based’ funding.

HBO/Game of Thrones had a positive impact on creative industry infrastructure and work during filming, but this ended once filming was completed.

Recommendations from the project findings are as follows:

Funding should be made available to creative industry organisations specifically to support research and development. This should focus on creating time for staff to experiment and plan future growth ideas.

Funding should also be made available for skills development within creative industry organisations for new workforce entrants. For example, funding could support availability of short placements in different areas of an organisations (akin to Civil Service Fast-Track scheme) such as marketing, fundraising, finance, and public outreach. Organisations and businesses could also collaborate to offer different placements for staff across each organisation.

Arts Council England National Portfolio Organisation status is seen as very desirable, but there is only 8 NPOs in North Yorkshire. Funding could be made available for current North Yorkshire NPOs to run advice and support workshops or mentor systems for cultural

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organisations wanting to apply for NPO status.

Larger pots of funding for economic stability would support the ability to plan for the longer term. XR Stories and Future Screens NI could offer workshop/training sessions for cultural organisations wanting to apply for larger grants.

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