

## Response ID ANON-TP8E-9E86-D

Submitted to **Building our Industrial Strategy**

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### About you

#### Name

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**Are you happy to be contacted if we have any questions about your response?**

Yes

**Are you happy for your response to be published?**

Yes

#### Comments:

#### Postcode

**Postcode:**

BA1 5SF

**Are you answering on behalf of:**

an organisation (in an official capacity)

### About you - organisations

**What is the name of your organisation?**

**Name:**

Council for Higher Education in Art & Design (CHEAD)

**Approximately how many employees are there in your organisation?**

1-10

**What type of organisation is it?**

Voluntary sector

#### Voluntary sector

**What type of voluntary sector organisation is this?**

Voluntary organisation

**Other (please describe):**

### Responding to this consultation

#### Introduction

**1 Does this document identify the right areas of focus: extending our strengths; closing the gaps; and making the UK one of the most competitive places to start or grow a business?**

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The Council for Higher Education in Art & Design (CHEAD) is the representative body for 60+ Higher Education Institutions (HEIs) in the art, design, creative media, and related disciplines. We work with our member networks and with other sector bodies as well as with national and regional government agencies to

enhance the UK's global reputation for excellence in art and design research and teaching as well as to grow the productivity of our world-leading creative industries.

Many of our member HEIs are already embedded in highly productive regional partnerships. CHEAD's Research Alliance is active in shaping KE, creative and collaborative research practices, art and design research evidence base, and evaluative frameworks. Our Creative Pedagogy Links Network is engaged with industry as well as local schools in evidencing and shaping skills agendas and quality frameworks.

CHEAD very much welcomes a strategic framework for growth and recognition of the key role played by the UK's creative industries as well as the overall approach to understanding and supporting the UK's future global growth. We strongly support emphasis on inclusion for previously under-supported sectors, and on regional development and inclusive growth. We are keen to engage with the development of a sector deal for the creative industries and in building productive strategic frameworks across the UK nations and regions.

What comes out of our consultation process most strongly is the need for better integration and collaboration between and across sectors, disciplines, and organisations at regional level within a cross-cutting, coherent national strategy for the creative sector as a whole backed by adequate investment in creative education, research and development.

CHEAD's members, through our regional consultations, have raised a number of key concerns:

- \* Universities play a key role in regional creative economies in the context of an increasingly fragmented and complex devolution landscape. We need a more collaborative approach led by industry and Higher Education Institution (HEI) partnerships as well as regional agencies with clear direction, evidence base, and robust evaluation strategies.
- \* Universities tend to play a much more central role in poorly performing regions than in highly productive regions but those universities are, themselves, performing less well than counterparts in more productive areas of the country. It is crucial that reforms to the UK HE sector coupled with Brexit do not result in further falls in productivity in already underperforming regions.
- \* The UK 'home grown' creative skills pipeline is already facing significant challenges and the deficit in provision of creative skills in schools will become still more urgent if freedom of movement is further restricted for creatives post-Brexit.
- \* Micro-businesses may be hidden from economic statistics but are estimated to compose anything up to 90% of the creative sector. It is crucial that their role in catalysing innovation across UK industry and as an emergent 'fourth industrial revolution', resistant to automation, is fully recognised.

As members of the Creative Industries Federation and the All Parliamentary Design and Innovation Group, we endorse both responses as well as those of the Crafts Council and Design Council, Universities UK, University Alliance, and GuildHE. We join in strongly supporting the development of a sector deal for the creative industries.

We also strongly support the findings of the Science & Technology Select Committee that there should be more room for discussing the relationship of the Strategy with Brexit negotiations and a framework for updating it as the talks progress. "A regulatory regime that is well-crafted and tuned to our post-Brexit international research and trading relationships—both with Europe and globally—will be essential."

## **2 Are the 10 pillars suggested the right ones to tackle low productivity and unbalanced growth? If not, which areas are missing?**

### **Free text field:**

The ten pillars are somewhat general but provide a good framework for analysis and policy development.

- \* Our members strongly support investment in research and innovation. The role of problem-centred and cross-disciplinary research and cross-sectoral collaborations in catalysing innovation needs to be recognised and fostered.
- \* Higher level skills shortages are likely to be impacted by Brexit and immigration policy. Again, the importance of critical higher skills such as design thinking and creative coding, which are known skills bottlenecks, needs to be recognised. The Industrial Strategy needs to address the significant challenges facing art, design and creative higher education through the convergence of the Higher Education Bill with Brexit.
- \* Design process is crucial to innovation across all sectors of industry. The creative industries are a key competitive advantage and a sector deal preserving the global reach and participation of the UK's creative industries is crucial.
- \* In order better to align government investment priorities with local priorities the complex landscape of devolution needs to be taken into account and regional innovation infrastructure adequately supported and directed.
- \* We strongly support investment in startups which should include support for creative micro-enterprise. Procurement policies should ensure access for SMEs.

## **3 Are the right central government and local institutions in place to deliver an effective industrial strategy? If not, how should they be reformed? Are the types of measures to strengthen local institutions set out here the right ones?**

### **Free text field:**

More detail is required as to how to deliver a national strategy taking account of the current state of devolved authority. From our consultation with our member institutions across the regions and four nations, it is clear that devolution has produced very variable distribution of resources, particularly in the North of England.

The LEPs which replaced the RDAs are not generally considered fit for purpose but there is little appetite for yet another major re-organisation of strategic authorities. One of the key perceived problems has been a lack of independence for RDAs and LEPs and a lack of clear focus on productivity. Scottish Enterprise's model appears relatively successful as an arms-length partnership with stronger industry participation.

Sector Champions may offer a model for effective coordination of regional 'smart strategies' with national goals and global trends.

We need effective and sustained networks to catalyse collaborative and cross-sector innovation:

Universities need to engage with multiple sectors to drive innovation on a more 'challenge driven' basis. Regional 'third spaces' require three sets of equal 'eye

level' participants in order to drive regional innovation and growth inclusively:

Industry | HE | Society

To avoid disruption, the LEPs could be repurposed as arms-length or independent partnerships with local industry.

Regional innovation audits may prove useful in developing 'smart specialisation' regional strategies based on key national and global challenges.

Greater incentives for industry investment in innovation are needed such as tax relief or credits. Seed funding and acceleration support.

Access to affordable workshop facilities is key for micro-businesses and this is an area where industry could contribute to skills development at little cost.

Brokerage may also be needed to promote full participation by regional industry.

A 'super hub' approach may fail to extend benefits into less productive regions.

Investment in regional innovation also needs to be sustained rather than short-term.

Such bodies could be tasked with evidence-based, monitored, responsibility for local productivity to avoid 'mission drift'.

There needs to be adequate coordination between government departments, UKRI, HEFCE, and OfS to ensure that conflicting priorities can be resolved. This would best be effected through liaison with a creative sector champion.

[Creating Prosperity: The Role of Higher Education in Driving the UK's Creative Economy <https://is.gd/bfa8p8>; Universities, devolution and the industrial strategy: piecing the jigsaw together <https://is.gd/PxEetj>; The Making of an Industrial Strategy: Taking Back Control Locally <https://is.gd/1XJQ3c>; The economic and innovation contribution of universities: A regional perspective <https://is.gd/zBPf6d>]. Scotland's Creative Economy: the Role of Universities <https://is.gd/54nv06> ]

#### **4 Are there important lessons we can learn from the industrial policies of other countries which are not reflected in these 10 pillars?**

**Free text field:**

The Intersector Project: <https://is.gd/DnRk23>

### **Investing in science, research and innovation**

#### **5 What should be the priority areas for science, research and innovation investment?**

**Free text field:**

As the UK exits the EU the UK's access to international research collaboration infrastructure is likely to be disrupted. It is important that the UK develops a coherent and well-supported international research strategy which recognises and includes the role of design and creative disciplines in collaborative research.

A flexible but directed policy framework is needed to respond to emerging challenges and to support cross-disciplinary responses including STEM, art, design, creative, sociological and humanities disciplines.

Replacement funding streams present an opportunity to reduce bureaucratic complexity.

Replacement for EU funding for the seeding and development of research networks will retain an important catalyst for collaborative and cross-sector research.

The Industrial Strategy's research priorities should enable not just 'pure' research but also applied research. Practice-based research, often done in HEIs in collaboration with specific companies or localities, can deliver specific local or industrial impact in line with a 'smart strategic' approach. This also engages industry firmly in the research process and creates enhanced opportunities for scaling up research impact.

#### **6 Which challenge areas should the Industrial Challenge Strategy Fund focus on to drive maximum economic impact?**

**Free text field:**

R&D funding announced in the Spring budget are too narrowly focused on STEM. UK research funding and the ICSF needs to be shaped around the interdisciplinary and cross-sector nature of innovation with innovation, design, creative, and digital criteria clarified in calls.

Case studies:

\* Improving Domestic Energy Use: <https://is.gd/GxuzHC>

\* A Tough Crowd: Using Design Thinking to Help Traditional German Butchers: <https://is.gd/o8RMIL>

\* Ravensbourne has had successful cross-disciplinary collaborations with the Royal Shakespeare Company to live-stream RSC performances to schools across the country - bringing city-based cultural activity to a far wider, national audience of schools. Our aim has been to disseminate creativity through technological innovation, harnessing Ravensbourne students' and staff expertise in broadcasting and media.

#### **7 What else can the UK do to create an environment that supports the commercialisation of ideas?**

**Free text field:**

\* Extending tax incentives for creative industries to more creative sectors

\* Compensating for potential exclusion from Digital Single Market (DSM). Even if UK ratifies DSM, withdrawal from ECJ also affects access to Unified Patent (UP/UPC) System and trademark community rights.

\* Promoting and integrating design into commercialisation strategies. Case study: How we helped a food production company expand into retail: <https://is.gd/kK4pBR>

#### **8 How can we best support the next generation of research leaders and entrepreneurs?**

**Free text field:**

\* A skills approach overly focused on the needs of employers may fail to take into account what motivates young people to choose creative study and creative careers. Combined with a lack of positive experience of current and relevant creative skill development in schools we are hearing serious concerns from creative industries bodies about a 'drying up' of the creative skills pipeline. CHEAD is already engaging with major creative industries to pilot solutions with academy chains but a more coherent and sustainable framework is needed.

\* Young people will face a rapidly changing employment landscape and we are concerned that there is insufficient focus on lifelong learning and on the holistic

development of job-focused skills with higher-level skills in well-rounded individuals.

\* Greater priority needs to be given to art, design and creative education at secondary level, a better evidenced and coherent approach outlined in partnership with creative industries.

\* We also urge the government to prioritise confirmation of the status of EU nationals within the UK creative industries and a sector deal which includes post-study visas and staff movement for creative higher education and industries as migration of high-level creative skills is likely to persist for some time.

## **9 How can we best support research and innovation strengths in local areas?**

### **Free text field:**

See our Q3 response regarding the key role of universities in the development of creative industries in the regions.

We strongly support the comments in answer to Q9 by the Crafts Council that we must “seize the opportunities of industry 4.0, exploring the convergence and interpenetration of creative and digital technologies”.

The Eight Great Technologies represent key industries of the future but do not explicitly include the creative industries. Whilst we recognise and strongly support the role of creative thinking, design, art and craft in driving innovation across these Eight Great Technologies, it is also important that creative thinking, design, and creative industries should also be a ‘Great’ in their own right.

It is worth noting that progressive cuts to local authority funding since 2010 have contributed to a decline in creative provision and participation [DCMS]. This will make less productive regions still less attractive to creatives and also compound the decline in creative education in local schools. In order to foster ‘creative clusters’ the regions need to develop - and at least retain - vibrant local cultural provision. If this is not to be supported by local authorities we need clarity on how to maintain the cultural life of the regions on which creative clusters ultimately depend.

**If you would like to add any other supporting evidence relating to this section please upload document here.**

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## **Developing skills**

### **10 What more can we do to improve basic skills? How can we make a success of the new transition year? Should we change the way that those resitting basic qualifications study, to focus more on basic skills excellence?**

#### **Free text field:**

A coherent strategy for provision of creative thinking and skills development is urgently needed if the UK is to remain globally competitive in the creative industries and to promote innovation in the wider workforce.

The CBI framework of employability skills indicates that creative employers prefer a combination of creative and technical skills. It is crucial to ensure that the levy system is flexible and responsive enough to address employer skills needs and that skills training does not become too narrowly focused.

An increasing body of evidence shows that students struggling with basic skills, including children affected by dyslexia, autism spectrum, ADD, and other high-functioning learning disorders, may actually excel in creative thinking and innovation. There is also evidence that creative teaching approaches can help pupils with a wide range of learning disorders. The decline in provision of creative skills at primary and secondary levels may withdraw opportunities for such students to acquire marketable creative skills whilst doing nothing to improve acquisition of academic skills for such students. This could lead to a loss of innovative, creative neurodiversity in the workforce as well as poor life outcomes for those affected by high-functioning learning disorders.

[Creativity and Innovation in Educational Research: A Special Virtual Issue for ECER 2013 <https://is.gd/3safj6> ; “The Relationship Between Subthreshold Autistic Traits, Ambiguous Figure Perception and Divergent Thinking”, Journal of Autism and Developmental Disorders, December 2015, Volume 45, Issue 12, pp 4064–4073 <https://link.springer.com/journal/10803>; “Creative Teaching with ICT Support for Students with Specific Learning Disabilities”, Procedia - Social and Behavioral Sciences 203 ( 2015 ) 291 – 296, <https://is.gd/zS1MY8> ; ]

### **11 Do you agree with the different elements of the vision for the new technical education system set out here? Are there further lessons we can learn from other countries systems?**

#### **Free text field:**

We welcome initiatives to provide a more coherent and industry-centred approach to skills development and the extension of the loans system to support degree apprenticeships and post-graduate degrees.

We welcome an enhanced prestige for skills-based qualifications but provision should not be led by national targets which may prove unrealistic. The scheme should be responsive to local ‘eye-level’ partnerships between industry, FE, and HEIs (see our response to Q3 above).

There are a number of concerns with mapping creative skills at T-Level. SOC codes have proven ineffective in mapping creative occupations, we understand that these are under review but we continue to lack evidence on how to map core skills across creative sectors.

The approach to skills development at T-Level appears overly rigid and narrow. We lack detailed evidence on what creative career pathways look like and we have concerns that the revised DLHE survey may further obscure these pathways as it is not designed to solicit detailed information on ‘portfolio’ career profiles. It is unclear how the T-Level qualification will interface with HE. In developing T-level specifications, it will also be important to draw on the expertise of providers within specific sectors/disciplines. Vocationally-focused specialist higher education institutions, whether public or private, have a particularly deep understanding of progression routes within their disciplines from schools through to tertiary education and can inform models of articulation between schools, FE, technical colleges, and HE. We would not claim to be experts in pre-HE curricula, but we do understand graduate skills needs in our industries and have long-standing

experience of employer-informed curricular development which would be useful to the pre-HE sector.

There are concerns that the apprenticeship levy risks diverting resources from creative industries to other parts of the economy and/or from internal staff training budgets. We lack evidence on how other existing investment in skills from creative industries in skills development may be affected.

## **12 How can we make the application process for further education colleges and apprenticeships clearer and simpler, drawing lessons from the higher education sector?**

### **Free text field:**

There is significant anecdotal evidence of challenges for micro-business in participating in creative apprenticeship schemes coming from our member HEIs working with apprenticeships and the micro-businesses which make up the majority of the creative industries sector. Administrative costs associated with taking on apprentices impact micro-businesses disproportionately making many unwilling or unable to participate. We are also hearing that many micro-businesses find the system opaque and would benefit from more information and guidance.

Clustering would be an obvious solution to the overhead issues for micro-businesses in taking on apprentices but many regions lack strong strategic authorities to support creative clustering. See Q3 above.

Greater consistency, clarity, and transparency of 16-19 yrs provision is needed, including study and career progression pathways for holders of T-Level qualifications so that employers can easily understand skill-levels associated with qualifications and schools can advise pupils appropriately.

T-Levels could be used as publically available entry criteria by universities offering degree apprenticeships through UCAS

UCAS could be extended to allow a single degree apprenticeship application to be sent to multiple providers who could select applicants meeting the academic requirements with a secondary selection process by the employer partner leading to a joint decision on the applicant's suitability.

FE provision should have a similar application system encompassing all 16-19 yrs provision and providing a similar level of guidance relating to quality of provision, career and post-study pathways etc.

## **13 What skills shortages do we have or expect to have, in particular sectors or local areas, and how can we link the skills needs of industry to skills provision by educational institutions in local areas?**

### **Free text field:**

Proposed investment in skills development is strongly welcomed but there must be greater awareness of the skills needs of the creative industries and creative roles across the UK industrial base. EU nationals comprise 6.1 per cent of the creative industries workforce and Brexit is likely to exacerbate UK skills shortages. According to NESTA, a sector specific migration policy will require the type of evidence we are currently lacking for the creative industries. Migration Tier 2 Shortage Occupation List, however, highlights acute shortages in design and technical skills. In 2017, BCC found ¾ of businesses are facing a shortage of digital skills with 52% reporting a slight shortage, 21% a significant one and 3% were dealing with 'critical' shortfalls. 71% of businesses report a skills shortage in communicating and connecting through digital channels. Other skills in demand include digital marketing, graphic design, UX, Ethereum, visual effects and animation.

There is considerable evidence and concern building up in the creative industries and creative higher education about the current deficits in provision for art, design and creative subjects at secondary level. Creative subjects are considerably more likely to be taught effectively in the independent sector, disadvantaging pupils from less privileged backgrounds. Combined with local authority cuts affecting local arts provision, children from the poorest families and least productive regions are already least likely to encounter creative education.

We endorse the findings and recommendations of the 2016 Creative Industries Federation report: Social Mobility and the Skills Gap Creative Education Agenda 2016 and NESTA 2017 Brexit and the creative industries: What does triggering Article 50 mean for access to talent in the UK? <https://is.gd/dJpB1c> and Employment in 2030 <https://is.gd/zkR5TV> and as calls from UKIE for a sector deal which includes:

A more flexible, adaptable, accessible and friction free immigration process

Expansion of Tier 5 Temporary Worker Visa, extensive reformation of the Tier 2 shortage occupation lists and resident labour market test and end to the Immigration Skills Charge

[NSEAD Report 2016: <http://www.nsead.org/downloads/survey.pdf>; CIF, Social Mobility and the Skills Gap Creative Education Agenda 2016: <https://is.gd/j71aD7>; British Chambers of Commerce, 2017 report on digital skills shortages: <https://is.gd/zq9v1m> ]

## **14 How can we enable and encourage people to retrain and upskill throughout their working lives, particularly in places where industries are changing or declining? Are there particular sectors where this could be appropriate?**

### **Free text field:**

Universities can and do play a key role in delivering lifelong learning and we endorse the recommendations of the University Alliance 2017 report, Lifelong Learning: Ladder and Lifeline: <https://is.gd/pFW8uw>

The CBI has identified variable quality in lifelong learning across public and private provision. Stronger partnerships between enterprise and universities are needed to ensure that provision of lifelong learning programmes in universities is fully engaged in regional economies.

[The Right Combination: Cbi/Pearson Education And Skills Survey, 2016, <https://is.gd/aRAf33> ]

**If you would like to add any other supporting evidence relating to this section please upload document here.**

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## **Upgrading infrastructure**

### **Call for evidence on UK infrastructure policy**

#### **15 Are there further actions we could take to support private investment in infrastructure?**

**Free text field:**

Across the regions, support for creative industries start-ups is extremely variable and lacks coherence, see our response to Q3 and Q4 above.

A more coherent and resourced strategy could include encouraging businesses to make equipment or facilities available to support creative students' skills development and creative start-ups.

The burden of graduate debt may limit enterprise investment and capability according to evidence emerging in the USA. Relief such as student debt deferral for startup founders should be considered.

#### **16 How can local infrastructure needs be incorporated within national UK infrastructure policy most effectively?**

**Free text field:**

Support for evidence-based policy research and development programmes and greater use of collaborative design strategies in policy such as open policy.

#### **17 What further actions can we take to improve the performance of infrastructure towards international benchmarks? How can government work with industry to ensure we have the skills and supply chain needed to deliver strategic infrastructure in the UK?**

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**If you would like to add any other supporting evidence relating to this section please upload document here.**

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## **Supporting businesses to start and grow**

#### **18 What are the most important causes of lower rates of fixed capital investment in the UK compared to other countries, and how can this be addressed?**

**Free text field:**

#### **19 What are the most important factors which constrain quoted companies and fund managers from making longer term investment decisions, and how can we best address these factors?**

**Free text field:**

#### **20 Given public sector investment already accounts for a large share of equity deals in some regions, how can we best catalyse uptake of equity capital outside the South East?**

**Free text field:**

#### **21 How can we drive the adoption of new funding opportunities like crowdfunding across the country?**

**Free text field:**

The success of the British creative industries is based on a mixture of public and private support. We endorse the findings and recommendations of the Creative Industries Federation and ICAEW Corporate Finance Faculty report "Creative industries – routes to finance: A guide to sources of funding and investment for arts, cultural and creative organisations".

#### **22 What are the barriers faced by those businesses that have the potential to scale-up and achieve greater growth, and how can we address these barriers? Where are there outstanding examples of business networks for fast growing firms which we could learn from or spread?**

**Free text field:**

Universities are good environments for encouraging incubation and start-ups - they encourage collaboration between start-ups in one location, they transfer HE knowledge to those companies, and they can leverage universities' connections with larger and more established companies to help develop smaller partners. There are many successful case-studies where seed-corn funding has enabled universities to establish incubation centres which become self-sustaining over time and deliver to both local and national agendas. However, a lot of our funding has come from EU sources. Post-Brexit, some thought will need to be given about UK funding to support this.

One UK source of funding is the Higher Education Innovation Fund (HEIF): however, the thresholds for receiving HEIF currently exclude many small but

industry-focused institutions (including most creative specialists) from receiving this funding. If these thresholds were lowered, more universities in more locations could do more to encourage and support new start-ups and to facilitate knowledge-exchange.

UK creative enterprises “are characterised by small, informal enterprises, project-based work . . . [and] by high levels of risk and unpredictability.” [Bilton, 2015] This makes it difficult for them to compete successfully with highly concentrated global distribution networks and digital corporations and leads to precariousness and difficult working conditions. Whilst this sector is becoming an established site for experimentation with innovative business models offering improved productivity to established industrial sectors [Lyubarevaa, 2014], there is little and inconclusive research into scaling precarious, creative micro-enterprises to more stable and globally competitive businesses – “cultural practitioners are alienated by a 'managerial' discourse and managers are unimpressed by the special pleading of the arts for a cultural exception from orthodox management rules and techniques.” [Bilton, 2015].

More evidence is needed and regional frameworks within which “smart strategies” could be developed. See our response to Q3.

[Create UK Creative Industries Strategy 2014; Inna Lyubarevaa, Pierre-Jean Benghozib & Teaiqi Fidelec [2014] “Online Business Models in Creative Industries: Diversity and Structure”, International Studies of Management & Organization, Volume 44, Issue 4, pages 43-62; Nesta Report [2013] A Manifesto for the Creative Economy; Terry Flew, “Creative Industries: A New Pathway”, InterMEDIA 13, Spring 2014 Vol 42 Issue 1]

**If you would like to add any other supporting evidence relating to this section please upload document here.**

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## Improving procurement

**23 Are there further steps that the government can take to support innovation through public procurement?**

**Free text field:**

**24 What further steps can be taken to use public procurement to drive the industrial strategy in areas where government is the main client, such as healthcare and defence? Do we have the right institutions and policies in place in these sectors to exploit government's purchasing power to drive economic growth?**

**Free text field:**

**If you would like to add any other supporting evidence relating to this section please upload document here.**

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## Encouraging trade and inward investment

**25 What can the government do improve our support for firms wanting to start exporting? What can the government do to improve support for firms in increasing their exports?**

**Free text field:**

The UK creative industries are a leader within the EU which represents 57.3% of our exports. Creative Industry service exports have been growing rapidly and are a significant share of all UK exports of services. In 2014 the UK's creative industries exported services worth £19.8bn, a 10.9% increase from 2013. This accounts for 9% of UK services exports. This trade will be difficult to replace as many emerging markets do not have adequate intellectual property protection to secure appropriate returns for creative goods. A long-term strategy and programme of investment in establishing new creative industries overseas markets will be needed.

Migration is a key factor in the UK's world-leading innovation culture and creative industries. EU and overseas students are an important contributor to the UK creative higher education sector and have also provided a 'gateway' for creative graduates into the global creative industries economy. HESA figures show Indian student numbers down 10% in 2015-16 on the year before, EU and overseas recruitment from a number of countries is falling. A welcoming atmosphere for overseas students and attractive post-study pathways are important to maintaining the UK's position as a world-leader in creative industries.

A creative industries sector deal should include an attractive visa regime and post-study pathways for creative graduates. Students should be removed from the net migration figures.

Creative micro-businesses will need specific programmatic support to establish themselves in more complex new markets.

[NESTA, Seven key findings from the new Creative Industry statistics, 2016 <https://is.gd/3birkv> ; Creative Industries Federation, 2017 Industrial Strategy for the Creative Industries <https://is.gd/5F3DYm>; Higher education student enrolments and qualifications obtained at higher education providers in the United Kingdom 2015/16 <https://is.gd/3a7J5q> ]

**26 What can we learn from other countries to improve our support for inward investment and how we measure its success? Should we put more emphasis on measuring the impact of Foreign Direct Investment (FDI) on growth?**

**Free text field:**

If you would like to add any other supporting evidence relating to this section please upload document here.

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## Delivering affordable energy and clean growth

27 What are the most important steps the government should take to limit energy costs over the long-term?

Free text field:

28 How can we move towards a position in which energy is supplied by competitive markets without the requirement for on-going subsidy?

Free text field:

29 How can government, business and researchers work together to develop the competitive opportunities from innovation in energy and our existing industrial strengths?

Free text field:

30 How can government support businesses in realising cost savings through greater resource and energy efficiency?

Free text field:

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## Cultivating world-leading sectors

31 How can the government and industry help sectors come together to identify the opportunities for a 'sector deal' to address - especially where industries are fragmented or not well defined?

Free text field:

CHEAD strongly supports the detailed proposals by the Creative Industries Federation set out in their Industrial Strategy for the Creative Industries:  
<https://is.gd/5F3DYm>

CHEAD will work closely with CIF and other sector bodies to develop a sector deal.

32 How can the government ensure that 'sector deals' promote competition and incorporate the interests of new entrants?

Free text field:

CHEAD is working closely with CIF and other sector bodies on a sector deal for the creative industries.

33 How can the government and industry collaborate to enable growth in new sectors of the future that emerge around new technologies and new business models?

Free text field:

See our response to Q3. The creative sector, and CHEAD's member institutions and networks, have much experience and expertise to offer in negotiating rapid technological innovation and emerging business models. Design and creative thinking will be key in promoting growth and our global reputation for innovation and excellence.

Collaborative and open design processes in 'third spaces' opened out in smart strategic regional partnerships, clusters and hubs can offer a way to bring society and economy together to meet emerging challenges.

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## Driving growth across the whole country

34 Do you agree the principles set out in this section are the right ones? If not what is missing?

Free text field:



**35 What are the most important new approaches to raising skill levels in areas where they are lower? Where could investments in connectivity or innovation do most to help drive growth across the country?**

Free text field:

If you would like to add any other supporting evidence relating to this section please upload document here.

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### **Creating the right institutions to bring together sectors and places**

**36 Recognising the need for local initiative and leadership, how should we best work with local areas to create and strengthen key local institutions?**

Free text field:

**37 What are the most important institutions which we need to upgrade or support to back growth in particular areas?**

Free text field:

**38 Are there institutions missing in certain areas which we could help create or strengthen to support local growth?**

Free text field:

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