Sustaining what and who?

Diversity as necessity in creative ecologies

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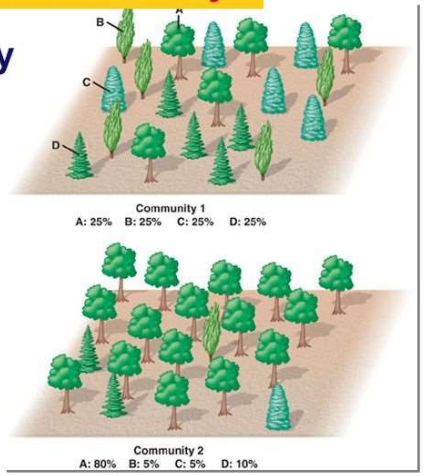
Species diversity

greater diversity = greater stability

- Greater biodiversity offers:
  - more food resources
  - more habitats
  - more resilience in face of environmental change

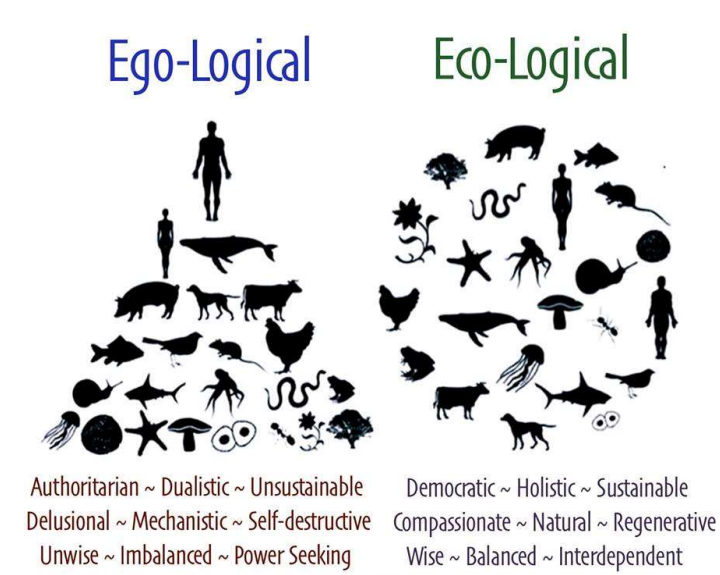


Some questions

1. What would sustainable creative industries look like?
2. How would they operate?
3. Who (what) would they benefit?
4. How would they be achieved?

What would sustainable creative industries look like?

1. Secure pipeline of ideas, talent, and audiences/users
2. They would look diverse – methods and people
3. Productive without causing exploitative damage to resources (inc. human)
4. Credible range of funding sources that respected their distinct value
5. Sustaining as well as sustainable
6. *Advocates* for their own value and adept at building strategic alliances
7. Confident in their own language, able to persuade and provoke others through the power of creative imagination.



- Transformative capability is source of value and power.
- Includes capacity to be *self-transformative*
- Creative making and thinking can bring a critical and alternative perspective
- ….as well as pleasure and vitality!

Centre for Media and Culture in Small Nations

Welsh and Khasi Cultural Dialogues: An Interdisciplinary Arts and Performance Project

Cymraeg

This interdisciplinary project in creative arts investigates the shared cultural history of the people of Wales and the Khasi people of Northeast India. This shared history spans a 170 years, from the arrival of the Welsh missionaries in the Khasi Hills in the 1840s, to the removal of all foreign missionaries from India in 1967, and beyond, resulting in a complex body of intercultural material. The project uses creative arts practice, namely performance and film, to construct a 'cultural dialogue' between Welsh and Indian scholar-practitioners, one that investigates and responds to our historical relationship.

Duration: October 2015 – September 2019
Funding: The Leverhulme Trust
Research team: Lisa Lewis (Principal Investigator, USW), Aparna Sharma (Co-Investigator, UCLA), Helen Davies (Senior Research Assistant, USW)
Website: http://www.welshkhasidialogues.co.uk/

History of Popular Music in Merthyr

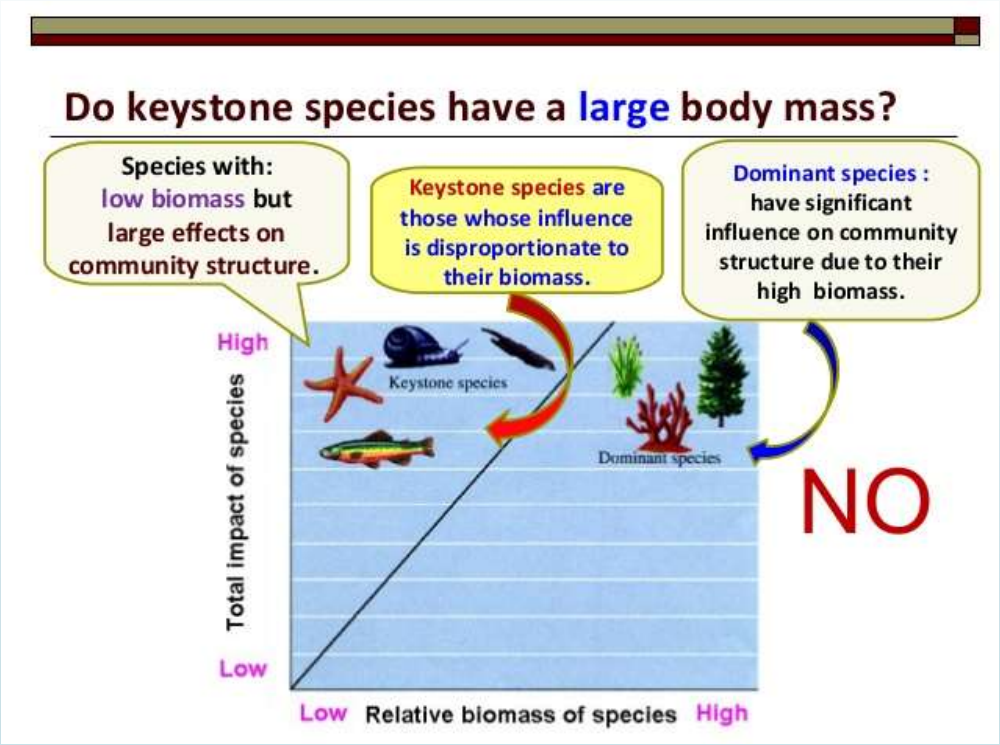
The project is in collaboration with a number of stakeholders such as Merthyr Tydfil Library, Merthyr Leisure Trust, The Young Promoters Network, Canolfan a Theatr Soar (the Welsh language theatre based in the town), Old Merthyr Tydfil, Merthyr Tydfil Heritage Trust, Merthyr Tydfil College, The Red House (Merthyr Town Hall) and Historypin, all of who have agreed to work strategically with the project.

The project is currently in the early stages, but is currently investigating and implementing a web-based archive of local popular music memorabilia, facilitated by a series of community based digital literacy workshops, through which local residents learn how to engage with their musical history and prepare their own digital stories and materials (such as music files, newspaper cuttings, visual footage and photos).

Geraint Morgan @Geraintmogs · Sep 14
Might be worth pointing out that what Channel 4 paid of GBBO isn't far off S4C's entire annual budget.
88
56

THE GREAT BRITISH
BAKE OFF

Scale matters but…



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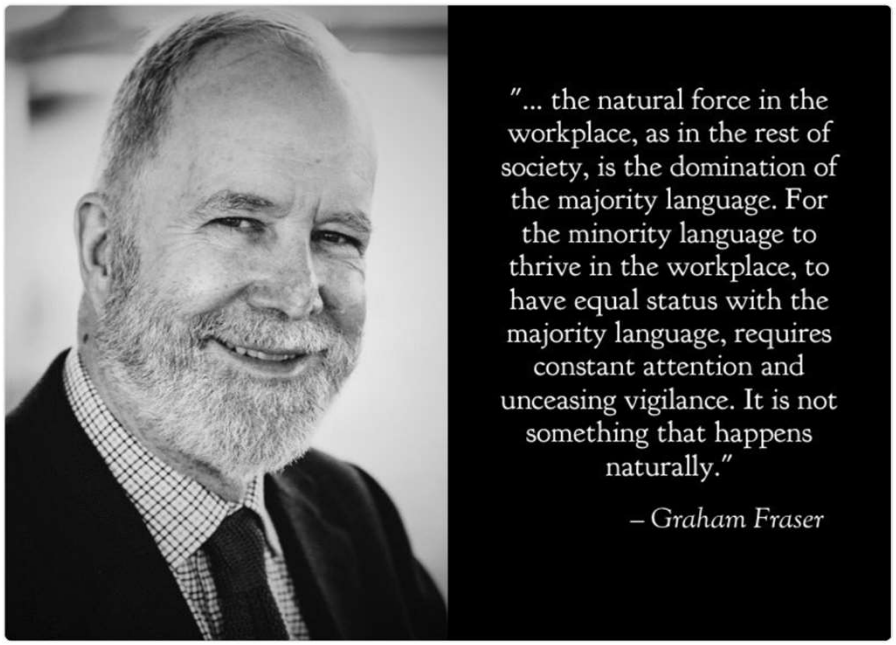

Am fod gwerth amhrisiadwy mewn geiriau lleol Cymraeg…*

‘Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated – overpopulated – with the intentions of others. Expropriating it, forcing it to submit to one's own intentions and accents, is a difficult and complicated process... he word in language is half someone else's. It becomes one’s ‘own’ only when the speaker populates it with his own intentions, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language... but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions; it is from there that one must take the word, and make it one's own’

(Bakhtin, *The Dialogic Imagination*, orig. 1934-41: 294)

‘At this rate, we’re all on track to use at least 29 phones in our lifetimes’ (Greenpeace).