

‘I Knew Something About the City’ Designers’ Migration into Bristol 1975-1985



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Creative Worker Migration

Creative Class Theory (Florida, 2002)

Highly Mobility

Lifestyle Preferences

Creative Identity

'Their lives are not dominated or dictated to by strong ties to the extent that many lives were in the past. In a classic social capital community, a relatively small and dense network of strong ties would dominate every aspect of your life, from its day-to-day content to its long-term trajectory.'

(Florida, 2002, p.277)

Empirical Evidence

No evidence for high mobility

(Borén & Young, 2013; Hansen & Niedomysl, 2009; Faggian et al., 2014)

Traditional factors predominate – employment and reasons connected to the lifecycle

(Borén & Young, 2013; Brown, 2015; Lawton et al., 2013; Houston et al., 2008)

Social and personal trajectory factors as important as employment

(Martin-Brelot et al., 2010; Dai et al., 2012; Chow, 2017)

‘Personal trajectory’ is defined as ‘the attachment of a person to geographical location resulting from his/her previous life course.’

(Martin-Brelot et al., 2010)

UK Internal Migration Dynamics

Low levels of migration in UK

(McCormick, 1997; Dennett & Rees, 2010)

Majority of migration is of short distances

(under 50km) (Boyle et al., 2002; Nowok et al., 2013)

Long distance migration:

Home owners (Clark & Huang, 2004),

High levels of education (Faggian, McCann, & Sheppard, 2007)

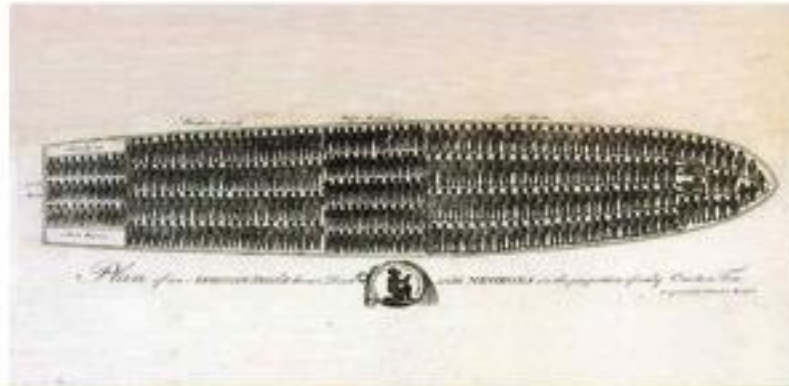
Middle-class (Fielding, 1995)

Family of Origin, Migration and Occupation

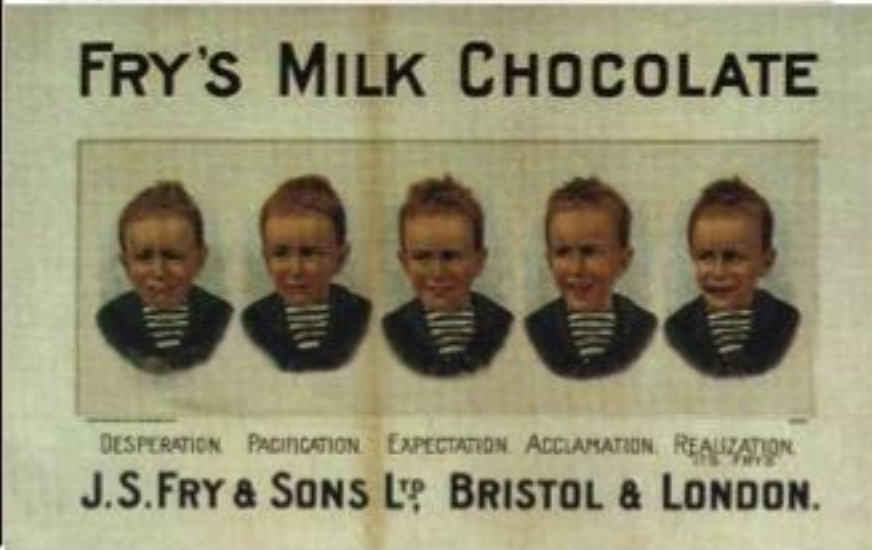
Creative Class: break from strong family ties

UK internal migration: connection between mobility and social class of origin.

Question: What is the relationship between family of origin and migration and occupation outcomes across the life-course?



BBC
STUDIOS
Natural History Unit



Interviewees

1 Potter (Male)

2 Graphic Designers (Male)

2 Computer designers (Male)

1 Aerospace Design Engineer (Male)

1 Animator (Male)

1 Model maker (Male)

Designers' Migration Routes



Non-Migrants

Computer Designer and Model-Maker

Working-class family of origin

Interest in design from childhood

Self-taught and apprenticeship

Migration not a means to fulfill occupational ambition

Non-Migrants

You know, then as kids, you learnt to do woodwork and metalwork and stuff, either in school or in your shed at home. And your dad showed you how to use various tools.... And I suppose I was always of a slightly artistic bent, you know, I enjoyed drawing and making things. So when the chance came along to be an apprentice for a firm making beautiful things, you know, I jumped at it. Struggled at first, gradually gaining experience, and stayed there for thirteen years.

Model maker

Migrants: North to South

Aerospace Design Engineer, Computer Designer

Academically Successful

Cambridge University

Family connection to Bristol

Bristol at the forefront of technology in field of specialisms

‘My father had also been in Bristol at some point during the Second World War I think, when he was part of military intelligence, I can’t remember exactly what he was doing in Bristol, but it was a port, I guess they had to have intelligence people there, so I think he found it quite an attractive place. So I knew something about the city, and so when I came down here, having been invited down to talk to the company, I had a quick look around and thought it was quite an interesting place to be’
(Computer Designer)

Migrants: Southampton to Bristol

Potter, 2 Graphic Designers, Animator

Close family members involved in art and design

Performed poorly at school

Art School education

Bristol Polytechnic a traditional art school

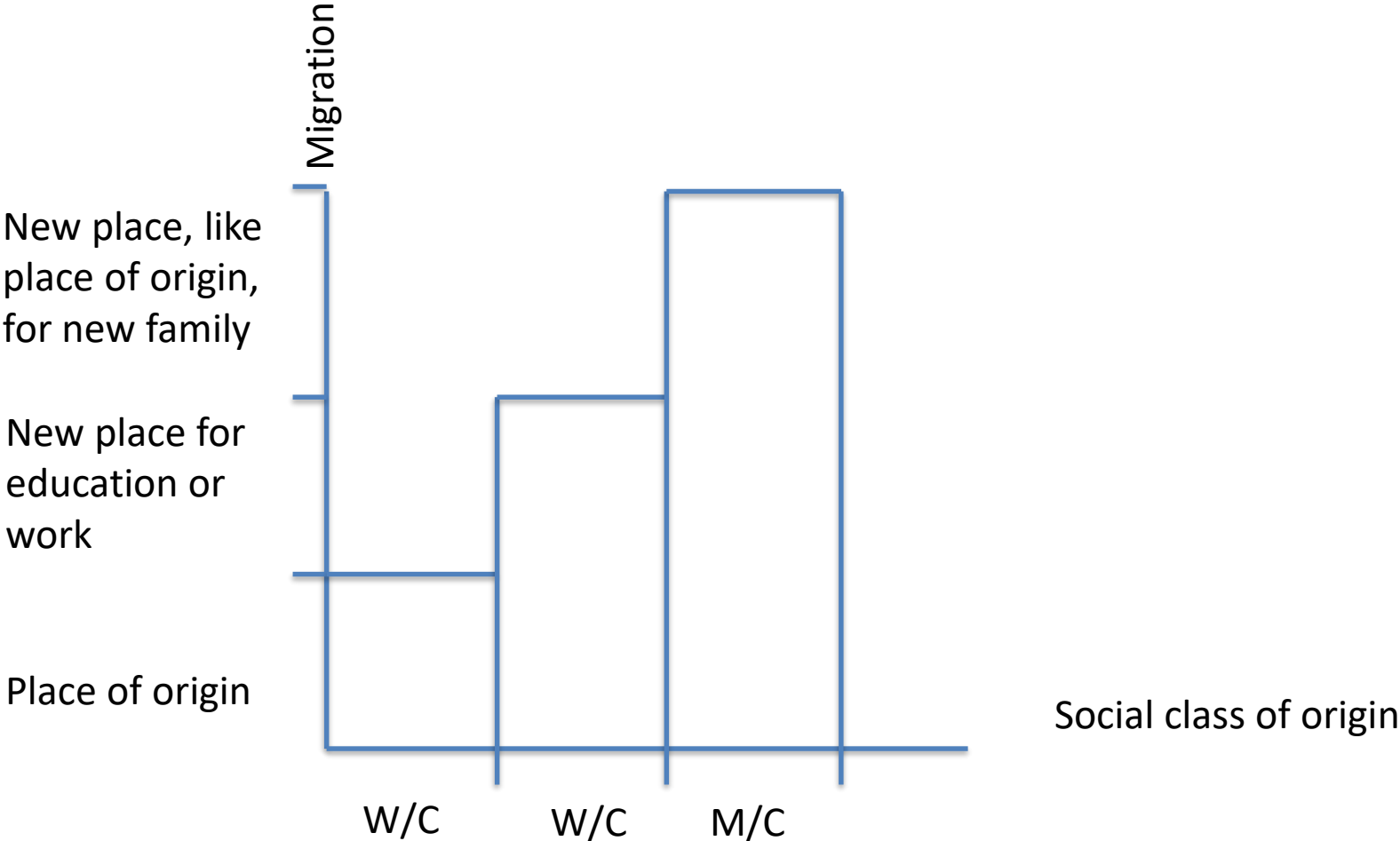
Strong connection to place.

So, my father's father. He ran a sheepskin tannery. And so that was a, quite a thriving business in Somerset...so it was a tanner's yard. Producing things. So there were lots of skins – we sold as rugs and slippers, hats and gloves and that kind of thing. And that was quite fascinating, as a child. I mean, fantastic as a child, to go into a place like that...I think that was also, kind of instrumental in my thinking process (*Potter*)

Everything I did, when I started dealing with porcelain or stoneware, took me to a land from which I didn't come. To the Orient. And, whenever you deal with porcelain, or with stoneware, you couldn't escape its routes. Not mine. It's routes. And so I thought, 'well look, I'm just going to go and do something which is much more associated with my own culture. So, very simple. Limitation. Red clay. Slip and glaze. Let's deal with that. See what will grow out of that'. So that's what I did. (*Potter*)

‘I thought well I'm going to carry on working here because that's where the business is and that's where all my staff are, but actually I don't want to bring my children up here. So we were thinking of having our family so we moved out into the countryside. And I actually come from the countryside anyway; I would never want to live in the city. I grew up by a river that's down the south coast and that's quite a laugh you know?’

Migration Paths



CLOTTED CREAM FUDGE

Made With Real Clotted Cream

Candy
Company



Banksy