

## **“Who are you? – Advertising the Pipeline”. A Case Study:**

*Simon Pride, Head of Marketing at the Arts University, Bournemouth*

### **Ukadia Panel**

*Professor Anne Carlisle, Vice-Chancellor, University of Falmouth*

*Professor Michael Earley, Principal, Rose Bruford College*

*Professor John Last, Vice Chancellor, Norwich University of the Arts*

Chaired by Andy Westwood, CEO GuildHE

Andy Westwood      Now if I could ask Simon Pride to step up, Simon who is twenty months into the job as head of Marketing and Coms at the Arts University, Bournemouth, you said you’ve been busy, not least turning the identity from Arts University College to Arts University, so that must have been good. And I love the line that you liken the experience to Mad Men versus, Mad Men meets academia.

Simon Pride      Sometimes versus.

AW      Sometimes versus, sometimes versus, but I also particularly like the story, this whole undercurrent of Feargal Sharkey, this is a fantastic story that you saw the Undertones at Hammersmith Palais in 1979. Marvellous, marvellous. Over to you, over to you.

SP      Thank you very much, and thank you Stuart for inviting me here to talk to you. You did tell me that I had the graveyard slot but I didn’t know I was going to have Bob and Roberta Smith before me as well, and like one or two other people have mentioned they are feeling a bit under the weather, I am also feeling under the weather so I am very pleased that I am wearing the tweed today, because it’s about the only thing that’s kind of holding me up at the moment.

Right, I’ve been tasked to talk about a project that I’ve been working on called Who Are You? And given the title Advertising the Pipeline. It’s quite an interesting one because I’ve spent the bulk of my career, twenty five years, in advertising and so I’ve gone against the general flow of the pipeline, I’ve gone down the pipe. Not quite sure where that goes, but anyway I’m here today to tell you about this project.

I’m going to talk about two things really, one is to describe what we did with this project called Who Are You? And it was designed to build profile for AUB and ultimately to support recruitment, and it was called Who Are You? But it’s also, and I think this was the interesting bit about it, that it is also relevant to a debate about how specialist HEIs should respond to this challenging, changing,

evolving environment that we are dealing with, and that's one of the reasons why I was really intrigued by taking the job on at the Arts University, because there was so much change in the air. And I think actually it's like, what I've heard this afternoon, it's a debate about who we are as specialists within our sector in these times. There is a debate, to some extent, without overdoing it a bit, for the soul of the specialist sector, the soul of higher education perhaps. OK, I don't need to labour this, and as Stuart said last night, you know, you can look at these figures a million different ways, and these are ones I sort of picked out of I think it was the CBI report. But just to say the creative industries are significant, we acknowledge that, particularly it's a very strong export, and I know that from having worked in other countries around the world, how prized British creativity is. And it's quite a big and healthy sector in terms of the number of people, and again it depends what report you look at, but it's predicted to grow by most people. And of course it depends on the talent pipeline from institutions like the Arts University.

However, they are challenging times, we have the new fees, the economic downturn, there was a drop in applications in 2012, very significant, which we all had to deal with. And what I wanted to get into is how will this impact HEIs and the creative industries long-term? If there is a real threat to the flow of talents to the creative industries what impact will that have, or more importantly what are we going to do about it I think is probably one of the big points today. I think many people will have sympathy with Martin Roth, if subjects such as art, design, music, drama and dance are squeezed to the edges of the curriculum Britain's creative economy could be destroyed within a generation. It's a pretty dramatic statement, but I think just listening to a very emotional speech from Bob and Roberta Smith I kind of think people really do feel that, that this is a moment of crisis.

OK, the question is what are we going to do about it? Firstly to keep the pipeline flowing, to ensure that we actually, you know, we fulfil our promise as people working in education, and serving largely the creative industries, but secondly how we are evolving as HEIs in response to, and in anticipation of the emerging new market reality, where I think we don't know exactly what's going to, how these changes will impact upon us, but I think this is about starting a debate about what, how we should respond to it. OK, I think that all feels a bit repetitive, I'll get on to the exciting bit of it very shortly.

The focus obviously of this project was on the common agenda between schools, in this case AUB, but we took quite a high ground in this debate, it's a comment on the challenges to all of us, it's not just about AUB, and industry, and what we wanted to do is position AUB at the intersection of that pipeline.

But I put a sort of word of caution on here because, and I'm very sensitive to this, I come in from a very commercial career, and I talk about brands, I talk about marketing, and I recognise that it feels quite alien, and if you have too much commercial debate about these things you kind of risk reducing somehow what we do to a purely transactional exchange, you know, students give us fees and they get a job at the end. I'm very sensitive to that.

So one of our starting points was to commission some quantitative research around two key questions, the first one was less interesting, the second one was how fulfilled, as a nation, we feel about our career ambitions. So do we feel we've achieved our ambitions in life. Specifically if we had creative ambitions to be a film maker, to be a photographer, to be a designer etc, and we polled with YouGov and Opinion Matters, five and a half thousand Britons, all adults, so a very broad age range. And the findings were really quite extraordinary. Almost two thirds of Brits give up on their dream career by aged twenty. It's a very startling and rather depressing fact. Only four point two percent of us consider ourselves to be in a dream career. Fortunately there's a few in it, but only four point two percent, is that right? And a third didn't pursue it because they didn't think they had the right skills, which is obviously very important to what we do. One in four gave up due to lack of confidence, which I think is something that was touched on again by Bob and Roberta, in a really kind of interesting way. The good news is one in ten still haven't given up, so we are still trying to achieve those ambitions.

I think what this reminds us, it's a bit of research and I was looking for a hook to create a kind of campaign around, a way in to talking about the issue that we've all been talking about for the last twenty four hours, and I found it I think, or at least for this project, which is that it reminded us that the current focus on recruitment and employability sits within a much wider context, and I feel like I'm teaching my grandmother to suck eggs here, but I wanted the research to make the point, that our personal journey and sense of purpose in the world is actually what we are dealing with when we are talking about education, who we are, and what we want to be, and what it takes to get there, to achieve those dreams, to achieve those ambitions. And that was a really mind expanding realisation. In this project, which I will get on to tell you about what it is in a minute, one of the people, we've had some very interesting people that have got involved in it, and one of those the photographer Rankin, and when we took the project to him and said would you help support this, would you be a spokesman for it, he said yes immediately, despite the fact he's barely in one, he's in ten places all over the world at the same time. He said - at twenty one I was actually training to be an

accountant before I gave it all up to pursue my dream of becoming a photographer and I never looked back.

So what we did was set out to create a project that put AUB at the heart of this journey of development and progression. Moreover a project that demonstrated thought leadership and a willingness to tackle the big issues. Now as I look at those words I think they sound a little bit over the top, but I think, you know, that's what Feargal and Stuart were talking about last night, getting on the front foot with some of these issues, and that's what makes, I think, this campaign, hopefully interesting. And I wanted to sort of also define us by what we do, rather than what we say, you know, this is not a glib, hopefully not a glib marketing campaign, it is a, an expression of the way we, as specialists really, it's not necessarily an AUB thing, the way we approach the business of what we do. Very broad type of audience, I put HE establishment and politicians in there, and I realised, God, last night, with the lobbying work that Feargal did and the pointers that he was giving us, this is a highly, you know, it's a political issue as well, but they are all actual stakeholders in this, because what we are talking about is the next generation of talent which is going to go and fuel the industry, one of the most significant industries of this country, so they are all somehow joined on this common agenda, if we can find the right way to talk about it.

So the kind of rationale for the campaign was if places like AUB are about building platforms for student progression, professionally and as humans, then we wanted to create a project that brought that promise to life for the potential art students of tomorrow, who are still weighing up their HE decisions, and what we found in the other piece of research, not the dream career, but the fact that the economy and the fees was significantly denting people's sense that they could pursue that dream. They felt that people would be less likely to pursue a creative career because of perceptions about instability, you know, they are somehow less proper than other jobs or whatever it was but the economy and the fees was exacerbating that problem. So it was called Who Are You? And what we did was invited sixteen to nineteen year olds to answer the brief Who Are You? with a piece of work, a bit of photography, an illustration, fine art, graphics. We had a panel of industry judges and people from the university, and actually thinking about today I think we probably should have had some people from schools in that judging panel, I haven't done that at the moment but I think I probably should. And so kids sent in their work to us, the judges shortlisted down to a manageable amount, kind of best fifty, and we put those fifty onto Facebook and people voted for them, there.

The ten winners last year then got posted on forty eight sheet billboards, so they are really big ones, and I think the poster, I feel, you know, I wish Bob and Roberta hadn't taken away his posters, because it's one of the oldest forms of communication and it's a real art to make something work in a poster, because you've only got a few words and people aren't that interested, and you need a startling image. And certainly in my day in advertising that's where everyone starts, with a rectangle of paper and to get their thought down, distilled, so it's quite a, maybe I'm a bit romantic about the medium, but I think the poster's a very interesting medium. We had hundreds of entries, this is on the wall of our office, and this is a really interesting bit, and I've kind of left this until now because I wanted to explain what the project, kind of what I was trying to get across and what it meant, but we've never had the money, small budget from kind of a small university is never going to afford a poster campaign, so it was always beyond our means, and so what I did was made a pitch to JC Decaux, who are actually the largest outdoor media contractor, owner, in Europe, so it's a huge, you know, it's a huge business.

And I kind of thought I wrote a really clever kind of pitch to appeal to their CSR agenda, because poster contractors are always getting in trouble with advertising booze to young people or fast food, and they are always getting in trouble with planners, and that ticked a box for them, but actually they just said what a great idea, what a brilliant idea, that we can be seen supporting the talent pipeline of tomorrow. And it was a wonderful moment, I had all my arguments there and they just said that is great, we would love to be involved with that. And they came onboard, they gave us fifty thousand pounds worth of media last year, this year they are giving us twice as much, so they really are putting their money where their mouth is. We had a, this is a bit of marketing really, less interesting perhaps to you, but there was a very integrated kind of media approach, we mailed out packs to about three hundred-odd schools in this country and internationally, kind of an extended feeder list of schools, if you like, radiating out from AUB. We obviously used PR, that's why the interesting judges came in handy and the research made us able to write very interesting press releases, and I will show you the impact of that in a minute. Social media, obviously, is absolutely crucial, it's the kind of glue in the middle, that's where kids are, that's where the project lives. You have advertising, because at the end of it is an advert for the project really, I wouldn't say it's for AUB, it's about the project of Who Are You? And events, because for the winners, we had a launch event, and for the winners we put their artwork in our gallery and invited them down, their schools and their families and so on.

Now this is the bit where, hopefully this will work...right, so this is what it looked like on Facebook, what it looks like now because we are running it again

at the moment and the entries are coming in. What I'll do is, I won't go there through the judges and the brief and everything, but hopefully this will work, we'll just look at some of the work from last year, because now we are in the second year of it of course we've got an even richer story to tell people, but these are some of the posters. I mean Who Are You? is a wonderfully kind of relevant theme to a teenager, so we've got a great richness of entries, but I think that is the issue we are dealing with, is, you know, we've got the creative people out there, what can we do to help them define themselves and achieve what they want? So here are the winners, we've got lovely case studies, saying how it gave them a platform they could never have dreamt of. And it's not a, it's not a recruitment campaign this, it's if you want a marketing piece, an awareness campaign to make people think about, somehow have a conversation that involves the Arts University, but on an issue which people are interested in, and giving people an opportunity to do something which they, you know, wouldn't otherwise have.

This is wonderful, this is Lauren Goodland from Swansea, and when we drove her, she came to Bournemouth, and the posters were all over the country, but we had all of the winners up in Bournemouth, so she came down to see us and we drove her sort of proudly around the corner, but it had been raining for a week, don't know if you remember last spring it was incredibly wet, and her poster had fallen off the billboard, and her poor face was just, obviously awful, and we got some pictures, I haven't put them in, but hilarious pictures really of her kind of sitting in a mess of a poster on the floor, so we posted it up again especially, literally at the end of her, I think it's actually just outside her school, so that was a wonderful thing to be able to do, and just luck that there was a poster site there that Decaux owned. So that's her smiling out, you know, when we did that for her. Those are the nine of the ten winners in our gallery, we also put a poster up in the gallery. This is less interesting to you guys, but I have to justify this. I've spent about fifteen thousand pounds on this project, we got the fifty thousand pounds worth of media free by having the sort of brass neck to join the dots between the university and industry, and I think that's it, you can push on that door and you do get places. In PR we got a massive amount of return, we were in the Guardian and BBC Online, I'm trying to build brand awareness so we started, we had these sort of meaningful conversations with schools, other than the usual oh it's recruitment time again, have you got any interested students? So much more interesting kind of conversation for the university to have with schools as well. A huge amount of Facebook traffic, our likes went up enormously, Twitter up enormously, and referrals through to the website, so it kind of made sense in a marketing sense as well. And I'm bragging here but open day attendance, I can't link it directly

to this campaign, but this was the main advertising project that I did, and our open day attendance was up thirty five percent year on year and applications are up as well, so I kind of sneakily attribute that of course, all to the marketing Stuart if that's alright, all down to me.

So what's next? We are doing it again, twice as many posters, two cohorts, we are doing years ten and eleven and twelve and thirteen, which also, plus foundation, and we've got bigger names, more big name judges, Rankin, Stuart Semple, I'll come on to talk about him in a minute, Giles Duley, who's a photographer and AUB alumnus, advertising agencies Karmarama and Mother, two really supercool agencies, the designer Morag Myerscough and there's others. We've even got a kind of Indian extension of this, working with colleagues in international, and we are going to have a kind of, there's going to be a particular Indian bit of it, and we are going to have a council, not the council, the British Council in India, in Delhi, and there's going to be a small bursary for the winner. And I wanted to show you this because when Feargal talked last night about the PR and then I opened up the Telegraph this morning, there was the article he was talking about, and there was Adele going like this with the Oscar, and the figures, and he was talking about, you know, we need to get ourselves organised and have positive stories and ways of engaging the media. And the dream research, and hopefully this is going to work, right this went in the Guardian this week on the cultural and professionals network, Don't Give Up On Your Creative Dreams, and Stuart Semple the artist is one of the people we approached, and he loved it, it struck a chord with him, and so he's written this article about the power of dreams, which is great.

So to try to sum up, we are being increasingly defined as HEIs as the engines of growth for the creative industries, and I think that is just a reality. I think we, you know, I feel like we should probably have confidence in the centrality of progression, although it's a, you know, I don't want to reduce, no-one wants to reduce what we do to getting people jobs, it's much more about developing talent and people, but, you know, we have to address this, and this pipeline, I'm very passionate about it, that if we talk about it in the right way it is one of the strongest things we can talk about and it does bind everyone together. But we are not defined by that, we do, we are bigger than that. And I think it also, what I've sort of found through this is that students are really much more informed about their choices, the use of peer to peer networks and social media is a primary source of advice, so if we want to engage that is where we have to put out our stall. Which leads in to say, I haven't got a link to this, but another, a graduate, actually a fine artist from AUB, Emily Browns, wrote in the Guardian about two, three weeks ago, where she challenges the stereotypes of

being at art school, and she did ten honest truths about work, life and leisure in the creative industry, and she kind of basically debunks the myth, you know, coming from the point of view of a fine artist, that, you know, you'll either be spectacularly, randomly, successful, or you'll never see the daylight again as an artist, she said that's just not true. And I was really heartened that the students realise that, they are really on top of those issues, about what they get from a university like our universities. And the skills that they have are much richer, you know, their life skills and their growing skills and it's worth looking out for that article. And last slide, I think I've gone over, I can't talk about AUB all the time, Robert Philips at LCF, again in the Guardian a few weeks ago, it's a different person who leaves at the end of four years and that is priceless. And I think we probably all agree with that. Thank you very much.

APPLAUSE

AW I was really struck by this, as I'm sure you all were, by the four point two percent, I've got to ask how many of you think you are in your dream careers? Hands up, hands up, should be about two or three of you, if we say...

LAUGHTER

AW OK, and all of you who haven't put your hands up, did you give up by the age of twenty?

[Delegate] Yes.

AW Yes. I don't know whether to feel really concerned at that or not. Do you want to do it again? No. Who gave up and then found their dream career?

[Delegate] Who said we've given up?

AW OK. Fair enough. Thank you Simon, thank you, it was something I was kind of aware of as I read it but I hadn't clearly appreciated the depth and the intention behind it when I did so, so I think that's been incredibly interesting. The reason I asked that of everybody wasn't just for fun, I think something that I think really mattered when you were telling your story, and increasingly we are talking about telling stories, is enthusiasm. And I've been in the position where I've been lobbied left right and centre, and the ones to me that have been most effective are the ones that talk about things enthusiastically, and I think that's something that always, to me, sits strongly within the sector that we are working in, and I think that's another asset that we have that we probably don't realise is something that sets us apart from many other lobbyists. Anyway, that's just sort of a meditation from me. We are very nearly at the end, and I'm going to call on Stuart to help me out with this last



session before we finish and before we adjourn for the last refreshments. I think the intention is to get a selection of heads of institutions to reflect on what we've done, and what we've heard, and what we've talked about.

SB Yes, it seemed appropriate really, at the end, and we've got five, ten minutes before we disperse, it's that opportunity to repeat what is the collective noun for a group of those from the art and design institutions, and I think it's probably welcoming a lack of principles. It's really an opportunity for people, and just reflecting, if there are some questions or comments people have about a whole range of inputs, we've taken those during the course of the conference, these can be procured from my colleagues. So are you going to be MC?

AW Well there's a spare chair for you. So what do we think? We've heard a huge range of inputs, all of it terrifically stimulating. I mean it seems to me there's quite a big list of things to take away from this about how we tell our own individual stories but also a collective one. Shall I start with each one of you and see what you are going to take away, and then we'll open it up?

SB I think when we were considering this conference and what might form its content, and particularly in the light of the noble progression of a number of institutions from their former colleges of art and they are now designated as universities, that there is a real issue that the great tradition is to see universities as ends in themselves, you know, they are worth what they are worth and you are very fortunate. But really to see that actually we don't divest what we've always been is really a means to ends, and that is about the connections and the agency that institutions such as our own actually present to candidates, we just connect talents, and we nurture talent, and we convey talent, and I think that's a very important thing, certainly from my own institution, and I think it's actually at the heart of what ukadia and the National Arts Learning Network had had as its mission.

John.

John Last I suppose looking back on NALN really, which is where this began in some ways, it's always been quite difficult to get the creative industries and the creative institutions together, and we've been gently reminded, I think, over the last day and a half, that we really do need to take our own voice collectively, and I try to wonder sometimes why we find that so difficult, given I think that I don't think anybody would disagree with anything that's been said, and we've all been nodding, and yet there's still that little paradox forming as to how difficult we find it. I know the sort of excuses or the reasons we sometimes offer is about well the industries we have are rather small and it's

rather fragmented and the universities are relatively speaking small, and perhaps not as significant of a sector, to use Peter Scott's phrase from the morning, but nonetheless I do think we have an opportunity now, which I hope ukadia, Stuart, will take on, to bring all these things together, so that we do start to have an active voice, rather than a reactive voice.

Anne.

Anne Carlisle I think we have a lot of reasons to be optimistic, despite some of the messages that some of the speakers understandably conveyed in terms of our challenges. I think the most important word is creativity now, rather than the arts, although obviously that is very important, as is design, media etc, because I think it's not just about being creative institutions, whether that is a specialist institution or a faculty within a larger university, which are actually two groupings who perhaps sometimes don't see the advantage of their different perspectives, but I think it's as much about creativity in the industries. I think with the almost absence of controls from government, ie we haven't got a higher education bill, this is the age when the very thing that we are absolutely brilliant at in our sector is being innovative, entrepreneurial, finding the cracks, there is such an appetite to get different models and approaches that if we can't deliver it I just don't know who can. And ironically there are many things that this government claims it wants which actually play to our strengths.

I think if we represent ourselves, and I think several speakers talked about this, as overemphasising our arts dimension, in some respects we come from a very specialist place but we have to really shout about we are probably one of the most important components in lots of other sectors. So I would encourage everybody, and I take it from today, to have real confidence, the fusion agenda is absolutely on the money, but we have to use that brokerage which I think we have, because unusually there's a lot of trust, once we are not represented as being marginalised from other sectors to use us to create conversations. And out of that I think will come the most amazingly interesting new models of education, perhaps, in higher education, but also innovation, incubation etc. I really think this is the era of the creatives, and, you know, we just need to put the words in the right people's mouths, because unfortunately they come and listen to us individually, but because we are not writing the script enough and repeating it like a broken record it then doesn't get played out in the halls of sort of Westminster, or the corridors of power. And I think that was a message that I took today from lots of speakers, you know, organise and articulate creatively.

Michael.

Michael Earley Thanks, just reflecting, I've been head of my institution for four years and the change over four years I think has been incredibly dramatic, along with others at this table and others in this room and beyond this room, I think we've gotten the message to the government, when I first came, I came almost on the same day that Alan Langlands came into HEFCE, Alan Langlands came to the first HEFCE conference, and very honestly said he didn't know much about higher education, and he certainly didn't know anything about the specialist area that we all work in, and what he's learned in four years was amazing, and I think has been amazing for us, and we've been the beneficiaries of what he's learned and I think what we've taught him.

You can say the same thing about David Willets, I remember sitting at a dinner table with David Willets with a small number of drama schools, and he hadn't a clue what we did, and that we even existed. He didn't understand what training was, he thought we were training just luvvies, he didn't realise the dimensions of the industry. What he's learned over four years I think has been extraordinary and helpful, so I think we have to give ourselves a lot of credit for what we've taught government in that time, what we collectively have taught government, what organisations like this have taught government. What I'd like to see is organisations working along more parallel lines, perhaps working at slightly cross purposes, I think that's the thing that always worries me when I come to a conference like this, I'm hearing skills, I'm hearing apprenticeships, I'm hearing teaching, I'm hearing free schools, I'm hearing lot of things and everybody's working in their own small bailiwick, and I'd love to see more of that joined up.

The other thing I just want to mention is like a lot of my colleagues I travel a lot around the country, I travel a lot internationally, and the good story I think is that British higher education, British creativity, British art, design, drama schools, performing arts schools, are really the envy of the world, you can go to anywhere in Asia, anywhere in Europe, anywhere in America and they really look at what we do with tremendous respect, and you can trade in on that cachet of what's been created here over a very long period of time, and really get very far, no matter how tiny you are as an institution. So I think that's something, the credibility of what we do is really respect buildings like this, buildings that have been built across the sector really are seen as kind of dream factories to pick up on Simon's analogy earlier. And we really are a dream factory here and we really do fuel Academy Awards and design awards and every creative industry award you could possibly mention. So I think we do, should, feel buoyant.

AW Just to pick that up, as Paul Thompson described this building, it's a swanky arts factory. Just to complete the line. Would anybody like to chip in with what they'll take away and what they think they've heard over the last day and a bit.

Natalie Brett My name's Natalie Brett, I'm the Pro Vice-Chancellor at London College of Communication, I think I'm in week seven in the Big LCC House. Before Christmas I was the Dean at the Camberwell College of Arts, both in very similar locations as you probably know. I think what's quite interesting today is that we seem to have forgotten the word community again. I mean Peter mentioned this morning, would anybody care if our universities close? And I thought it was quite interesting in Simon's presentation, that you didn't have that in your stakeholders either, about the local community and it's about what Heather commented on this morning, as well, about the invisible skills in how many people it takes to make a film, and, you know, all that kind of stuff, and I think as Bob and Roberta, or Patrick, whatever we want to call him this week, he also touched on that. It's about how our input into how we are developing, or supporting to develop, not only young people but anybody who's interested in this area, and I don't think, as universities, that's necessarily about the people we have within the college. It's also about how we support people in our local area. We all do that, we all do it, but I'm quite surprised with ukadia that we've not really heard about social responsibility today, so I think that's something, certainly at LCC, it's something that we think about quite a lot, maybe because of, especially with the regeneration of that area, but being in the middle of Southwark but very close to the centre of London as well. I do think it's quite interesting, the different types of communities we all work in. So it's about, I suppose what I'm thinking about is how we bring that to the fore as well, and maintaining that and not losing the touch, as it were, as far as who is around us, not only who we bring in from Japan but who we bring in from across the road basically.

AW I think that's a very fair challenge, I mean I think it's something that Diane and I think Peter, to some extent, this morning set to us as well, you know, very, very, kind of clearly, which is what is that? Do we spend too much time looking at and being talked at by government, and defining our success or failure on our relationship or our success or our failure with government when the world around us, and our communities, and our local areas, are just as important? John?

JL I think obviously it does depend very much on your location Natalie, but we are certainly talking about having an open day, which traditionally has been for students to visit us, but actually is now for Norwich to visit us, we think that

actually telling, helping people understand what we do, and thinking about creating partnerships through an open day for the city, is something that we are actively pursuing, so in some ways I think that's a local response to the issues you are raising.

AC If I could say something, we discussed this at lunchtime, being in Cornwall, and so much of the growth of my own university, the additional student numbers that we have, has all been about actually growing Cornwall, and in many respects I'm fortunate in that we are seen very much as part of the eco-system of Cornwall, both socially, culturally, to create opportunity, but also to build that economy, and that is so deeply embedded that it's very difficult to actually, for me to even think of the success of my university is as much dependent on the success of Cornwall, even though we bring seventy five percent of our students in from outside Cornwall as it is Cornwall's success will be affected by us. So as a head of institution I now spend more time, in fact the majority of my time, building what I call the fourth phase of the eco-system, which is actually how we are going to support and sustain them in the region if they want to, and a lot of them do, post-graduation, which actually means the bit that traditionally you are being funded to do, ie get them qualifications and give them certificates and awards, is actually not by any means the bit where it finishes. And I think the more, whether it's through our sort of history, or other relationships, because every region is different obviously, that you can get that sort of virtuous circle the more, for me, it becomes a more interesting job, but actually it becomes much more sustainable, because it then becomes much easier to develop incubation and innovators, because that's all just part of how you build a creative hub or a creative economy. And you start to get this thing of being seen as almost you must be in every sector, you must be in every business, because you are actually looking at the post postgraduation bit, but it hasn't been mentioned much today except perhaps over sort of coffee and lunch, but maybe a theme for the future.

AW Any other thoughts from the floor, from Wolverhampton? It's a very important community.

LM Lester Meachem, from Wolverhampton. I think it's been very warming and heartening to see that we are all a united front in terms of our opposition to government, but some of us who are part of large universities are fighting a rearguard action within our own institutions, which is just a reflection of the same arguments that we discussed over the last couple of days in terms of where the priorities lie. And of course STEM, all of these initiatives affect all of the decisions made by the governing bodies of these large institutions, but I

mean it can be very, I get quite envious sometimes of the art colleges or art institutions who work in a much more autonomous, have their own problems, but certainly as part of a large UK new university you've got two battles going on, and I think that's something where maybe we could also work together in terms of an art and design sector, in terms of supporting the political situation in a local level as well as obviously a national level.

AC I think we are lucky, we don't have a superbrand above us, which is a university, I've been there, I was in that position before, so I know exactly the sort of challenges, and yet often the most successful faculties in some of these big universities are effectively the arts and design faculties, it tends to get slightly downplayed so the university predominates. We don't tend to have that problem.

AW And other final thoughts? Two final thoughts.

Alan Cummings Hi, I just wanted to say some of the things I've noticed today is we are in a kind of semantic quagmire, because every time we use a word like creativity or art or design it means it triggers different associations in different people. Because I've been working with Imperial College as well as with the RCA I know that if you say the word creative... An anecdote, on the forecourt of Imperial College, right in the centre of Imperial College, which is one of the leading scientific institutions in the world, top ten institutions in the world, there's a series of flags that say what the Imperial College experience is about. This is an institution that creates original life in synthetic biology, one of the most sophisticated robots and artificial intelligent machines in the world, but on the five flags on their forecourt it says – investigate, be curious, imagine, discover. It methodically avoids the word creativity.

So resurrecting CP Snow for a moment, the word creativity is looked upon with suspicion by many scientists and engineers because it sounds like something woolly and intuitive and lacking in rigour. I think STEAM is a dreadful word to use, because no scientist or engineer that I've come across will welcome the intrusion of art in the middle of STEM. You can just about get away with STEM D because they understand the importance of design and it's on the end, but the problem is there that there is already a D in STEM, you know, most of the people who are engaged in engineering are doing engineering design, they are designing machines, turbines, all sorts of other things, or systems or experiments, so design is a word that is used throughout science and engineering as well. And we have to resolve these kinds of definitions, what we mean by all these words, before we can have conversations around fusion, which is another word I hate. The identity of both poles of this equation are lost in some kind of mess in the middle. We should be using words like

synthesis or synergy or symbiosis or whatever, collaboration, cooperation. I hope that makes a point. I think we have fascinating discussions, but behind it all in terms of our relationship with government, or with scientific institutions or financial institutions, there are different associations around the words we are using, and we need to understand that.

AW Absolutely, absolutely.

SB This is a very modest response to a very big issue Alan. There are moments we can identify historically where there is that convergence between the arts and science, you know, the great enlightenment, eighteenth century enlightenment, which was based very near Wolverhampton I'd say, you know, Lunar Society, Erasmus Darwin, hand in hand with Joseph Wright. There are moments and invariably they are moments of dramatic change where the existing order has been challenged. My impression from this morning, and indeed partly from yesterday evening, is that we may be very much on the edge of very radical change in the positioning of our country, in terms of its global position, in terms of the way that its industries are organised. And we may see, there may be moments within which the convergence that I've referred to earlier, and you could go back, sixteenth century science again, very much about non-conformism, about change and difference, and I think there is a, the digital platform, and we see it with our students, these are Nintendo children who are coming into our institutions, that their starting point is different, certainly from our own, and there is a sort of convergence wherein programming and doing is second, you know, is quite commonplace, so I have mild optimism, although the outcome of that change could be damaging for all of us here, and we might get pushed aside. But I think there is a moment of significant change on our horizon.

AW Mm, Andrew.

AB Andrew Brewerton, formerly Dean of Art and Design at the University of Wolverhampton.

LAUGHTER

AB Near Lichfield.

LAUGHTER

AB I think if we are serious about the kind of activism, which I take it to be the political dimension of the conversation that we've had today, then we have to avoid, at all cost, any sense that what we say is a form of special pleading or reflects self-interest, and we have to avoid creating a kind of comfort zone in

which we can all agree with each other without getting our hands dirty and getting involved in the sticky stuff, which is politics, and which is community, and which is industry. I guess that's the thing that I'm taking away today, it sort of helps me think about the things we are trying to do in Plymouth, which is Michael Foot's constituency, as Bob and Roberta Smith would have known, and it's going to be very interesting to see how that advocacy begins to perform in the public domain, in ways that perhaps it hasn't, even with the EBacc campaign previously.

AW Any final reflections from the panel?

ME I just want to come in on that, I think that's absolutely right, over the past four years I think we've been so much on the back foot and I think now is the time to sort of get on the front foot, and it's through advocacy and all of the organisations that I've been part of here in the UK have always said I don't understand why we don't have friends in Parliament, why we are not doing that as opposed to just complaining. And I think that that's starting to change, and I think last night we had a terrific primer via Andy's good offices of what goes on, and the Quixotic way in which government makes its decisions, and really the counterintuitive way they make decisions. I think we have to sort of renew our thinking on that and see how advocacy really can work on behalf of the sector. I think the door is open, and I think we just have to enter the room.

JL Yeah, I think we should just ask Andy to send us around just one document from the conference, which is Stuart Wood's rules of the treasury.

ME Exactly, a primer.

AW Any final thoughts Anne?

AC Not really, just to say that sometimes the steps are really quite simple, and because we are such clever, sophisticated thinkers often in these fields, that we sometimes make it more complex. But I do think, I, the one thing I don't agree, that has been said a few times today, is I don't think you cannot engage with where policy is being set or not being set, or try to influence, and in a funny way this is, in this vacuum, there is probably more opportunity to do that than there might have been in slightly more coherent times, that is the absolute paradox of where we are, and of course we are an utterly massive sector within UK HE, which most politicians are shocked when you remind them that it's the second most popular ucas choice after business. Even simple messages like that aren't imprinted enough, never mind more sophisticated ones.

AW Stuart, final word.



SB Well, keep on trucking.

LAUGHTER

AW And on that note I think we've all agreed we've found the language at the end haven't we? And just remains for me I guess to say a couple of words of thanks, to Stuart, who has helped to drive ukadia and the agenda for the conference particularly, to Mark, to Dee, Rachel, but specifically and in the main to Maria...

SB Yes.

AW ...who has organised everything.

APPLAUSE

SB I just want to conclude by saying we have taped the conference proceedings, and they will be distributed to delegates in due course, and we will try to sort of get out of that some sort of manifesto headlines that might be a part of, you know, the next steps. And I think, in saying that, what is really very interesting for those of us who've served before the mast of conferences of past, what has been interesting about this association is that it has tried, not always with the greatest of success, to engage in lobbying, and I think there is very good evidence that we have achieved some success for this part of the sector, without which our position now might have been infinitely more compromised. So I think ukadia should leave this august setting with a feeling that we haven't got anywhere near as far as we'd have wished, but we've actually made some progress, without which we may not even be in this space.

AW Excellent, and I should also say of course thank you to the Royal College of Art for hosting this, it's been brilliant, and thank you to everybody who's come along. I hope you've enjoyed it and got plenty out of it, I know I have. Thank you very much and have a good trip home.

APPLAUSE