

xR StOries

University of York Creative Industries Research Interests

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1. Introduction

This report presents statistics on University of York research interests in the Creative Industries.

The work was undertaken as part of The York Policy Engine (TYPE) Creative Industries Policy Research Group, led by XR Stories, to demonstrate the scope and strength of creative industries research at the University.

2. Creative Industries Policy Research Group

The research group is working with University colleagues, local government and creative practitioners, undertaking the following research and engagement activities to inform a region-wide sector strategy.

The Department for Digital, Culture, Media and Sport (DCMS) defines 13 sub-sectors of the creative industries: advertising, architecture, arts and antiques, computer games, crafts, design, designer fashion, film, interactive leisure software, music, performing arts, publishing, and television and radio. Culture and heritage formally fall outside of these definitions but are incorporated, to some degree, in what follows.

2.1 Research and engagement

- A forum for University of York researchers¹, whose work aligns with the creative, cultural and heritage sectors, to discuss how their research might influence the creative industries in the region.
- A creative industries roundtable², bringing together key figures from local government to share experiences and best practice about how the creative industries can thrive.
- A Creative Economy Census, in partnership with the York and North Yorkshire Combined Authority to gain insights into the region's creative landscape.
- Creative business focus groups, in partnership with the York and North Yorkshire Combined Authority.
- A 'Policy Opportunities for York and North Yorkshire' report that analyses the 2025 Creative Industries Sector Plan.
- A summary of independent analysis of the size and concentration of the York and North Yorkshire Creative Industries.
- A final publication will also pull together findings and recommendations from the different strands of activity.

¹ <https://xrstories.co.uk/engaging-with-and-influencing-policy-in-the-creative-industries-post-event-write-up/>

² <https://xrstories.co.uk/creative-industries-roundtable-post-event-write-up/>

3. University of York Research Interests

3.1 University of York Creative Industries research interests by departments and/or schools

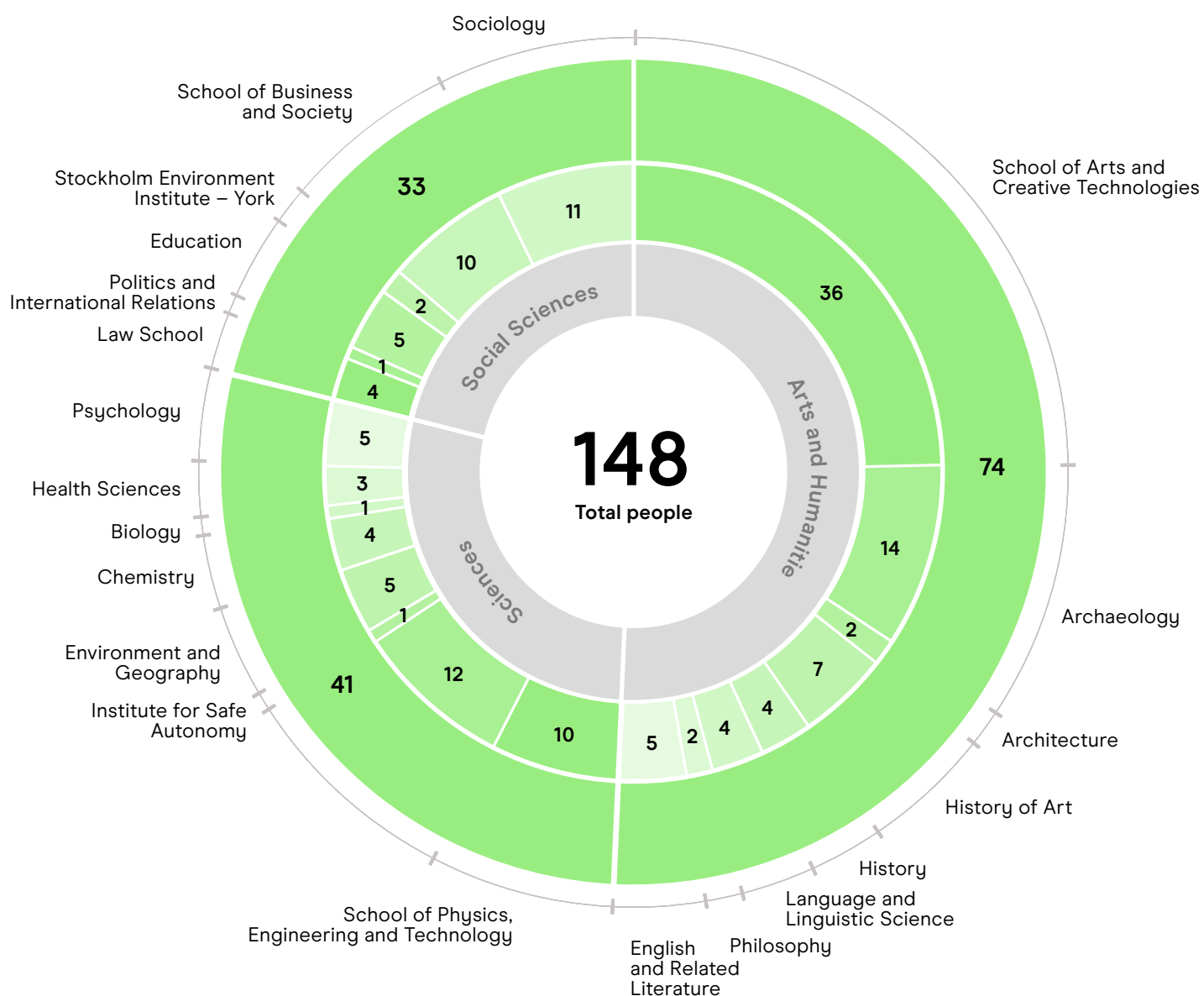


Figure 1: University of York research interests by department and/or school

3.2 University of York Creative Industries research interests by DCMS sub-sectors

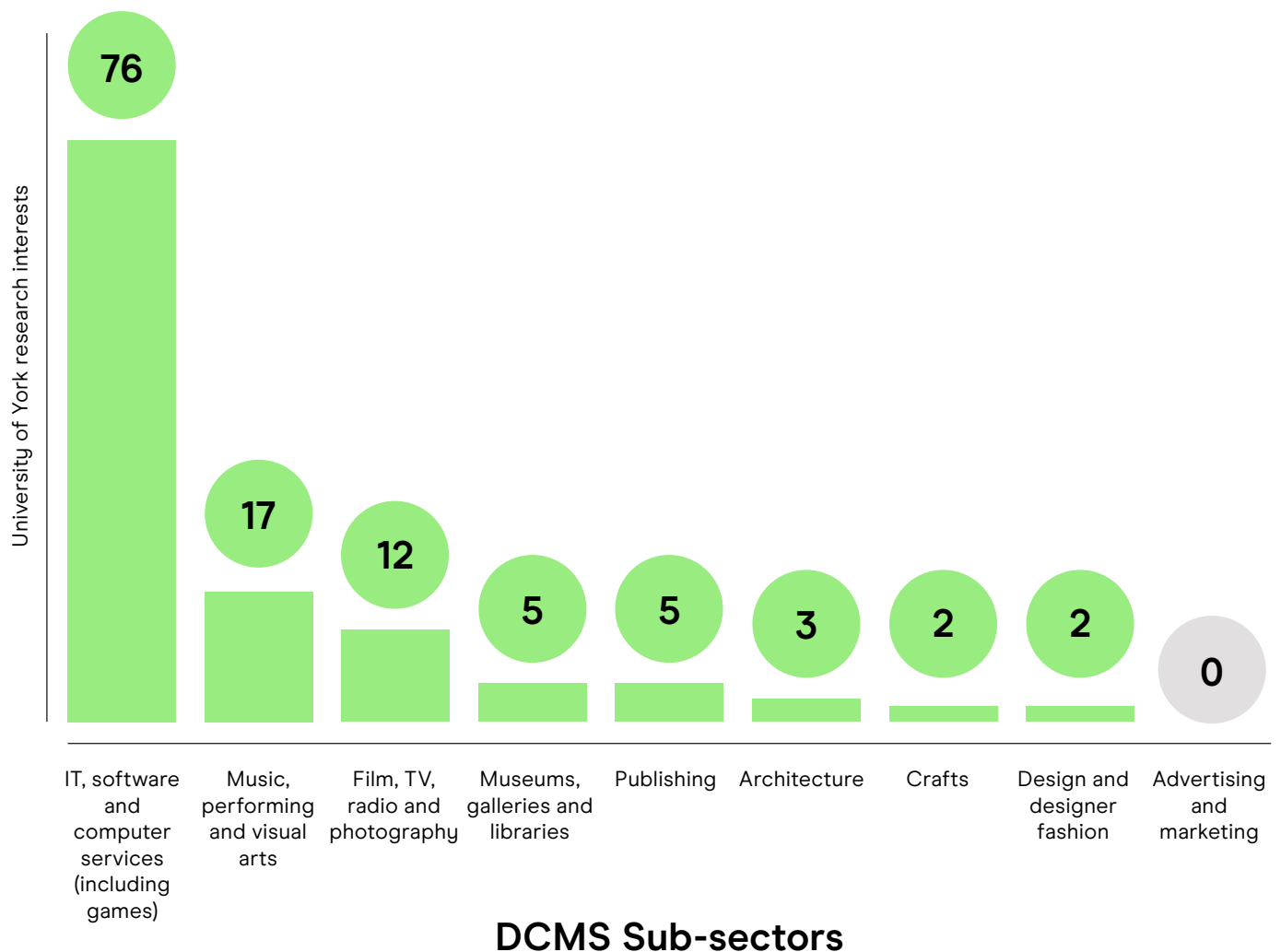


Figure 2: University of York Creative Industries research interests by DCMS sub-sectors

Not all DCMS sub-sectors align with University of York research areas. In parallel, some University of York research falls across multiple areas. The statistics in Figure 2 therefore present a broad, rather than precise categorisation.

4. University of York Creative Industries Research Themes

The research themes presented in this report have been devised by the Creative Industries Policy Research Group to capture the scope of creative industries research at the University of York.

4.1 Number of University of York researchers by theme

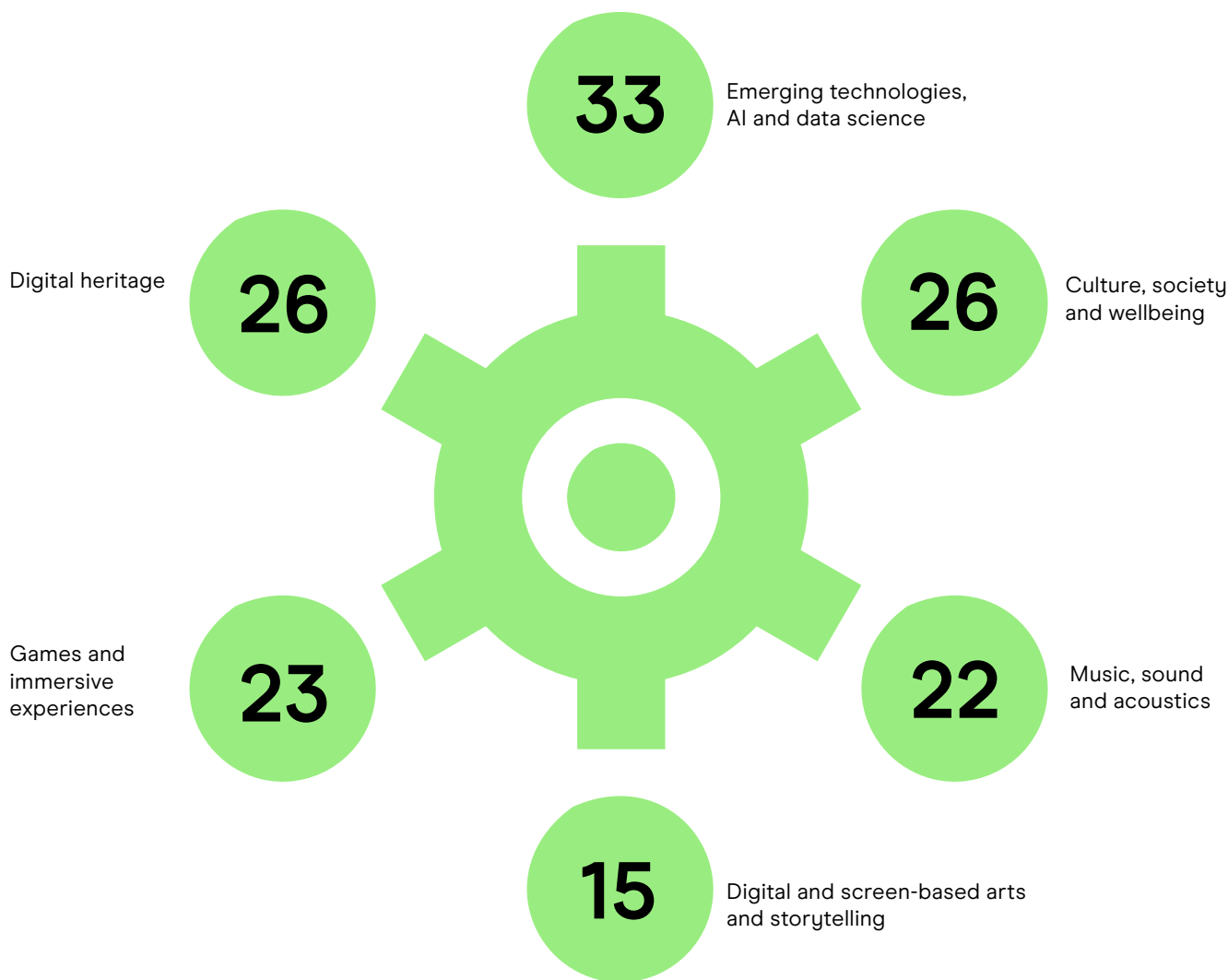


Figure 3: Number of University of York researchers by theme

Three researchers from the School of Physics, Engineering and Technology, the School of Business and Society, and the Department of Environment were excluded from our research themes categorisation because no information was available on the areas of research focus for these individuals.

4.2 University of York faculties by research theme

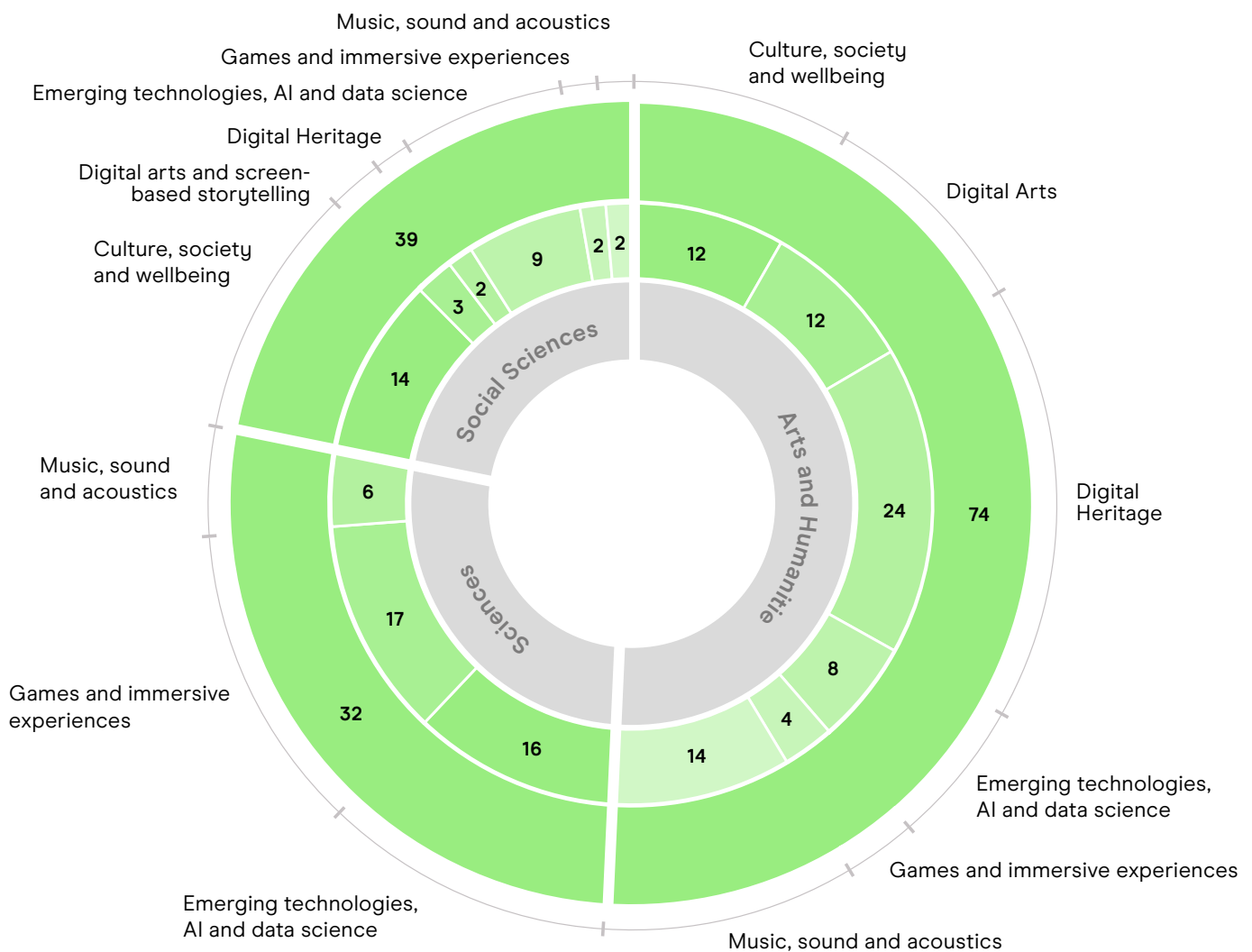


Figure 4: University of York faculties by Creative Industries research theme

4.3 Mapping DCMS sub-sectors onto research themes

Key:

University of York research themes

DCMS sub-sectors

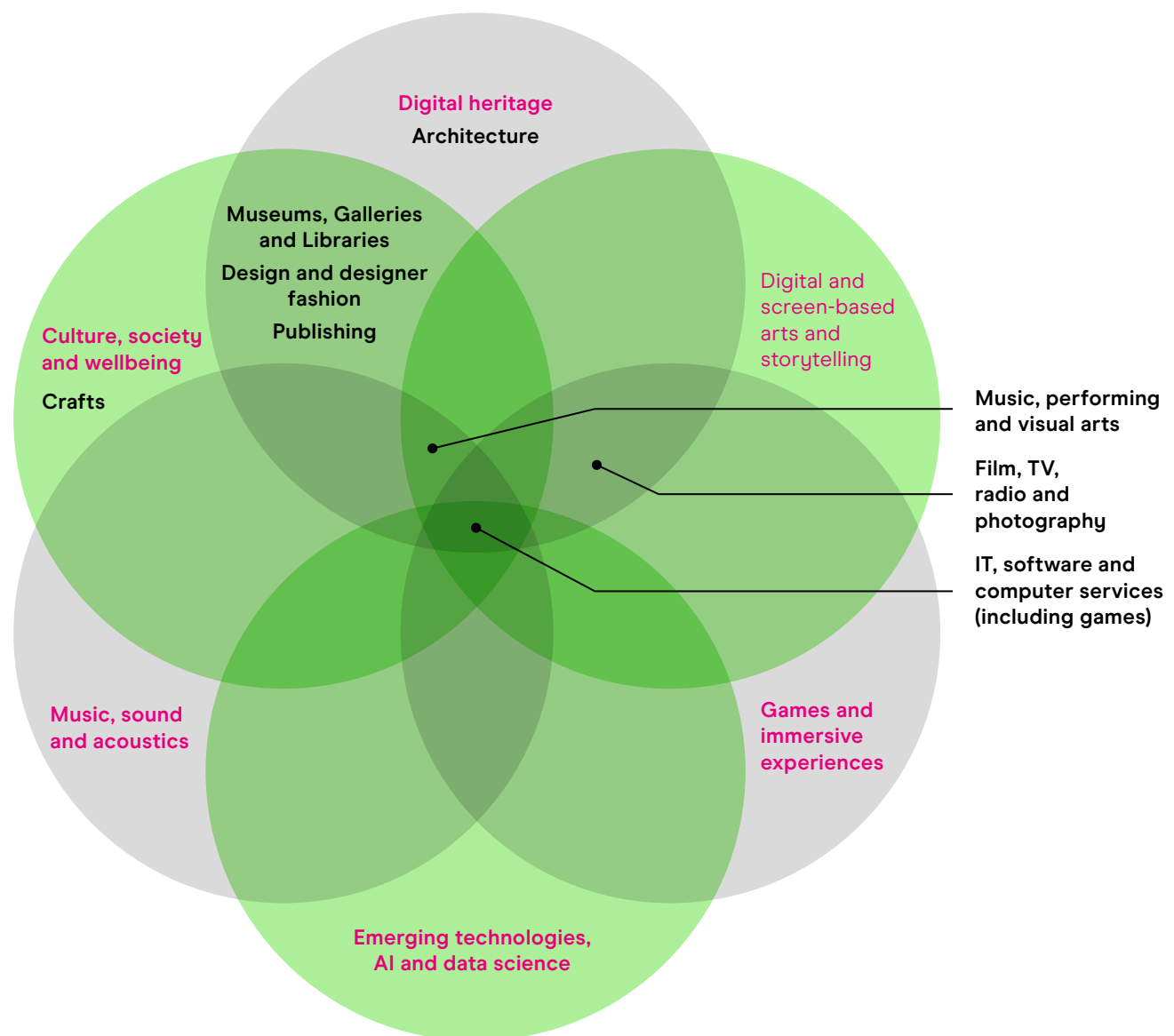


Figure 5: Mapping DCMS defined sub-sectors onto University of York Creative Industries research themes.

Definition of research themes**a. Digital heritage**

- i. Digital exhibits and interactive museums
- ii. Virtual reconstructions and archaeology
- iii. Heritage site conservation
- iv. Public history and participation
- v. Cultural consumption and policy
- vi. Architecture

b. Digital and screen-based arts and storytelling

- i. Interactive media art and generative design
- ii. Digital storytelling and literature
- iii. Film, video and cinematography
- iv. Digital creativity for research communication
- c. Games and Immersive Experiences
 - i. Game design and player experience
 - ii. Games for health and education
 - iii. Esports and games data
 - iv. Virtual and augmented reality

d. Emerging technologies, AI and data science

- i. Machine learning and AI ethics
- ii. Computer vision and graphics
- iii. Digital twinning and simulation
- iv. Cybersecurity and governance
- v. Data science for creative and applied uses

e. Music, sound and acoustics

- i. Music production and performance
- ii. Singing voice analysis
- iii. Spatial and immersive audio
- iv. Acoustic modelling and measurement

f. Culture, society and wellbeing

- i. Digital culture and media
- ii. Creative industries and work
- iii. Digital risks and youth wellbeing
- iv. Craft, making and material culture
- v. Literacy and pedagogy

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