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Professor Roni Brown is Deputy Vice-Chancellor, Academic, and Professor of Visual & Educational Cultures at the University for the Creative Arts at Farnham.

The following is a summary of the main points of this talk. The speaker said that the talk would be in three sections, and she would take questions after each section.

**Section 1. The value of the creative industries and creativity.**

The Creative industries are those industries which have their origin in individual creativity, skill and talent, and which have the potential for wealth and job creation through the generation and exploitation of Intellectual Property. They comprise:

- Advertising and Marketing
- Architecture
- Crafts
- Design
- Film, TV, radio
- Aspects of IT, software and computer services
- Museums, galleries, Libraries
- Music, performing
- Visual Arts, Publishing.

The Creative Industries are a success story, playing a key role in the UK's economic recovery. They contributed £87.4bn in 2015, 5.3% of the UK economy, and between 2010 and 2015 grew by 34%, faster than any other sector. They have also out-performed other sectors in terms of employment growth, for example, between 2011 and 2016, employment increased by 25.4% (~ 400,000 jobs), compared to 4.7% average across the wider UK economy. The future is also looking good: the Creative Industries could deliver close to £130bn in GVA by 2025, and approximately one million new jobs could be created by 2030. The Creative Industries are also highly resistant to automation,

with 87% of workers in the UK at low or no risk of losing their jobs to machines. She continued by giving examples and case studies of commercial benefits in the Creative Industries, locally in Farnham, in the UK, and in other countries in the world.

The UCA sees the benefits deriving from this, in the approaches they receive from education providers around the world to franchise their higher education courses.

There is overwhelming evidence that public subsidy for the arts, whether via local authorities, Arts Council England, or the Department for Education or the Department of Culture, Media and Sport provides a high impact investment.

But public funding for the arts is very significantly under threat. This is because of the 10 years of austerity that the nation has endured, Local authorities have to maintain spending in areas where they have a legal obligation to cut discretionary budgets (which includes the arts and culture). This is just one of the major threats to the arts and she would mention others later.

## **Section 2. Creative Arts Education**

To maintain the output of educated students firstly requires that the input of a flow of a pipeline of talented students. Schools, further and higher education have a role to play in this.

In a review of how the education of creative art is carried out, the speaker mentioned various publications that address art education, including her own work published by Routledge. She believes that it is entirely possible to nurture the creative person. Also, a judgement of what makes “good art” is a matter for the cognoscenti, and therefore successful creative art is about having access to and knowing the culture. But teaching art creativity is a big subject which includes such aspects as confidence building, and that all students are different, with different needs.

The speaker also dwelt on the curriculum of creative arts education. In 1960 only four programmes were recommended, these were: Fine art, Graphic Design, Three-Dimensional Design, and Fashion/Textiles. Lens/Media was considered a subset of Fine Art or Graphic Design rather than a distinctive discipline. Today, there are over 100 different course codes for degree provision in Creative Arts and Design,. But the curriculum has to move in line with industrial requirements, to avoid training which might lead to the learning of obsolete skills. In the UK there are 170,000 students studying creative subjects at degree level. (only business and science disciplines are substantially larger).

Another interesting point was the difficulty of assessing students’ work in a subject as diverse and personal as Creative Arts.

## **Section 3. Impact and issues.**

The scope of this section is what is the perceived key threats to the creative ecology. Foremost is the threat to public funding on the arts and culture. The second is what is going on in schools regarding the diminishing of creative subjects in the curriculum.

Creative arts have been downgraded to non-core subjects. Although remaining part of the National Curriculum they do not count in the same way as core subjects when it comes to the the assessment of the performance of pupils and schools. Combined with the acute financial difficulties of schools

, there is little incentive for schools to maintain the choice and breadth of the curriculum as was once the case.

(nb. The multifaceted nature of the scope and the importance of the creative arts, the requirements and techniques of teaching it, and the problems that it faces, covered by the speaker, can only be touched on lightly in this review.)