

The Economic Value of Creative Focused Universities and Colleges

Analysis of the Social & Economic Impact of Learning

November 2016

*Universities and Colleges is short-hand to refer to all providers of higher education, including universities, university colleges, colleges, institutes and other Higher Education Providers.

Diversity and Diversity
in Higher Education



Foreword

The creative industries play a major role in the UK – socially and culturally of course – but also economically. Government estimates the contribution of these industries to the UK economy to be more than £84 billion a year. In areas as diverse as film, broadcasting, music, dance, theatre, the visual arts, design, publishing and video games, the UK's creative industries are leading the way on the world stage.

Our international competitors regard our success with envy. So, any education system that focuses solely on science, technology, engineering and maths – important as they are – does so at its peril. The creative industries are a huge part of our economy, employing hundreds of thousands of people in high value jobs. Creative skills are essential in all sectors, creating leaders who can innovate. Surely, it makes sense for us to broaden out the traditional focus on Science, Technology, Engineering and Maths of STEM, to incorporate Arts subjects, so creating STEAM?

An education system that only concentrates on Numeracy and Literacy risks producing two-dimensional young people. Adding the third dimension of Creativity into that system – and seeing it as an equal measure of success – imbues the talent pipeline with the knowledge, skills and experiences that industry leaders repeatedly tell us they are crying out for in their workforce. The study of art, design and performing arts subjects ignite that spark of creativity in a student that will stay with them throughout their career.

This report shines a light on the key role that creative focused universities and colleges play in providing that talent pipeline, educating graduates who will go on to lead our creative industries and creatively innovate within society more generally.

The figures in the report speak for themselves. The accumulated impact of graduates from creative focused universities amounts to at least £8.4 billion in added income to the UK economy each year. This is supported by a contribution of more than £77.3 million from international students coming to study in the UK.

But it's not just about this powerful contribution to the UK economy. There are also case studies in this report that show these institutions responding to the Government's wish for Higher Education Institutions to be involved in our society more fully. As pressure continues to grow on local authorities' budgets, at Arts Council England we increasingly regard the university sector as important custodians of art and culture locally, nationally and internationally. They are our key partners in many towns and cities across the country.

Examples highlighted in the following pages include Plymouth College of Art's free school that ensures that young people in the city get a creative education; the work of Norwich University of the Arts in supporting students' employability through its Ideas Factory; and Abertay University in Dundee partnering with the games industry to develop a creative hub.

I believe that great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better for everyone, from all parts of society. So, as a nation, we must continue to support and invest in arts and culture and the universities and colleges that nurture the talent that makes the UK a world leader in this field.

Darren Henley
Chief Executive
Arts Council England

Introduction

The UK's creative industries contribute £84.1 billion to the UK economy. This includes sectors such as films, music, video games, crafts and publishing. Recent figures show the sector growing at almost twice the rate of the wider UK economy. This sector is fuelled in large part by the pipeline of creative graduates coming out of UK universities and colleges. This report helps shine a light on the contribution of creative focused universities and colleges, not just to the creative industries but also to the wider economy.

GuildHE, one of the recognised representative bodies for higher education; Ukadia, the association for the heads of specialist art and design institutions and The HEAD Trust commissioned Emsi to undertake research and analysis measuring the combined economic impact of 13 specialist creative arts institutions and the creative students at two additional multi-faculty universities with a focus in these areas. In addition to measuring the economic impact of these institutions on the economy this report discusses the landscape of creative arts across the UK, how a degree in the creative arts prepares students for careers, and analyses a selection of universities to see real life examples of their impact on the communities and students they serve.

All of these institutions are committed to putting students on the path to success and play a key role in helping them increase their employability and achieve their individual potential. The provision at these institutions enable students to develop their creativity, acquire qualifications and enhance the skills they need in order to have a fulfilling and prosperous career. The institutions also provide an excellent environment for students to meet new people and make friends, while participation in the institutions courses improves the students' skill base.

However, the contribution of creative focused institutions consists of more than solely influencing the lives of students. The provision at creative focused institutions supports a range of employment sectors in the UK and supplies employers with the skilled workers needed to make their businesses more productive. Creative focused institutions attract high quality international students that further support the economy through the output and employment generated at firms. Lastly, and just as importantly, the economic impact of creative focused institutions extends as far as the Exchequer in terms of increased tax receipts and decreased public sector costs. To date, comparatively little research has been done to quantify the monetary value of these benefits.

In this report we assess the economic value of creative focused institutions on the UK's economy. The study focuses on the economic impacts generated by creative focused institutions on the business community in the UK. Economic impact analysis focuses on a single

Acknowledgements

Emsi gratefully acknowledges the excellent support of all of the creative focused universities and colleges in making this study possible. Special thanks go to Alex Bols and Gordon McKenzie for their input on this report and to the research staff at each of the institutions for supplying the data needed to complete this report. Any errors in the report are the responsibility of the authors and not any of the above-mentioned institutions or individuals. To see full documentation of the study, please contact GuildHE.

time period and does not project impacts into the future, nor does it factor in costs incurred by stakeholders. To derive results, we rely on a specialised input-output (I-O) model to calculate the additional income created in the UK's economy as a result of the added skills generated by creative focused institutions and their students' spending. Results of the economic impact analysis are measured in terms of the added income created by the following two impacts: 1) impact of the skills acquired by students still active in the UK's workforce and 2) impact of international student expenditure. The survey demonstrates the economic impact of the creative institutions involved is considerable – and greater still if extrapolated across all institutions providing courses in these subjects.

Data and assumptions used in the study are based on several sources, including reports from the institutions, industry and employment data from Nomis official labour market statistics, demographic data from Higher Education Statistics Agency (HESA), and earnings data from the Office for National Statistics (ONS), and Emsi's input-output model. The study applies a conservative methodology and follows standard practice using only the most recognised indicators of economic impact. Further information on the data used to derive the results are available upon request.

CASE STUDY

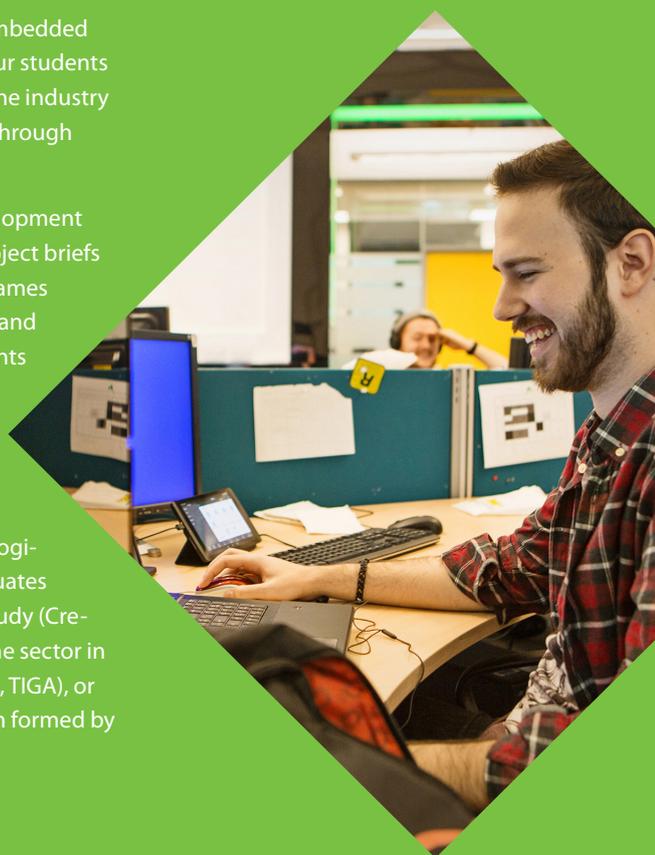
Centre of Excellence for Computer Games Education, Abertay University

Abertay University in Dundee is the UK's first Centre of Excellence for Computer Games Education (SFC/Creative Skillset, 2009). This accolade recognises the role of the university in helping to grow a sustainable games development cluster in the city and establish Dundee as a global centre for games development.

The primary reason for the resilience and longevity of the cluster is the deeply embedded relationship between the university and the local companies that ensures that our students are familiar not just with the technical and creative skills required to succeed in the industry but also with professional processes and practices and commercial imperatives through industry partnership in 'workplace simulation' (NESTA).

Games students at Abertay undertake a multidisciplinary, client-led games development team project as part of the curriculum. These projects are based on client-led project briefs that promote creativity and innovation in design, technology and application. Games sector sponsors act as both client and mentor to promote professional attitudes and behaviours through the adoption of professional practices and processes. Students develop discipline skills and knowledge in the context of project-led 'learning by doing' scenarios while attaining transferable communication and negotiation skills in collaborative, multidisciplinary team working.

As a result, students achieve a highly relevant understanding of the professional world they will enter and a highly current understanding of the creative, technological and market conditions that they will operate under. This places Abertay graduates in a very strong position to secure employment related to their chosen area of study (Creative Skillset), and support the local sector with high quality graduate recruits (the sector in Scotland has bucked the national trend to report a 25% growth in jobs since 2014, TIGA), or to start up new studios in the city (14 of the 40 listed studios in the City have been formed by Abertay graduate teams since 2010, Digital Dundee).



Study Highlights

The creative economy is defined as both creative industries as well as creative occupations outside of the creative industries. The creative industries contribute £84.1 billion to the UK economy while the wider creative economy contributes £133.3 billion and represents roughly 8.2% of the UK economy. The results of this economic impact study show that creative colleges and universities generate significant positive impacts on the UK's economy.

ECONOMIC IMPACT OF CREATIVE FOCUSED INSTITUTIONS

Graduate impact

- Approximately 94% of creative focused institution's students stay in the UK after graduating. Their enhanced skills and abilities bolster the output of employers, leading to higher income and a more robust economy.
- The accumulation of former creative focused institution students currently employed in the workforce amounts to £8.4 billion in added income in the UK's economy each year. This is equivalent to supporting 309,405 average wage jobs. Of this £8.4 billion approximately £755.3 million in added income occurs in creative arts industries.

Impact of student expenditure

- In addition, creative focused institutions attract many high quality international students that contribute to the UK economy, this includes spending money at shops to buy books and supplies, purchase groceries, pay for housing, attend sporting events, and so on.
- The expenditure of creative focused institution's international students annually adds approximately £77.3 million in income, or 2,860 average wage jobs, to the UK's economy. Of this £77.3 million approximately £24.7 million is a result of spending by students relocating from the European Union (EU).

Total impact on the UK's economy

- Altogether, the economic impact of creative focused universities and colleges to the business community in the UK is £8.4 billion each year.
- Total added income created by creative focused institutions and their students and visitors was approximately equal to 0.5% of the total economic output of the UK in 2014-15 and roughly 312,265 average wage jobs.

Creative occupations

- There are 30 creative occupations as identified by the Department for Culture Media and Sport these fall within nine different creative groups such as advertising and marketing, publishing and music performing and visual arts.
- The largest creative groups are IT, software and computer services, advertising and marketing, design: product, graphic and fashion, and film, TV, video, radio, and photography. Total employment in creative occupations amounted to 1.4 million in 2015.

Creative skills

- The creative industries are a hugely important part of the UK economy but the creativity of these graduates is important in the wider economy as well. These skills are highly desired by businesses, and include critical thinking, communication and creativity.
- Employability skills in the creative arts is a focus of institutions across the country. There is a wide body of work addressing the employability of creative graduates such as Creative Graduates Creative Futures (2009), Anatomy of Employability in Creative Arts Subjects (2012) and The Arts Dividend: Why Investment in Culture Pays (2016).

CASE STUDY

Rose Bruford College Helps Regenerate Sidcup, Rose Bruford College

In September 2015, Rose Bruford College of Theatre and Performance opened Christopher Court hall of accommodation in the heart of Sidcup, and just 5 minutes away from the main Lamorbey Park campus.

The 168 en-suite room development with ground floor teaching space and conference facilities, is part of a wider development by Purelake, which consists of a 106-room Premier Inn and three retail units currently used by Kaspas, Costa and Subway. In addition to the Christopher Court development, the immediate area has seen significant investment with two new pubs, a bistro and other retail outlets opening in the past six months.

As well as term time residency, the student accommodation has allowed the College to grow its summer activity. Throughout the summer of 2016, 800 students visited Sidcup for a range of summer courses – many of them staying at Christopher Court. This again helped bring additional income to the local economy.

The regeneration driven by Christopher Court has created jobs not only for local residents but also for students. In the summer of 2016 12 students were employed by the Christopher Court management agency, Sodexo, to service the accommodation for the summer activity.

The Christopher Court development has also resulted in greater dialogue between the College, community, local businesses and public services.

Throughout 2015 and 2016, the College hosted several networking events for local businesses and has organised a cultural event, titled Sidcup Words and Music, with Holy Trinity Church, Lamorbey. The event celebrates cultural figures who have a link to Sidcup. In June 2015 over 300 people attended the church for a talk by the illustrator Sir Quentin Blake, and over 150 people attended a similar event in 2016 with Pam St. Clement.

The College also has staff and student representation on the Safer Neighbourhood Panel, and regular meetings are held between the Police Community Support Officer, students and staff.

In Autumn 2016 Rose Bruford College was ranked the Safest University in London by the Complete University Guide and in the top 10 safest universities in England and Wales.



Methodology & Results

Creative focused universities and colleges supply the skills needed to support the creative industries and foster creativity in the wider economy. Using data from 15 institutions, 13 of which specialise in the creative arts, this portion of the report measures the impact on the UK economy.

In this section we examine the economic impacts of creative focused institutions on the business community through the increased consumer spending and enhanced business productivity generated by the institutions' students. The impacts reflect the economic relationships among industries in the UK and are calculated using Emsi's proprietary input-output (I-O) model. The model uses NUTS3 area data from the Office for National Statistics' (ONS) Supply and Use Tables (SUTs), as well as national industry jobs totals and national sales-to-jobs ratios, to calculate how much each industry purchases from every other industry. The factor of change that occurs from this economic activity is known as the knock-on (multiplier) effect.

The following pages present the results of the analysis broken down according to the following two impacts: 1) impact of the added skills of creative focused institutions graduates still employed in the UK's workforce, and 2) impact of the expenditure of students who relocate to the UK to attend the institutions.

CASE STUDY

Framestore Arts University Bournemouth (AUB)

Framestore is the largest of the European post-production companies with a significant involvement in feature films. The company approached the Arts University Bournemouth some years ago having identified the quality of graduates from AUB animation and film programmes and the number recruited to employment with Framestore. This subsequently led to a formal agreement whereby Framestore established a satellite operation on the AUB campus taking AUB graduates on 12 to 18 month paid internships and engaging in course development and professional delivery of undergraduate / postgraduate courses. This relationship is now in its fifth year having provided opportunities for more than 100 students some of whom claimed credits on the Oscar winning film 'Gravity'. In collaboration with Framestore we introduced a dedicated VFX undergraduate programme in 2015. In every respect this has been a successful model of industry/university collaboration and one very tuned to the employment agenda and professional progression of graduates.



Graduate Impact

Graduates who attended creative focused institutions enter occupations in the creative industries and elsewhere in the economy. They are more productive because of the quality of education they received. Over time, the skills of creative focused institutions' graduates accumulate, steadily increasing the training level and experience of the UK's workforce. As the skills embodied by former students stockpile, a chain reaction occurs: higher student incomes generate additional rounds of consumer spending, while new skills and training translate to increased business output and higher property income, causing still more consumer purchases and multiplier effects. The sum of all these direct and indirect effects comprises the total impact of the students' added skills in the UK's creative economy and creative industries.

Assigning a monetary value to the added skills acquired by students still active in the UK's workforce requires data on the historical enrolments and corresponding achievement levels of creative focused institutions students over the past 15-year period. Credits are used to determine the achievement levels of creative focused institutions students, and serve as a proxy for the level of skills students contribute to the UK's workforce.

Of course, not all students remain in the workforce until retirement age, nor do all students enter the workforce immediately upon graduating. Other students leave the UK and find employment outside the country. In the model, we adjust for these factors by applying yearly attrition rates derived from the probability that individuals will die, retire, or become unemployed over the course of their working careers.

We multiply the net number of former students still working in the UK by the average number of credits achieved per student per year. Using this methodology, the estimated number

CASE STUDY

Plymouth School of Creative Arts, Plymouth College of Art

Now in its fourth year, Plymouth School of Creative Arts (PSCA) was founded by Plymouth College of Art (PCA) and opened in 2013 as a 4–16 mainstream all-through Free School. PSCA currently enrolls 750 pupils, with an anticipated capacity of 1050 in 2018/19.

With an admissions policy geared to its immediate community, PSCA was established in an art school ethos of an approach to learning-through-making in all subjects, through experiential and performative learning working with the intrinsic motivation of learners towards practise. Together the School and College are creating what Tate director Sir Nicholas Serota has hailed as a new model of creative education: a progressive continuum of creative learning and practise from early years through formal education from age four to postgraduate level. From its outset our work has targeted pedagogical innovation and community transformation as equal and reciprocal priorities.

PCA has presented its creative learning continuum project to audiences in the UK – including the UK Government Cabinet Office and HEFCE – as well as overseas at Confindustria Veneto; OECD; Beijing Design Week; Révélations (Paris, Grand Palais); Loheland Stiftung (Germany); Ateliers d'Art de France, Cheongju International Craft Biennale; Shanghai University; and 4th KEASS Sino–British (International) Creative Education Forum, Chengdu (China).

Our goal is to secure academic excellence and our learners' ambitions through structure with a purpose, and our purpose can be described in just four words – Creating Individuals, Making Futures.



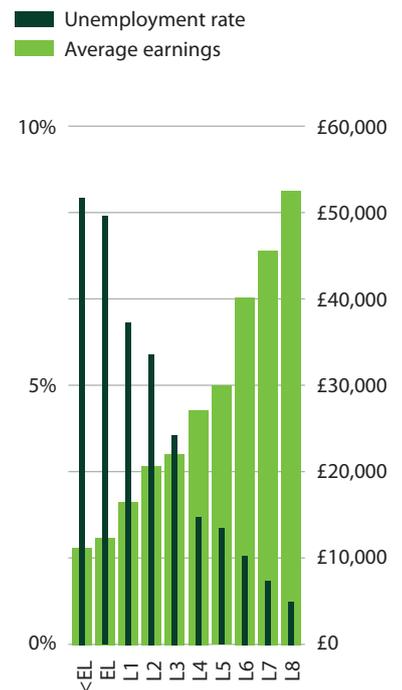
of creative focused institutions credits in the UK's workforce comes to 57.5 million.

Next we reduce the gross number of active credits to account for the students' alternative education opportunities. We make one more adjustment to the gross number of credits by reducing this figure to account for substitution effects, i.e., the substitution of out-of-country workers for in-country workers. The reason for this is that if creative focused institutions did not exist and there were fewer skilled workers in the UK, businesses could still recruit and hire some of their employees from outside the UK.

Then, we find the direct labour income. Credits are used to determine the achievement levels of creative focused institutions students, and serve as a proxy for the level of skills students contribute to the workforce. Using these data in conjunction with the wage differentials from Figure 1, we can determine the total amount of higher earnings associated with the educational achievements of past and present students. This yields a value of £1.7 billion in added labour income. Added to the direct effect on labour income is another £1.2 billion in non-labour income, representing the higher property values and increased investment income stemming from the direct income of students and enhanced productivity of the businesses that employ them. Non-labour income attributable to past student skills is obtained by disaggregating higher student income to the industrial sectors of the I-O model and then multiplying these amounts by the associated value-added-to-earnings ratios. Summing labour and non-labour income together gives a direct effect of past student skills equal to approximately £2.8 billion in 2014-15.

Economic growth stemming from a skilled workforce does not stop with the direct effect. To calculate the indirect effect, we allocate increases in income to specific industrial sectors and augment these to account for supply-chain multiplier effects. Supply-chain effects refer to the increased demand for consumer goods and services as the higher incomes of skilled

Figure 1. Unemployment rate and average annual earnings by education level received by individuals in the UK



CASE STUDY

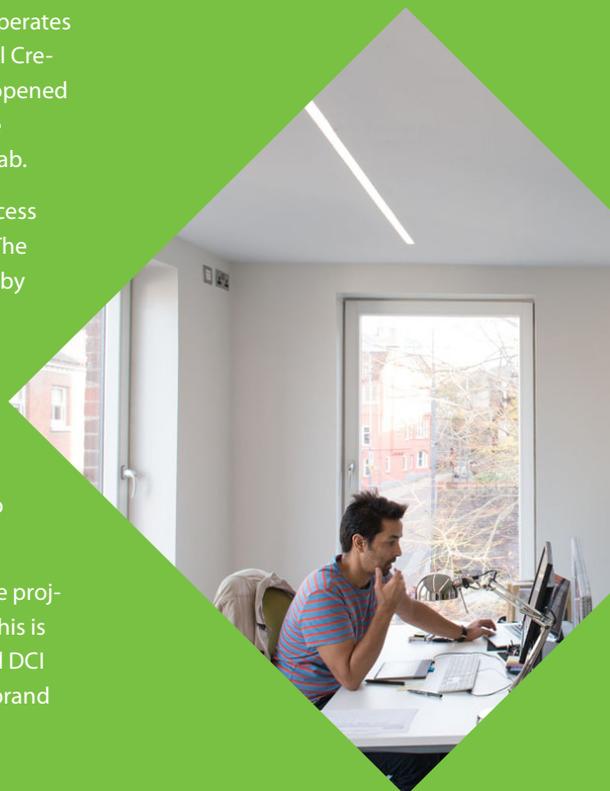
The Ideas Factory, Norwich University of the Arts

The Ideas Factory Incubation Centre for Digital Creative Business is an initiative funded by Norwich University of the Arts (NUA), HEFCE and New Anglia LEP. The centre, which operates as a specialist incubation centre for graduates of NUA and others starting up in Digital Creative sectors, from animation, games design and film making through to UX design, opened in November 2016. The Centre is intended as a hub for the fragmented business in the regional sector. It is situated above the NUA Gallery, and houses a state of the art UX lab.

The project meets a need to support regional graduate job creation in this hard to access sector. Indeed, so far, 27 graduate roles have been created across 23 new businesses. The Centre hit 100% occupancy 6 months into its life, and is already exceeding targets set by both HEFCE and New Anglia LEP.

Ideas Factory has been widely used by regional Digital Creative businesses both individually and in forums such as the IDC LEP sector group, Norwich Media Group, RTS East and the Hot Source and SyncNorwich meet-up groups. It is significant that the NUA Gallery is in the same location, as it builds the outward facing, open nature of the centre. This summer alone, the Gallery welcomed 10,000 visitors to British Art Show 8.

Perhaps the most surprising outcome for the University is that the closer links that the project has facilitated with business have prompted blue sky course innovation at NUA. This is because we quickly uncovered the need to bridge the skills gap between schools and DCI industry in the area of UX and Interaction Design. These courses will launch as three brand new 'Creative Science' BSc awards in October 2017.



workers and their employers are spent in the economy. Total indirect effects amount to £5.5 billion in added income to the UK.

Adding direct and indirect effects yields a grand total impact of £8.4 billion in added income attributable to the accumulation of creative focused institutions graduates who are currently employed in the workforce. This is equivalent to 312,265 average wage jobs. A portion of this impact flows directly to creative industries as defined by the Department for Culture Media and Sport in a January 2016 report measuring the GVA of the creative economy. Of the total £8.4 billion graduate impact approximately £755.3 million in added income occurs within creative industries.

Table 1. Graduate Impact (£ thousands)

£1,591,940,018
Total income in the UK
£2,819,114
Direct effect
£5,546,900
Indirect effect
£8,366,014
Total impact

Source: Emsi.

CASE STUDY

Festival of Illustration, Cleveland College of Art and Design (CCAD)

CCAD's Higher Education Campus is in Hartlepool – an area of the North East with some of the lowest engagement with and participation in both the arts and higher education. The College is working with the local council and LEP to develop the old Victorian town centre. In addition to this the College works to attract visitors through a range of events such as the Festival of Illustration.

The Festival celebrates all aspects of illustration from comic to products through storyboards and fashion. The month long award winning festival aimed at children, families and artists featured:

- an exhibition of major illustrators' work including Chris Riddell (Children's Laureate) and Ralph Steadman amongst 40 exhibitors – attracting over 8,000 visitors
- illustration workshops (in schools, libraries, Youth Centres) reaching 800 children with excellent feedback including positive impacts on childrens' learning
- two days of talks and masterclasses linking the public, students and practitioners with international artists
- a street market for illustrators including start-up businesses from the area and the CCAD alumni group.

In an area with traditionally low levels of engagement with the arts, CCAD wanted to use a popular art form and demonstrate its range and depth. In total, the Festival attracted over 19,000 visitors from across the UK – benefitting local hotels as well as other businesses.

CCAD is now working with Hartlepool Council to support the creation of a creative and cultural quarter in the area around the campus. An £11m investment in new studios and teaching spaces will open in 2017 together with a further investment by the Council in the Creative Business Hub with more than 30 studios and workspaces.

Looking ahead, the Festival of Illustration will become biennale and expand its reach across the Tees Valley. CCAD is an integral partner of the Tees Valley Culture Group which launched a bid for City of Culture in 2025. CCAD is proud to be developing the cultural offer across the area and with the Festival of Illustration creating a major visitor attraction for the region.



Impact of International Student Expenditure

Creative focused institutions in the UK attract many high quality international students, making up about 26.4% of the student body. Of this 26.4%, approximately 8.4% come from the EU. These students spend money at local shops to buy books and supplies, purchase groceries, rent accommodation, pay for transport, attend sporting events, and so on. The expenditure of the creative focused institutions international students supports local suppliers and create multiplier effects, thereby generating income and a need for further jobs.

In order to calculate the multiplier effects of international students, we begin by estimating their gross expenditure in 2014-15. We use estimates prepared by the Department for Business, Innovation, and Skills to find that an average student moving into the UK to attend one of the institutions spends around £7,330 per year for accommodation, personal expenses, and transportation. This £7,330 multiplied by the 26.4% of students moving into the UK yields gross expenditure of approximately £88.8 million.

We then calculate the direct effect by mapping the £88.8 million in sales to the industry sectors in the I-O model. For example, we place spending for room and board within the SIC top-level sector L, Real Estate Activities. We adjust these sales to account for leakage, again using RPCs from the I-O model, and convert them to income by applying value added-to-sales ratios. Through this process, we estimate the direct effect of creative focused institutions' international students to be around £35.6 million.

The indirect effect comprises the additional income created as the businesses patronised by the institutions international students also spend money in the UK. We run the same sales mapping of the £88.8 million used above through the multiplier effect matrix of the I-O model, then again apply value added-to-sales ratios to convert the results to income. This amounts to an indirect effect of international student expenditure of around £41.7 million.

Combining the direct and indirect effect, we estimate that the spending of creative focused institution's international students annually adds approximately £77.3 million in income, or 2,860 average wage jobs, to the UK's economy. Of this £77.3 million students who relocate to the UK from the EU contributed £24.7 million equivalent to 913 average wage jobs. All of the results leading to this impact are presented in Table 2.

Table 2. Impact of Student Expenditures (£ thousands), 2014-2015

£1,591,940,018
Total income in the UK
£35,649
Direct effect
£41,672
Indirect effect
£24,674
Impact of EU Learners
£52,646
Impact of Non-EU Learners
£77,320
Total Impact

Source: Emsi.

Conclusion

This study shows that creative focused universities and colleges contribute at least £8.4 billion economic impact each year to the UK's business community. This is equal to around 0.5% of the UK's total economy and represents roughly 312,265 average wage jobs.

This is made up in large part by the impact of added skills in the workforce, as well as the higher incomes of students and their employers. Secondly, creative focused universities and colleges attract many high quality international students that contribute to the UK economy. And third, income in the UK would be substantially lower without the educational activities of creative focused universities and colleges.

Additionally, results of this study demonstrate that creative focused universities and colleges create value in many different ways. Institutions meet the needs of employers by supplying the workforce with creative, qualified, trained workers. Businesses benefit from the impact of international student's expenditure as well as from students educated by the institutions.

Finally, and perhaps most importantly, there is the broader value students receive from studying at creative focused universities and colleges. This experience has the power to shape the rest of their lives and put them on the path to becoming happy, creative and productive members of their communities. Creative focused universities and colleges add value.

About Emsi

Emsi provides employment data and economic analysis via web tools and custom reports. The company has also produced more than 1,300 comprehensive impact analyses for colleges and universities in the UK, US, Canada, and Australia. Founded in 2000, Emsi is located in Moscow, Idaho with branch offices in the UK, and it serves education, economic, and workforce development institutions and organisations. For more information visit our website at www.economicmodelling.co.uk.

ECONOMIC IMPACT ANALYSIS

BENEFITS TO UK'S BUSINESS COMMUNITY

£8.44 billion	Total income created in the UK economy
£77.3 million	Added income created by all international student expenditures
£24.7 million	Added income created by EU student expenditures
£8.37 billion	Added income created by graduates
£755 million	Added income created by graduates in creative industries
0.5%	% of total output of the UK economy
312,265	Total output as number of average wage jobs

Partners



GuildHE is an official voice for UK higher education, especially for universities and colleges with a tradition of learning, research and innovation in industries and professions.

As a formal representative body, the Government consults GuildHE on higher education policies. GuildHE promotes and maintains a distinctive, diverse and inclusive higher education sector in the UK, and articulates its benefits to students, employers and wider society.

Our vision: By 2020, we want to see a sector that is more distinctive, more inclusive and stronger as a result. The diversity of UK higher education nurtures innovation and creativity. It means more choice for students and for graduate employers and more opportunities to reach out to new learners. It encourages healthy competition, fresh approaches to research, different ways of engaging with business and industries and new ways of enriching the social, economic and cultural prosperity of life in the UK's communities and regions. Diversity is the key to excellence.



The HEAD Trust is a charity originally established in the mid-1980's as The Higher Education in Art and Design Foundation – working name HEAD Trust – 'dedicated to the advancement of public education through the appreciation of art, craft and design'. The Trust's current agenda is to do this through the HEAD Trust Project, which was started in 2014, where, using the remaining limited resources, the trustees are seeking to encourage collaboration across the art, design and creative media sector to: help raise its profile and build confidence; underpin greater advocacy; and support the sector in gathering and sharing the evidence.

The United Kingdom Arts and Design Institutions Association (ukadia) is a group of specialist arts and design institutions from across the UK's higher and further education sectors.



We aim:

- to promote, nationally and internationally, the key contributions of specialist colleges to the UK's world-renowned reputation in visual arts, performance and the creative and cultural industries
- to work together as a network to widen participation in Higher Education and encourage mobility into professions serving the creative and cultural industries.

Notes

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Participating Universities and Colleges

