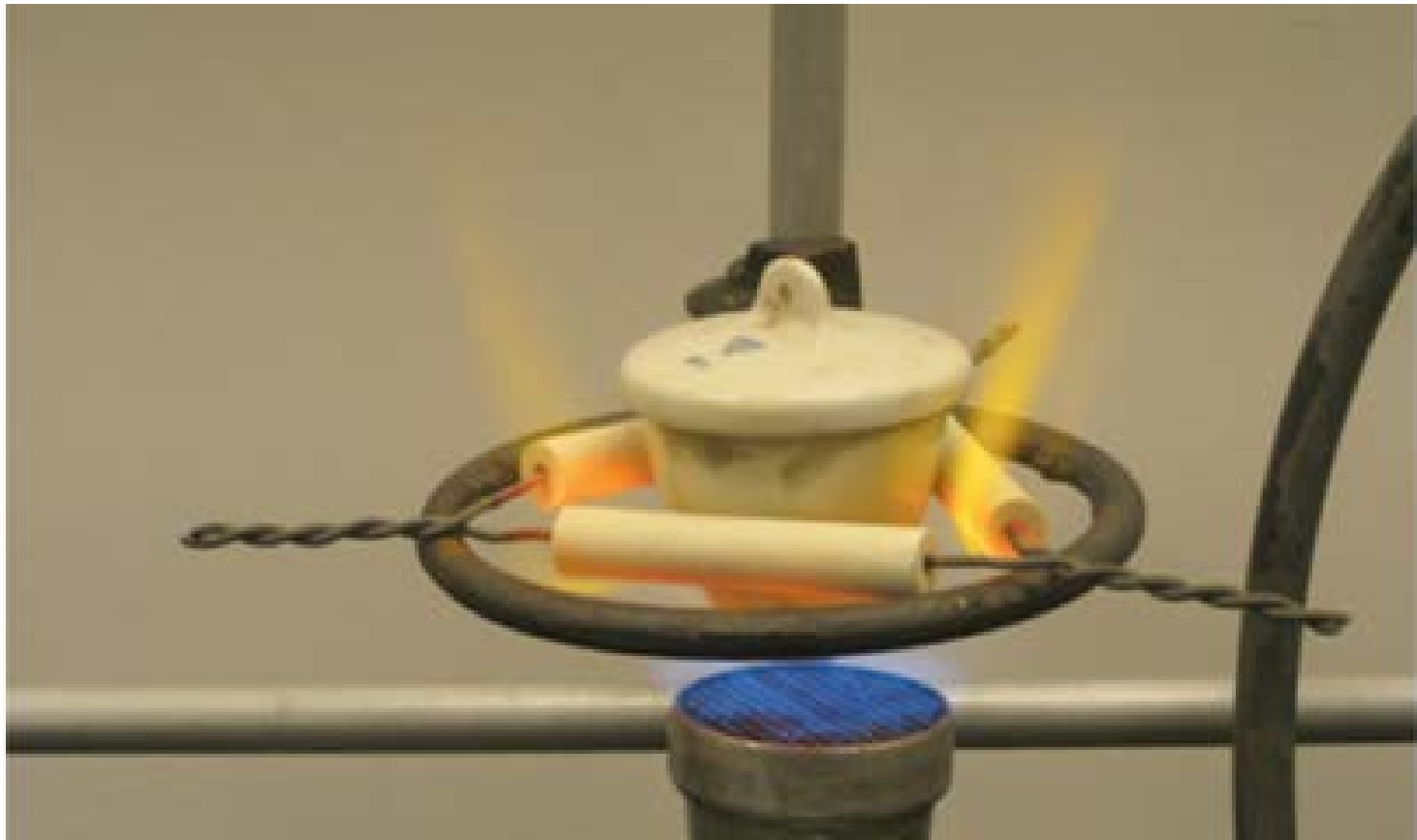


How can Culture and Entrepreneurial Approaches Be Sympathetic Collaborators?

Siân Prime

@sian_e_p (insta)

@sianep (tweet)



Confidence & Change

— “The E word”

— “The L Word”



<https://www.nationalgallery.org.uk/paintings/joseph-mallord-william-turner-the-fighting-temeraire>

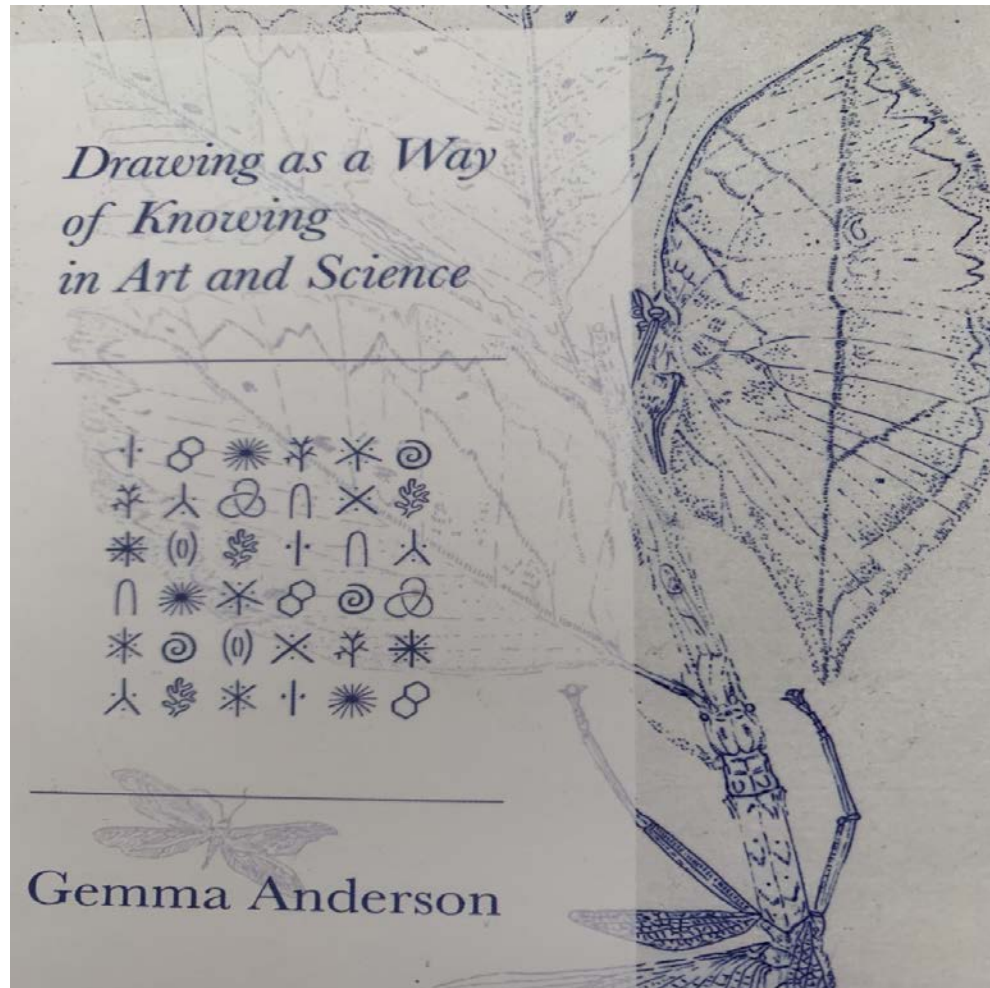




You need to navigate the future, get and create opportunities.



Allowing for Uncertainty



THEATRE INDUSTRY



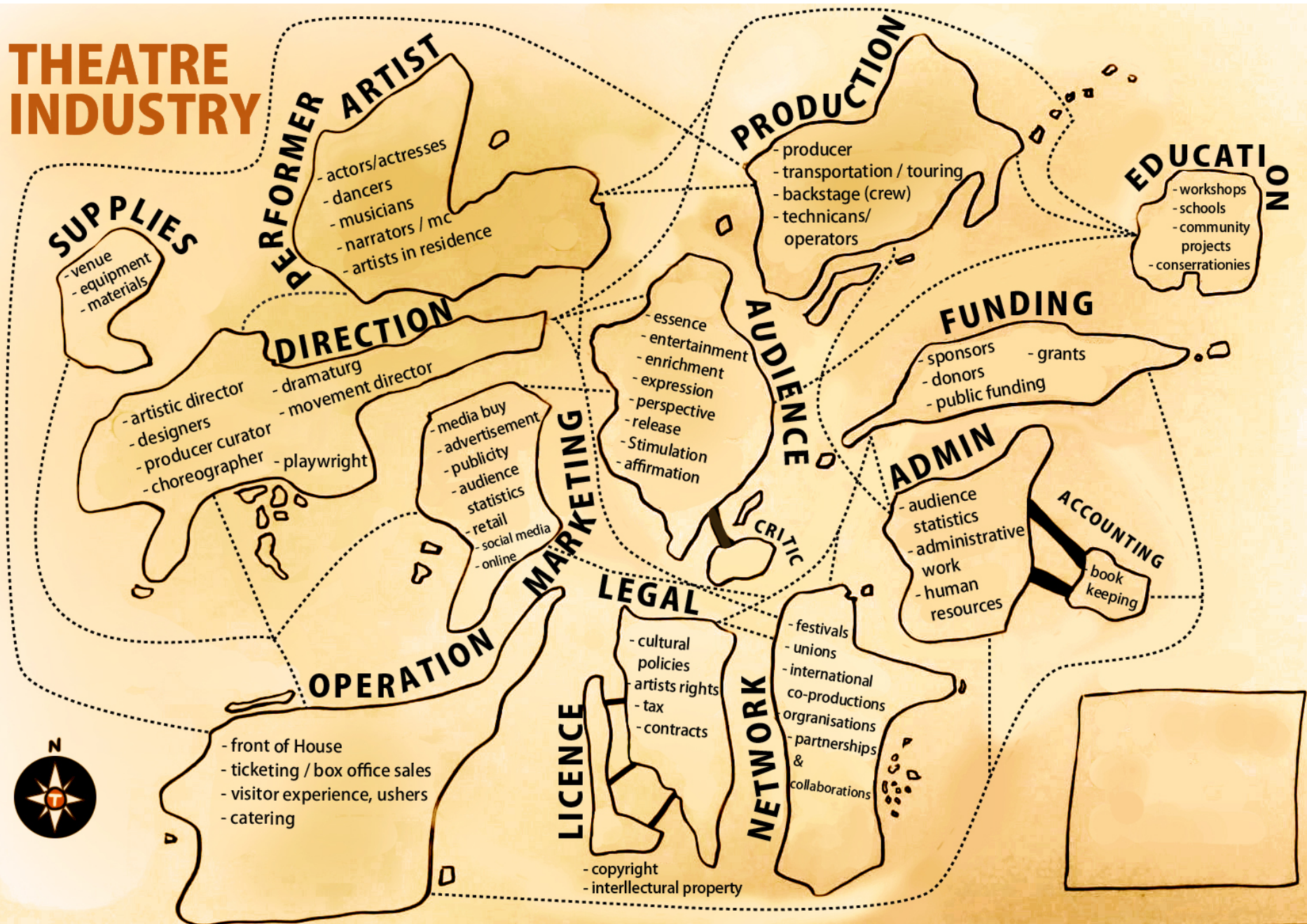
THEATRE INDUSTRY



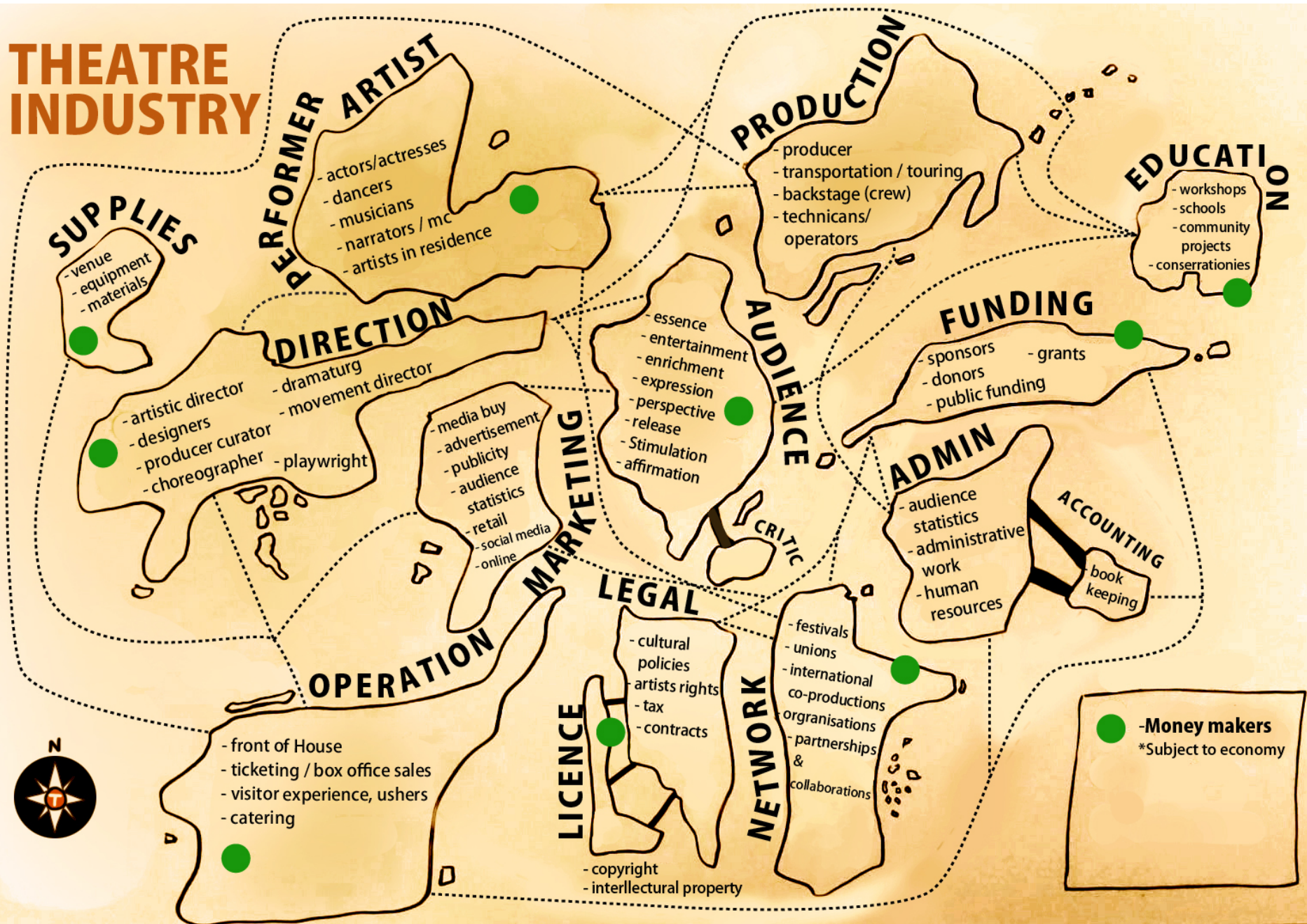
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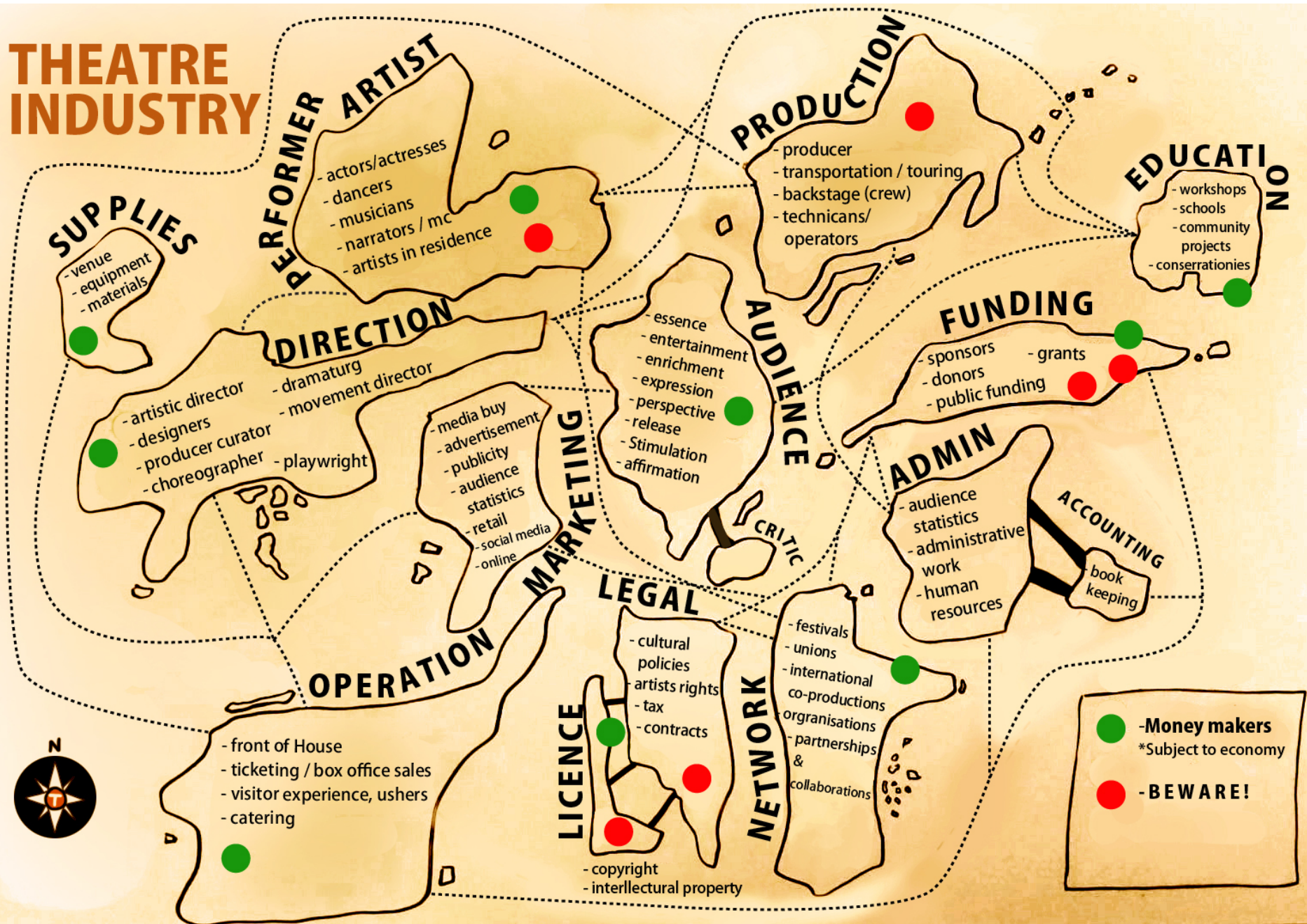
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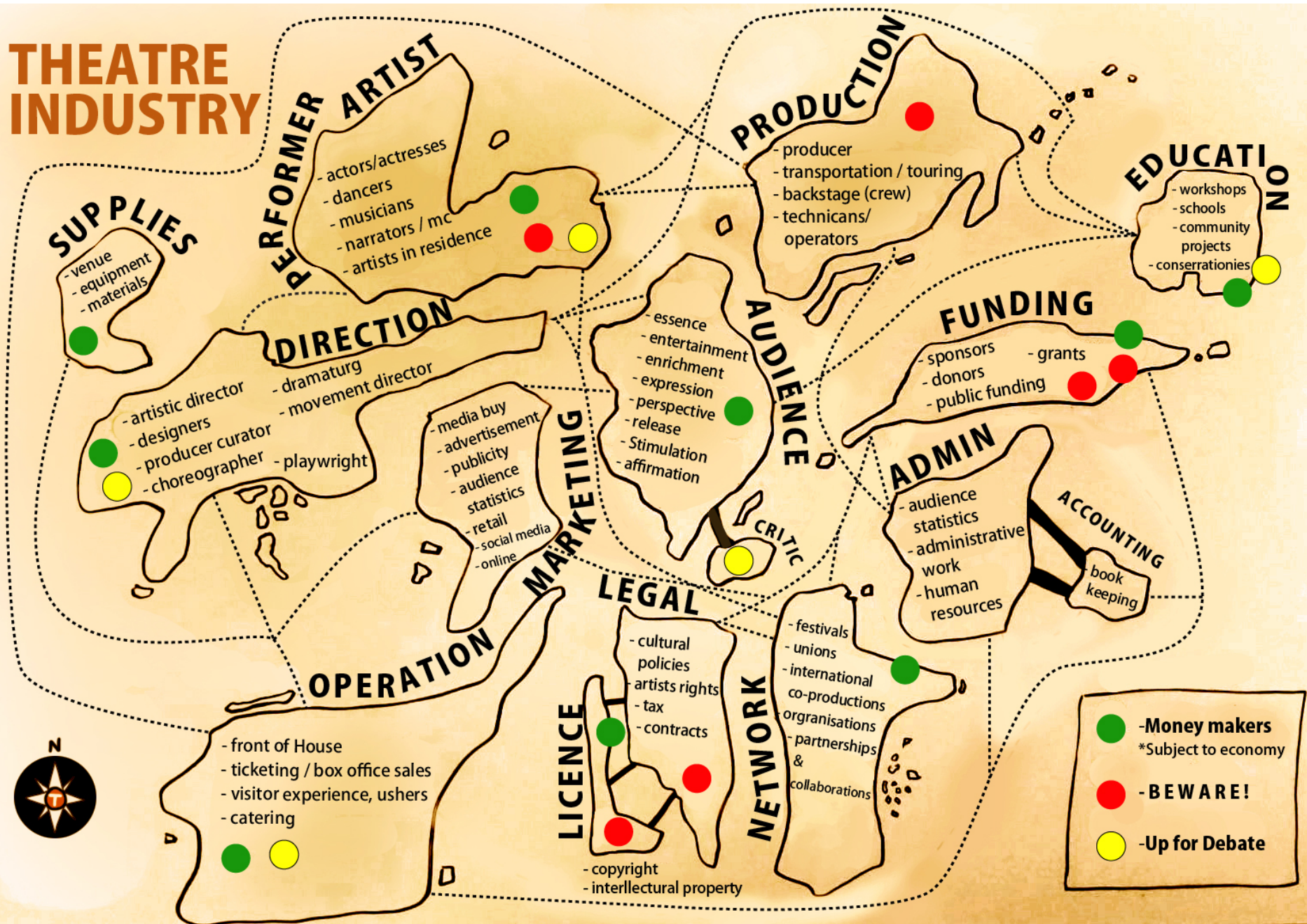
THEATRE INDUSTRY



THEATRE INDUSTRY



THEATRE INDUSTRY



And..

‘It is because images have an impact. They convey meanings. Unlike narratives – which unfold progressively – images can present “everything” at once. This allows images to convey lots of information, including complex content and relationships, very quickly. Perhaps more importantly, images can move us both more quickly and more powerfully, in ways that words alone may not’ (Marion & Crowder, 2013, pg 3)

JEANS

1. To make jeans, you will need denim fabric (100% cotton), thread, a sewing machine, a needle, a pair of scissors, a ruler, and a pair of pants.

2. The first step is to make the waistband. Cut a piece of denim fabric that is 1/2 inch wider than your waist. Sew the ends together to form a tube. Then, sew the tube to the waist of your pants.

Waistband



3. To make the legs, cut two pieces of denim fabric that are 1/2 inch wider than your legs. Sew the ends together to form two tubes. Then, sew the tubes to the legs of your pants.

Legs



4. To make the pockets, cut two pieces of denim fabric that are 1/2 inch wider than your pockets. Sew the ends together to form two tubes. Then, sew the tubes to the pockets of your pants.

Kenya & Uganda

Uhuru market -

- How to invest in an ecosystem not high growth

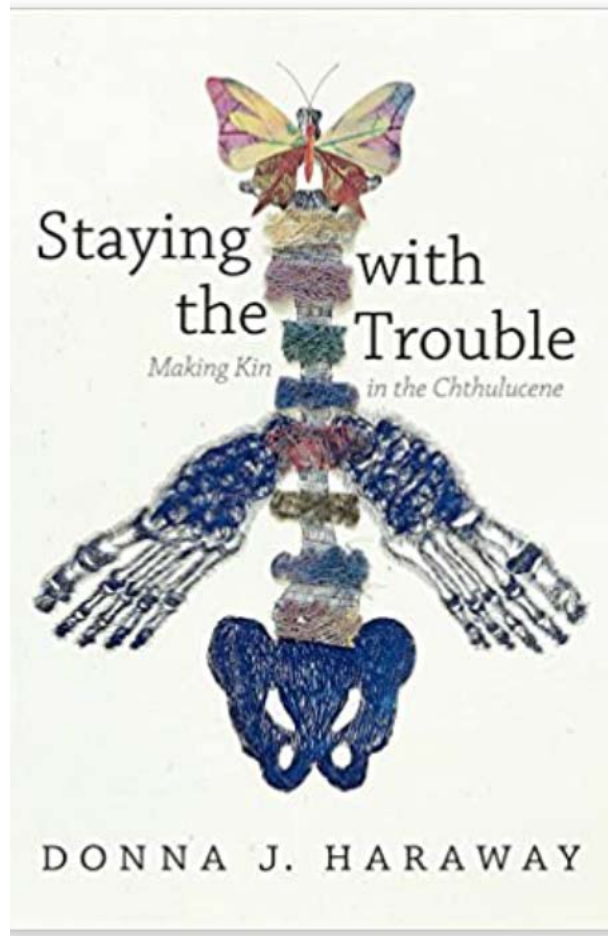
Return to Sender

- How to invest in an ecosystem not high growth

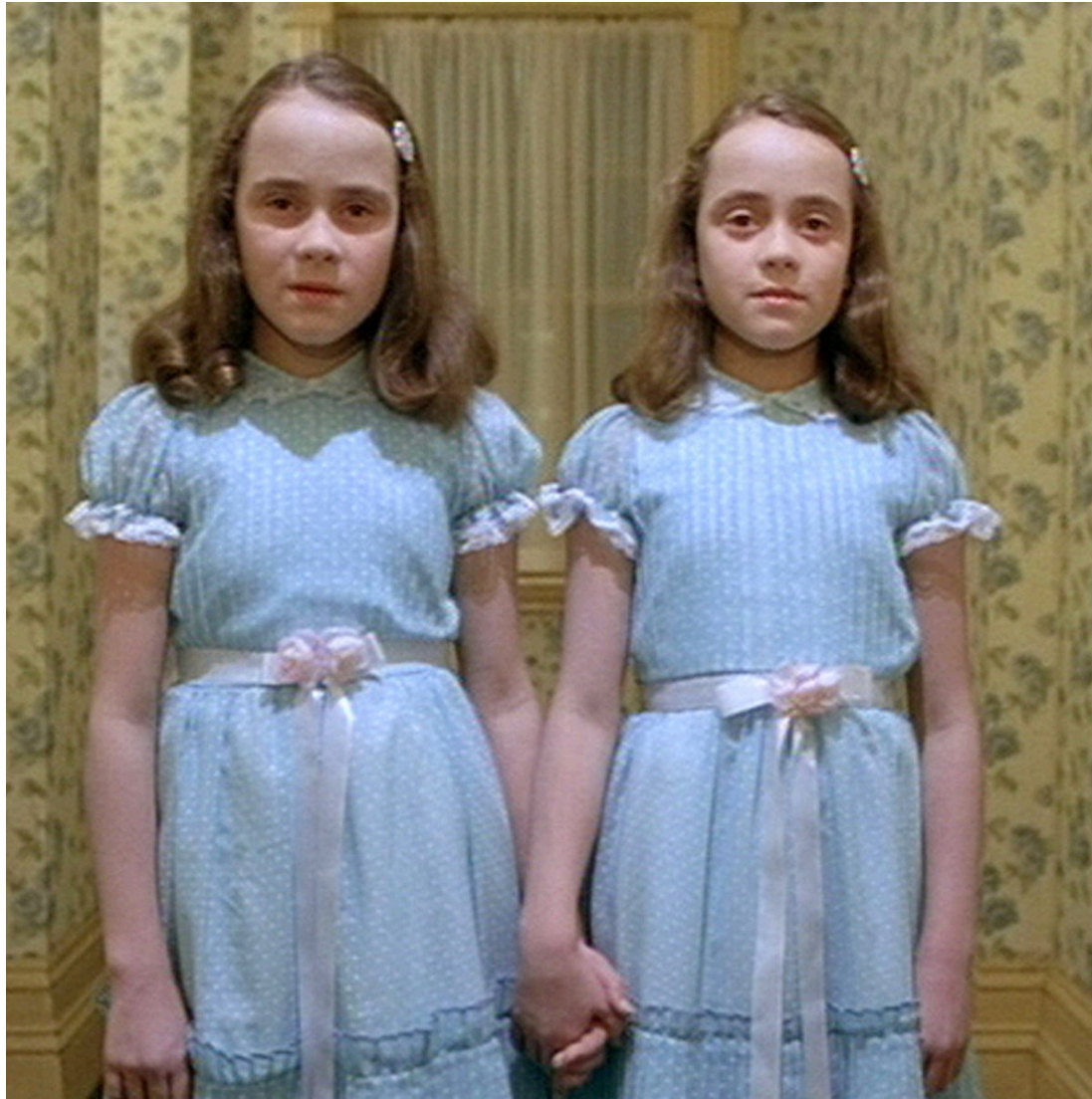
Business Model

“the rationale of how an organisation creates, delivers and captures value” (Osterwalder & Pigneur 2010)

- Little definition of business model innovation – or about relationship to IP/Copyright



Self and Separation



Why IP

- To protect?
- Gain Finance?
- Make a mark for you and others like you?

In fashion, as in music

- IP appears not to have favoured indigenous skills/traditions;
- Where does the “realiser” rest in this?;
- More broadly women, and BAME people are under-represented in protected IP;
- IP is “A legal vehicle for facilitating (or thwarting) recognition of diverse contributors to social discourse” Sunder, IP3 Stanford Law Review 2016
- There is a gap in the analysis of gender in the review of innovation and contribution made to fashion and other creative sectors

Industry responses to IP breeches

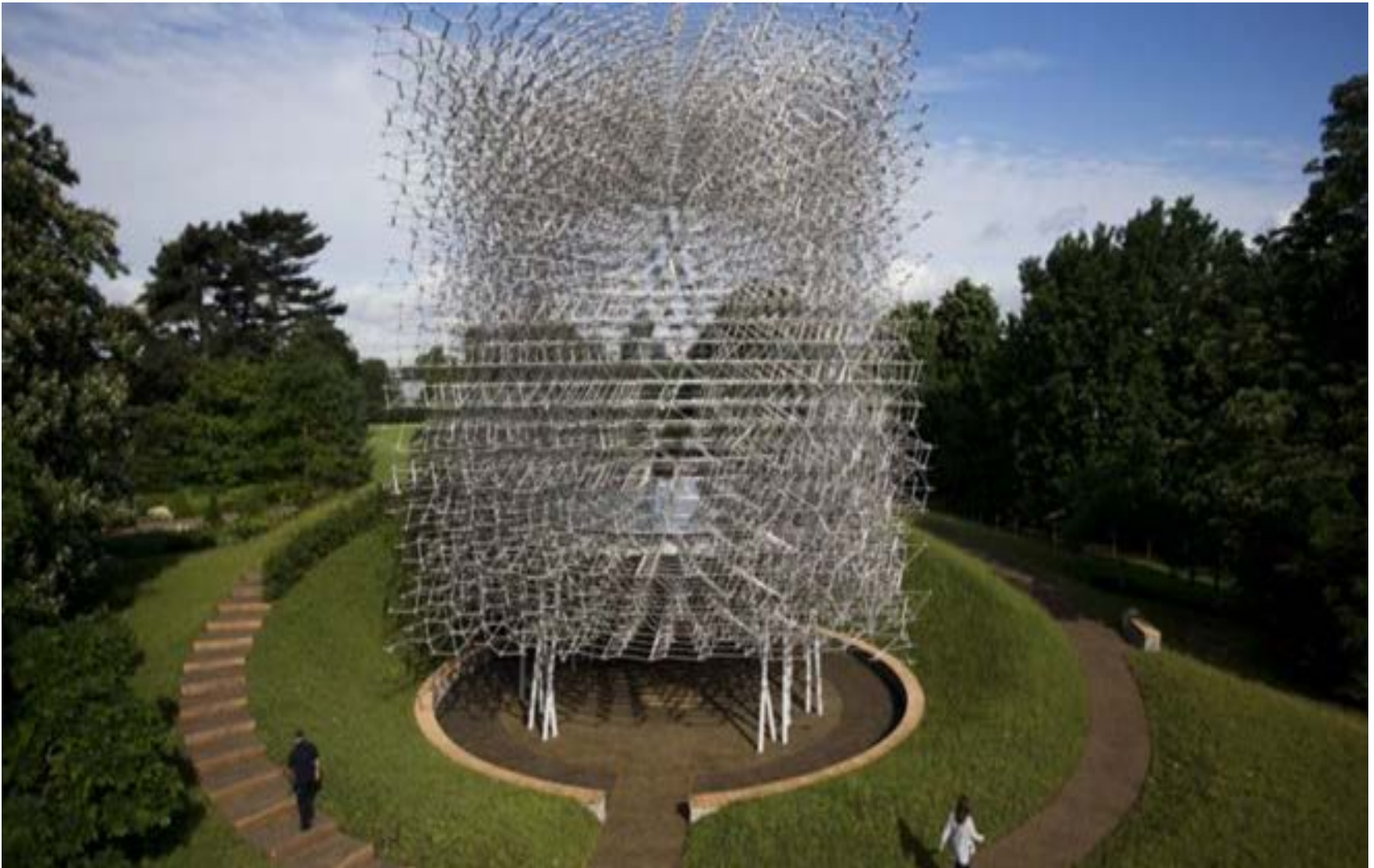
- Do nothing
- Adapt business model
- Lobby
- ~~Exit the market?~~

Value Chains

- A shift from traditional retail to online retail with Intermediaries initially losing power and place, now on the rise
- Decreasing power of older players & Increasing market power of relatively young organisations:
 - iTunes, Spotify, Amazon, Netflix

So...

- Where is the development need?
- Who benefits from IP protection?
- Does it protect artists or organisations?





Nesta





So..

- Start with assets – not a problem
- What creates value for who?
- Anti-fragility not resilience

Success reflects culture

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We support social mobility of Black people across the globe.

We support the social mobility of Black people across the globe by empowering NGOs, corporations, and government bodies with the research, recommendations and support to implement authentic and effective interventions.

How we support Black communities

- **Community engagement**

We catalyse grassroots action around social issues prevalent in Black communities by empowering and engaging community leaders.

- **Talent development**

Through a suite of off-the-shelf and customised programmes we help leaders and racialized staff build truly inclusive workplaces.

- **Ecosystem development**

We map ecosystem deficits and the effect they have on their proponent stakeholders. We create high impact, low barrier solutions that bridge gaps.

Members lead art

Slung Low

[HOME](#)

[THE HOLBECK](#)

[LEARNING](#)

[LPT](#)

[HMFC](#)

[US](#)

[WHAT'S ON](#)



photo taken by Simon K Allen

[To Donate](#)

Tech For Good



[What We Do](#)

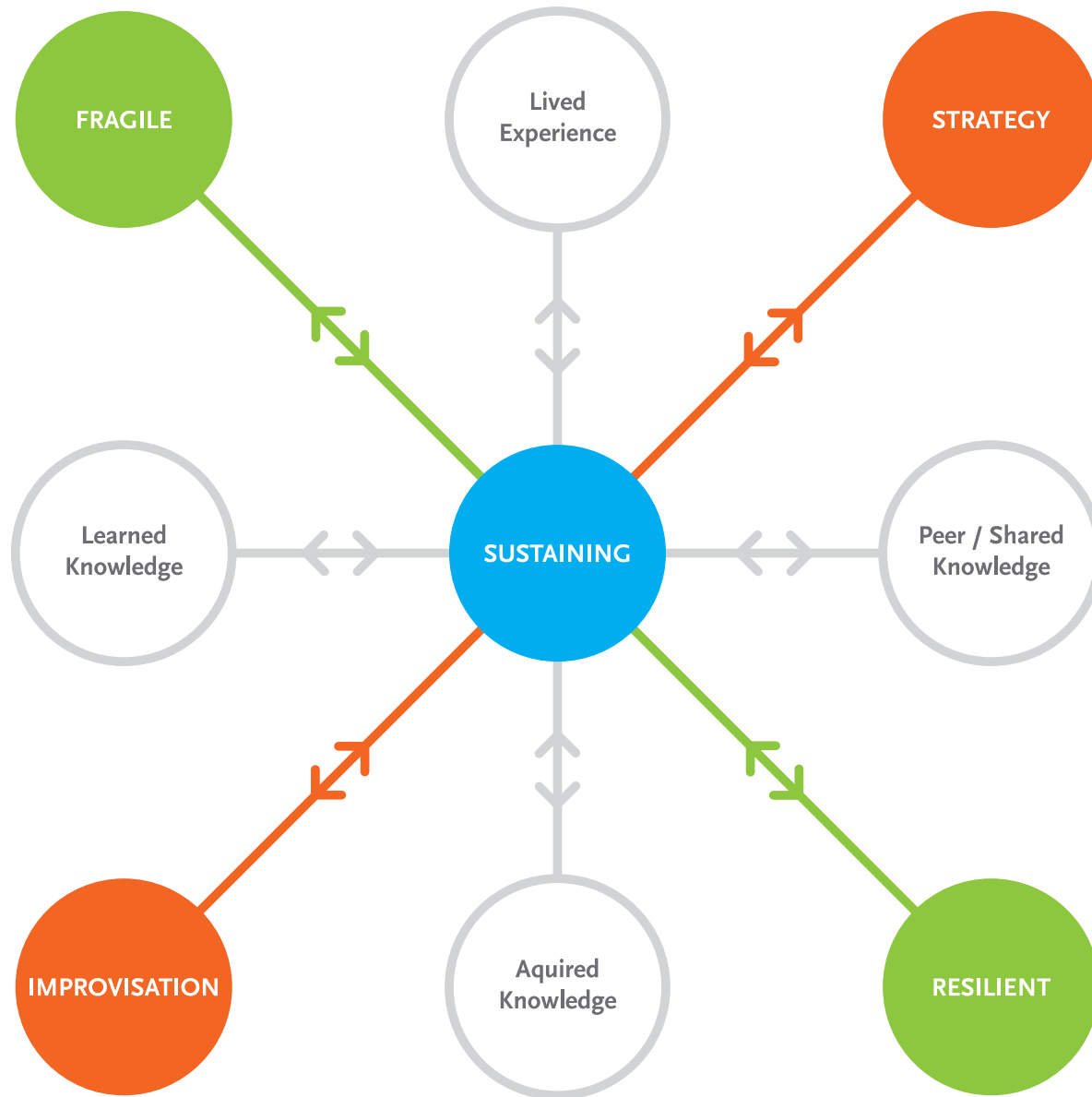
[Our Work](#)

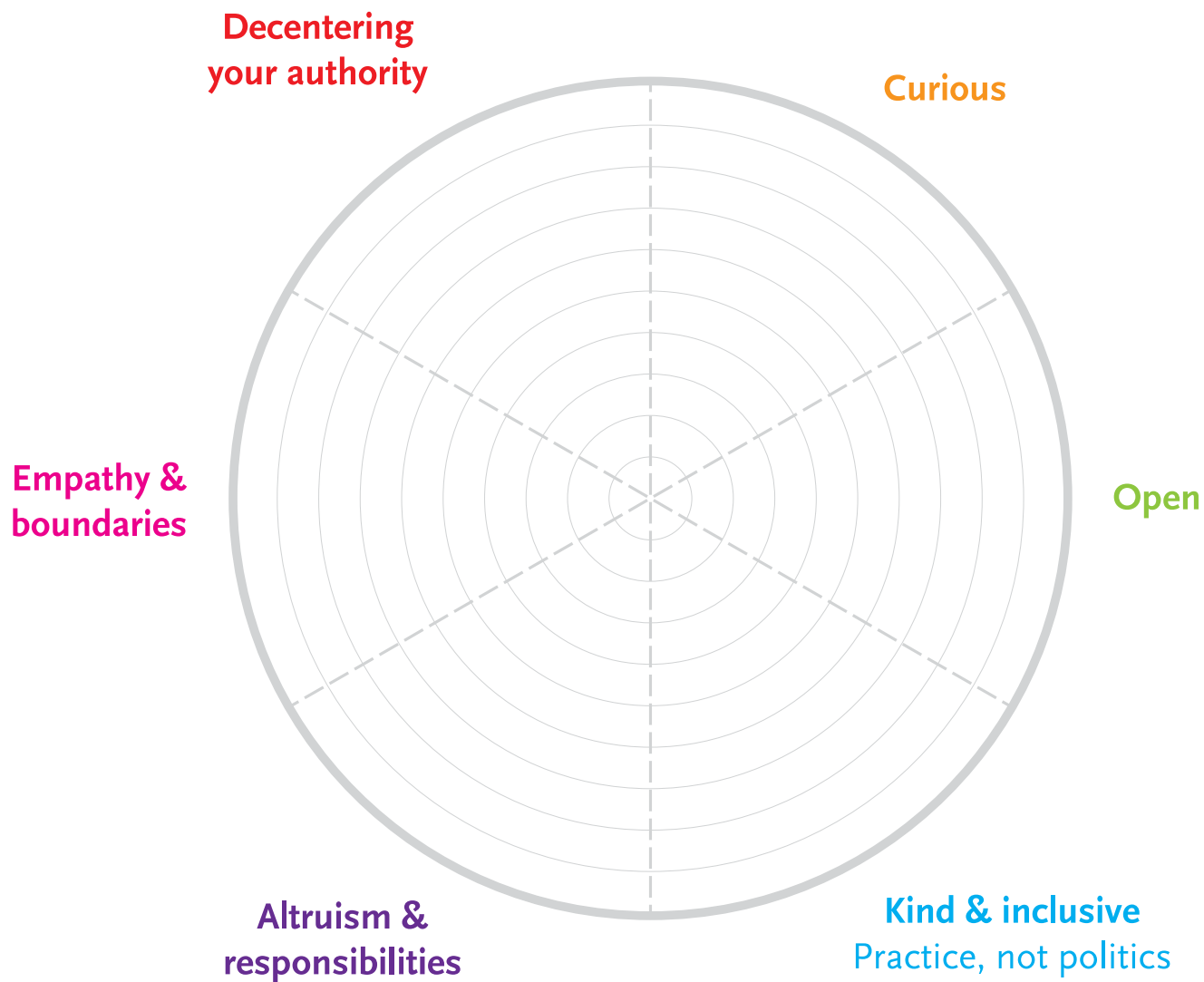
[Good Thinking](#)

[Get In Touch](#)



Good Lab, a three year collaboration to create new social impact ventures for the benefit of the charity sector.





DBACE Guide

<div> <div>WATERGALS</div> <div>PERFORMERS</div> <div>DESIGNERS (For marketing)</div> <div>GRANTS</div> </div>											
JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
ACCOUNTANTS (annual fee)	LOANS			SPACE making	SPACE Rehearsal	SPACE Rehearsal	POSTAGE COSTS	LICENSE music / performing rights	SPACE Evaluation	SPACE performance	SPACE performance
PERSONAL			DESIGNERS (For show)	DESIGNERS (For show)	CONTRACTS / LEGALS	DOCUMENT- TATION	manufacturing of merchandise/ products	LICENSE for performing space	LICENSE for performing space	LICENSE for performing space	LICENSE for performing space
						ENTERTAINMENT & MEETINGS	WEBSITE	WEBSITE	BOX OFFICE COSTS	BOX OFFICE COSTS	BOX OFFICE COSTS
					SPONSORSHIP						
ENTERTAINMENT & MEETINGS		ENTERTAINMENT & MEETINGS		ENTERTAINMENT & MEETINGS		ENTERTAINMENT & MEETINGS		ENTERTAINMENT & MEETINGS		MERCHANDISE	MERCHANDISE
						2 IN KIND			BOX OFFICE TICKET SALES	BOX OFFICE TICKET SALES	
									SALES		

Giving away to Sustain



Reading

- Caves, Richard E. *Creative Industries: Contracts between art and commerce*. Harvard University Press 2000
- Searle, Nicola *Business models and Copyright Reform: The Legal Business model (2020)*
- Towse, Ruth *A textbook of Cultural Economics* Cambridge University Press 2010
- Create.ac.uk
- <https://mycake.org/news>
- <https://dbace.org/downloadable-resources/>
- <https://www.nesta.org.uk/toolkit/creative-enterprise-toolkit>

An abstract sculpture made of dark, polished metal ribbons that twist and loop in a complex, interlocking pattern. The ribbons are set against a bright blue sky with wispy white clouds. The lighting creates strong highlights and shadows on the metallic surfaces, emphasizing their three-dimensional form and the dynamic, almost organic nature of the design.

Goldsmiths
UNIVERSITY OF LONDON