



What can be done in 2020 to maximize the impact of the current UK-China Creative Industry projects?

为了最大程度地发挥当前英中创意产业项目的影响，2020年能做什么？

INNOVATION HUB

创新中心

STRATEGIC FOCUS

策略性焦点

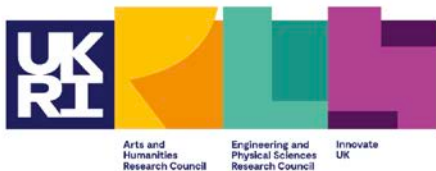


Workshop Summary

UK-China Collaborations in the Creative Industries

Shanghai, China

3rd December 2019



During the workshop many opportunities for expanding the depth and breadth of the current UK:China project portfolio were discussed. The opportunity to invest more in a shared infrastructure, potentially an innovation centre, to support projects was highlighted in many of the group discussions.

Executive Summary

The *UK:China Collaborations in the Creative Industries Workshop* was held as part of a 3-day event in Shanghai, from 2nd to 4th December 2019.

The workshop was organised by the Arts & Humanities Research Council (AHRC), Engineering & Physical Science Research Council (EPSRC), Innovate UK, UKRI China (UK Research & Innovation) and the Shanghai Theatre Academy.

During the 3-day event visits were made by delegates to Shanghai Versa Network Technology, WonderLabs, Himalaya FM, Hippo Animation, Shanghai Theatre Academy National Digital Performing Arts Lab (NDPAL) & SMG's Secret Cinema. An evening reception and show case of project outputs was held at the Jing Yi Pavilion.

The one-day workshop described in this short summary report was held on 3rd December and was attended by 80 participants from the UK and China.

The aims of the workshop were to:

- Share experiences and the project journeys of the 14 UK:China Creative Industries partnership development grants funded by UKRI's Fund for International Collaboration (FIC) in 2019.
- Make connections between these projects.
- Develop insights from these projects that might be useful for future project teams and for funders of future UK:China collaborations.
- Reflect on next steps for UK:China collaborations in the creative industries in 2020.
- Consider what might be achieved by 2025 if we were bold in how we developed UK:China collaborations in the creative industries.

This summary report provides an overview of the key note speeches from the workshop and captures the insights that were shared during panel discussions. In both the UK & China technology is clearly changing the way culture is being consumed and culture is changing the way technology evolves. Creative educational institutions in both countries have a key role to play working on research projects with their local communities & audiences and the creative sector to deliver innovation. Speakers at the event all emphasised the opportunities for four-way collaborations between researchers and the creative industries in both countries.

The report also captures outcomes from workshop sessions at the event. A great deal has been learnt from the existing portfolio of UK:China projects, in particular the importance of:

- Supporting projects with high quality teams of researchers and creative industry partners in both the UK & China, all committed to face-to-face interaction.
- Creating new insights by engaging in practice (prototypes, workshops, performances etc).
- Having frameworks in place within projects to reflect and share insights on key issues in both the UK and China, such as the needs of audiences, consumers & users and the significance of regulatory regimes.
- Ensuring projects are open to serendipity.
- Recognising the different funding structures in both the UK and China.
- Investing in ways for project teams to share experiences with each other.
- Investing in support for the ongoing portfolio of UK:China projects.

During the workshop many opportunities for expanding the depth and breadth of the current UK:China project portfolio were discussed. The opportunity to invest more in a shared infrastructure, potentially an innovation centre, to support projects was highlighted in many of the group discussions.

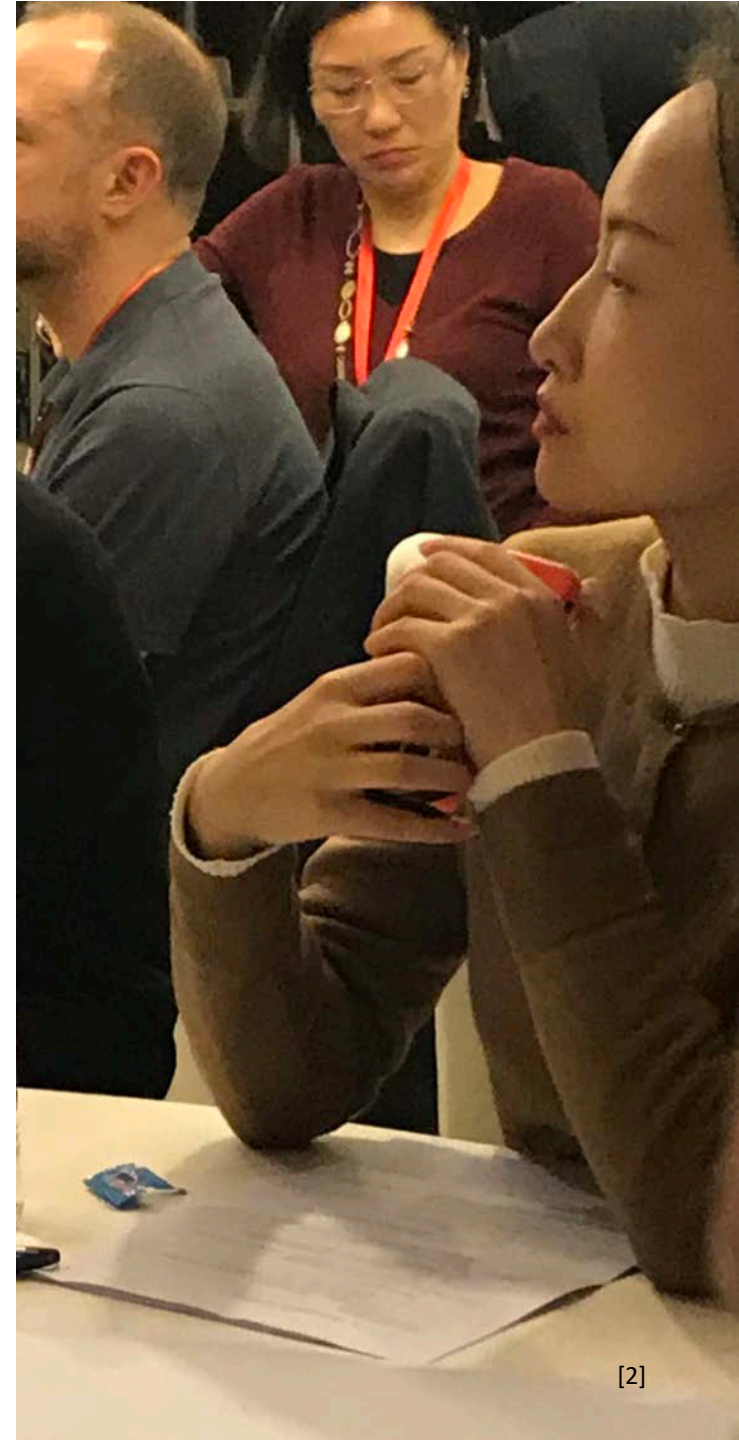
Welcome Address

Dr Ian Campbell

*Executive Chair,
Innovate UK, UKRI*

Dr Ian Campbell set the scene for the *UK:China Collaborations in the Creative Industries Workshop*. He described the interests of UK Research & Innovation in the creative industries and in particular the role of Innovate UK who are encouraging businesses to innovate by collaborating with researchers. He emphasised that we need to be willing to experiment and take risks if we are going to innovate successfully.

'We need to be willing to experiment and take risks if we are going to innovate successfully'.



'Technology is changing the way culture is consumed, culture is changing the way technology evolves'.

Key Notes

Professor Andrew Thompson

*Executive Chair,
Arts & Humanities Research Council, UKRI*

Professor Andrew Thompson described the AHRC's interest in the two-way innovation that is achieved when academia collaborates with industry. He highlighted the way technology is changing the way culture is consumed - and the way culture is changing the way technology evolves. Research has a key role to play in helping us understand this complex process, a role which is increasingly important as the significance of the creative industries in terms of economic value and cultural contribution becomes widely recognised in all parts of the world. Professor Andrew Thompson suggested three high level challenges that might be explored through research: building empathy as we grow our understanding of people, particularly people who are different to ourselves; growing understanding of the relationship between the simulated world and the real world, as we develop ever more complex digital & immersive experiences, and finally unpacking the contribution made by creativity in a world increasingly driven by artificial intelligence and algorithms.

'Creative educational institutions have always been embedded within their communities, contributing to social innovation through creative practice'.

Sir Nigel Carrington

*Vice Chancellor,
University of the Arts London*

Sir Nigel Carrington reflected on the evolution of creative education in the United Kingdom, initiated by an ambition to bring artists and scientists together at the peak of the UK's industrial revolution 150 years ago. He highlighted the way the UK's creative educational institutions have always been very embedded within their communities, contributing to innovation through creative practice. He described the significant role played by UK institutions in global education with over 180,000 Chinese students now studying in the UK (at the University of the Arts London over 3,000 of the Institution's 20,000 students are from China). Sir Nigel Carrington described the commitment of these students to return to China at the end of their studies, often assuming roles of creative leadership in their own discipline areas and communities. He concluded by suggesting that the creative community is now truly global, bringing creative thinking to technological and social challenges that are shared by all societies.

'Design thinking does need an upgrade, we all need to remember the big challenges facing society and consider the relationships between individuals and the systems within which they live'.

Professor Yongqi Lou

*Dean of the College of Design & Innovation
Tongji University*

Professor Lou described the work of the College of Design & Innovation at Tongji University. He explained design's important role in satisfying human needs, connecting technology and business through creativity. He described his School's interest in bringing this design approach into its local community. Professor Lou suggested our approach to design thinking does need an upgrade, we all need to remember the big challenges facing society and consider the relationships between the individual and the systems within which they live. We now need to find new ways to connect the needs of the individual to the needs of communities and their systems, perhaps through new ways of providing feedback and new concepts of living such as circular economy approaches. Professor Lou suggested artificial intelligence had much to offer in this new way of working but that it was essential we remembered the human perspective. He explained how these themes drive much of the work at Tongji University's College of Design & Innovation, and recently informed Tongji University's design week which focused on the 'the Beauty of Uncertainty'.



Panel Discussion

Panel Chair, Professor Andrew Chitty, *Creative Industries Clusters Programme and Audience of the Future Programme Challenge Director* suggested *UK:China Creative Industries Collaborations* represent 4-way innovation linking academia and business in both the UK and China. He asked the panel members to reflect on their experiences of working across cultures.

Professor Zhixin Liu, *Vice Dean, College of Creative Studies, Shanghai Theatre Academy*, described 3 significant milestones for his work: The Shakespeare Festival in 1983 which opened minds to other theatrical forms in China for the first time, the development of the School of Creative Studies, the first of its kind in China, in 2004 and this moment in 2019 when teams from both the UK and China were exploring new forms of theatrical practice inspired by new technologies.

Heather Wright, *Executive Director, Partner Content, Aardman Animations*, reflected on Aardman's development over forty years. As an independent, Aardman was always seeking partners who shared its aspiration to inspire with its characters, to improve the human condition. Aardman's collaborations with academia had demonstrated the value of two-way innovation and it was now keen to develop four way innovation by developing new academic and industry partnerships in China.

Professor Gregor White, *Dean of Design and Informatics, Abertay University*, described the University's 20 year leadership in computer games and the Institution's collaborative work with partners in China. He said it was easy to get overwhelmed by the scale of the computer games industry in China (over 620 million players). There were however many lessons to be learnt by both countries about the role of government policy, games pipeline management, creativity in games development and how cultural differences influence the structure and nature of games.

Hilary Knight, *Digital Director, Tate*, explained the Tate's mission to be culturally relevant for the world, a mission that was being delivered by facilitating conversations, supporting critical inquiry and addressing the issues of the age. To date much of the Tate's international work has been about programming. The Tate is now keen to work in partnership internationally to develop new audience experiences that reflect different art histories and support new forms of audience engagement.

Professor Rong Yueming, *Director, Institute of Literature, Shanghai Academy of Social Sciences*, emphasised Shanghai's commitment to collaborating. He understood the logic in UKRI's decision to focus on the city; the UK is a global leader in the Creative Industries and Shanghai is China's leading Creative Industries city. He suggested that to ensure collaborations are successful we have to really understand the differences in policy, markets and audiences in both places.

Chencheng Ma, *President of SMG Live and Deputy Director of the Professional Musical Committee of China Performing Industry Association*, gave an overview of Shanghai Media Group's (SMG) interests. He described the group's work with the UK's *Punchdrunk* and the staging of *Sleep No More*, which now, 3 years on, had been staged 900 times for audiences of 350 with 95% seat occupancy. The group's *Secret Cinema* experience was now taking another UK conceived production to audiences of 1200 every night. He said SMG was now planning to develop an immersive production based around Chinese IP.



Panel Discussion

Panel Chair, Professor Andrew Chitty, invited the panel to comment on why now was the time to be investing in collaborations.

Panel discussion suggested there was exponential change taking place in creative production and consumption across the globe with companies such as Disney and Universal currently launching new platforms whilst Netflix and Apple continued to innovate in new forms of production and distribution. Against this backdrop the way audiences are consuming culture is rapidly changing with demand for more experiential and shared experiences. As cultures become more homogenous, the way we consume as individuals is becoming more bespoke and personalised.

The market place is reacting warmly to new technologies. Cultural experiences based on new technologies are informing us educationally (Digital Van Gough was a great success in Shanghai) and culture is playing a key role in urban renewal (The West Bund development in Shanghai was cited as an example).

Recently in China there has been a significant merger between the Ministry of Culture and the Ministry of Tourism. China is now developing 'culture and tourism towns'. Because of initiatives like this, the creative industries will always get government support in China

These changes are also being influenced by shifting demographics; the *new millennials* have an appetite for very different cultural experiences. Entirely new platforms of interest such as e-sports have developed very significant uptake in China.

The important next step in UK:China collaborations is going to be co-design, co-creation and co-production with artists and practitioners from the UK working with artists and practitioners from China. It was suggested this will enable Chinese performing arts and creative outputs to develop audience interest abroad and UK creative content to fit the needs of a Chinese market.

There is a much better understanding of the creative and cultural heritage of both the UK and China in a global context.

With this maturity there is a need to understand both what works and what is unsuccessful. This is the only way we will all learn. Now is the time to explore the implications of differences in policy, management and scale.

The panel suggested that culturally there is a *sweet spot* between the UK and Shanghai.



Panel Discussion

Panel Chair, Professor Andrew Chitty, invited each member of the panel to give one piece of advice to the workshop audience.

Members of the panel suggested that this was not simply about asking for more money, it was now time to really study what makes collaborations successful.

Because of the pace of change there is an urgency to connect creative experiences to real world problems. The challenges facing all societies are becoming so pressing we need to find new ways to extract and share knowledge in real-time.

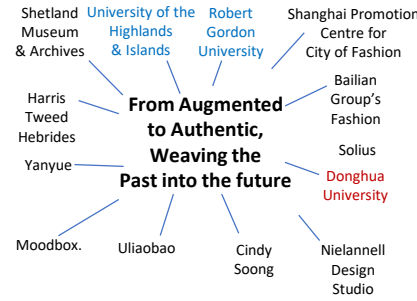
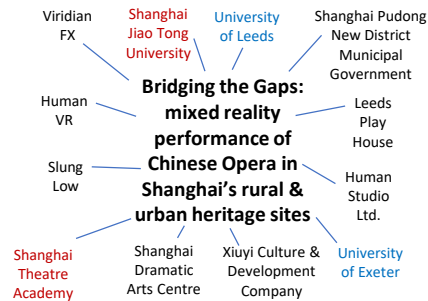
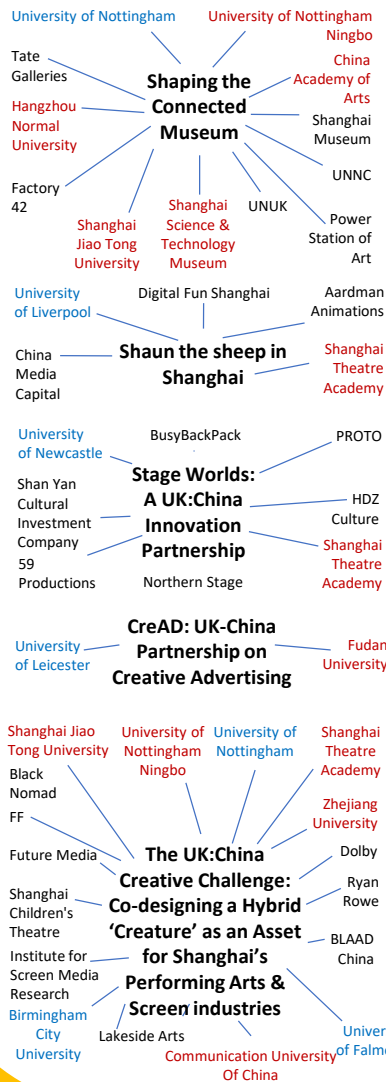
With many new partnerships being established there was an opportunity to create support to make this way of working the new routine. Finland and Israel have established innovation centres in Shanghai. There is an opportunity for a UK:China centre to support creative collaborations - adopting the new four-way innovation approach that connects industry and university interests in both the UK and Shanghai.

Discussions proposed that success was going to be about something from the UK:China creative industries partnerships leading to a development with scale.

The challenges of working in partnership across industry and universities particularly in a very fast moving sector such as the creative industries were also discussed.

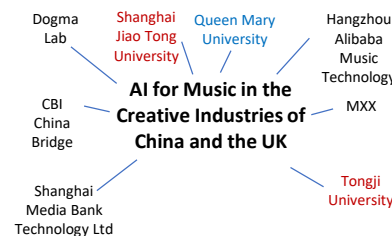
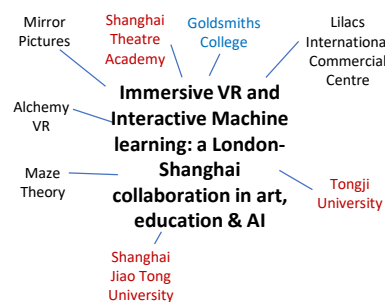
In Abertay University's Creative Industry Cluster, *InGame*, the initiative acts as a 'Gearbox' connecting different parts of the ecosystem that operate at different speeds with different roles and priorities.

Workshop Discussions reflecting on the 14 UK:China projects funded in 2019



The 14 UK:China Collaborations in the Creative Industries Projects - funded by the UKRI Fund for International Collaboration (FIC)

100 collaborators: **14 Chinese Universities**, **17 UK Universities**
69 Collaborating Businesses & Organisations from Shanghai & the UK



Reflections from 3 rounds of Lightning talks (3 rounds of 8 min presentations)

Lightning talks round 1

What would be your recommendations for maximizing the impact of UK-China Collaborative Research in the Creative Industries?

为了最大限度地发挥英中在创意产业合作研究的影响，你能提出的3个建议分别是什么？

- Support small beginnings.
- Understand the importance of people spending time together to build trust and relationships.
- Make room for serendipity.
- Remember to have fun - fun helps build energy - find partners with energy and enthusiasm.
- Pay careful attention to the frameworks that are going to be used to evaluate the impact of projects.
- Understand the importance of finding the right partners to work with.
- Have ambitions to build future scale.
- Commit time and effort to understanding cultural differences.
- Encourage the project team to be highly reflective in real time - learning as you go from both the things that work and the things that fail.

Lightning talks round 2

What things make UK:China Research Collaboration so challenging?

使英中研究合作如此具有挑战性的3个因素是什么？

Challenges include:

- Language.
- Time differences & distance.
- Technical barriers.
- Differences in funding structures for research.
- Differences in policy & regulatory frameworks.
- Demographic profiles being so different.

What things make UK:China Research Collaboration so interesting?

使英中研究合作如此有趣的3个因素是什么？

Interesting opportunities include:

- Learning about different ways of thinking about the relationships between public and private, business and academia - perhaps the UK needs to break down its silos.
- Embracing the opportunity to experiment in a challenging but high speed context.
- Experimenting with the way ideas and concepts can be exchanged and integrated across different cultures through creative practice.
- Being ready for unexpected outcomes.

Lightning talks round 3

Suggest ways your project might have most impact over the next 5 years.

请提出您的项目在未来5年中对英国影响最大的3个方面。

A great deal of discussion reflected on the impact projects might have over the next five years.

- Over time it should be possible to create UK:China creative clusters.
- In both the UK and China the creative industries have much to offer other areas of research and the economy. The UK:China creative industry collaborations could be extended into the shared interdisciplinary challenges faced by both the UK & China (ageing population etc).
- The world of the immersive provides a platform for sharing tacit knowledge in completely new ways - this could have a profound impact on knowledge exchange between two very different cultures.
- The UK:China collaborations could be a platform for both the UK and China to develop global projects.
- Practices of co-design and co-creation appear to support cross cultural collaboration in totally new ways.
- The evolving practice of four-way innovation could be a model to be used in other sectors.

Group Discussion 1 Quick Wins for 2020 快速获胜-2020年的后续步骤

Working in 7 groups participants explored: What could be done in 2020 to maximize the impact of the current UK:China Creative Industry projects? Suggestions are listed below:

为了最大程度地发挥当前英中创意产业项目的影响，2020年能做什么？

- Develop joint start-up activity with Innovate UK - initiate this by developing visibility for the projects in the business community.
- Find a way for all projects to collaborate with the now annual Future Lab event at the West Bund Arts Centre (a hub for creativity & resources for tomorrow).
- Explore what the impact might be for UK:China collaborative projects, what's the priority?
 - Publicity?
 - Commercial Outcomes?
 - Societal/Cultural (Triple bottom line)?
- Consider applying findings to other parts of China, for example, 1st, 2nd & 3rd tier cities.
- Plan for future serendipitous engagement.
- Capitalise on existing festivals and expos, ie:
 - SIFF, CIIE
 - Fit projects into festival framework
- Organise speed dating / matchmaking.
- Have a better understanding of each others backgrounds (have a web page with matchmaking information).
- Consider rebranding the activity as 'arts' to qualify for Chinese funding.
- Capitalise on the AHRC's position as the only organisation that has an overview of all the projects.
- Broker relationships between projects that could/should link up (when two similar projects come together the effect could be great).
- Gather and share knowledge of how to pitch for investment in China.
- Give more time and small amounts of funding to return to Shanghai and pitch to funders - with support on how to do this.
- Pool all partners (UK & Chinese) knowledge on how match funding in China works, so every one understands what it will take and how long.
- Identify Chinese organisations keen to come to the UK and collaborate and the sources of funding to help them do that: AHRC now have a network of people who are willing to host visits.
- Find a way to have more face-to-face time, distance does matter.
- Create a virtual meeting space.
- Provide a we-chat mailing list etc.
- Create a virtual - or real - innovation centre.
- Provide more small funding - but without an over elaborate application process.
- Organise media coverage & trade press in both UK and China (Guardian, FT, Design Magazines).
- Organise events to publicise projects in both the UK and China - with an ambition to develop new business links.
- Develop a programme level collaboration framework.
- Translate project activities and findings into public facing data.
- Reflect on the assignment of roles and the balance of partnerships within the 14 network projects.
- Acknowledge role and importance of science and technology research in China and factor that into funding calls and applications.
- Foster co-operation rather than competition between projects.
- Explore how immersive technology could be used to enhance and support projects in between face-to-face meetings.
- Help each other to better understand local systems that can be very different (tax, legal etc).
- Invest in an innovation hub.
- Continue to develop a strategic focus for UK:China collaborations.
- Step back and identify common problems (e.g. IP, Copyright).
- Explore other funding (2nd round funding at various levels, full and seed).

Group Discussion 1 Quick Wins for 2020 快速获胜-2020年的后续步骤

Working in 7 groups participants explored: What could we achieve if existing teams work together? Suggestions are listed below:

如果现有团队一起工作，我们可以实现什么成果？

- We could collectively establish a better understanding of how the complete landscape looks.
- We could develop a team with a very complementary set of skills all connected by a shared vision.
- We could develop new Intellectual property that is co-developed, co-produced and co-owned by partners.
- We could establish a joint lab (UK-China) for exploring cutting edge technology and its cultural relevance.
- We could build a new place for knowledge sharing and learning - a place to share both good and bad experience (particularly the mistakes and lessons learnt).
- We could establish a cross-project knowledge exchange.
- We could achieve greater impact through co-ordinated branding of projects.
- We could create something on a larger scale. that has wider access and provides bigger impact.
- We could use IP and legal tools to maximise profitability of creative outputs.
- We could consolidate existing relationships & nurture new relationships.
- We could develop joint information & resources to inform future collaborations.
- We could aid China's transition to an innovation economy.
- We could improve bilateral relations (arts people are thought leaders).
- We could boost economic growth.

Working in 7 groups participants explored: What help is needed to achieve this? Suggestions are listed below:

需要什么支持来实现这一目标？

- Money and time.
- A resource of admin / project management for all UK-China projects - provided by UKRI.
- An agenda.
- Access to China funding resources.
- A network.
- A mechanism in future rounds to explore different opportunities.
- Reports, publications, news and websites.
- More funds for small projects.
- More internships.
- Instant access to small funds.
- Support with festival and market attendance.
- Events and forums within festivals, expos etc.
- Support for ongoing face-to-face follow-up.

Group Discussion 2 Being Bold for 2025 大胆行动—2025年的宏图大志

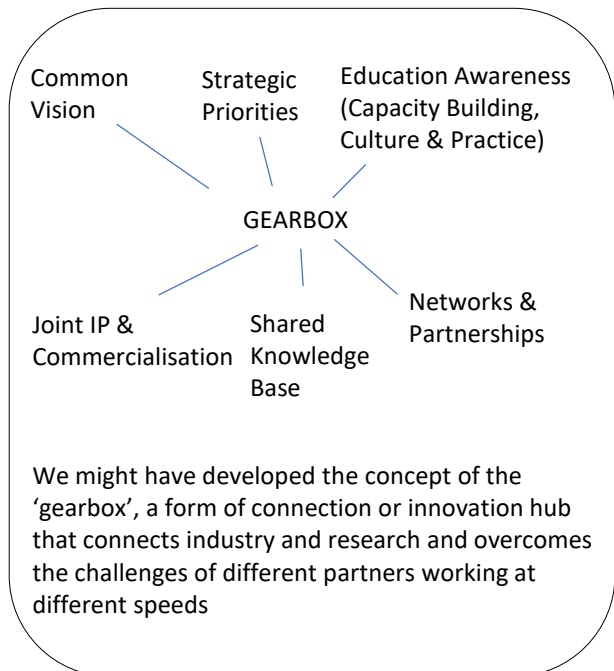
Working in 7 groups participants explored: If we were being bold what would UK-China Collaborations in the Creative Industries look like in 2025? Suggestions are listed below:

如果我们大胆行动，中英两国在创意产业方面的合作在2025年会是什么局面？

- We would be supporting and creating UK:China SMEs.
- We would be creating new types of UK:China research centres and degree collaborations.
- We would be developing early years education STEM collaboration & curriculum design (UK:China).
- We would be developing technology supported co-production in theatre and performing arts.
- New attitudes from both countries towards IP technology & creativity.
- We would be developing easy ways to exchange IP.
- We would be developing joint venture enterprises.
- We would have more Chinese students in UK, following reform of the UK visa environment.
- AHRC would be becoming a stakeholder in joint enterprise.
- We would be ring fencing funding for innovation.
- We would have projects that were economic benefit driven as well as research driven.
- A wider understanding of 'research' and 'impact'.

- The projects would be contributing to the UK:China ecosystem.
- We would have a working model / blueprint for cross cultural collaboration that might have value beyond the UK:China axis.
- We would have a fellowship development framework to grow emerging talents, facilitate mobility upward as well as cross culturally.
- Alternatively could our projects be more sustainable with a smaller carbon footprint?
- The UK would be a role model for collaboration with China.
- Private investment - corporate partners - joint ventures - a massive scale.
- Involvement of many more Chinese cities beyond Shanghai.
- We would be making lives better.
- We would find ways to support sustainable partnerships
 - With a low carbon footprint
 - Reduced cost to the environment
- How does serendipity happen (not by Skype!).
- A new platform for research.
- Events like this, but without the "cost".
- In Chinese culture face-to-face is critically important.
- "COLLABORATION REFRAMED".
- By 2025 these could be truly globally significant collaborations.
- There could be impact that is so big it has impact beyond UK:China - this could be the 'gold standard' which then attracts other countries.

- Collaboration would feel like more of a two-way street.
- New business models and income generation opportunities would have been developed.
- We would have established whether the UK funding model is commensurate with the speed of development in China.
- We would have established specialised research labs (like MIT in Singapore).



Group Discussion 2 Being Bold for 2025 大胆行动—2025年的宏图大志

**Working in 7 groups participants explored:
What would we need to do to achieve this by
2025? Suggestions are listed below:**

为了实现这个目标，我们需要做什么？

- We need to start thinking big, but acting locally.
- We need to establish mechanisms to allow/foster scalability.
- Partnerships with professional services, ie lawyers to allow these projects to exist and grow to help with market entry.
- Tax breaks and schemes to aid growth of new IP.
- We need the the Gearbox to be:
 - Fully funded and operational.
 - Platform.
 - Responsive.
- Specific support for SMEs, micro businesses and freelancers (how they might operate at a global scale).
- Smart Translation (Machine & Human).
- We would have projects that were creative, industry-led and academic supported (i.e. a better balance to showcase UK's creative industries).
- Be more imaginative in utilising industry partners.
- Identify what would be the best kind of results for this kind of collaboration.
- Use UKRI to interface between business and academia.
- Identify regulatory and policy priorities in Chinese context in 5 years time.
- Allay IP concerns allowing bolder co-operation.
- Establish clear metrics for successful outcomes.
- We need to put more thought into forward planning.
- Need alternative funding mechanisms.
- Can AHRC / EPSRC work together differently?
- There needs to true collaboration on urgent issues.
- We need to create a pipeline of projects.
- Hold regular jointly funded calls.
- Address the symmetry of UK:China business/research.
- Develop a White paper on where industry/research is going (for example ISO IEEE Standards).
- Create a UK:China Creative Industries “body” to select projects, e.g. a joint panel.
- We need to address the IP situation in China, e.g., TM, Patents, etc.
- Signature projects for others to benefit from.
- Become recognised as UK:China creative industry experts.
- Enable UK:China research & funding assignment.
- Mirror this event in the UK.
- A gear shift towards return on investment.

Group Discussion 2 Being Bold for 2025 大胆行动—2025年的宏图大志

Working in 7 groups participants explored: What impact could these collaborations have by 2025?
Suggestions are listed below:

这些合作会产生什么影响？

- We would create a more internationalised younger generation.
- Chinese products would have international visibility.
- We would have a culture of change and a willingness to be part of technology - we would have a tech savvy generation.
- We would be creating immersive experiences linked to physical manufacturing of products (3D printing).
- Deeper mutual understanding of cultures.
- Create a legacy for the programme.
- Lessening of fear / hesitation to collaborate cross-culturally.
- Creation of a toolkit to make next wave easier and more effective.
- Lives are made better.
- Wellbeing would be delivered and fostered.
- Economic benefit.
- Long-term co-operation.
- Allowing SMEs to access wider markets.
- Focus on “what do we want to achieve” rather than “what is the impact” (it is hard to quantify - impact changes with time as the context changes).
- Wider societal benefits.
- Development of a Business Research Collaboration toolkit:
 - Contracts.
 - IP info.
- There needs to be new ways of collaborating - through the use of appropriate technology.
- Accessing the largest possible audience.
- Critical ethical dimensions.
- More impactful.
- Enhanced understanding between UK and China.
- Cultural relations - more positive news.
- Economic impact.
- Visibility of collaborator.
- Financial benefits.
- Cultural benefits (shared values).
- Sustainability (Humanity).
- Moral Arbiter.
- Design led thinking and doing.
- Acknowledging that we all work in the creative industries.

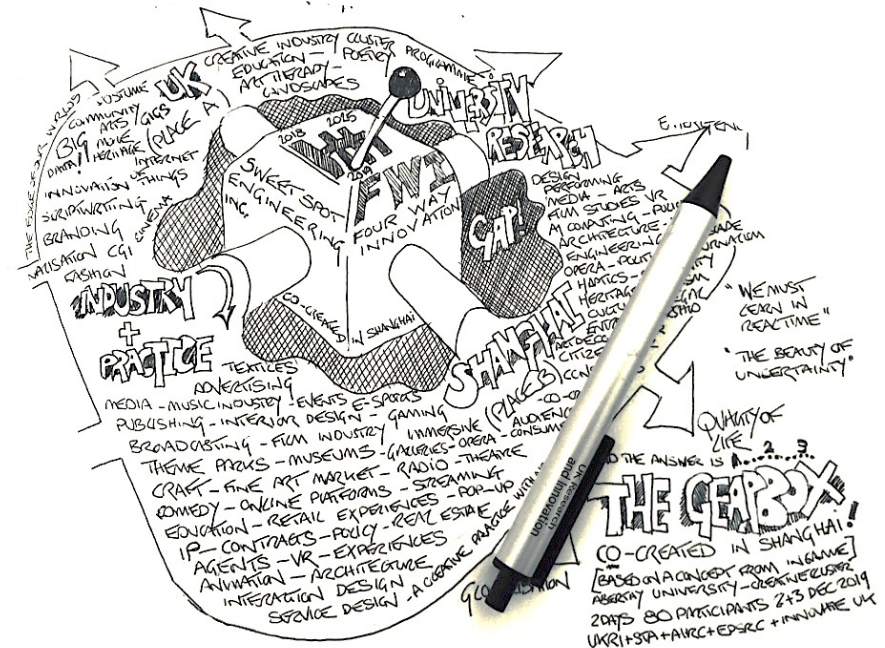
'The important next step in UK:China Creative Industries collaborations is going to be co-design, co-creation and co-production - what do we need to put in place to support this?'

Reflections

The December 2019 workshop explored *UK:China Collaboration in the Creative Industries* from many different perspectives. Many participants commented on the step change in thinking from the two previous UK:China workshops held in November 2017 and November 2018.

14 network projects have now been supported through the *Fund for International Collaboration* (FIC) initiative. Through these projects a great deal more has been learnt about the opportunities and challenges associated with UK:China collaborations in the Creative Industries, particularly the importance of:

- Having a high quality team of researchers and creative industry partners in both the UK & China, all committed to face-to-face interaction.
- Engaging in practice (prototypes, workshops, performances etc) as platforms for sharing knowledge between all team members.
- Having frameworks in place within projects to reflect on key issues such as the needs of audiences, consumers & users, the significance of regulatory regimes and policy, and the different creative industry structures in the UK & China.
- Ensuring projects are open to serendipity. Not all opportunities will be apparent at the beginning of UK:China collaborative projects.
- Recognising the different funding structures available to research teams in both the UK and China.
- Finding ways for project teams to share experiences with each other.
- Investing in support for the ongoing portfolio of UK:China projects.



The challenges and opportunities associated with the four-way relationship between the UK & China and the creative industries & research was discussed throughout the workshop. Several models including the concept of a 'gearbox' connecting the different thinking speeds of different stakeholders were suggested as useful ways of developing new forms of project support infrastructure.

Next Steps

The decision to orientate UK:China Creative Industries Collaborations around Shanghai has brought focus to the current portfolio of projects. In 2020 a series of more substantive three-year, Shanghai-based *UK:China Collaboration in the Creative Industries* projects will be announced. A third phase of *UK:China Collaboration in the Creative Industries* project support will then be defined. During the workshop many opportunities for expanding the depth and breadth of this project portfolio were discussed. The opportunity to invest more in a shared infrastructure, potentially an innovation centre, to support projects was highlighted in many of the group discussions. With a bold approach many new opportunities could be realised by 2025.