

DEVELOPING CREATIVE EDUCATION AFTER BREXIT

A Plan for
Economic Growth



**WHEN LEARNING IS PURPOSEFUL, CREATIVITY BLOSSOMS.
WHEN CREATIVITY BLOSSOMS, THINKING EMANATES.
WHEN THINKING EMANATES, KNOWLEDGE IS FULLY LIT.
WHEN KNOWLEDGE IS LIT, ECONOMY FLOURISHES.**

A.P.J. Abdul Kalam, President of India (2002-2007)



FOREWORD

The United Kingdom will leave the European Union by March 2019. This is the remit that 2016's referendum, the triggering of Article 50 and the result of June's General Election have guaranteed. The process doubtless means a great deal of uncertainty, but also provides opportunities for Britain's creative industries and our world-leading art and design colleges and universities. Our institutions can lead the Brexit negotiations to ensure economic prosperity and sustainable growth.

We believe that our academic institutions have a key role to play in the future growth and prosperity across the UK. They act as a catalyst for national and regional development, working with local authorities and businesses to promote innovation across all sectors of the economy as part of a modern Industrial Strategy.

The creative industries contributed £87.4bn of value for the country during 2015, growing significantly faster than other sectors of the economy, and at an undiminished rate. Since 2010, the Gross Value Added (GVA) of the creative industries has increased by 34 percent, almost double the average of the economy as a whole.

Collectively, nearly 2.8 million people are employed in the creative economy¹.

On the international stage, our higher and further education institutions are world leading, attracting top talent from the European Union and the rest of the world. Building upon these strong international partnerships is vital to developing the open, dynamic Britain that all parties have committed to create following Brexit.

Leaving the European Union brings both risks and challenges. However, our creative education institutions and research organisations, working across design, art, craft and fashion, have a vital role to play in acting as a catalyst for post-Brexit growth.

By taking a proactive response to the challenges of Brexit, forging new partnerships, working with existing partners and new markets and by working with Government, Parliament, regional and devolved administrations, Britain can continue to act as the world leader for the creative industries, safeguarding the future for high-value exports, well-paying jobs and international influence.

This manifesto sets out how this can be achieved.

Signed,



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ABOUT THIS PLAN

In November 2016, Policy Connect and the All Party Design and Innovation Group (APDIG) organised a roundtable for the Council for Higher Education in Art and Design (CHEAD) at the House of Lords. Out of this discussion, the decision was made to develop a plan to set out how the United Kingdom's creative arts institutions could respond to the risks and opportunities posed by Brexit.

Between March and July 2017, Policy Connect and CHEAD organised a series of discursive roundtables around the four home nations to discuss the way forward for creative higher education after Brexit.

These discussions focused on the creative skills pipeline, international recruitment and research partnerships, and the role of creative higher education institutions (HEIs) in a regional context. Working with academics, parliamentarians, businesses and research organisations, these roundtables and this subsequent publication aim to inform policy makers about the huge social and economic benefits generated by creative education, as well as the further potential they offer through good public policy measures.

This plan also draws upon consultation with over thirty creative industry firms that took place during APDIG's consultation with the Design Business Association (DBA) into the Government's Industrial Strategy in April 2017.

We set out a number of recommendations that ensure a post-Brexit Britain that is open and prosperous.

After Brexit, policies must:

Ensure that the UK's creative HEIs can continue to attract the best talent from abroad by:

- Working towards a post-Brexit deal that allows the UK to continue to participate in existing and future research partnerships with EU bodies
 - Maximising continuity with existing standards for international trade and creative collaboration
 - Minimising barriers to entry for international students and academics as well as providing attractive post-study pathways
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Encourage economic growth by promoting the continued participation of HEIs in regional growth plans and economic development

Facilitate the creative industries to continue its significant contribution to all sectors of the economy by being incorporated as an integral component of the Industrial Strategy

These principles will ensure that policies are implemented to ensure that the creative industries are adaptive to change and available to work with bodies from across the creative sector.

To do this, it is vital that these policies adopt certain values to drive good design and creative principles across all sectors of the economy.

What are these principles?

Understand the cross-sector value of design and the creative industries to the wider economy in order to ensure that their benefits reach all areas of the United Kingdom

Value international partnerships and research collaboration for higher and further education bodies to ensure that successful relationships are not interrupted as a result of Brexit

Ensure that legislation continues to adapt to changes in the EU and global regulatory framework to ensure that businesses and HEIs are able to plan strategically for future growth and commercial development

Place design and creative thinking at the heart of Government to spread best practice across the public sector



THE POTENTIAL OF THE CREATIVE INDUSTRIES

“Creative industries will be absolutely central to our post-Brexit future.”²

Matt Hancock MP, Minister of State for Digital and Culture

Britain’s colleges and universities are the bedrock of the creative industries. Collectively, they feed into the fastest-growing sector of the UK economy, a sector which is worth £87.4bn and employs 9 percent of the working population³. Additionally, the 7 percent rise in the creative industries’ Gross Value Added (GVA) for the year 2015 is over three times the rate across the rest of the economy, according to Department for Digital, Culture, Media and Sport (DCMS) estimates⁴. Central to this economic success story is the network of higher and further educational institutions that train the designers, artists and innovators of tomorrow.

2 HM Government, Minister for Digital and Culture Creative Industries speech (9 September 2016)

3 HM Government, DCMS Sectors Economic Estimates (August 2016)

4 The Creative Industries, UK to the World (February 2017)

5 HM Government, DCMS Sectors Economic Estimates 2017: Employment and Trade (July 2017)

6 NESTA, Creativity vs. Robots: The creative economy and the future of employment (April 2015) pg. 6

7 parliament.uk, European Union (Withdrawal) Bill 2017-19, (Retrieved 25th July, 2017)

8 Design Council, Why Design Matters: Creative Skills and Employment (14th July, 2017)

Figures from DCMS show that that job growth across the creative industries grew 5 percent between 2014 and 2015, with a 16.9 percent increase in exports of cultural activities⁵.

The careers that these HEIs create are also among the most resilient to technological changes, with a report by NESTA finding that 86 percent of roles globally in the “highly creative category” have a low to zero risk of being lost to automation. In the UK, the equivalent number is slightly higher at 87 percent.⁶

Since joining the European Union in 1973, the UK has been at the forefront of developing legislation around the creative industries and higher education. From the Bologna Process which standardised the structure of higher education, to harmonisation of Intellectual Property rights and the ATA Carnet system allowing for customs-exempt movement of exhibition materials, barriers against creative education have dramatically reduced.

How the UK approaches Brexit will determine if this process continues or not in the years to come. Government and Parliament have a momentous task ahead in determining how to approach transforming the European legal framework into British law. This does not simply apply to maintaining existing standards, but also to adapting to new regulations and harmonisation that the UK will no longer have direct influence upon. With the European Union (Withdrawal) Bill due to be voted upon in Autumn 2017⁷, the complexities associated with transposing such a weight of legal precedent into British law cannot be understated.

Brexit is also a bold opportunity. It offers the potential for continued engagement with partner institutions and firms across the European Union, whilst also leaving open the possibility of forging new relationships with North America and the Far East. It also gives Britain’s creative academic institutions and industries the chance to play a more active role in developing new frameworks for Intellectual Property (IP), research development and attracting new sources of foreign direct investment.

As Britain moves to leave the European Union in March 2019, Government and policy makers should seek to involve the creative education sector closely in the withdrawal process.

The creative industries are of vital importance to the future success of the British economy, but they have not received nearly as much attention as financial services or heavy manufacturing. However, they continue to succeed because of the close links developed between HEIs and businesses. Further Government support for the sector to develop links between public and private bodies, could lead the way for further economic growth across almost all sectors of the economy. Graduates of British art and design courses are employed by many of the world’s leading companies, from Apple and IBM, to Coca-Cola and General Electric⁸.

The creative higher education sector has a number of real benefits to give to the economy, including:

Increasing productivity by developing new products, services, and methods of working

New commercial opportunities and incubating new businesses

Opening research and development opportunities with partner institutions across the world

Working with combined authorities and other local government bodies to develop targeted regional growth plans based around clear direction with a solid evidence base

Attracting foreign students and academics to contribute to the British economy and wider body politic

Developing a wider sector deal for the creative industries, using expertise to make a case for new innovation-based funding models

Upskilling and developing current members of the workforce wishing to take on new, more productive roles within the economy

Acting as recognised and trusted ambassadors for the United Kingdom’s soft power and reputation for creative excellence



INTERNATIONAL STUDENTS, RESEARCH AND COLLABORATION

“International students bring academic and cultural benefits to our universities, contribute billions of pounds to the economy, support the creation of tens of thousands of jobs and enable these institutions to innovate, build links with businesses and invest even more in every student in every region and country of the UK.”⁹

Christina Rees MP, Shadow Secretary of State for Wales

The EU has been instrumental in helping the United Kingdom’s universities and research bodies develop new international relationships. Britain continues to attract international students to our world-class institutions and tradition of excellence. European students and funding programmes provide vital contributions to both the financial and cultural status of Britain’s creative education sector. Retaining these relationships after Brexit is essential to retaining the country’s status as one of the best places in the world to train creative skills, develop collaborative research frameworks, and form new commercial partnerships.

Universities UK has noted five key areas of concern for Brexit and the university sector¹⁰. These are:

- 1 Increased barriers to recruiting talented European staff**
- 2 Weakening of international research collaboration**
- 3 Increased barriers to recruiting European students**
- 4 Loss of funding for research and innovation**
- 5 Reduced outward mobility opportunities for staff and students**

Responding to these issues is vital for the continued success of Britain’s creative education bodies.

International Students and Academics

The UK's creative HEIs attract the best talent from other EU nations, both as students and academics. Between 2014/15 and 2015/16, the overall number of EU domiciled students increased by 2 percent from 124,575 to 127,440¹¹.

As the Creative Industries Federation has noted¹², EU students are especially relevant to the Britain's top HEIs, accounting for a much higher proportion of total enrolment at institutions such as University of the Arts London (13 percent), the Courtauld Institute of Art (15 percent) and the Glasgow School of Arts (16 percent)¹³ than many comparative institutions. In addition to this tradition of excellence, EU students are also attracted to the UK by the relative ease of relocation to the UK due to EU-wide freedom of movement, and our diverse, student-friendly cities.

However, Brexit has placed this reputation at risk. Despite the overall resilience of the creative education sector, figures show a marked decrease in applications from EU member states for other academic disciplines. Applications to study in the UK fell by 4 percent between 2016/17 and 2017/18, with the fall even more pronounced amongst those from European Union countries at 5 percent¹⁴.

To ensure that Britain's creative HEIs remain attractive place to study and work, policy makers should seek to respond to identified threats, as well as building upon institutional strengths.

Guarantee residency rights in the UK for current academic staff and their families. Although the Government has made a commitment regarding the status of EU citizens and their dependents after Brexit¹⁵, the final commitment remains a source of contention between UK and EU negotiators¹⁶. Government must give clarity on the matter to ensure that EU nationals working in the university sector are granted permanent leave to remain in the UK, as well as full access to public services.

Reform immigration processes for international staff and students. International students and university staff provide an invaluable contribution to the creative economy. However, the current immigration system acts against this, with a complex visa regime and numerous costs acting as a barrier to prospective students and academics. Government should use Brexit as an opportunity to revamp the existing system by reducing bureaucracy and streamlining the application process. Attracting more international students enjoys overwhelming public support. Two thirds of British adults feel that international students have a positive impact on the local economies of the towns and cities in which they study, whilst three quarters believe that they should be given the opportunity to work for a set period of time following graduation. Additionally, only a quarter of those surveyed feel that international students should count towards the immigration figures¹⁷.

Continue membership and participation in the Erasmus and Marie Skłodowska-Curie Actions programmes. Schemes such as this provide British students and academics the opportunity to develop their studies and research opportunities, as well as giving them access to new international networks and will help to give British students the skills needed to thrive in a global, free-trading economy. In particular, the Innovative Training Networks¹⁸ aims to provide early-stage researchers with the training required to turn creative ideas into commercially viable products – an area of vital importance to the creative industries.

9 C. Rees International Students Hansard [Vol. 620] (23rd January 2017)

10 Universities UK, Policy priorities to support universities to thrive post-exit, (June 2017)

11 HESA, Higher education student enrolments and qualifications obtained at higher education providers in the United Kingdom 2015/16, (Retrieved: 26th July, 2017)

12 Creative Industries Federation, Brexit Report, (October 2016), pg. 18

13 Complete Universities Guide, Open Access Data (Retrieved 26th July, 2017)

14 BBC News, UK university applications fall by 4%, Ucas figures show (13th July, 2017)

15 HM Government, The United Kingdom's exit from the European Union: safeguarding the position of EU citizens living in the UK and UK nationals living in the EU (26th June, 2017)

16 BBC News, Brexit: UK and EU still split on citizens' rights (25th July, 2017)

17 ComRes, Universities UK: Public perceptions of international students (12th April, 2017)

18 EU Commission, Innovative Training Networks MSCA-ITN-2017 (14th October, 2015)

Research

Britain's academic institutions, especially in the creative sector, benefit hugely from the EU's research funding. According to the latest figures, the UK receives over 15 percent of all funding allocated by the £70bn Horizon 2020 scheme¹⁹. It is vital that, as Brexit approaches, policy makers and HEIs remain part of this framework. The UK is one of the most successful countries for producing world-leading research, especially in the creative industries, and represents a core element of Britain's soft-power.

Policy makers should seek to provide clarity on current research funding as well as vision for new frameworks.

Develop forward planning for post-Brexit research partnerships, especially the successor to Horizon 2020 funding and Creative Europe.

Whilst it is unlikely that Britain will be able to participate fully in the next round of EU funding platforms, there is capacity for the existing Horizon 2020 to be adapted for the successor, 9th Framework Programme (FP9). Participation in these schemes allow for international research networks to be developed, as well as helping to provide a simplified regulatory framework.

Reform research framework data to improve how the value of creative education is captured.

Brexit also provides an opportunity to develop new mechanisms for capturing the scope of creative arts research. By properly weighting the contribution the creative sector gives to Britain's overall research output, the reputation and economic contribution of these great institutions will be further improved.

Increase support for international research. Successive governments have increased state support for research and development in recent years, with the most recent figures showing an increase in overall spending by 4 percent in 2015. This now represents 1.68 percent of Britain's gross domestic product²⁰. However, this rate still ranks well below the 2.4 percent average amongst OECD members, lagging behind competitor nations such as France, German and the United States. In August 2016, the Chancellor, Philip Hammond, guaranteed that any research funding lost as a result of Brexit would be met by HM Treasury²¹. However, Brexit provides the impetus for a more ambitious policy of investment in research. Government should commit to ensuring that that Britain reaches the OECD average of 2.4 percent over the coming decade, allowing universities and businesses alike to lead the world in research-intensive, high-tech projects and innovation.

CASE STUDY

WEARABLE TECHNOLOGY AND TRAINING FOR "INDUSTRY 4.0"²²

The Wearable Experience for Knowledge Intensive Training project (WE-KIT) is a Horizon 2020-funded collaboration between Ravensbourne, the Open University, and other universities and technology businesses from Europe and the UK.

Technological innovations from across the collaborating partners are being used to create a new form of media, 'Wearable Experience', bringing the latest Virtual Reality technology to industry training techniques. It provides trainees with immersive, in-situ, intuitive learning, similar to a traditional apprenticeship and fitted with specialist knowledge that can be constantly updated while minimising retraining costs.

Western countries still enjoy the fruits of past generations' investments in highly-skilled workforces. Continuous innovation in skills and training is needed to maintain this advantage against global competitors in the so-called Fourth Industrial Revolution – an era of rapidly-evolving manufacturing trends and smart automation.

Collaborations such as WE-KIT, funded through transnational programmes such as Horizon 2020, enable UK universities to exploit scientific and technical outcomes from beyond domestic borders to retain Britain's competitive industrial and creative advantages.

19 EU Commission, What is Horizon 2020? (Retrieved 26th July, 2017)

20 Office for National Statistics, UK gross domestic expenditure on research and development: 2015 (16th March, 2017)

21 HM Government, Chancellor Philip Hammond guarantees EU funding beyond date UK leaves the EU (13th August, 2017)

22 WE-KIT, About, (Retrieved, 25th August, 2017)



CREATIVE HIGHER EDUCATION INSTITUTIONS IN A REGIONAL CONTEXT

“No-one should be in any doubt that the intention of the UK government is to ensure that the spirit and the letter of the devolution settlement is respected in the course of the repatriation of powers.”²³

Damian Green MP, First Secretary of State

Throughout the Brexit process, many commentators have stressed the importance of revitalising Britain’s sovereignty, public accountability and democratic processes. It is vital that universities and creative education bodies make it clear to policy makers that the Brexit process is a two-way street, where powers that are returned from Brussels to Westminster are further granted to the Home Nations and local government. The current Government has been keen to promote their record of decentralisation; awarding new powers to the devolved Assemblies, establishing city deals with elected Mayors, and investing in infrastructure as part of the “Northern Powerhouse” or “Midlands Engine”. However, more should be done to ensure that Brexit truly does lead to a radical reimagining of Britain’s economy and democratic accountability. Creative HEIs must be at the forefront of this agenda.

Universities play a leading role in developing regional economies, especially in the creative industry sector. A 2016 study by the CBI found that areas with a high concentration of graduates are significantly more productive than those without. However, although the UK has a wide spread of world-class institutions, many university towns struggle to retain their graduates, with the majority moving to different areas after graduating²⁴. Despite this, students in the creative sector are more likely than other academic sectors to settle near to their graduate institution, especially in major urban areas²⁵.

In a local authority landscape that is increasingly complex, it is vital that policy makers use the example of Brexit to develop a more collaborative approach to regional economic growth, bringing creative HEIs together with development agencies, councils and business associations.

Universities UK has also noted a “growing consensus” and increased demand from organisations such as Local Enterprise Partnerships, Combined Authorities and Chambers of Commerce for universities to be more proactive in building new economic partnerships, as well as building upon existing ones²⁶. The creative disciplines are particularly well placed to be at the forefront of this agenda.

Graduates in the sector have a number of key advantages in being able to promote regional development:

Nationwide Reach: Creative HEIs are spread evenly across the country, ranging from major urban areas to multi-campus, county universities and towns

Commercial Acumen: Students in creative subjects are significantly more likely than other subject areas to work with local businesses and designers to develop their portfolio work

Business Development: Universities and attached research bodies, such as PDR at Cardiff Metropolitan University, play a major role in helping recent graduates develop their innovative ideas in dedicated incubation hubs

Multidisciplinary Collaboration: HEIs are able to establish new creative and design partnerships across the creative sector to lead innovative new relationships, such as by bringing together sports scientists and computer animators

23 Damian Green MP, Downing Street pledges to respect devolution during Brexit The Scotsman (20th July, 2017)

24 CBI, Unlocking Regional Growth: Understanding the Drivers of Productivity Across The UK’s Regions and Nations (March 2017) pg. 23

25 Manchester City Council, Report on Graduate Employment and Retention (14 December 2011)

26 Universities UK, Response to ‘Building Our Industrial Strategy: Green Paper (January 2017)

Universities must work to improve how they interact with policy makers and local authorities – looking closely at examples of best practice in the creative sector. Creative HEIs have been at the forefront of regional development for many years, and there is a clear case for other higher and further education bodies to develop methods of best practice based around a number of case studies.

PDR, the International Centre for Design and Research, was established in 1994 and is based at Cardiff Metropolitan University. PDR has been at the forefront of product design and development, applying this knowledge to develop speculative designs and innovative products for a wide range of domestic and international clients. The forthcoming Design Action Plan will examine the interconnectivity between design and industry²⁷.

Boosting Resilience: Survival Skills for the New Normal is a boundary-pushing Executive Learning new programme led by City, University of London, The Culture Capital Exchange (TCCE) and Manchester Metropolitan University, to encourage arts and cultural organisations, museums, libraries and music education hubs to make the most of their Creative Assets and Intellectual Property. It is one of four Building Resilience initiatives currently being commissioned by Arts Council England³⁰.

The Sheffield Institute of Arts at Sheffield Hallam University has been at the forefront of developing the proposed City Deal for the Sheffield City Region, aimed at making South Yorkshire a national hub for the creative and design industries. The sector in Sheffield has an annual turnover £1 billion, employing more than 18,000 people in the city region. In total, 7.2 percent of the region's population are employed in the creative industries, substantively above the national average²⁸.

Brighton Fuse is a two-year research and development project which will analyse the growth of Brighton's successful creative, digital and information technology (CDIT) cluster, and pilot schemes to promote further innovation and economic development. Brighton Fuse focuses on analysing the interplay between the arts and humanities and digital technology and on explaining how these factors lead to innovation and business success. It also examines the role of higher education and graduate skills in this process. The project is run by Wired Sussex, the University of Brighton, the University of Sussex and the Council of Industry & Higher Education. Brighton Fuse is funded by the Arts & Humanities Research Council³¹.

Bristol and Bath by Design was a comprehensive 18-month project that mapped and measured the cumulative value, impact and interconnectedness of design in the Bath and Bristol region. The University of the West of England, Bath Spa University and Bristol University along with regional partners such as the West of England Design Forum, Bristol Media, Creative Bath, the West of England Local Enterprise Partnership (LEP) and the REACT Knowledge Exchange Hub contributed to building capacity in the area, developed an understanding of the design ecology on the wider Bristol and Bath region, and developed skills in multidisciplinary research and undertaking knowledge exchange activities²⁹.

By ensuring formal links are established with local government, universities can become hubs for learning and development for SMEs and microbusinesses, allowing firms access to students and recent graduates, retaining talent from local universities and redressing skills shortages for regional economies.

27 PDR, About (Retrieved 27th July, 2017)

28 Sheffield Institute of Arts: Sheffield Hallam University, Economic Impact (Retrieved 27th July, 2017)

29 Bristol and Bath By Design, About (Retrieved 27th July, 2017)

30 Boosting Resilience: Survival Skills for the New Normal (Retrieved 22nd August, 2017)

31 Brighton Fuse, About (Retrieved 27th July, 2017)

Spearheading Local Economic Growth and Development

Britain's creative higher education institutions already play a major role in regional economic development – but they must be more proactive in how they work with businesses and public bodies to further this.

An April 2017 report by Universities UK found that HEIs play a substantive role across the country, providing 27,375 jobs and contributing £1.5 billion to the economy of Yorkshire and the Humber, 31,085 jobs and £1.7 billion to the economy of the North West of England; and 56,896 jobs and £3.7 billion to the economy of London³².

However, there is potential for substantially greater growth, and this should be developed in the light of Brexit. Policy makers can help to build upon these university-wide and creative industry-specific strengths in a number of areas.

Showcasing how creative HEI research and outputs can be used as a driver for local regional economies. The success of national campaigns such as the Year of Irish Design and the Helsinki World Design Capital have been instrumental in raising the profile of national art, design, creative media, and craft³³. Policy makers should use the run-up to Brexit to demonstrate Britain's world-leading creative industries, showcasing regional prowess. The sector should be further integrated into the 2018's Great Exhibition of the North, and similar projects

Widening Research and Development Tax Credits to increase the scope of the regional supply chain.

According to research by the tax consultancy Forrest Brown, 73 percent of businesses believe that Brexit makes the Government's extra spending on R&D more important, although only a quarter of the microbusinesses have ever made use of government funding³⁴. Following on from the Design Business Association's submission to the Industrial Strategy Consultation, policy makers should:

- Seek to boost the resources available to local businesses by continuing to support the scheme
- Allow universities and other bodies to promote them to local businesses, start-ups and graduate entrepreneurs
- Permit freelancers to claim for them where applicable

Increasing access to regional case studies and statistics.

Many HEIs wish to ensure that their research and development programmes are better targeted to the demands of local businesses and development organisations. By pooling existing data from the Office for National Statistics and other Government bodies, as well as widening the scope of the information gathered, creative faculties will be better able to tailor their research

Establishing a Creative Industries Catapult to provide business incubation and expertise for art and design.

The UK's network of Catapult centres has been at the forefront of new technological innovations across the country. Establishing a new Catapult centre focused on the creative industries will allow for high-value creative projects to be taken to the next level by bringing together businesses and academics to develop innovative new ideas

Incorporating dedicated support for creative industries into regional development funds. By giving city regions the powers to establish new, focused programs to showcase new developments in creative industry policy, regional economies can further specialise in areas of creative expertise. Universities and local authorities should seek to establish design centre associations, business incubators and designers in residence to develop new links and open new opportunities for creative students to demonstrate the practical value of their skills.

Introducing a nationwide brokerage system to highlight new collaborative opportunities for SMEs.

In light of the recommendations of 2015's Downing Review³⁵, policy makers should introduce a new means of supporting collaborative efforts between creative HEIs and businesses by establishing an online portal to help identify potential research partners.

32 Universities UK, The industrial strategy and universities: regional briefings (18th April 2017)

33 S. Heller, The Next World Design Capital: Ireland? The Atlantic, (7th April, 2011)

34 ForrestBrown, Igniting Innovation, (6th March 2017)

35 HM Government, The Dowling Review of Business-University Research Collaborations, (July 2015)



THE CREATIVE SKILLS PIPELINE

“[Brexit] is a chance to think more creatively about education provision, as art and design are under real pressure in our schools.”³⁶

Tristram Hunt, former Member of Parliament for Stoke-on-Trent Central and Director of the Victoria and Albert Museum

The creative industries are a true British success story. Domestic strength in a range of cultural and artistic skills has been enhanced by an attractive business climate and access to the best international talent. The UK is an open, multicultural and dynamic country, and these inherent strengths will not be affected by the Brexit process.

However, despite Government assurances that leaving the European Union will not lead to a “cliff edge” with regard to immigration³⁷ and the announcement of an independent, evidence-based review of the migration system³⁸, Brexit has brought the long-standing skills shortage in the creative industries into urgent context. Industry groups such as the CIF and the Design Business Association have noted the lack of trained domestic talent in various creative disciplines, especially animation, visual effects, and video games³⁹, all examples of high-level skills with strategic reach.

Whilst it is vital that Britain’s universities and businesses can continue to attract the best people and practices from abroad, it is also clear that cultivating more home-grown talent must be prioritised by HEIs and policy makers in the immediate future.

In a statement to the House of Commons in March 2017, the Secretary of State for Digital, Culture, Media and Sport, Karen Bradley, confirmed that the creative industries would form a core part of the industrial strategy, and that developing the skills pipeline would be a central aspect to Sir Peter Bazalgette’s sector review⁴⁰.

In the APDIG’s submission to the Government’s Industrial Strategy in April 2017, the majority of design firms surveyed by the DBA and British Industrial Designers Association (BIDA) said that there would be a shortage of industry-ready designers, with a consensus of those surveyed supporting the view that it is difficult to recruit the right design staff because of lack of suitable skills. A statement by WPA Pinfold was typical of this attitude:

“Recruitment has been a major issue for us – the equivalent level of talent to London is not widely available. We are having to train up design graduates, at our own cost – hence our Design Academy.”⁴¹

Despite this attitude, the UK’s creative HEIs are still a major business creator. As Baroness Rebuck noted in a House of Lords debate on the creative industries in January 2017, the Royal College of Art launches more new businesses than any other university⁴². Equally, programmes such as the aforementioned Brighton Fuse – a research and development project run by Wired Sussex, the University of Brighton, the University of Sussex and the Council of Industry and Higher Education – has focused on examining the relationship between creative higher education and the graduate skills required by local employers⁴³.

36 Hunt T, Leaving the EU: Security, Law Enforcement and Criminal Justice Hansard [Vol. 623] (18th January 2017)

37 The Guardian, Brexit won’t mean ‘cliff-edge’ shift in migration policy, minister says (15th March, 2017)

38 Financial Times, Amber Rudd: A post-Brexit immigration system that works for all (27th July, 2017)

39 Creative Industries Federation, Social Mobility and the Skills Gap (October 2016)

40 Bradley K, Creative Industries: Skills Hansard [Vol. 623] (16th March, 2017)

41 WPA Pinfold, Evidence to the APDIG-DBA Industrial Strategy Consultation, (March 2017)

42 Rebuck B. Brexit: Creative Industries Hansard [Vol. 778] (19th January, 2017)

43 Brighton Fuse, About (Retrieved 27th July, 2017)

44 HM Government, IP and BREXIT: The facts (20th July, 2017)

45 Chartered Institute of Trade Mark Attorneys, Our position on: Post-Brexit registered trade mark and design rights, and rights of representation (July 2017)

Developing Domestic Creative Talent

To build upon the domestic prowess of Britain's creative HEIs, policy makers and university leaders should seek to bring about various reforms within the higher and further education system, as well as working with businesses and Government departments to develop the UK's domestic skills pipeline to help guard against expected economic shocks following Brexit, and develop a framework for long-term and sustainable creative education.

Move from STEM to STEAM by giving strategic priority for creative education in education and research funding cycles. Government should give consideration to an increase of the number of research studentships outside of Science, Technology, Engineering and Maths (STEM) subjects to support study in creative and digital subjects. Adding "Art" to the existing acronym to create (STEAM) is something that will have a systemic institutional change for Britain's universities. This should also be developed by increasing funding for PhD training places in art and design, especially those that support new and emerging inter-disciplinary approaches.

Fully incorporating art and design into the English Baccalaureate. In order to ensure that universities and colleges are able to build upon existing skills, Government should reconsider the decision to exclude art and design from the English Baccalaureate (EBacc) and ensure that all secondary students have the opportunity to learn these vital creative and technical skills.

Retaining access to the EU Intellectual Property Office (IPO). The European Union's harmonised market for IP rights is vital for British designers and creative professions to protect and share products throughout the EU and European Economic Area, an area that is vital for British-designers to remain competitive on the international marketplace. Whilst the Government's commitment to remain part of the Madrid System is welcome⁴⁴, policy makers should follow the recommendations of the Chartered Institute of Trade Mark Attorneys (CITMA) and guarantee continued access to the EU IPO in Alicante and ensure that existing EU registered trade mark and design rights continue to cover the UK⁴⁵.

Establish a partnership with the UK Research Office to develop a long-term approach into how the creative education sector can work with businesses. The UK's universities and colleges are at the forefront of the creative industries agenda, but often lack the information and sector knowledge required to train their students in the skills businesses require. By bringing these two sectors of the economy together, allowing for more students to benefit from more cohesive degree programmes and develop skills that are more applicable to employers, Britain's creative HEIs can continue to work with businesses to create new jobs, businesses and exports.

CASE STUDY

BESPOKE TAILORING COURSES AT NEWHAM COLLEGE, LONDON⁴⁶

Newham College, London has a long history of support for the fashion industry, and in addition to college courses, also owns the Fashion and Textile Museum, a highly successful exhibition and training centre for the sector. With a strong commitment to vocational training and employability, in 2004 the College was introduced to a group of Savile Row companies concerned about the growing skills shortages in bespoke tailoring, as very few young people were being trained in this exacting craft profession.

In partnership with the Savile Row Bespoke Association, Newham College designed a programme of unique new courses that have since enabled hundreds of young people to develop the specialist skills and knowledge needed for employment in the sector. Open to 16-18 and 19+ year old students, the full College programme provides introductory, intermediate, and advanced level courses that start each September. Delivered in industry-standard workshops, courses are highly practical and focus on the development of students' sewing, garment construction, pattern cutting and tailoring craft skills, plus the development of the professionalism and industry knowledge they need for future employment.

Newham College's bespoke tailoring programme has established a new and highly effective route to skilled garment production employment, and attracts students from throughout the UK and EU.

CONCLUSION

Britain's creative universities and colleges are something to be proud of. For decades, they have been at the forefront of Britain's soft power, training domestic and international students in a wide range of skills and giving businesses access to the best graduates.

Brexit must not damage this success.

By working with stakeholders from across the sector and embedding best practice at the heart of public policy, Government has the potential to ensure that the creative industries continue to play a major role in diversifying the UK economy, boosting exports, and attracting the best global talent.

This manifesto has set out the key priorities for policy makers in the Brexit negotiations, further devolution to the cities and regions, and embedding design and creative skills at the heart of the Industrial Strategy.





IT IS BOTH PRAGMATIC AND OPTIMISTIC ABOUT THE FUTURE.



IT RECOGNISES THE RISKS AHEAD, BUT ALSO THE OPPORTUNITIES.



IT ARGUES FOR CLEAR, EVIDENCE-BASED POLICIES THAT POLITICIANS FROM ALL PARTIES CAN SUPPORT.



IT ENCOURAGES UNIVERSITIES AND ACADEMICS TO BE PRO-ACTIVE IN THEIR ENGAGEMENT WITH BUSINESSES.



IT CALLS FOR THE CREATIVE INDUSTRIES TO PROMOTE ECONOMIC DEVELOPMENT ACROSS THE COUNTRY.



IT DEMANDS THAT THOSE WHO HAVE SOMETHING TO CONTRIBUTE TO BRITAIN'S UNIVERSITIES AND ECONOMY CAN CONTINUE TO COME FROM AROUND THE WORLD TO DO SO.



IT SHOWS HOW DESIGN, ART AND INNOVATION CAN IMPROVE THE QUALITY OF LIFE FOR EVERYONE IN THE UNITED KINGDOM.

ABOUT THE DESIGN AND INNOVATION TEAM AT POLICY CONNECT



This manifesto was compiled and written by Jack Tindale, Manager of the All-Party Design and Innovation Group and Design Commission at Policy Connect.





Consultation roundtables in 2017

Wednesday 15th March

“Exploring Themes in Brexit and Creative Higher Education”

Edinburgh College of Art

Chair: Clive Gillman, Creative Scotland

Tuesday 20th June

“Creative Research and Collaboration”

University of Westminster

Chair: Dr Gillian Youngs, Head of Innovation and Impact, University of Westminster

Wednesday 5th July

“Creative HEIs in a Regional Context”

Cardiff Metropolitan University

Chair: Professor Andrew Walters, Director of Research, PDR, Cardiff Metropolitan University

Thursday 13th July

“The Creative Skills Pipeline”

Sheffield Hallam University

Chair: Professor Sally Wade, Director, Sheffield Institute of Arts, Sheffield Hallam University

Consultation event speakers

- **Shade Ajayi**, Welsh Government
- **Sally Benton**, Design Council
- **Eliza Easton**, Creative Industries Federation
- **Joshua Hart**, PDR
- **Sophie Hunter**, IVE
- **Evelyn Wilson**, The Culture Capital Exchange

All-Party Parliamentary Design and Innovation Group Members

A full list of APDIG members is available at:

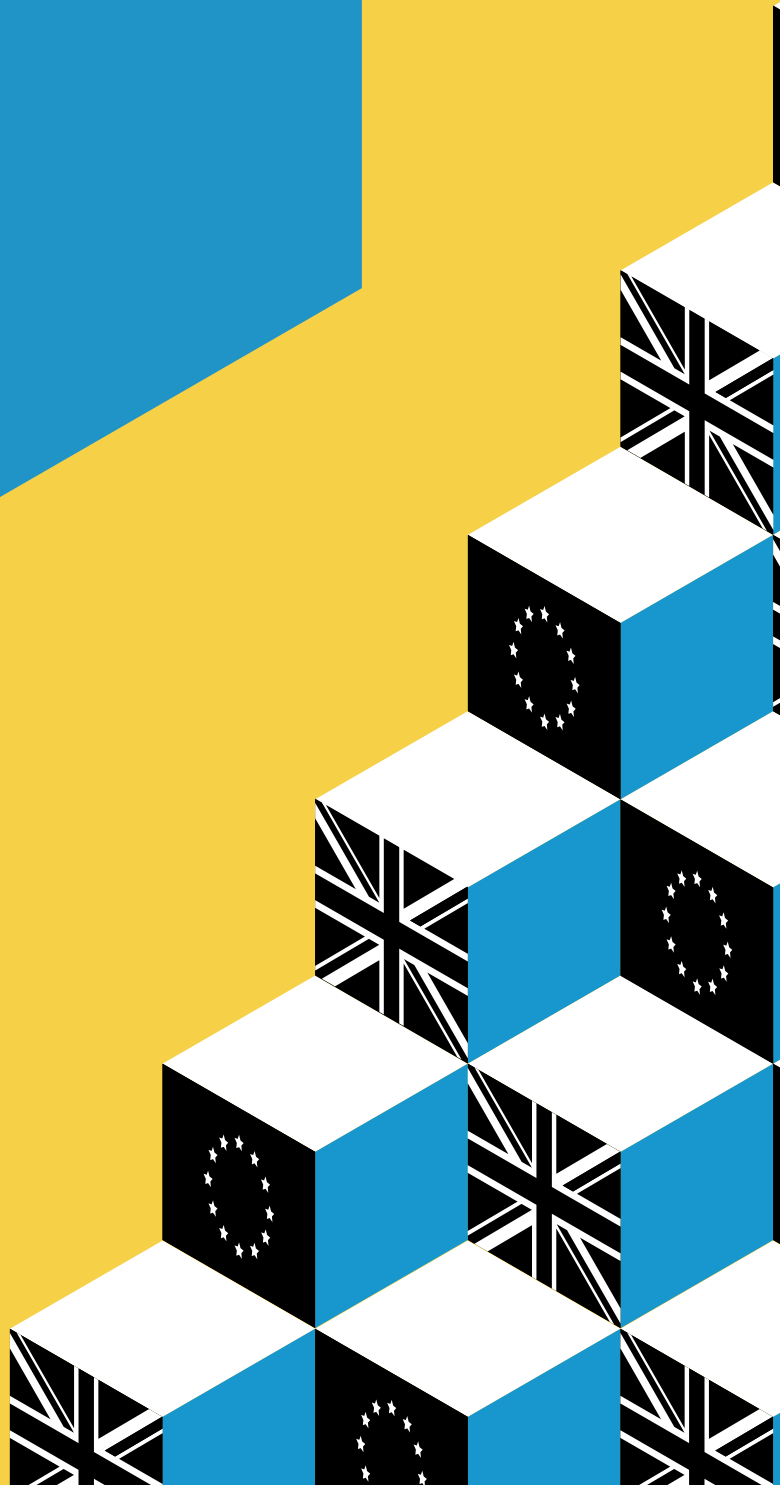
<http://www.policyconnect.org.uk/apdig/associate-membership>

About the Design and Innovation Team

The All-Party Parliamentary Design and Innovation Group and Design Commission are part of the Manufacturing, Design and Innovation team at Policy Connect.

Policy Connect is the go-to cross-party think tank, successfully delivering new policy ideas through research, evidence, political meetings and sector engagement. With no set ideology, we recommend the best approach from facts and data, and help influence policy decisions and law-making. We find the common ground and build consensus to improve public policy. We do this by running forums, commissions and All-Party Parliamentary Groups. We have overseen the research and delivery of more than 50 key publications.

This report is not an official publication of the House of Commons or the House of Lords. It has not been approved by either House or its committees.



This report was funded and organised with the assistance of CHEAD, the Council for Higher Education in Art and Design.

CHEAD is the representative body for the art and design higher education sector (HE A&D). Its mission is to contribute to the development of the A&D community, its standing and stature as well as its engagement with the outside world.

A voice for Higher Education Art & Design

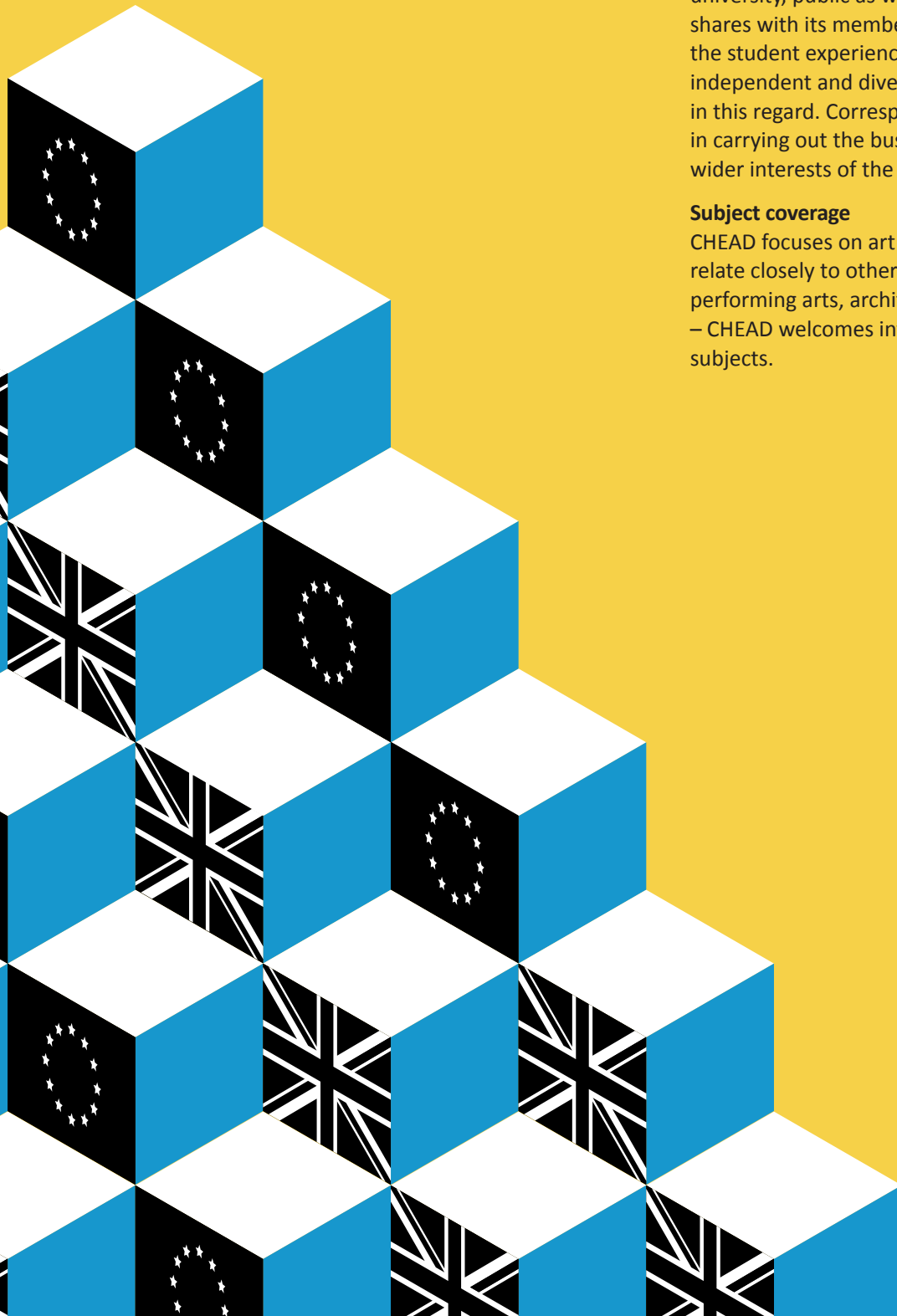
CHEAD provides leadership and an inclusive, cohesive body for and on behalf of HE A&D in the UK four nations, advancing knowledge and understanding in the sector and promoting the sector's interests to others.

Members

Our members include all types of higher education institutions (small-specialist, Russell Group, post-92 university, public as well as privately funded, etc). CHEAD shares with its members the objective of enhancing the student experience of HE in A&D, and respects the independent and diverse approaches adopted by members in this regard. Correspondingly, CHEAD representatives, in carrying out the business of the organisation, place the wider interests of the sector first.

Subject coverage

CHEAD focuses on art and design subjects; these subjects relate closely to other subjects – for example: media, performing arts, architecture, and art and design history – CHEAD welcomes interaction with and between these subjects.



This report has been supported by:



The
**Culture
Capital**
exchange
Inspiring Collaboration

TCCE (The Culture Capital Exchange) is an organisations that that supports creative research collaborations and networking between Higher Education and the Arts, Cultural and Creative Industries. We operate a membership scheme and our members include diverse portfolio of Higher Education institutions comprising; small specialist institutes, Russell Group members and post-92 universities. We were the first organisation in the UK to focus on creative knowledge exchange, research collaboration and wider engagements between the research base and the arts, cultural and creative sectors in the capital and we continue to actively champion and pioneer developments in this field.


We work proactively with our members to support activities in the following areas: Research Collaborations, Public Engagement, Networking and Relationship Building with the Cultural and Creative Sectors; Impact and Early Career Researcher Development, identifying topics for future research as well as leading bid swarms around emerging funding opportunities.

A collaborative project by:



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