



Higher Education, Creative Economy: old and new patterns of collaboration



Outline



1. Research developed in the context of UK
2. Historical role of universities as cultural hubs
3. Policy frameworks: from triple to quadruple Helix
4. Conclusions

HE & Creative Economy in UK



- HE in UK have increasingly invested in the Creative Economy from early 2000 – both in education and research terms
- However:
- Still a lack of distinctive understanding (mainly derived from triple helix / STEM discussion);
- Lack of academic training and shared knowledge about practice;
- Lack of broader knowledge exchange with other international framework / experiences

Can we make this work also for arts and creativity?

arts and humanities departments could be characterised as the 'resisting laggards' (Clark, 1998)

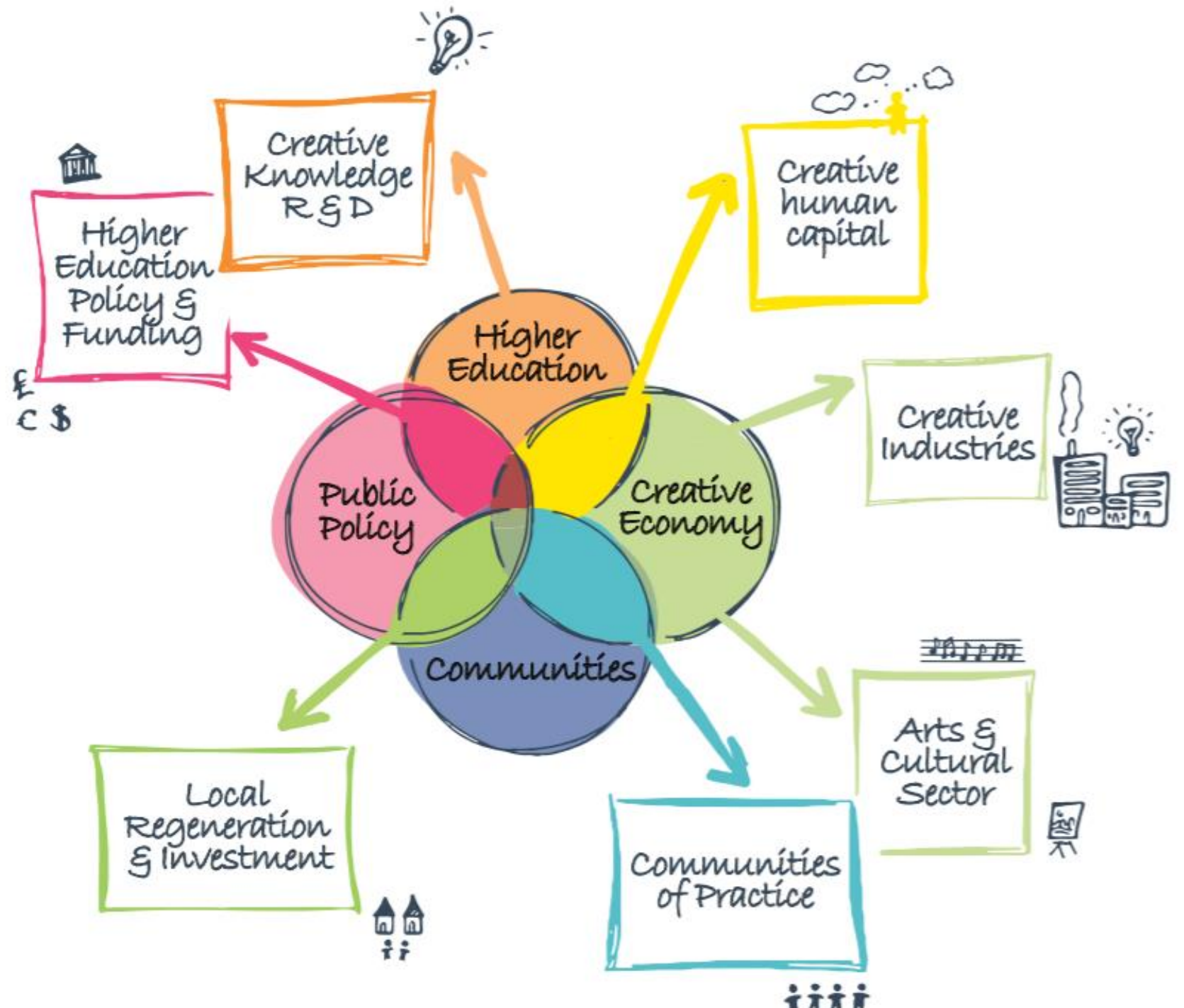
"there are many excellent examples of collaborations involving the creative industries and universities or colleges of art and design. Policy-makers must ensure that policies aimed at promoting knowledge transfer are broad enough to allow initiatives such as these to grow and flourish, and that the focus is not entirely on science and engineering" (HMTreasury, 2003:45).



TRIPLE HELIX?

Henry Etzkowitz and Loet Leydesdorff "The Triple Helix, University-Industry-Government Relations: A laboratory for Knowledge-Based Economic Development"

Connections Between HE & the Creative Economy: quadruple helix



Emerging debate since 2000s

- 'cultural provision' is part of the civic role played by HEIs in their local area (Chatterton and Goddard, 2000): third mission
- Cunningham et al. (2004) HEIs can provide support for R&D activities in the creative economy (e.g. "Creative Industries Precinct Project" QUT, Australia)
- Bullen et al. (2004) "Can the arts and humanities survive the knowledge economy?" : Problem as scientific rationalism vs. art as messy and open ended (Brown and Tepper 2012)
- USA: 'Creative campus' has part of engagement of students in arts activities and participation also role that campus can play in local community (Cantor, 2005)
- Arts & humanities are different (no widgets) (Crossick, 2006): special case

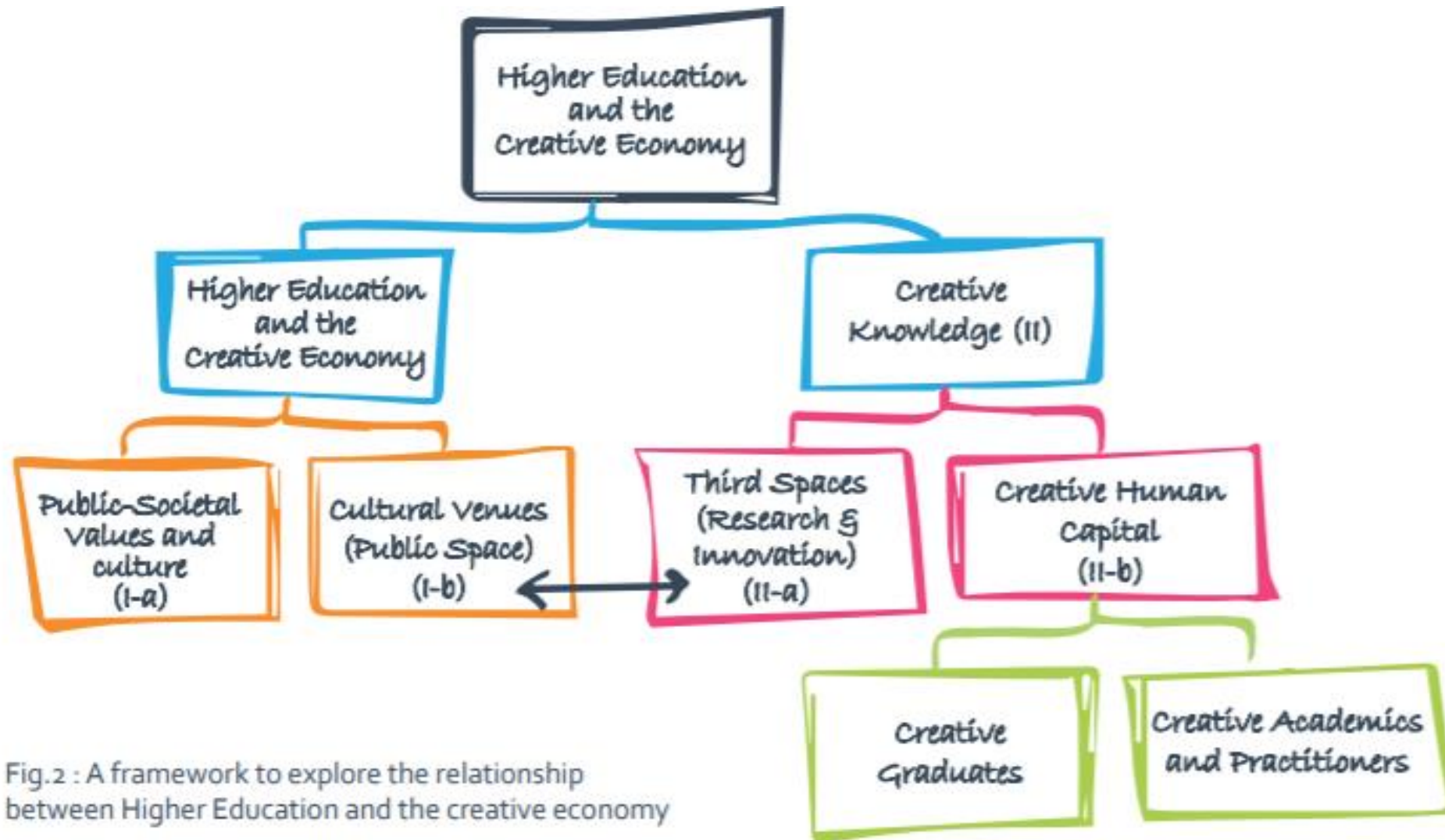


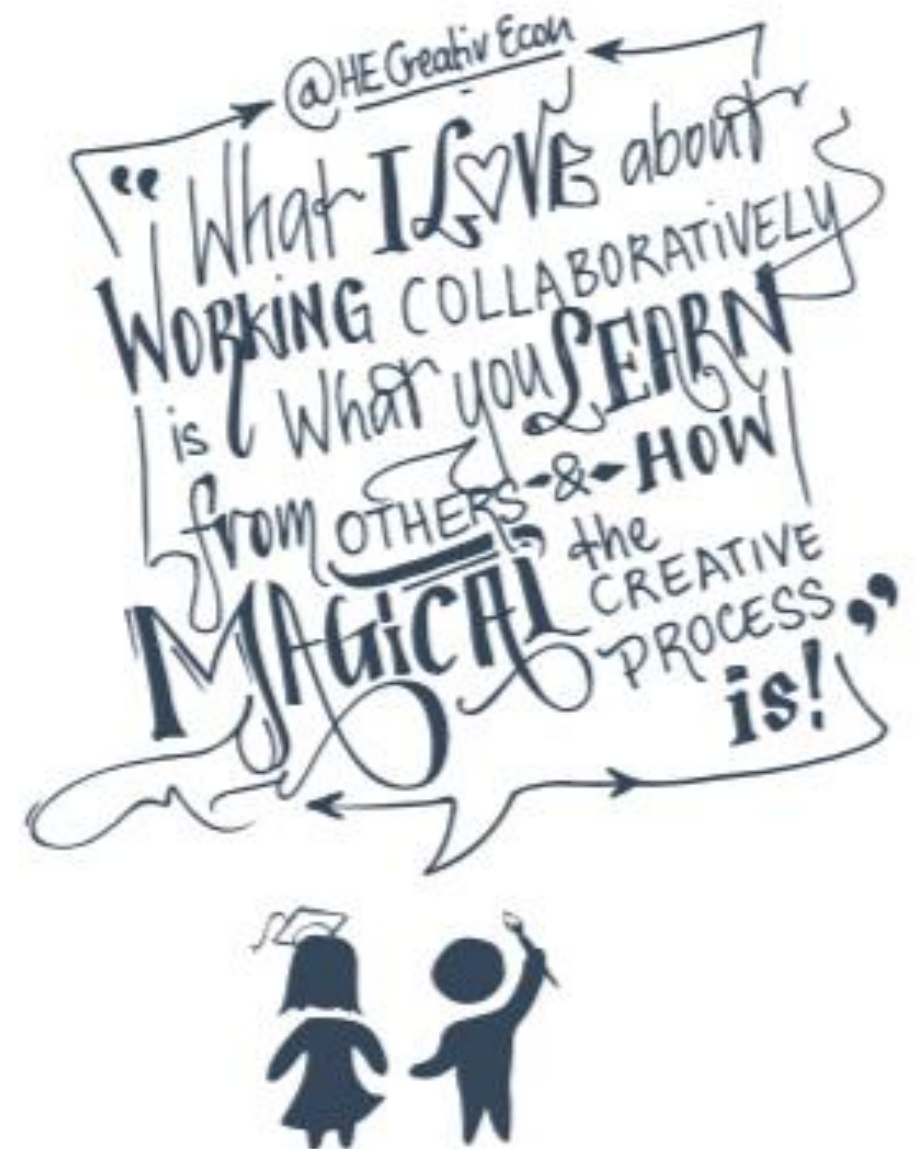
Fig.2 : A framework to explore the relationship between Higher Education and the creative economy

PEOPLE		ACADEMICS	
CREATIVES	Dimension	Time	Space
	Time	Collaborative Vouchers Schemes	'Creatives in residency' Schemes
	Space	Academics in Business schemes	Events, Conferences, Shared offices, Hubs

Types of third spaces

New models for research and other collaborations are emerging however, which attempt to demonstrate how academic research can engage in other ways with the creative economy, establishing new principles for the ways in which these sectors can come together, producing shared outputs and the potential for genuine co-production and collaboration

What are the possibilities of genuine collaboration?



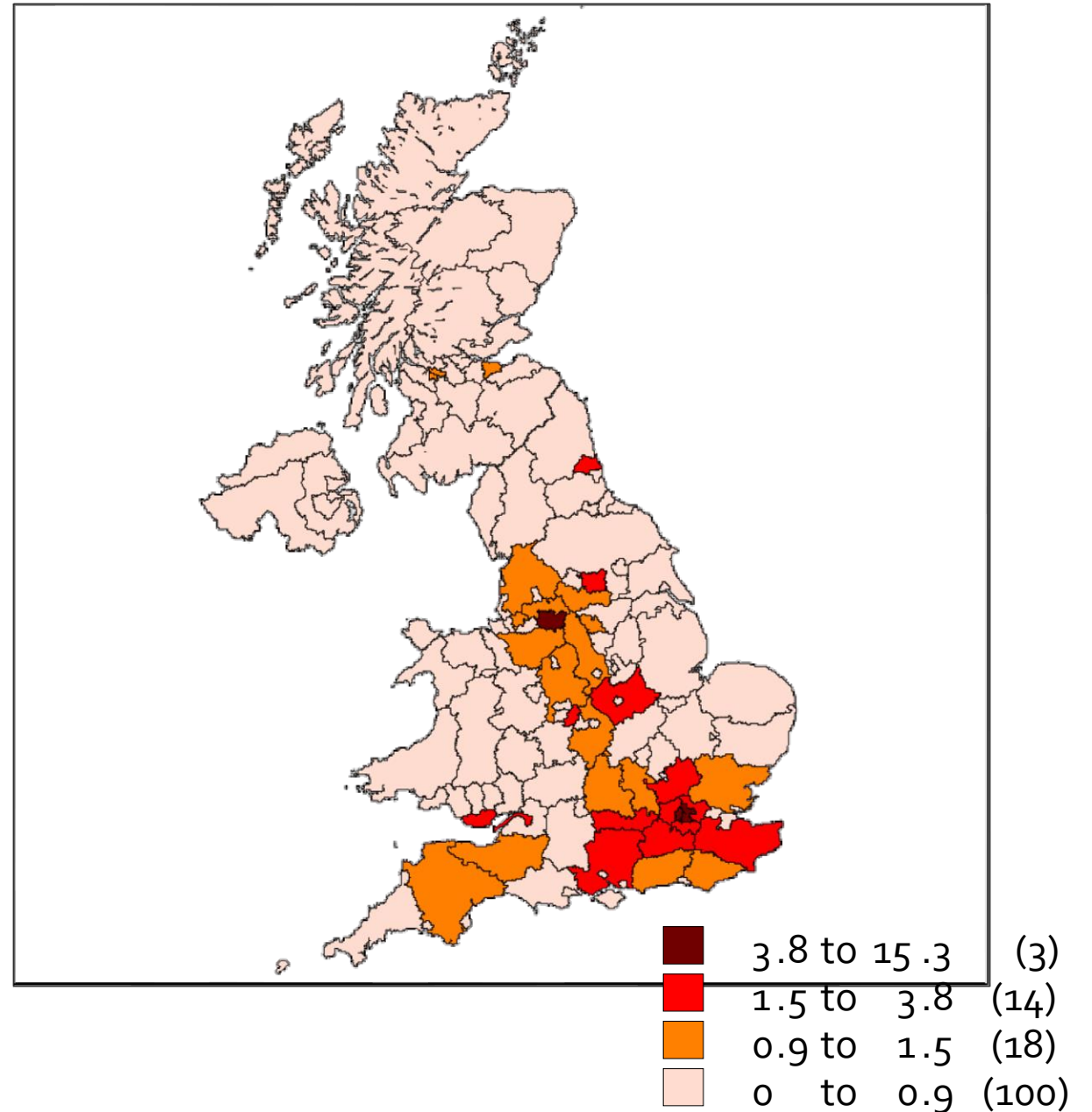
CREATIVE HUMAN CAPITAL

- One of the greatest impact of HEIs on local creative economy is the number of graduates that each year leave the university and enter a career in the creative sector



IMPORTANT TO CONSIDER:

- 1) how and where graduates get jobs
- 2) concessions with local creative ecosystems
- 3) importance of making their careers sustainable



DEVELOPING
“CREATIVE
HUMAN CAPITAL”
INSIDE
UNIVERSITIES



Concluding Remarks ...

- The need for HEIs to reach beyond the campus boundaries and consider their contribution to cultural regeneration and local communities;
- The importance of investing in creative human capital but also the challenge to train future cultural intermediaries able to engage in academic research as well as creative production;
- The demand for new opportunities or 'third spaces' for creative and academic knowledge to come together and interact;
- The need for universities to be clearer and more transparent about their 'stake' in the arts and cultural sector and their approach as patrons, sponsors or partners of the arts.



CE_Africa

Thank you
for your attention

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