

## Universities Scotland briefing on Support for the UK's creative industries and their contribution to the economy.

### Overview

Scotland has always been a creative nation and Scotland's universities have always been at the heart of it. From the world leading talent emerging from Glasgow School of Art including Turner Prize winners: Duncan Campbell (2014), Martin Boyce (2011), Richard Wright (2009) and Simon Starling (2005); to acclaimed stars of stage and screen:- Alan Cumming, David Tennant and James McAvoy, who studied at the Royal Conservatoire of Scotland; to the literary success of novelist Ian Rankin, graduate of the University of Edinburgh, and Scotland's previous Makar, Liz Lochhead, who was writer in residence at Duncan of Jordanstone College of Art and the University of Glasgow.

From the Scottish graduate, Mike Dailly who created video game Lemmings, which first put the city of Dundee on the map for computer games, (**Abertay University** was the first in the UK to offer dedicated courses in computer Games Development and remains a major driver of the digital sector with a reputation for innovation), to Scottish fashion graduate Rachel Barrett, whose fashion designs were chosen and worn by Lady Gaga, Scottish creativity has long punched far above its weight on the global stage.

Scotland's Creative Industries (advertising, architecture, visual art, crafts, fashion and textiles, design, performing arts, music, photography, film and video, computer games, radio and TV, writing and publishing, heritage, software/electronic publishing, cultural education) contribute significantly to the economy, employing 68,500 people across more than 8,000 businesses and generating GVA of £3.06bn. <sup>1</sup>

In addition to this direct economic contribution, the creative industries are also considered important by virtue of their wider social and economic impacts:

- The creative industries are inherently knowledge intensive industries whose value is vested in intangible assets. As such they are a critical component of the wider knowledge economy;
- they operate at the intersection between creativity and technology, supporting the transition to a digital economy;
- creativity has a crucial role to play in driving innovation across the whole economy; and
- the creative (and cultural) industries both enrich our lives and make Scotland more appealing to visitors and businesses.

### Creative industries thrive on high level skills

The creative industries thrive on talent and are dependent on a well- educated workforce. Universities are a rich source of that talent, as the creative industries employ a higher proportion of graduates than

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<sup>1</sup> Skills Investment Plan for Scotland's Creative Industries Sector (Skills Development Scotland)

the economy as a whole. Recent analysis by Department for Culture Media and Sport (DCMS) <sup>2</sup>shows that:

- More than half (59.9 per cent) of jobs in the Creative Industry in 2015 were filled by people with at least a degree or equivalent, compared to 32.7 per cent of all jobs in the UK.
- In 2015, 1 in 11 jobs in the UK held by graduates was in the Creative Industries.
- Between 2014 and 2015, there was an increase of 24,000 (2.2 per cent) in the number of jobs in the Creative Industries held by individuals with at least a degree or equivalent.
- Across all industries in 2015, 62.5 per cent of jobs in Creative Occupations were filled by someone who had at least a degree or equivalent.

There is often a view that creative talent is simply innate. This is not the case – talent must be nurtured and developed, and this is what higher education provides. Scotland’s universities collaborate directly with creative companies and industry bodies in the design and development of courses at undergraduate and postgraduate level. Examples demonstrating the ways in which universities work to produce graduates that meet the needs and expectations of creative industry employers include:-

- **Glasgow Caledonian University’s** partnership with production company Shed Media, whose writing and production team played a key role in founding the University’s MA TV Fiction Writing programme
- **Edinburgh Napier University’s** role in Screen Academy Scotland, a Skillset Film and Media Academy,

### **Skills Gap**

Creative Skillset research (Employer Skills Survey of 2010) found that 28% of companies in the creative media industries reported skills gaps within the existing workforce across the UK, with a slightly higher portion of Scottish employers (31%) reporting such gaps. The truly global market place in which Scotland’s creative industries operate requires businesses and freelancers to have the skills and knowledge to engage with markets across the world, including market analytics, sourcing and contracting agents, international fabrication and distribution, communication and marketing. To build large global audiences Scotland’s creative industries need to develop approaches to storytelling that reach a broad population. The international nature of many sub-sectors presents some challenges and opportunities in accessing available skilled labour when workers are abroad on projects.

It is interesting to note that only 12% of those studying creative industry related subjects) at postgraduate level are from Scotland, particularly in comparison to the proportion of non-EU postgraduate students studying in Scotland (70%). Given the predicted demand for replacement of the senior creative, managerial and technical roles across Scotland’s creative industries, there may be a question regarding the scope of opportunity for suitably qualified resident talent.

Scotland need to retain its creative graduates (regardless of where they are from) who are innovative, enterprising and ambitious, and who will contribute not only to the economy, but more broadly to the social and cultural and economic life and development of Scotland. It is important to ensure that the needs

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<sup>2</sup> <https://www.gov.uk/government/publications/creative-industries-2016-focus-on/key-findings>

of the creative industries, broader creative and knowledge economy isn't lost through a post-study work route.

### **Our 'Ask'**

The UK Government's immigration policy – specifically the proposals for Tier 2 is the major deterrent to greater flows of talent from outside of the EU into Scotland and the UK. It is recognised in HE sectors across the globe that having the option to stay on after graduation and work and earn at graduate level in the country you have studied is a key attraction for international students.

Rules surrounding the UK's current student immigration policy employment are often prohibitively restrictive for graduates from creative disciplines as the starting salary threshold is based on average salaries in other sectors (e.g. accounting, engineering etc). Rules surrounding employment do not take into account that most graduates of creative disciplines are not always in full time employment, rather, they freelance and support portfolio careers with part-time jobs. Neither Canada, the US, Australia or New Zealand (our major English-language speaking competitors) have a minimum earnings threshold. Universities Scotland has been making the positive case for a more competitive post study work visa for Scotland for a number of years. This would be a significant benefit to universities both as employers and as recruiters of students.

- There is support for a change in immigration policy among university Principals, staff and students, among business leaders in Scotland and across all political parties within the Scottish Parliament.
- The House of Commons Scottish Affairs Committee, in their report published in February 2016, found that current rules for students studying here to remain in Scotland are too restrictive and are preventing businesses from finding skilled workers.

### **Multidisciplinary approach to education**

The distinction between creativity and STEMM is a false one. Indeed, the creative industries are inherently multidisciplinary industries, combining creative, technological and business expertise to drive innovation in new content, new platforms and new distribution channels. In particular, the close link between creativity and technological skills challenges the notion that science and creativity are somehow polar opposites. Creativity is a key driver of innovation and competitiveness right across all sectors of the economy. A recent report ***The Fusion Effect: The economic returns to combining arts and science skills***<sup>3</sup> found that 'fused UK companies (combining art and science skills in their work show eight per cent higher sales growth than science-only firms and are two per cent more likely to bring radical innovations to market. In fact, the future success of the Scottish economy will depend on having real strength in both. This is where higher education has a crucial role to play.

### **Our 'Ask'**

We would like to see greater recognition of the contribution of the arts to our economy as well as the importance of students at higher level of study. Scotland needs to avoid the narrow view that clinical, science, technology, engineering and Maths (STEMM) subjects represent the exclusive route to economic success. There needs to be recognition that STEMM and creativity are inextricably linked – successful knowledge economies need strength in both. "Let's turn STEM into STEAM" is a recommendation by the Creative Industries Federation<sup>4</sup> that recognizes the Science and arts are not an either/or. And is an area

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<sup>3</sup> <http://www.nesta.org.uk/publications/fusion-effect-economic-returns-combining-arts-and-science-skills>

<sup>4</sup> [http://www.creativeindustriesfederation.com/assets/userfiles/files/CIF\\_EduAgenda\\_spreads.pdf](http://www.creativeindustriesfederation.com/assets/userfiles/files/CIF_EduAgenda_spreads.pdf)

that we support. Universities are continuing to develop multidisciplinary education at both undergraduate and postgraduate levels, bringing together creativity, technology and business. Changes to the curriculum in schools as a result of Curriculum for Excellence are producing learners who are more familiar with a multidisciplinary approach to learning.

## Enterprise & entrepreneurship

The highly competitive nature of the creative industries puts the onus onto universities to equip their students and graduates with the skills, the experience, and the attributes and in many cases the connections needed to establish themselves successfully in the profession. Graduates from the creative disciplines are far more likely to be self-employed, freelancing or pursuing a portfolio career than those from non-creative disciplines. Graduate employment depends on, and drives, economic growth and the creation of new jobs, not just recruitment to existing jobs. Creating and supporting more graduate entrepreneurs, who go on to create their own businesses, is crucial to this.

All of Scotland's 19 higher education institutions are committed to enterprise and entrepreneurship and each university makes a vital contribution to enterprise and entrepreneurship in our economy. This is most evident in the enterprising mindset skills and ambition of our students and staff and our broader support for businesses' innovation capacity. Universities Scotland's publication [making it Happen: Enterprise & Entrepreneurship Education](#) reflects the enthusiasm within our universities for this agenda. The following case studies highlight some of the inspiring stories of entrepreneurship and intrapreneurship across our higher education institutions

- RAW Film was established in 2012 by Agata Jagodzinska and Michael Grant, Graduates of **Queen Margaret University, Edinburgh (QMUE)**. The company specialises in corporate PR films for online marketing and promotion. Clients have included NHS Scotland, East Lothian Council, Mental Welfare Commission and The Royal and Ancient Golf Club. Agata won a Bafta New Talent Award in 2012.
- Michael Tougher, a graduate of the **Glasgow School of Art**, is Director of Spark and Rocket Ltd, a design and invention company. He created Dots which revolutionises musical play. The device encompasses a mat and separate buttons called "dots" which enables children to have the freedom to explore, learn, create and play music. GSA were instrumental in encouraging him to apply for and help win two important awards. Having studied product design engineering he was equipped with design and engineering skills as well the ability to understand and design for users' needs.
- Noisemaker is the multi award-winning partnership of actor/writer Scott Gilmour and composer Claire McKenzie, both of whom studied at **The Royal Conservatoire of Scotland**. Noisemaker creates, develops and produces original innovative theatre, designed to engage new audiences and challenge expectations of what theatre should be. Many of the Conservatoire's graduates enter the world of work as self-employed performers, artists, directors, producers and teachers, amongst others, and often have a 'portfolio career' and need to be entrepreneurial to survive in a competitive industry. Whilst at RCS they are supported to prepare to be young arts entrepreneurs; offered opportunities to perform and showcase work, create new work and to connect and work with professional arts companies and professional artists.
- Chidozie Obi-Okoye, **Graduate of the University of the West of Scotland**, now administers an app called All Things Music Productions (AMP) which is a platform for those in the audio industry who need mobile-ready, categorised content. Chidozie came to Scotland in 2012 to study and received

support from Enterprise Services at UWS, which nurtures fledgling businesses run by UWS students and graduates.

## Research Impact

- University research is a crucial source of new ideas and practices that drive innovation in the creative economy.
- Universities are adapting new models of knowledge exchange and interaction with the creative economy.
- Universities have a wider role in supporting regional clusters as hubs for innovation.

University research is a crucial source of new ideas and practices that drive innovation in the creative economy. The role of university research in the creative industries is multifaceted, reflecting both the nature of university research and the complexity of the creative economy. It varies from blue-sky research which breaks new ground to more applied and close-to industry research. Much of the research undertaken in the creative disciplines is collaborative and practice-based and feeds in directly to the creative industries. Several of Scotland's universities point to an important role for them in codifying their research so that it can underpin the creative industry sub-sectors, particularly given the rapidly evolving nature of the creative industries.

Scotland's universities undertake world-leading [research](#), including that relevant to the creative industries. Considering performance in the [Research Excellence Framework \(at panel level\)](#) the **University of Glasgow** was joint top in 'Architecture, built environment and planning' and the **University of St. Andrews** was ranked in the top five for 'Art and design: history, practice and theory' in the UK. Furthermore the **Royal Conservatoire of Scotland** was ranked in the top 10 of the [world's performing arts institutions](#), partially due to the strength of their research.

2016 is the Scottish Government's Year of Architecture, Innovation and design (YIAD). In support of this Universities Scotland has produced a report, Research Impact in the Year of Innovation, Architecture and Design, to highlight the contribution of Scotland's universities to these three areas. The following case studies, are just a few of the range of examples from the report, which show the benefits and beneficiaries of architecture and design research.

- Research at **Edinburgh Napier University** has developed the 'Robust Details' approach to sound insulation, leading to a new regulatory approach and 16 patents. Since 2008 over 300,000 robust details home have been built. Noise complaints have fallen fourfold and site compliance has gone from 35 per cent to 99 per cent.
- Design research at the **University of Dundee** led to the V&A Dundee, a £45m centre for design at the heart of Dundee's £1bn waterfront regeneration, opening in 2016-17.
- Research at **Glasgow School of Art** led to a fuel poverty combined heating and power system in Wyndford. Over 1,500 tenants and 200 owners are benefitting from cheaper fuel bills plus improved comfort and health.

There are strong examples of multidisciplinary research, with tangible benefits, across the sector in Scotland including:

- **Glasgow School of Art's** (GSA) work with the Scottish Medical Visualisation Network. The Network brings together multidisciplinary teams of medical practitioners, medical educators, and academics

with technical, visualisation and industrial experts to identify key areas where 3D visualisation and interaction will support medical learning and teaching, surgical planning and rehearsal.

- **Abertay University's HIVE** (Human Intelligent Virtual Environment), a multi-purpose laboratory designed for research into multi-media and virtual reality.

## **Innovation and Knowledge exchange**

Universities are keen to work with businesses. Universities are aware of the value of multidisciplinary research and knowledge exchange activity, and work to enable both.

There are multiple and varied paths of engagement between universities and business in place as well as more conventional knowledge exchange routes such as knowledge transfer partnerships, spin-outs and start-ups. For example the co-location of facilities between university and industry, which sometimes sees the university host or 'incubate' fledgling companies such as **The University of Edinburgh's LAUNCH.ed**, a student enterprise service and Interface, , the knowledge connection for business, which works as a free one-stop-shop for match-making business needs with the research and innovation expertise in universities. Interface works across all 19 higher education institutions and research institutes in Scotland and across all industry sectors and is aimed primarily at SMEs. The following are just two examples from Interface of Scottish universities' collaborating with creative industries for knowledge exchange:-

- **Space Budgie** is a BAFTA nominated independent games development studio. With a focus on games that do more than solely entertain, their titles teach concepts and educate, tackling unexplored and difficult topics through the medium of games. Interface connected the studio with the School of Arts, Media and Computer Games at Abertay University. The intention of this project was to create a process and pipeline for games education from school through to industry in an international context, simulating the global nature of the Games Industry.
- **Sam Foster Architects (SFA)** specialises in contemporary ecological architecture. They were looking to develop their capacity to undertake and commission building performance evaluation (BPE), and to use this knowledge to inform design processes. They collaborated with the Mackintosh Environmental Architecture Research Unit at the Glasgow School of Art to undertake a Building Performance Evaluation process that would develop an evidence-based design approach.

## **Further information:**

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