

‘The Institute’: A new model of education and training for young people in Bristol?

A scoping study and report for Arts Council England.

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Section I

Researching the Institute: Policy, Theory and Funding

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The Institute

1.1 Background to the Project

The initial proposal for 'The Institute' developed in response to the findings of the 'Entry Level Employment in Bristol's Creative Industries Sector (ELEBCIS)¹ Project (Thomson: 2013) which highlighted the potential opportunity offered by Arts and Cultural Sector organisations in Bristol (which collectively have longstanding and highly respected education programmes) to support the city to address barriers to access to employment in the arts, cultural and creative sector workforces (ACCSW)² being experienced by many of its young people. Whilst the existing policy context failed to recognise the role that publicly funded Arts and Cultural Sector organisations were playing in the skills development 'pipeline'³ for the commercial as well as publicly funded sectors in the city, the ELEBCIS project highlighted the enmeshed relationships between the education and skills development opportunities for young people being delivered through these organisations, and progression into the city's ACCS labour markets, and supply chains in these sectors. The artificial division created by Sector Skills Council individual domains and individual policies for training and education in practice means that existing policy fails to recognise this 'fused' landscape⁴ creating considerable confusion for young people seeking to progress into careers in the ACCS sectors.

The West of England Local Enterprise Partnership⁵ is currently developing Bristol Temple Quarter Zone (BTQZ), the national lead 'Enterprise Zone'⁶ for the Creative Industries. BTQZ, located on a 72-hectare brownfield development site in Bristol's city centre is predicted to deliver 17,000 jobs in these sectors which will support the city to grow economically over the next 25 years⁷ - providing opportunities for social mobility, arts, cultural and creative sector employment and enterprise development for the city's residents, and specifically for its young people.

At the same time that the ELEBCIS project was being undertaken, Matt Little, Director of Arts Council England's (ACE) South West Bridge organisation, Real Ideas Organisation (RiO) had been undertaking a series of visits to arts and cultural sector organisations in the city. Little was working with Arts and Cultural organisations to develop their education work with young people, and was repeatedly identifying the same challenges and patterns in this provision. It appeared to Little that ACE NPO organisations were working individually to deliver progressive and innovative industry-engaged education and training programmes for young people, and that all were attempting (some more or less successfully) to broaden and diversify the groups of young people that they were working with. It also appeared that many of the organisations were delivering this work with extremely limited budgets, which were often constructed from small pots of funding drawn from a range of different sources, including charitable funds. This model of funding was enabling them to deliver provision that was sought after, successful in supporting young people to engage in the arts and to develop highly transferable skills, and at the higher end, to progress into meaningful and sustainable employment in the creative sector. However, this provision was usually

¹ Entry Level Employment in Bristol's Creative Industries Sector (ELEBCIS) was a collaborative research project by Bristol City Council, Knowle West Media Centre and The University of the West of England, Bristol which took place between May 2012 – July 2013. See: <http://elebcis.weebly.com/> for further information.

² There are no agreed definitions of creative, cultural, digital, technology and arts sector employment which meaningfully reflect the interconnected nature of work in many of these sectors. This issue is widely recognised (see for example Higgs et al: 2008:3), but education and skills training policies are not being sensitised or amended to reflect this. Instead, skills and training policies continue to present a confusing, and arguably misleading set of possibilities to young people interested in potential careers in these sectors.

³ See page 8 for examples of the increasing criticism of the concept of a 'pipeline' (imported from industrial economics) to describe the relationship between education, training and employment in the ACC sectors.

⁴ See: http://creativeskillset.org/who_we_help/training_educators/shaping_quality_provision/fusion_skills for further.

⁵ <http://www.westofenglandlep.co.uk>

⁶ <http://enterprisezones.communities.gov.uk/>

⁷ <http://www.westofenglandlep.co.uk/business/projects/ez-btq/>

short-term and funded on a project-by-project basis which, in a recession and with reduced availability of public and charitable funding was increasingly in danger of becoming unsustainable.

This set of circumstances was limiting opportunities for innovation, development and consistent delivery to young people, despite increasing recognition of the role that these organisations were playing in the 'skills development pipeline' for the burgeoning commercial creative sector in the city.

An initial proposal for 'The Institute' began to emerge through discussion and conversation with a wider range of colleagues including Carolyn Hassan, Director of Knowle West Media Centre and Simon Jutton, ACE SW Senior Manager, and it gradually began to gather support via informal conversations and discussions with a range of colleagues working in education in arts organisations in the city who recognised the potential of this initial idea.

In November 2012, representatives from the education programmes of individual Arts and Cultural sector organisations in the city were brought together to form 'Bristol Cultural Education Partnership'⁸, which was one of three 'Cultural Education Partnerships' initiated by ACE National across England in response to the findings of the Henley Review (2012).

'The Institute' project was picked up by this group, and several meetings took place which colleagues across the city were invited to attend to 'kick around the idea' and see if it would 'stand up'. The response at these meetings was overwhelmingly positive.

'The Institute' was conceived of as a way for arts and cultural organisations in Bristol – which have a long and demonstrable track record of delivering highly successful informal education activities to young people in the city – to work collaboratively to deliver an innovative alternative mainstream education provision for the city's young people – specifically those aged 16-19 who, from 2015, would be required to remain in education/training (or equivalent) up to the age of 18.

In April 2013, ACE South West awarded funding to Knowle West Media Centre to support a more detailed piece of feasibility work to explore how 'The Institute' might be able to work in practice – with a specific focus on the potential for long-term, systemic provision and a sustainable model of long-term funding.

Between April 2013 and July 2014 primary research took place (in the form of interviews) with a range of arts and cultural organisations in Bristol, in tandem with an exploration and analysis of the current policy, theoretical and funding landscapes, and the opportunities presented by these for 'The Institute'.

This report presents the outcome of this initial scoping work, and develops a proposal to further progress 'The Institute' project in Bristol through 2014/15.

⁸ <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/cultural-education-partnership-group/>

1.2 The findings of the ELEBCIS Report, and the Bristol Context

The disconnect between education policy – in terms of formal qualifications – and access to the labour-market in the ACC sectors is increasingly apparent in the literature (see for example Hesmondhalgh and Baker: 2008 and Guile: 2010). It is clear that the experience of transition from formal education to work in these sectors is far from the neat progression presented in policy documents (Thomson: 2013b). At levels below Higher Education or equivalent, opportunities for meaningful progression into employment in the ACC sectors are arguably negligible.

The ELEBCIS report (Thomson: 2013) highlighted the role that publicly funded Arts and Cultural organisations in Bristol play in supporting young people's access to, and participation in the Creative and Cultural Industries workforce in the city, as well as providing opportunities for learning which supports the development of highly transferable skills relevant to the labour-market across the wider economy (Williams et al: 2012).

Guile (2010) highlights the crucial role of *intermediary* employers in bridging this gap for young people graduating from Higher Education provision nationally, in enabling them to progress into employment in these sectors. Building on Guile's work, the ELEBCIS project developed the definition '*Community Media-Sector Connector (CMSC) organisation*' to describe the particular characteristics of specific arts, cultural and media sector intermediary organisations in Bristol which, it argued were providing access routes for young people from diverse backgrounds into these sectors (Thomson: 2013).⁹

However, statistics confirm that diversity in the ACC labour force is diminishing nationally, despite significant resources being committed to addressing this lack of diversity over the past 20-30 years. This is a persistent issue which policy to date has failed to meaningfully address.

'The Institute' proposed a means through which the Arts and Cultural Sector organisations in the city could work together to address some of the considerable barriers being faced by disadvantaged groups. Addressing the persistent exclusion of diverse groups from opportunities in the ACC labour-markets is urgent, as the city's focus is on the ACC Sectors as one of four key industry sectors as drivers of economic growth for the City-region over the next 25 years.¹⁰

⁹ Further work which can evaluate the role of these organisations, and build a dataset evidencing their impact in enabling access to groups which are currently underrepresented in the Arts, Creative and Cultural Sector labour forces was proposed following completion of the ELEBCIS project to understand the potential impact this approach could have in addressing persistent inequalities and diminishing diversity in the work force in these sectors, and to explore its scalability and financial sustainability. To date, this has not been undertaken.

¹⁰ At the same time that 'The Institute' scoping study was being undertaken, a series of Mayor's Commissions have been undertaken in Bristol. These focused on Education and Skills, Fairness, Homes, Women and Sport. The findings of these have been published at: <http://www.bristol.gov.uk/page/mayor/mayoral-commissions>. The report from the Education and Skills Commission acknowledges that its scope and the timeline for this have failed to address groups of young people in the city who are facing additional barriers to employment. This is an urgent issue for the city, and in view of its focus on these sectors of employment – what is at stake in terms of future opportunities for excluded young people in the city is considerable. Currently, Bristol is currently highlighted (March 2014) as one of the lowest 10 performers as a local authority in terms of young people remaining in education or training post-16, with 15.7% of young people leaving education at that stage (DfE: 2014). When it becomes mandatory for all young people to remain in education until the age of 18 – in September 2015 – it is crucial that there are alternative forms of education and training which can engage those who do not wish to continue in the present system. These opportunities should equip them to progress into areas of the labour-market and share in the economic growth opportunities being developed, and sectors being focused on in the city. 'The Institute' was conceived as a model which could do this, and which could meaningfully address barriers to employment and access to these sectors. Additionally, it was conceived to be an alternative, rather than a competitor for other providers in the city in view of its very specific focus on employment in the Arts, Cultural and Creative Industries sectors (and their supply chains in the city).

The aims of 'The Institute' were to:

- Offer a meaningful alternative education route for young people in the city, which responded to the focus of the city on the Creative and Cultural Industries in terms of future economic growth (through the Bristol Temple Quarter Enterprise Zone, which is predicted to develop 17,000 new jobs in these sectors in the city over the next 25 years), and enabled them to gain the skills, experience and understanding necessary to access these labour-market opportunities.
- Offer a scale of provision which could impact meaningfully on opportunities for diverse groups across the city.
- Provide a high-quality vocational training opportunity which delivered both a diagnostic experience (through the whole arts organisation, including for example marketing, production and programming etc – recognising the failure of policy in the ACC sectors as a result of Skills Sector Council policy 'silos') as well as an opportunity to specialise, to gain significant 'real-world' work experience in the sector, and to gain access to the networks through which informal recruitment practices in the sector function.
- Provide meaningful careers advice and sector awareness to enable young people to make informed choices about their future careers.
- Provide an educational opportunity linked directly to the employment markets in the city predicted to lead economic growth over the next 25 years – addressing the considerable inequalities evident in the labour-market in these sectors.
- Be located physically in areas of the city in which young people facing barriers to education, skills training and employment in these sectors live.
- Enable young people to progress meaningfully into employment in these sectors, as well as into further higher level training and education, if desired.

This project set out to scope the idea of 'The Institute' and to explore how it may be possible for Arts and Cultural organisations in the city to develop a collaborative, and city-wide provision – delivering high quality vocational learning, skills development and educational opportunities relevant to emerging labour markets in the city to young people who often otherwise would not have access to opportunities to develop careers in these sectors.

1.3 Why is 'The Institute' relevant now?

The front page of the website for Plymouth College of Arts' recently established free school,¹¹ Plymouth School of Creative Arts describes its vision as having grown *out of an established art college ethos in response to the serious erosion of the arts and creativity in schools* (PCAS: 2014. My emphasis). This is a strong statement, which reflects increasingly vocal dissatisfaction with the UK formal education system's accountability-driven culture (Atkinson: 2008) and its perceived lack of alignment with a meaningful creative, cultural and/or arts education (ibid) by the Arts and Cultural sectors, as well as elements of the formal education (and other) sector(s).

The conception of a 'pipeline' as a metaphor to illustrate progression into employment in the creative sector (and develop policy in response to) is increasingly subject to challenge (see, for example Coyle: 2012) and being criticised as failing to acknowledge or accurately reflect the realities of training and employment in these sectors. Relatedly, the current dominant ideological policy conception of education as instrumental in developing skills for the labour market is highly politicised and it is not possible to address the issues raised in relation to the ACC sectors comprehensively within the scope of this study.

However, it is relevant to note that the potential for the role of the arts organisation as 'site' for education is increasingly being recognised, and that there is evidence of growing dissatisfaction from the Arts and Cultural sectors at the quality and models of education being offered to young cultural producers in the UK. This may be particularly pertinent in light of the increasing focus of the Department for Business and Innovation on industry-defined conceptions of quality and relevance for skills training provision.¹²

As result of the increased and ongoing marketisation of UK Higher Education, there are growing concerns about the future demographic of artists, art students and arts and cultural leaders.

"Art education looks set totally to exclude those who can't afford to keep up. It will increasingly become a pursuit for the children of rich parents." (Asquith, 2014)

If – as is currently the case in the UK - participation in Higher Education is the primary, and dominant route for access into the Arts, Creative and Cultural Industries labour markets (Universities UK: 2010:5) this raises considerable issues related to social justice and equalities, as well as in relation to the future diversity of contributions to cultural discourse, and cultural innovation.

The impact of these issues is arguably more acute in the ACC sectors as other access routes into work in these sectors currently do not offer meaningful or large scale opportunities for young people wanting to progress into work in them from qualifications at Levels 2 (GCSE equivalent) or 3 (A-Level/BTEC National Diploma equivalent).¹³

Additionally, the existing funding models for schemes intended to enable increased access frequently fail to enable participation by those young people who are most economically disadvantaged (Thomson: 2013b). The extremely limited availability of opportunities for paid training in these sectors also means that there is a high level of competition for them, and therefore that those young people who are currently furthest

¹¹ For further information about PSCA, see <http://plymouthschoolofcreativearts.co.uk/>

¹² See, for example HM Government: 2014, <https://www.gov.uk/government/publications/future-of-apprenticeships-in-england-guidance-for-trailblazers>, accessed 4 August 2014

¹³ It is noteworthy that the policy response to some of these issues has been the 'Apprenticeship' which has had considerable public funding and resource committed to it. To date, the number of Apprenticeships being created in the Arts, Cultural and Creative Industries sectors in the city has been extremely low. Those which have been created have been highly competitive to access, and therefore remained inaccessible to those young people who are furthest from the labour-market in terms of previous skills, experience and opportunities. Additionally, it is the case that minimum wage for an Apprentice would not enable a young person to live independently in Bristol, so even if the opportunities were available, they would not be accessible to young people without private means of financial support.

from the labour market and educationally disadvantaged are least likely to be successful in obtaining access to them.

Together, the equalities issues raised by these policy orientations are significant, and of concern both for the future of the sector, and for the future of the city, which is home to the National Lead Enterprise Zone for the Creative Industries Sector.

The proposal for 'The Institute' is an evidence-based and considered response, which may help both the Arts, Creative and Cultural Industries Sectors and the City to address some of these issues and concerns.

1.4 Overview of the national context for skills training, education & funding

The UK formal education context has been shifting rapidly throughout the time that this scoping project has been taking place. The pace of change has been considerable and has pervaded all levels of education. A range of provision remains subject to substantial and ongoing change.¹⁴

There has been a progressive withdrawal from the qualification policies of the previous UK Government which supported a wide range of qualifications to become accredited for delivery in formal, and increasingly informal education settings. A reduction in the number of qualifications eligible for public funding has accompanied the requirement for all existing qualifications to be re-validated to meet the criteria for the newly created Qualifications and Credit Framework (QCF) for learning qualifications in England and Northern Ireland (which replaced the National Qualifications Framework (NQF) for England in 2012).

Level 2 and 3 qualifications (including BTECs, GCSEs and A-Levels, for example) have been reformed. Many of these reforms have placed increased emphasis on assessment at the end of the qualification (creating increasingly 'linear' qualifications) and modular and coursework components which previously made up significant proportions of the assessment for some programmes (GCSE's, for example) have increasingly been replaced with essay-based examinations, administered under controlled conditions. The practice of offering differentiated examinations (enabling for example, the potential achievement of a maximum A* grade, or a maximum C grade) has ended, as has the practice of offering repeated opportunities for assessment (re-sitting examinations, for example in order to improve grades). The qualifications offered at Levels 2 and 3 in many subjects remain under review.¹⁵

In addition to qualification reform in school settings, FE provision has been subject to considerable change. Providers of qualification have reviewed all of their provision to meet requirements of the QCF. Changes to funding regimes – focusing funding on student numbers, rather than qualifications achieved - have also removed the opportunity for FE providers to top-up their income by increasing the number of small qualifications that learners undertake. This has removed some of the opportunities that previously existed to attract additional funding to support education delivery at this level.

Higher Education Funding reform in 2012 led to course fees increasing to £9,000.00 per year and a revision of the UK student finance system to provide loans to support the payment of these, and learners' living costs. This has been criticised for normalising a culture of debt amongst young people, but in terms of impact on access to Higher Education, figures released in August 2014 suggest that this new regime is encouraging young people from low income backgrounds to progress to Higher Education.

“Record numbers of women and students from deprived areas are winning places at British universities, according to official figures published a day after A-level results.” (Adams: 2014)

Whilst this may appear to assuage concerns about access to HE provision relevant to the issues discussed previously – it is important to balance this with knowledge that young people from more affluent groups (above NS-SEC 4-7) continue to be 2.5 times more likely to go into HE than those in disadvantaged groups (Harrison: 2014).

At the same time as this qualification reform has been taking place (which has been widely and vocally criticised in the UK media as demonstrating a lack of support for the arts in schools (Asquith: 2014)), a small number of individual Arts and Cultural sector organisations have made use of the opportunity presented by the flagship Department of Education 'Free Schools' programme to draw on sustainable, mainstream funding to deliver education provision to young people by establishing formal education

¹⁴ See for example: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/302235/bis-14-597-future-of-apprenticeships-in-england-funding-reform-technical-consultation.pdf, accessed 12 July 2014

¹⁵ See for example: <http://www.edexcel.com/quals/gcse/gcse09/Art/Pages/default.aspx>, Accessed 1 July 2014

provision. For further information and case studies of two organisations engaging in this programme see page 22, section 1.9.

1.5 Implications for 'The Institute' Project

As a result of the frequent and ongoing changes to funding regimes throughout the time that this project has been in development, it has not been possible (or sensible) to definitively model a particular approach to finances for a proposed 'Institute' as we had hoped to do at the outset of the project.¹⁶

There is a wide range of qualifications which could be suitable for delivery through 'The Institute' if conceived of as alternative Level 3 provision. Each individual qualification would – as is the nature of frameworks within which to make judgements about standards - require a specific framing of the delivery models, form and content of the provision.

The funding models that are currently available (relevant to a range of conceptions and subject to a range of conditions; see page 40 Appendix I for further discussion of this) would not enable delivery of education activity by arts organisations through the same models and to the group sizes that they are currently (and are used to) working with (which are very small comparative to those used within standard formal education). There are exceptions to this – if, for example learners are classified as having additional needs, and/or being from hard to reach groups, there may be higher levels of funding available to deliver provision. However, building a funding model based on these higher levels of funding may be unsustainable for organisations – specifically given the additional support needs and specialist support that some young people may require. This would also effectively mean that the provision was defined as 'alternative,' which would exclude other young people who may be disadvantaged, but who are not considered (in relation to the criteria used to assess funding entitlements) to be disaffected and/or experiencing additional learning differences.

In view of this, 'The Institute' would need to generate additional funding (for example through the development and licensing of additional products and services – e.g a careers advice/information sensitised to the sector) in addition to any current available statutory funding, or to focus only on the hardest to reach young people (including those with additional needs which arts organisations may not have the experience or specialist skills to support) in order to be sustainable,

Nevertheless, whether through the Free Schools programme, or through another funding mechanism, in order to deliver qualifications to young people aged 16-19 as an independent formal education provider, 'The Institute' would need to be accredited by and funded through either the Skills Funding Agency (part of the Department for Business, Skills and Innovation(BIS), or the Department for Education (DfE)¹⁷ (in order to draw down statutory funding) which raises a number of specific questions for the organisations interested in forming part of 'The Institute.' The issues connected to this are explored and further analysed in section 1.6.

¹⁶ Training schemes set up in the West of England Region on the basis of available medium-term Government funding during this period, for example – the Youth Wage Incentive scheme which was originally available for 3 years from 2012-2015 - have now been abrogated following its unexpected withdrawal in August 2014.

¹⁷ To be eligible for independent funding through the SFA, an organisation needs to have a minimum scale of provision to deliver a minimum £500k contract. In order to be able to draw down funding through the SFA, an organisation is required to have a track record of successful delivery (having worked as a subcontractor for the agency previously, for example) and be approved as a provider. Additionally, and crucially for 'The Institute' proposal at this stage, there need to be numbers available from the SFA for provision in Bristol which are not currently allocated to another provider. In meetings with SFA representatives during the course of this scoping project, it was confirmed that any available numbers currently are limited, competitive and have a range of other providers – some with significant track records of delivering SFA funded training as subcontractors for other providers - waiting for these to become free in order to register as independent providers.

1.6 Overview of current skills and education policy and implications for funding of 'The Institute'

Writing about Film Education in the UK, Petrie (2014) decries the current context which

'...has for more than a decade been dominated by a policy agenda, presided over by Creative Skillset, prioritising an industrial imperative of practical skills training and vocational relevance....in the past film schools have operated in relation to very different kinds of understandings and aspirations.

In other words, moving image education and the formation of new practitioners has thrived at moments when institutions were guided by a range of needs and considerations that necessarily included the intellectual and the cultural as well as the industrial and the practical." (ibid.)

In line with current dominant policy narratives, the privatisation of arts education at Higher Education level and a focus on skills for employment (with strategies directed by Sector-Skills Councils which are underpinned by an ideology focussed on practical skills acquisition to enable access to the labour market (rather than the development of personal knowledge and understanding, for example, which might work to destabilise dominant structures and ideologies)), where arts organisations in the UK are offering vocational training opportunities, these are often described as providing 'skills development' for future employment rather than education for artists.¹⁸

Tate's 'Skills for the Future' programme, for example 'offers work-based training in a wide range of skills that are needed to look after buildings, landscapes, habitats, species, and museum and archive collections, as well as equipping people to lead education and outreach programmes, manage volunteers and use new technology.' (Tate: 2013)

There are schemes such as the British Film Institute's *National Film Academy*, which offer young people aged 16-19 experience of working 'alongside industry professionals who are respected practitioners in their field.' (BFI: 2014) However, these experiences are short-term (the equivalent of approximately 1 week of full time training is offered through the BFI Film Academy), with any further opportunities for training (presented as increasingly specialist and for the most 'talented') available only through a competitive process and to diminishing numbers of young people.

Research undertaken during this project proposes that the existing 'gap' created by the lack of meaningful progression routes into the ACC sectors from Level 2 and 3 qualifications, and the development of bespoke provision to address this could be an area for considerable growth for arts and cultural organisations which could contribute meaningfully to the development of accessible, vocational training routes relevant for industry.¹⁹

However, the conception of 'The Institute' may be perceived as challenging some of the dominant narratives and ideological conceptions in the skills training and education sectors. In the context of the recent privatisation of Higher Education Institutions in the UK, the Sector Skills Council's policy direction, and the aligned rhetoric focussed on economic growth and investment being relayed through Local Enterprise Partnerships across the UK, many of whom are promoting the creative industries (and their future economic growth) as crucial for their region's future economic success: how participants in 'The Institute' are formally defined is intensely political.

There is no current statutory funding available which will support the living and education or training costs for young people to train as cultural producers within arts organisations in the UK.

¹⁸ As previously noted, the context for skills training and education in the UK currently is highly politicised.

¹⁹ 'The Institute' may be perceived as a challenge to some of the highly constructed narratives and ideological conceptions dominant in the skills training and education sectors.

There is additionally an understandable lack of will for the education and/or economic development sectors to formally acknowledge the role played by Arts and Cultural Sector organisations in contributing to the 'skills development pipeline' outside of the Arts and Cultural sectors because central policy reifications are challenged, and potentially undermined by this.

The ambition of the 'The Institute' is to deliver education and training opportunities for 16-19 year olds who may otherwise not have the opportunity to develop their skills, experience or a career in these sectors. Despite potentially being the same individuals, with the same previous qualifications, educational experiences and/or personal circumstances, definitions (and policy conceptions) of any future participants in 'The Institute' have considerable implications for potential resourcing models.²⁰

If participants are formally defined as students, they will be subject to policies developed through associated ideological and funding models defined through the DfE, rather than BIS.

If participants are formally defined as trainees and/or employees, different ideological and funding models are applicable, which position Arts and Cultural organisations as employers who will benefit (in the same way that privately owned businesses do) from increased productivity and long-term improvement to the 'bottom line'.

These models and conceptions are drawn from other sectors and do not recognise (financially or otherwise) the essential contributions that ACC employers make in terms of the intermediary role described by Guile (2009). The failure of current policy to recognise the particularities of the ACC sectors (Thomson: 2013) perpetuates the ongoing cycle of diminishing diversity in the ACC sector workforces and fails to capitalise on the considerable potential that Arts and Cultural Organisations have to be a catalyst to address diminishing diversity across ACC and other sectors (UKCES: 2012).

²⁰ Outside of the scope of this project, and more broadly as part of their core mission, the ambition of Arts and Cultural organisations in Bristol is to deliver a wide-range of education provision to a wide-range of age groups. In education policy terms, each separate age group (defined by formal education policy – e.g 14-16, 16-18, 18-25) offers different potential funding models (as well as different opportunities and barriers presented by a range of policy conceptions).

1.7 Why might Arts and Cultural Organisations be the right places to deliver accredited education or training for young people?

Since the 1960's when artists' education practices emerged from roots in the political and social context of the counter-cultural movements of that era, there has been a well-documented history of education work by arts organisations in the UK and internationally, which has aimed – in a variety of ways - to support the *broad principles of emancipation* (Dickson: 1995).

Since then, an increasingly wide range of models of education has been developed by artists and arts organisations which have been, and continue to be delivered by arts and cultural organisations. The forms, models and range of these have accelerated over the last 20 years, evidencing what O'Neill and Wilson describe as the *Educational Turn* (2010).²¹

Key debates surrounding best-practice for instruction, training and education in the arts are widely contested (see for example Eisner: 2004; Atkinson: 2011, Hardy: 2012), and there is considerable tension between definitions and understandings of 'best-practice' in respect of the different ideological positions occupied by a wide range of stakeholders in art, art education, education for active citizenship, and education in, and for employment in, the arts, creative and/or cultural industries (see, for example Siegesmund: 1998).

However, interest in 'arts learning models' (Lau: 2012) and in the ability of arts and cultural organisations (rather than formal education sector organisations) to support a wide range of outcomes and aspirations for young people is growing, along with increasing recognition of the role that arts-based training provides in terms of skills development for the wider (including increasingly the digital) economy (UKCES: 2012). There is increasing interest in, and argument for, the role that arts and cultural organisations can play as leaders and learning providers for the future, which supports 'The Institute' proposal in its positioning of arts organisations as formal and mainstream learning providers for young people.

Lau (2012) argues that arts organisations may be better placed (than other forms of institution including education) to lead in new (and necessary in response to emerging challenges for global societies) forms of knowledge creation for the twenty-first century because they employ 'an arts learning model' (ibid).

Rogoff (2010) posits the role of art institutions as sites which can '*support the production of contested common ground*,' and proposes that, in a context in which formal education provision is becoming increasingly outcomes-driven, the purposes of education in arts organisations should explicitly include a focus on *fallibility* (understood as a means of knowledge production rather than failure) and on notions of *potentiality and actualization* (ibid) suggesting that '*at this moment in which we are all so preoccupied with how to participate and how to take part in the limited space that remains open, education signals rich possibilities of coming together and participating in an arena not yet signalled.*' (2010: 6)

It is notable that the recent dominant political rhetoric surrounding education (framed by an understanding that the purpose of education across all sectors is as 'training for employment to service the economy,') is increasingly subject to challenge in the literature (Coyle: 2012, Brill: 2012, Biggs: 2014).

²¹ Examples of education work by artists and arts organisations include traditional models of community-based arts projects (painting murals, setting up and running community-led festivals etc), long-term programmes of work in community settings, formal management of schools (for example free schools), a range of models of partnership with formal education providers, (including input into programmes being delivered in FE/HE Institutions and/or delivery of specific components of education programmes, hosting work-placements and/or contributing to talks and lecture programmes, delivering short-term 'issue-based' projects funded by external funding bodies focussed on specific agendas and/or targeting specific groups of participants, large-scale national programmes aiming to support formal education to innovate and develop new practices, e.g Creative Partnerships, gallery-based education enriching formal schooling – e.g large schools and colleges visits programmes etc.

Alongside this increasing body of literature challenging the ideological position, there is also a growing body of work in the field of cultural education research that asserts that if the ACC sectors are going to meaningfully engage in the economic project of UK Plc, different conceptions and models of education, skills training and work (which are sensitised and responsive to these sectors) need to be enacted if the acknowledged 'gap' between education in formal settings, and aspirations for the delivery of 'work-ready' employees through the formal education system is to be bridged.

Guile's (2010) analysis of the failures of policy to acknowledge (or understand) that there is a considerable gap between conceptions of good practice in education for the arts, creative and cultural sector (currently predominantly delivered by formal learning providers), and the skills and experience needed to work in these sectors is particularly useful in highlighting some of the tensions in the territory in which this project is engaged.

Discussions about how judgements of quality of creative work are made (Orr: 2010), what professional standards of work in the creative sectors are (Guile: 2010; Atkinson: 2010), and growing criticism of the limitations and incompatibility of outcomes-based approaches to assessment of this quality standard are dominant in the literature (Eisner: 2004).

Atkinson (2011) describes an appropriate pedagogy for art as a '*Pedagogy Against the State*,' in specific reference to the ubiquitous dominance of audit culture in education for artists in formal settings. In a context in which there is increasingly vocal criticism of this culture – understood as having been 'imported' from other subject areas (Eisner and Day: 2004) (and which are often criticised by arts practitioners and arts organisations as failing to support meaningful practice in the arts) and in response to the privatisation of Higher Education (including what were often previously independent Art Colleges), the development of proposals and calls for alternative forms of education for artists are the focus of increasing numbers of art projects, protests and organisations (See for example The Art Party: 2013; Arts Emergency: 2014).

It is the case that any form of large-scale education provision is located in an ideological space and enacted by communities of practice (Wenger: 1998) within which values, judgements and meanings are subject to an ongoing process of contestation, negotiation and agreement (Boud: 1988, Lave and Wenger: 1991, Orr: 2010).

In formal education, a wide range of documentation (including, for example syllabus, guidance notes and assessment criteria) attempt to define and standardise these – and to present them as such to a wide range of stakeholders, but the values transmitted through education are communicated and enacted by teachers, tutors and institutions (Mason: 2000) and mediated through layers of the education system (Cornbleth: 1990) meaning that there is, in practice, considerable variation in practices and values in individual settings.

²²

Engaging with these debates and considering how Arts and Cultural organisations may develop a meaningful, alternative education offer for young people theoretically proposes considerable opportunity.

²² Post-structuralist theory asserts that there is not one definitive reading of any text. See for example, Barthes: 1967.

1.8 A “New Arts-Learning Model”?

The writing included in *Curating and the Educational Turn* (O’Neill and Wilson: 2010) underlines the proposal inherent in this project; that new forms of pedagogy can emerge from the arts (and arts organisations). The texts included in the volume are provocative, informative and meaningfully located in the art, rather than education field; their utility is in prompting consideration of how to define and clarify the form of education offer that ‘The Institute’ can develop – and how far this seeks to borrow from and/or mimics existing models of formal education provision, and how much it develops a new conception of what the education offer an arts organisation can provide ‘looks like’.

The authors in O’Neill and Wilson’s (2010) seminal (for the arts field) volume focus on a discussion of education, but do not use the terms training, skills development, vocational or work-based learning, nor develop their arguments in response to the specificity and insider-discourses that would characterise writing on the subject emerging from the field of education policy. This illustrates and highlights the gap that exists between the Arts Field and the Education Policy Field in terms of conceptions of education, educational values, and how learning is, and can be understood.

Slippage, and/or lack of permanence in definitions of education, training, skills development, professional development and learning in the workplace could be seen to enable arts organisations to be flight of foot in a context in which funding agendas shift rapidly, and culture – the nature of their business – is continually evolving. However, in education policy terms - each of these ‘power words’ (Biggs: 2014) is aligned at any one time with particular funding mechanisms, political agendas, particular requirements for reporting, delivery and outcomes, and specific remits and agendas, so can be problematic. To formalise their provision and draw on statutory funding will mean a requirement for Art and Cultural organisations to clearly articulate, define and codify their education offers in the context of the education policy field.

However ‘The Institute,’ proposal potentially differs from the education activity and provision debated in the *Educational Turn* (O’Neill and Wilson: 2010), in that it is proposing the development of a new conception and model of what could be termed (framed through the field of Education Policy) as work-based learning in an arts organisation (meaningfully connected with the world of work for cultural workers), rather than a curatorially-led or gallery-focussed approach to arts education, or vocational training for ancillary functions within an arts organisation. This is how and where ‘The Institute’ could be considered to be innovating in the provision of arts education, and where policy failure allied with theory suggests that there is potential for considerable innovation.

Below are a series of illustrations which describe how this potential arises and the existing tensions between conceptions of quality in the Arts, Cultural and Creative Industries Sectors and conceptions of quality that exist in the Education Policy Field (which informs accreditation of formal education provision), which may be useful in informing the further development of ‘The Institute.’

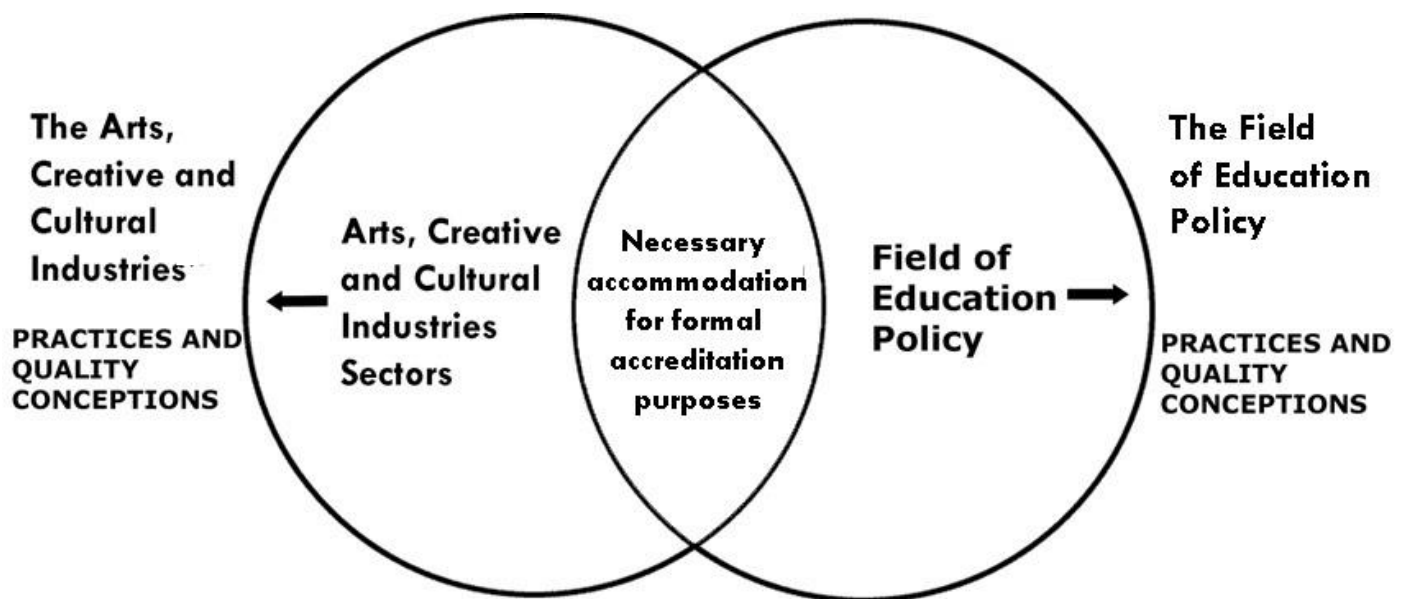


Figure 1. The Existing Position.

There is tension between conceptions of quality in the Arts, Creative and Cultural Industries Sectors, and conceptions of quality in the field of Education Policy.

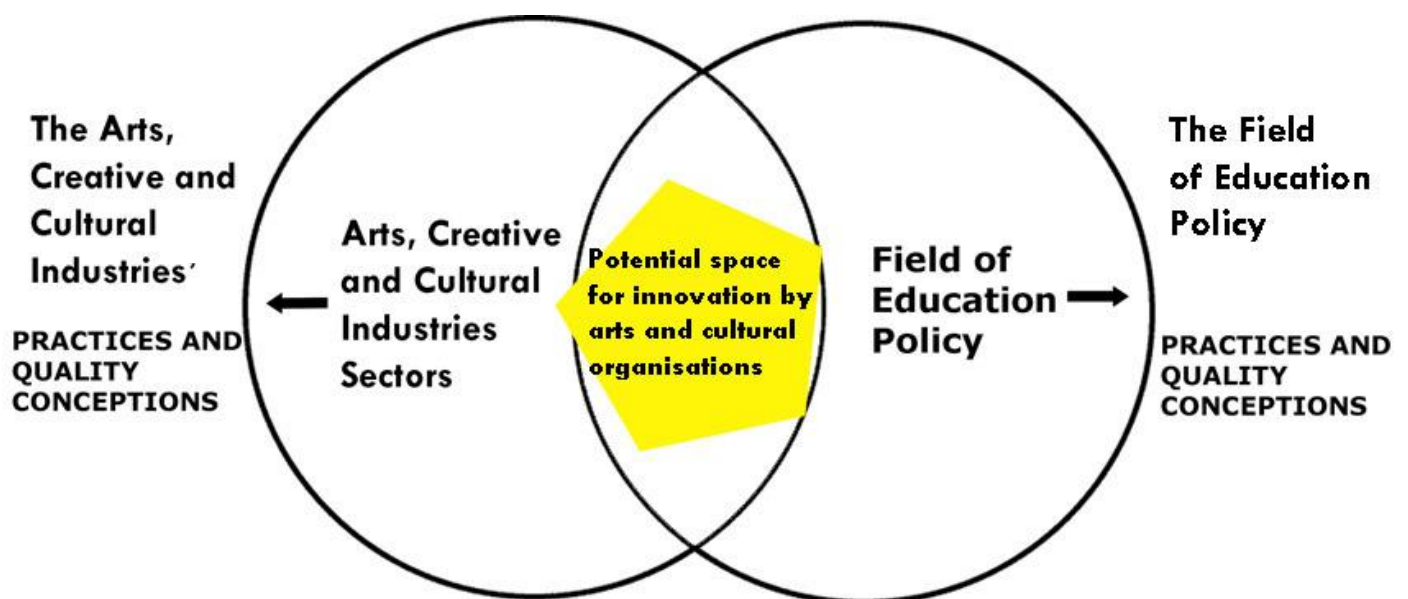
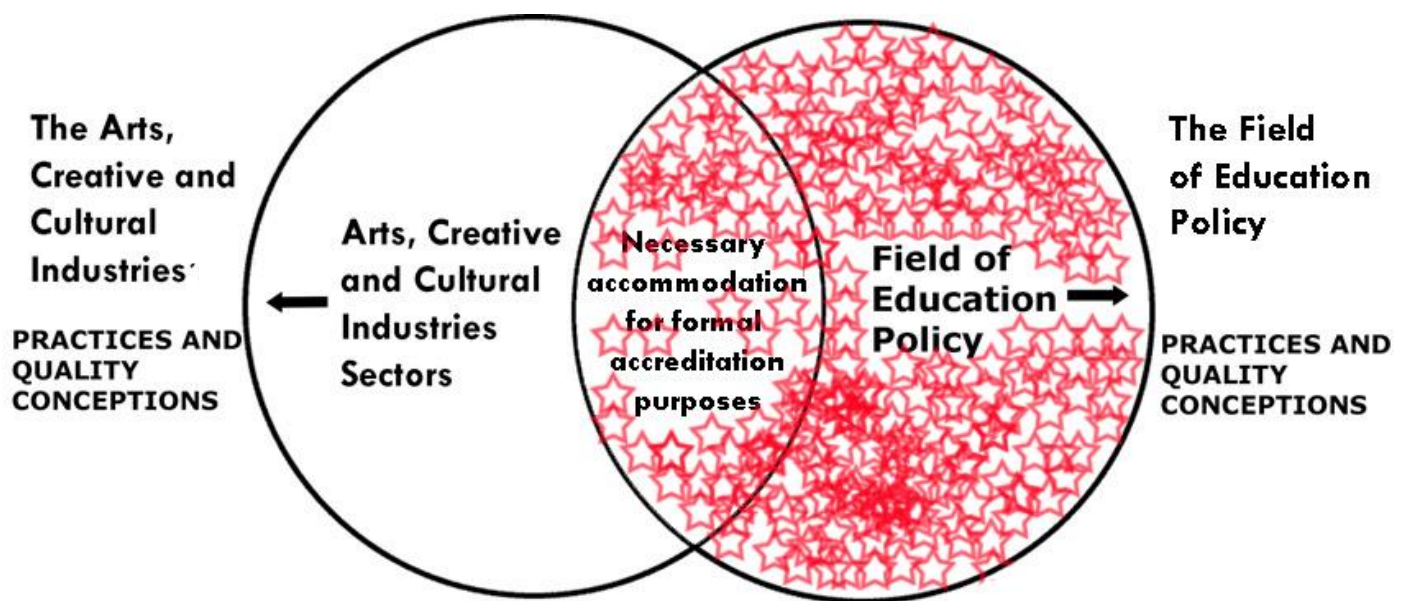


Figure 2. An Arts-Learning Model?

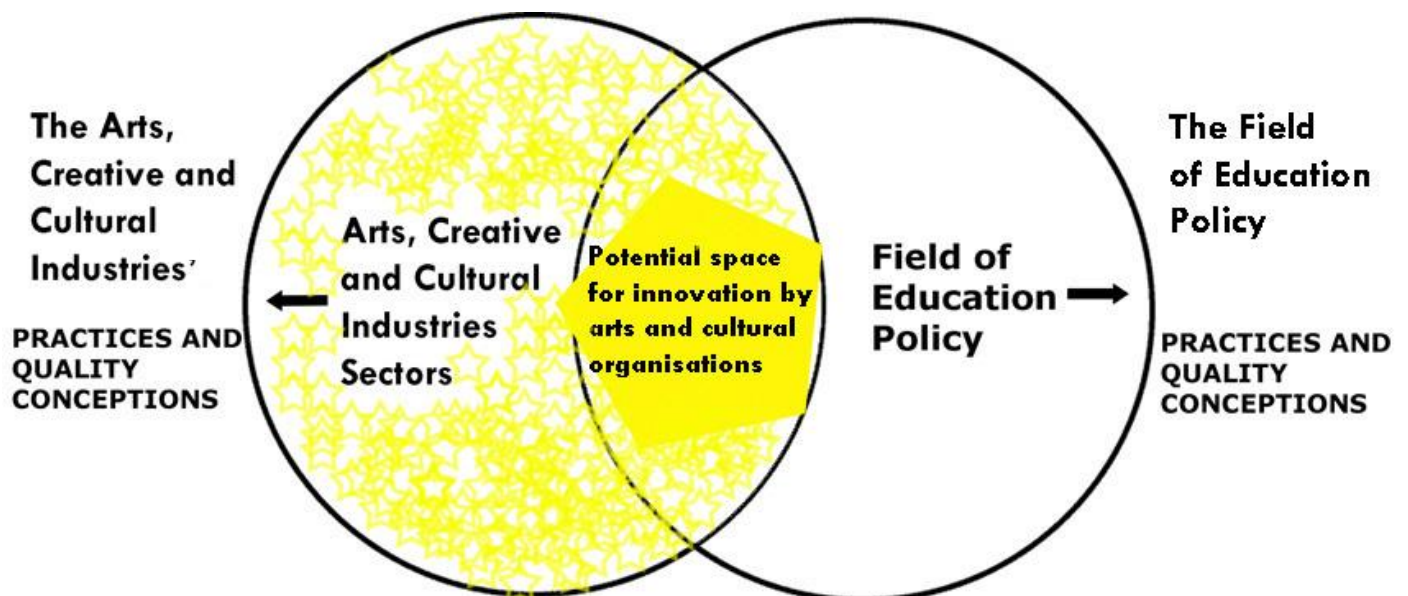
There is potentially considerable scope for innovation by Arts Organisations to develop and deliver a new model (or models) of education provision, created by the existing, but unsatisfactory current necessary accommodation between the Arts, Cultural and Creative Industries Sectors' practices and quality conceptions, and those of the field of Education Policy.



3. The current dominance of the Field of Education Policy.

Current Models of Formal Art Education are validated through the frame of the education policy field. Existing formal education delivered in the UK looks to the field of education policy, and it's embedded assumptions and doctrines for validation. The influence of Arts methodologies is arguably limited by the dominance of the education field in the conception and definition of existing models of Arts Education.

Additionally, the models of education are framed through established disciplinary 'silos' which are increasingly recognised as limiting innovation in the education offer in the UK.



4. Reconceiving learning for the Arts and Cultural Industries?

Reconceptualising what an appropriate model of education – developed out of Arts practice, rather than Education practice and the associated education policy field - might be for learning in the arts, developed

and delivered by Arts and Cultural organisations (which are both employers and learning providers) could provide a meaningful alternative route in to employment in the Creative and Cultural sectors. An Arts-Learning Model could be scaled to impact on the increasingly urgent lack of diversity and barriers for young people gaining access to employment opportunities in these sectors.²³ The interdisciplinary potential of a provision of this sort, which recognises the arts and cultural organisation as a site for learning across a wide range of existing academic, industry and policy silos, is considerable.

Despite being positioned as 'sector-owned' and responsive to specific industry sectors' needs, Sector Skills Council policy is driven – in practice - by doctrines from the field of education policy. Whilst there are increasing assertions in policy that there is interest in the development of new and innovative models of education – the mediation of that policy is through layers of institutions and organisations which are frequently entrenched in disciplinary silos, and which have a vested interest in retaining the status quo.

Arts organisations could be the sites for innovation, exploration and development of new approaches to arts learning (rooted in the frameworks of arts and cultural practices), which explicitly address the tensions highlighted between different values and quality frameworks in the arts and education policy fields, and move beyond their limiting function for sector relevant training and education.

Within the existing policy hegemony, for arts organisations to become formal education providers – with full responsibility for provision - means having to enact a shift in ethos and remit for the organisation.

This is the issue that WAC arts (see page 22) are currently working through as part of their development as an alternative free school provider. The requirement for this shift in ethos potentially poses a considerable challenge to many education professionals working in Arts and Cultural organisations, whose anxieties can be understood as a response to Jeffs and Smith's (1990: 15) definition of a curriculum as the boundary between formal and informal learning.

The dominance of this definition and understanding of its conception may appear to present a barrier to some within the arts and cultural sector, who perceive the delivery of a formal education curriculum as a threat to their established informal learning pedagogies and practices (and ultimately to their identity as arts and cultural organisations). However, definitions of informal learning are highly contested.

A range of existing literature focuses on conceptions and definitions of work-based learning (Eraut: 2004) and Boud & Solomon: 2001); the difference between curriculum and instruction (Marzano: 1998), hidden curricula and values (Mason: 2000) and different conceptions of curricula (for example as process, as product and/or as praxis).

Billett (2001) refutes the proposition that any informal learning is ever possible, as all learning takes place within structures of culture and society, and Beckett and Hager (2002) assert that informal learning can only take place in situations where learning is not the primary aim – which conflicts with the dominant understanding (and description) across the arts and cultural sector of arts organisations as informal learning environments and providers (Falk and Dierking: 2002). Pierroux (2005) – who locates her own research in the field of 'visual studies,' argues, however, that these distinctions are not useful analytical categories for understanding where and how complex meaning-making processes take place, and it is Pierroux's perspective that is useful in focussing further development of 'The Institute' proposal outside of circular theoretical debates (arguably approbated by the academy as a means of controlling discourses which challenge its authority) located in the education field, and framed by its disciplinary doctrines.

²³ This proposition aligns with much of the recent UK Government rhetoric surrounding 'Trailblazer' Apprenticeships – suggesting that industry is more likely to develop innovative training and education activity sensitised and relevant to their specific sector than existing formal education and Sector Skills Council providers. However – for the arts, this fails to recognise the specific issues connected to access to the labourmarket and so fails to work. With an adjustment in this thinking, the 'Trailblazer' model could provide a useful framework for thinking through what a new 'Arts Learning Model' relevant for cultural sector workers might look like in terms of form and content.

Eraut's work is useful in considering further progression of 'The Institute' proposal.

Most respondents still equate learning with formal education and training, and assume that working and learning are two quite separate activities that never overlap, whereas our findings have always demonstrated the opposite, i.e. that most workplace learning occurs on the job rather than off the job.
(Eraut: 2004: 249)

How learning in the workplace is evidenced and validated, and the methods used for this – alongside the conceptual framing of the activities are crucial considerations if the potential of 'The Institute' as a meaningful, and new 'arts-learning model' or new model of education in arts organisations is to be achieved.

In order to achieve a meaningfully innovative provision, and achieve the associated social justice and diversity aims of the initial project, it is crucial that any provision avoids falling back into an audit-culture driven approach – imported from other disciplines – and that it addresses the key issues highlighted in Figures 1-4 above, and in the ELEBCIS project report (Thomson: 2013a).

1.9 Examples/Case Studies:

There is a range of Arts and Education Organisations in the UK which are currently delivering education to young people and have developed funding and delivery models which may be useful in informing 'The Institute' project.

i) WAC Arts

WAC Arts, based in Belsize Park, London, has a long-established programme of Arts Education activities – focused predominantly on the performing arts and explicitly aiming to support gifted young people facing exceptional challenges and hardship to discover their talents and fulfil their potential through arts and media programmes devised and created at the charity's community based hub.

WAC Arts works specifically with excluded children and young people, is inclusive and has a long-term commitment to its participants – committing to support young people of all ages, and to enable their progression on the basis of abilities, not solely on the basis of age.

WAC Arts has a full-time engagement worker who liaises closely with other services across London, receiving referrals and attending meetings in schools, as required. WAC is funded through statutory education funding to work with young people who have been, or are at risk of being excluded from mainstream provision, and provides a unique offer to young people from first engagement in the arts through to the opportunity to achieve professional qualifications and work in the Creative Industries in London.

WAC is a uniquely positioned organisation which is now progressing towards opening an Alternative Provision Free School 'WAC Arts College' for 14-19 year olds in September 2015. Places at the College are prioritised for young people who are care leavers or ex-offenders, who are homeless or have a young family, and who are refugees or newly arrived in the UK (WAC: 2014).

The ongoing development of this provision potentially offers considerable further learning for arts organisations in Bristol and following an initial research visit in 2014, further visits, and the development of an ongoing dialogue and relationship may be useful in order that Bristol Arts and Cultural organisations are able to learn from the innovative approaches, and ongoing experience of WAC Arts colleagues.

ii) Plymouth School of Creative Arts

Plymouth School of Creative Arts (PSCA) is a mainstream, city centre all-through school for 4-16 year olds, sponsored by Plymouth College of Art. PSCA opened its Primary phase in September 2013 and will open its Secondary phase in September 2014.

PSCA's stated vision for Plymouth School of Creative Arts:

'...grows out of an established art college ethos in response to the serious erosion of the arts and creativity in schools. Founded in 1856, Plymouth College of Art has a long history as an independent specialist in arts, craft, design and media education in Plymouth and the South West.

Our school is a place for making things – making ideas, making technology, making art- for discovering how knowledge, values and language, identity or experience is made. It is a place of performance, in both senses: performance as doing; performance as achievement. A Place [sic] of creative learning in all subjects.

Our purpose is the transformation of lives through creativity, the arts and high quality education.'
(PSCA: 2014)

PSCA has been established as a studio-school, providing innovative arts-led mainstream education for young people in the city. The school delivers a full curriculum, as required of Free School providers delivering education at this level; by contrast, Alternative Provision Free Schools are able to deliver a reduced curriculum. At FE level, which is the age group 'The Institute' has been focussing on, the curriculum offer could be focussed more on the sector, rather than a generic curriculum. PSCA is a formal school with an art college ethos, rather than an arts organisation developing an integrated provision as part of its programme.

Funding for the school is provided through the formal education system, via the Department of Education's Free School programme. As a standalone formal education institution, rather than an arts organisation with integrated education provision, it proposes a model that could be developed by Bristol's Arts and Cultural Organisations in response to the proposition of 'The Institute'. However, it differs significantly from the original conception of 'The Institute' in that it would necessitate a considerable shift in position for organisations – effectively moving them into the formal Education sector. (See Figure. 1 on Page 18 for an illustration of this distinction).

iii) **Circomedia**

Circomedia aims to engage a variety of different audiences, artists, students, professionals and local communities with circus arts and physical theatre in an inspiring and accessible way. It is a Bristol-based centre of excellence for contemporary circus with physical performance training. The organisation offers full-time and part-time training for young people, including formal education provision from BTEC, to degree level and professional training. Circomedia works in partnership with a range of FE and HE providers to accredit its programmes. The BTEC is accredited through Weston College, the FdA and BA degree are accredited through Bath Spa University College and the organisation also awards its own certificates, which are not formally accredited.

For students studying on the FdA and BA degrees, fees are set at the same rate as for HE provision elsewhere – £9,000.00 per year currently. On an accredited programme delivered in partnership with Bath Spa University College, students are able to access mainstream HE student loan schemes for fees and living costs.

For students studying on the BTEC programme delivered in partnership with Weston College, the course fees are paid for 16-18 year olds through statutory funding, with limited funding for those aged 19+.

This kind of franchise arrangement with an established FE provider may provide a model for 'The Institute' to work with. In practice this could mean that students remain formally on the roll of the provider college; they can access all additional services – e.g Student support, Welfare etc and the organisation benefits from their management of quality assurance processes (oriented within the Education Policy field) enabling them to retain an arms-length relationship with that sector.

The downside of this arrangement is the lack of independence, and reliance on corporate strategy of another provider, which has been a vulnerability for a number of formal education franchise partners in the recent funding landscape shift. However, if functioning as a collective, this may offer a model for 'The Institute' as an umbrella organisation which can manage the administrative and quality assurance processes, working in partnership with an existing FE provider to reduce the potential tensions which could arise in relation to the inherent tensions illustrated in Figure.1. ²⁴

²⁴ There is an existing model of this in the city in the HE sector whereby Bristol Old Vic Theatre School (BOVTS) works in partnership with UWE, Bristol's Faculty of Arts, Creative Industries and Education which recognises that BOVTS are leading providers in this specialist sector, and that this relationship is of considerable benefit to both partners in terms of sharing learning and best-practice across sectors.

Additionally, an association with the Arts and Cultural sector in Bristol could provide a strong, brand association for an FE provider given the current focus in formal education on preparation for the workplace, employer engagement and the current lack of existing progression routes from Level 2 and Level 3 qualifications into the workplace.

iv) MAMA Youth Project

MAMA Youth Project (MYP) is a charitable organisation, based in North West London, which is funded through corporate sponsorship, and has established long-term partnerships with large media organisations including SKY, BBC and ITV to support access to employment in the media sector for Black and Minority Ethnic (BAME) Young People. MYP is committed to increasing diversity in the media industries and has been working with young people in London since 2005.

MYP 'aims to equip young people from 16-25 years of age with the skills and experience to secure long-term, fulfilling employment in the TV and media industry. MYP particularly focuses on young people from BAME, disadvantaged backgrounds and those with limited educational or employment opportunities, including unemployed graduates. MYP is committed to getting young people into employment and to bringing diversity to the media industry.'

MYP's training model puts participants into a 'real-time' work situation during which they have to work in a tightly knit team to produce 6 episodes of a magazine TV show called 'What's Up', which is currently broadcast on Sky 1. Participants are trained in core skills including research, contributor sourcing, camera work, lighting and sound operation, location-finding, recording, editing, marketing and legal contracts & production paperwork.'

Corporate sponsorship from the media industry pays for young people's training at MYP, and a partnership with Job Centre Plus enables unemployed young people to continue to claim benefits while they are training, which means that young people who may be furthest away from the labour market are able to participate. Corporate partners also provide work placements, mentors and access to informal recruitment networks

MYP provides an interesting potential model for 'The Institute'. Effectively privately funded, it enables the organisation to deliver industry-quality training (without formal accreditation) and access to both the networks, and the opportunities provided by these formal, and informal, relationships for employment in the media sector which otherwise are inaccessible to many of the young people with whom they work.

The development of Bristol Temple Quarter Zone – and its associated supply chains – could provide the opportunity (and the necessary scale of commercial sector) for a scheme of this sort to work in Bristol; enabling young people from diverse backgrounds to access opportunities for work placements, gain access to creative sector labour-market networks, and achieve sustainable employment.

Pursuing this model would fail to develop the sustainable, statutory funding model that had been the ambition at the outset of this project, but long-term sponsorship packages could ameliorate some of the vulnerability of this provision. This model could also:

- offer considerable further flexibility to arts and cultural organisations, in terms of the potential for tensions between different quality assessment frameworks which could arise through franchised and/or delivery of formal education.
- enable further demonstration of the impact of this approach and evidence its impact in supporting the sector to address the issues of diversity and fairness which are increasingly being highlighted in the sector and in the city itself. This could enable a dataset to be developed which could demonstrate the value of this approach with a view to arguing for mainstream funding in future.

v) **NGAGED Training**

NGAGED Training are a vocational training company based in Brislington, Bristol.

Based at the Beeches Hotel and Conference Centre (which they own and run as a commercial sector business), N-Gaged Training are a specialist pre-employment and vocational training company.

Focusing in Logistics, Taxi Driving, Hospitality and Pre-Employment Training, the work N-Gaged undertake has been recognised as exemplary by national blue chip companies, Trade Unions, Colleges, Job Centre Plus and individuals alike.

NGAGED functions as both employer, and training provider for qualifications which means that they are able to draw on dual statutory funding streams in order to deliver their pre-employment and vocational training offer.

This model of work-based and vocational training, and the funding model for it is innovative and recognises the potential for a new conception of the dominant 'triangle' for education funding (in which the apprentice/learner, company and education provider form the three 'points'). The existing conception means that the largest component of statutory funding is available to the apprentice's education provider, rather than their employer.

This model is extremely useful in considering a future model for arts and cultural sector organisations in Bristol to deliver training, funded through statutory funding streams. Appendix I describes this model in more detail, and proposes that Arts and Cultural organisations in Bristol could use a similar approach – enhanced through additional entrepreneurial activity - to achieve a sustainable funding model for 'The Institute.'

Section 2

Researching ‘The Institute’: A Study of National Portfolio Organisation (NPO) and Major Partner Museums’ (MPM) Provision for Young People in Bristol

**Beccy Thomas,
Young People’s Programme Manager
Knowle West Media Centre**

Alongside the exploration and analysis of the current policy, theoretical and funding landscapes relevant to 'The Institute' proposal, primary research (in the form of interviews) was undertaken with arts and cultural organisations in Bristol in order to better understand the opportunities available, and any barriers to progression of the project. The outcome of this work is presented below, followed by a revised, focused proposal to pursue the project into a second phase of development.

2. Researching The Institute: A Study of NPO and MPM Provision for Young People in Bristol

The Brief:

1. Report on the existing learning provision for young people within a sample of creative and cultural sector organisations in Bristol, the routes into existing opportunities, and current progression routes.
2. Provide a brief profile of the young people NPOs and MPMs are currently engaging with.
3. Provide an outline picture of how existing learning opportunities are being funded.
4. Look at the current models and ask where are the gaps?
5. Propose a way forward for NPOs and MPMs in Bristol to work together to create co-ordinated and sector-led vocational training opportunities in Bristol.

13 organisations were interviewed.

They were:

Bristol Old Vic, The Arnolfini, The Watershed, Bristol Museums, Galleries and Archives (BMGA), Circomedia, The Architecture Centre, Spike Island, Tobacco Factory Theatres, SS Great Britain, Bristol Plays Music, B-Creative, Travelling Light and Knowle West Media Centre.

Participating organisations were selected through their role as key members of the Bristol Cultural Education Partnership Group at the time of starting the research (October 2013).

2.1 Vocational Learning in Bristol NPOs and MPMs 2013/14

Commitment

The level of existing delivery (Appendix 2) shows that there is a clear commitment to sector-led vocational training among NPOs and MPMs in Bristol that will increase the likelihood of young people being meaningfully employed in the creative and cultural sectors.

All 13 participating organisations offer some form of part-time or full-time opportunity for young people. There are at least 22 unique opportunities, which are largely aimed at addressing identified skills gaps both in specialist art-forms and other, transferable skills.

The most reported skills gaps for young people entering the creative and cultural sector were lack of workplace experience and lack of knowledge of the available jobs in the sector or organisation.

Interviewees reported that delivering programmes which teach multiple skills, is essential for increasing young people's employability.

8 out of 13 organisations support young people's learning in arts administration and management skills, 9 out of 13 in producing and events management, and 8 out of 13 deliver mixed media programmes.

Demand

The level of existing delivery, and the number of young people aged 11-25 already engaged in learning through a programme delivered by an NPO or MPM clearly demonstrate demand for sector-led vocational training.

Most organisations had waiting lists, or had to turn young people down because their programmes were already full.

68 young people aged 16-25 across Bristol are engaging with an organized learning programme, in a creative or cultural sector organisation, for more than one day every week.

48 young people aged 16-25 are engaged in an organized learning programme that lasts for 6 months to 1 year.

87 young people aged 11-25 are engaged in an organized learning programme that lasts for 2-5 years.

Accredited learning

Appendix 2 breaks down the existing opportunities to show the target age range, number of places, venue, and length of course, accreditation, cost, routes in, progression routes and capacity to grow.

Of the 22 opportunities detailed, 15 offer some form of accreditation.

10 different types of qualification are available to young people aged 14+.

The Arts Award is the most popular qualification, offered as part of 9 out of 15 opportunities. Of these, 6 have received funding from RiO to offer the Gold Arts Award.

Other qualifications offered are funded by SFA funding drawn down through partnerships with Further Education providers (B-Creative, BMGA, SS Great Britain, Circomedia), and fee-paying students (Circomedia).

The research suggests that offering a recognized accreditation depends on securing dedicated funding, or brokering a sustainable partnership with a larger education provider that has the capacity to manage learning contracts on a much bigger scale.

Offering accreditation incurs heavy administrative input.

Age

Across the sample of NPOs and MPMs involved in this research, there is evidence that the creative and cultural sector has an offer for young people from primary school age. There is also evidence of provision for families, and Early Years, but this fell outside the remit of this research.

Young people under 14 are shown (Appendix 2) to have the least existing provision. In the longer term BCEP have discussed a commitment to improving the way the sector engages with schools and formal learning for under 16s in Bristol. This may involve a co-ordinated careers advice offer that would better support young people's smooth progression from education into creative and cultural sector employment.

Bristol Plays Music already have an established alternative education programme for 14-16 year olds (Appendix 2) and B-Creative's 21st Century Cultural Offer is developing similar programmes (Appendices 2 & 3).

As the majority of existing provision is aimed at young people aged 16-25, this focused the research. In terms of supporting young people into creative and cultural sector careers, it is the transition from school into Further Education (or alternative provision) and training that is most interesting and challenging to those interviewed.

At 16-18, and 18-25, young people tend to be making major career choices. Offering a viable option in terms of sector-led vocational training at these stages could be pivotal and life-changing.

By the age of 16, young people have increased independence and choice, and are able to access more of the opportunities on offer themselves. The Watershed felt that engaging 12-16 year olds is difficult because it relies on parents bringing young people to the provision.

Travelling Light find that:

"Working with young people aged 16-19 outside of formal education is difficult because this is a very busy time in their lives if they are also studying"

A lack of integration between informal sector-led provision and formal education contributes to this either/or mentality.

With the Raising Participation Age meaning that young people will have to stay in full-time education, training or employment until the age of 18, what we are able to offer within the sector at age 16-18, and how it either replaces, or fits around full-time provision, will become crucial. Co-ordination between the sector, and education providers is essential.

Participant profiles

Without exception, interviewees felt that there was a lack of diversity among participants in their programmes unless they had undertaken specific, targeted recruitment.

Even then, all organisations felt that there continues to be a lack of diversity in the range of young people applying for jobs in the creative and cultural sectors.

Typically, young people from White, higher income families who have the means to, and already do access arts provision and encourage more creative, less traditional career paths make up the highest percentage of participants in the programmes on offer. This reflects the national picture.

With regards to level of qualification, Arnolfini find that most applicants in the 16-25 age range are graduates with a qualification in the arts but no workplace experience.

Despite recognising the lack of diversity, constraints on staff time and resources mean that most programmes continue to recruit in traditional ways such as through newsletters, brochures and other print (often aimed at parents), word of mouth and through schools and colleges. Minister for Culture, Media and Sport the Rt Hon Sajid Javid MP spoke in Bristol in June this year to enforce how important it is for the sector to address this issue and make more effort to reach out to under-represented groups.

Successful examples of targeted recruitment include:

The Arnolfini's partnership with Salaam Shalom and Travelling Light's work in the BS5 community, which increased ethnic diversity among their participants/visitors;

Knowle West Media Centre's work in BS4, which has resulted in increased employment opportunities for young unemployed people from South Bristol (an area which features high on the Government's indices of deprivation);

The SS Great Britain and Architecture Centre's work to recruit girls onto programmes in engineering and architecture where they are hugely under-represented;

Bristol Old Vic's corporate-funded bursary schemes that enable young people from economically disadvantaged backgrounds to access otherwise prohibitively expensive Young Company sessions with a view to being able to progress to further training.

The Watershed find that a programme like the BFI Film Academy (for 16 – 19 year olds) gets applications from all of Bristol's postcodes and 20% of applicants in 2013 would identify themselves as BME.

There is a growing range of provision for young people not in education, employment or training but it was felt that, in most cases, work with disengaged young people tended to need specific project funding and was harder to sustain over a long period of time because of the staff time needed to support harder to reach young people. Higher staffing levels and smaller groups working over a term, or even a year are the ways in which Bristol Plays Music address these difficulties. This way of working is resource heavy and, in their case, involves funding from the Colston Hall Trust, Youth Music, and schools and colleges involved.

Many also felt it isn't constructive to work with a group of young people who are all experiencing the same barriers to employment, or similarly disengaged. A process of learning transferable skills is more appropriate at this NEET level as a way into further skills and employability training as a next step.

Bristol Old Vic, BMGA and Knowle West Media Centre all felt that:

"In a group of young people working intensively together, a mix of graduates and school leavers works well because of the mix of experience".

Sector capacity

Sustainable funding for an infrastructure to support the delivery of learning opportunities is understandably a key issue for every organisation.

Progress in this area with regards to a co-ordinated citywide approach will be largely informed by case studies from elsewhere and further investigation of existing and emerging models of learning delivery in Bristol (Appendix 3).

The most common sources of funding are Arts Council NPO/MPM status and other grant funding. Bristol Old Vic, Bristol Plays Music, Circomedia and Knowle West Media Centre have the most diverse income streams including trading activities, EU funding, corporate sponsorship and schools income.

Most organisations felt that they were already delivering the maximum possible within their current capacity.

Over half the organisations involved in the research have only one, or no full time members of staff in their education/learning/outreach team.

Everyone interviewed said that funding to increase staff capacity would be the key enabler to scaling up their current offers.

Physical space to deliver work with more young people was also an ongoing issue for many because work with young people is one of a number of activities in the building or organisation.

In some organisations with multiple user groups or audiences, it can take time for the cultural differences between young people and youth work organisations and the NPO/MPM culture to be worked through. This learning process also stretches the capacity of the organisation and can make it harder to secure support for work with the most disengaged young people at the higher levels of management in some cases.

Limited staff capacity means that delivering accreditation in the longer term and for increasing numbers of young people will be problematic for many.

6 out of 13 organisations employ trained teachers, Arts Award advisors, or people qualified to deliver other accreditation.

On paper, sector capacity to deliver accreditation is good, but in practice, many reported having to administer accreditation alone, or with a very small team, on top of other demanding roles and responsibilities. This leaves little time to support young people leaving sector-led opportunities into their next steps.

To deliver accreditation and organized learning programmes effectively, full cost recovery, including staff time for planning, delivery and supporting progression routes through links with the sector and related industries is essential.

2.2 Moving towards a co-ordinated approach to sector-led vocational learning

The research suggests that there is commitment among a significant number of Bristol's NPOs and MPMs to develop a co-ordinated approach to sector-led vocational training for young people that builds on and complements existing provision.

The major benefit of sector-led training is that we, as employers, can bring our experience to bear in training delivery that will directly address the skills gaps we identify in young people leaving traditional provision.

Given that we all identify the need for transferable skills and greater awareness of the range of careers in the sector, we can offer training in specific art-forms and cultural practice that promotes artistic excellence and excellence in museums and libraries, alongside an experience that enhances young people's employability and mobility within the sector.

We can use our experiences and learning from this research to develop training that increases access and diversity for young people and extends the work of BCEP in making the arts/museums and libraries open to more young people in Bristol.

Through pilot delivery over a period of 18 months, we can put this initial learning into practice and explore the most viable options for progression.

Objectives

Broadly, the objectives for working together across the sector to co-ordinate our offer to young people are:

- To increase young people's chances of employment in the creative and cultural sectors through the provision of vocational training in multiple skills and of the highest quality
- To increase capacity across the sector to open that offer to more young people
- To increase capacity to offer accreditation opportunities by working together to secure sustainable funding
- To work together to support young people aged 16-25 through their career choices, and the progression from full-time formal education at secondary, FE and HE levels into employment in the sector
- To increase the diversity of recruitment across the whole sector by working together to change perceptions of the arts/museums and libraries and break down barriers to access
- To design a programme that benefits a wide range of young people from the most disengaged to recent graduates
- To work together to achieve full cost recovery for the increased demand on staff time, and work together to make that infrastructure realistic and sustainable over time
- To effectively research, document and evaluate the process to enable the learning to be transferable
- To share the learning with other groups of NPOs and MPMs with a commitment to diversifying recruitment and offering sector-led vocational training

Parameters

Circomedia and B-Creative (Appendix 3) are examples of organisations that have the capacity to deliver their specialist provision full-time because of established partnerships with FE and HE providers. We can learn from their models.

Realistically, none of the other organisations involved in this research are able to meet this capacity in the short term.

A **step-by-step** approach to development is essential to ensure the final result is sustainable and secures management buy-in at the highest level.

As we are unable as a sector to provide a wide-scale, viable alternative to full-time education, employment and training in the short term, we need to develop a pilot model that is accessible to young people in that it fits around full-time provision, caring responsibilities, work and other commitments.

The pilot delivery model should be **part-time** to accommodate young people's other commitments.

As a new model of collaborative working, we are looking for a delivery-based approach with a strong research element. In this way, our practice will continue to be evidence-based.

Action research alongside delivery can assess the viability of scaling up to full-time provision in the future. Would young people and parents choose a sector-led provision? Is there capacity within the sector to deliver full-time provision? Which models are appropriate for accreditation? Where will sustainable funding come from? What is the impact, and what are the outcomes for young people across the age range 16-25?

The pilot is **delivery-based** but **generates evidence** to further our research.

The range of existing opportunities identified in Appendix 2 doesn't touch on the wider range of creative and cultural experiences on offer through regular NPO and MPM programmes.

A pilot should be **co-ordinated** to ensure it creates links for young people between all the creative and cultural opportunities, employers, and other learning provision at FE and HE in Bristol.

This opportunity to work together should maximize the number of NPOs and MPMs involved while remaining manageable and operating within the capacity of each organisation. Since the major driver is to increase diversity of access to vocational training and the sector as a whole, a smaller sample of organisations that address different aspects of diversity should deliver the core programme, with a second tier involved in creating a holistic experience for young people. All NPOs and MPMs involved should come together to enable a diverse group of young people to collaborate across the different art-forms and cultural arenas, with a focus on creating work that shapes their city.

The pilot should be delivered by a **small group of core organisations**, with a **second tier** involved in providing a 'cultural tour' of Bristol and a **final piece** created that celebrates the collaborative process.

While research is one objective of the pilot year, it must also generate tangible outcomes for a realistic number of young people. This should include an accreditation offer.

The core delivery organisations should agree a **manageable number of young people** each to work with and **offer accreditation**

Next Steps for 'The Institute'

A further phase of research and development work is currently underway. This report will be updated with full details in Spring 2015.

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Section 3

Researching 'The Institute': Summary

3. Summary

The shifting landscape and ongoing changes to funding and policy throughout the period that this scoping project has been undertaken has meant a need to remain flexible in conception of how a formal education provision delivered by arts and cultural organisations may operate sustainably, and has prompted a range of models for consideration – each of which proposes a different framework for a future ‘Institute’.

In addition to the existing FE/HE franchise, privately funded and ‘free-school’ funding models evidenced in the case studies; the innovative NGAGED training model proposes an alternative for how ‘The Institute’ could be conceived of, and funded in the long-term.

NGAGED’s funding model (considered to be innovative and leading by the Skills Funding Agency) demonstrates that there is not a need for policy change to enable this, and arguably suggests that any impediments to achieving this outcome may be cultural.

This feasibility work for ‘The Institute’ set out to explore whether Arts and Cultural Organisations in Bristol could work collaboratively to develop an alternative, large-scale (and city-wide) model of accredited education delivery that could support students from diverse backgrounds to access high-quality, vocational training and skills development – delivered by Arts and Cultural organisations– to support young people in the city to access to the growing Arts, Cultural and Creative Sector labour market.

This initial research has found that the original ambition for the scale of ‘The Institute’ is not currently deliverable within the existing capacity of Arts and Cultural organisations in Bristol, but has developed a modified proposal for a value-added education provision (to run alongside the participants’ existing education commitments) which aims to address the barriers to access experienced by young people in the city – focussing initially on specific underrepresented groups, and delivered collaboratively by 4 core partner organisations, who will engage other Arts and Cultural sector organisations in the city in the provision.

The key focus for this further work is on possibilities for an innovative ‘Arts Learning Model’ which can be delivered by arts and cultural organisations in Bristol, as well as on the mechanics of operational delivery across a networked model and further financial modelling.

The second phase of research and development of this work is planned to lead to a further proposal for a sustainable model of alternative FE provision for young people in the city, to be delivered from September 2016.

Sam Thomson, July 2014.

Appendix I: A potential future model of funding for 'The Institute.'

The current Apprenticeship offer in the UK is conceived of (and enacted by education and funding policy) as a triangular relationship between the apprentice, the employer and the learning provider.

Funding for the training component of an apprenticeship usually goes directly to an education (or training) provider (normally an FE college) to fund its contribution to training the apprentice.

The employer is expected to pay both the Apprentice (at minimum wage for Apprentices – currently £2.68ph) and to pay the learning provider if the Apprentice is aged over 19. If the Apprentice is aged 16-18, statutory funding is available to cover the full cost of their training (but not their salary): if they are 19–24 years old, up to 50 per cent of the cost of their training may be available to employers.

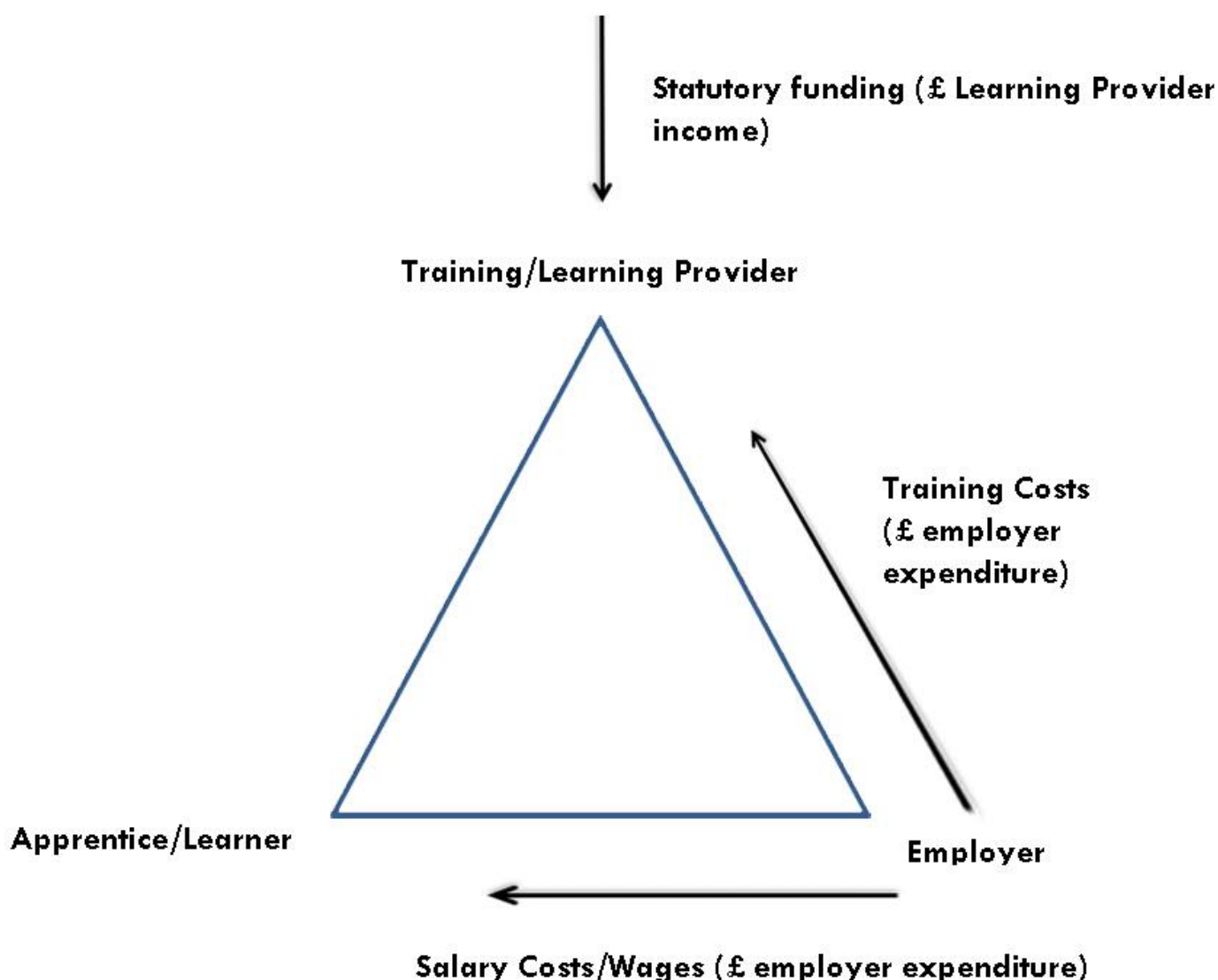


Fig 1. How finances move through the Apprenticeship funding model

As the ELEBCIS project report (Thomson: 2013) highlighted, this funding model does not meaningfully reflect the nature of training in the creative industries sector, nor the level of responsibility for sector-specific skills training and development undertaken by the employer, rather than the learning provider. This means that organisations in the creative industries sectors (more than 90% of which in Bristol are SMEs or Micro-SMEs) fail to engage with, or participate in nationally funded training schemes. This is one of the reasons why so few opportunities are available for young people to gain access to paid opportunities to progress into these sectors when compared with other sectors which follow more closely the employer-employee and production models of the industry sectors on which these funding conceptions have been based.

Whilst Apprenticeships are being promoted to employers as *'deliver [ing] real returns to your bottom line, helping to improve productivity and competitiveness,'* and employers advised that *'training apprentices can also be more cost effective than hiring skilled staff, leading to lower overall training and recruitment costs,'* in practice this is not the experience of creative sector companies for a range of reasons. See the ELEBCIS Project report (Thomson: 2013) for full details, but in short:

1. Training a young person without any previous experience of working in the creative sector to the point where they can contribute to the bottom line takes up a considerable amount of staff time, during which the employer is effectively double-funding their salary (and potentially contributing to the costs of their education through a learning provider if over 19) and the cost of the staff member who is training them, which in SMEs and Micro-Businesses is not financially viable.
2. As graduate level study is the acknowledged predominant route into work in these sectors, employers frequently have access to a large number of much more highly qualified and experienced young people who are often prepared to work for free (and/or in roles which do not technically require graduate level skills – the sorts of roles that in other less-choice sectors may be filled by Apprentices and/or young people leaving school level education), in order to 'get a foot in the door.' In practice, this means that young people who are not graduates and who are not able to work without pay in order to gain experience demonstrating their ability to immediately begin to contribute *to the bottom line* cannot access opportunities for employment in these sectors.
3. Employers in these sectors do not believe that qualifications being delivered at below graduate level in these sectors are of the quality required to enable young people to meaningfully progress into work in these sectors. By their nature, the creative and cultural industries are fast-moving and require employees to be able to self-learn. While existing Level 2 and Level 3 provision may be good quality in enabling young people to progress into higher level study, employers do not believe that this level of education does enable young people to progress into the workplace.

For 'The Institute', which is proposing to provide vocational training for young people aged 16-19, there is considerable opportunity if the funding model being used by NGAGED training is replicated in the creative sector, and the issues highlighted in the ELEBCIS report in relation to the particularities of progression into meaningful employment in these sectors is explicitly addressed through any proposed provision. Small SME and Micro-SME employers in the creative sector cannot provide opportunities to young people without their time being acknowledged and paid for in order to offer training. Many of these organisations want to support young people and the creation of opportunities for more diverse entrants into the sectors' workforce, but cannot engage with existing models. Currently, more than 90% of Bristol's Creative and Cultural Sector businesses are Micro- or SME's.

The National Apprenticeship Service offers the opportunity of a 'direct grant arrangement' to large employers, and it is this mechanism that NGAGED training is making use of to fund its innovative model of training, which recognises that in the logistics sector there is not an FE provider with the relevant sector specific skills training expertise to deliver provision in this area.

If Arts and Cultural Organisations in Bristol (or Nationwide if brokered through ACE National) were to work together as 'employers' in the above triangle represented in figure 1 above, they could draw down the statutory funding which currently goes to other training providers to support the costs of their training provision. Additionally, they could engage with Micro- and SME- employers in the city to develop meaningful relationships and progression routes for young people into employment.

If this model were used in conjunction with an enterprising approach to generating further income through the provision of resources (for example sector-sensitised training for Information, Advice and Guidance staff in schools and colleges; the development of an online 'Professional Practice in the Creative Arts and Industries Sector' resources portal for use by specific exam board providers of Arts, Design and Media Qualifications through franchise and/or leasing arrangements etc), Arts and Creative Sector organisations could develop a new model of provision which can support existing best-practice in terms of numbers of young people and delivery models, secure some statutory funding to enable longer-term planning and sustainability, and employ enterprising and innovative approaches to the further development of diverse income streams.

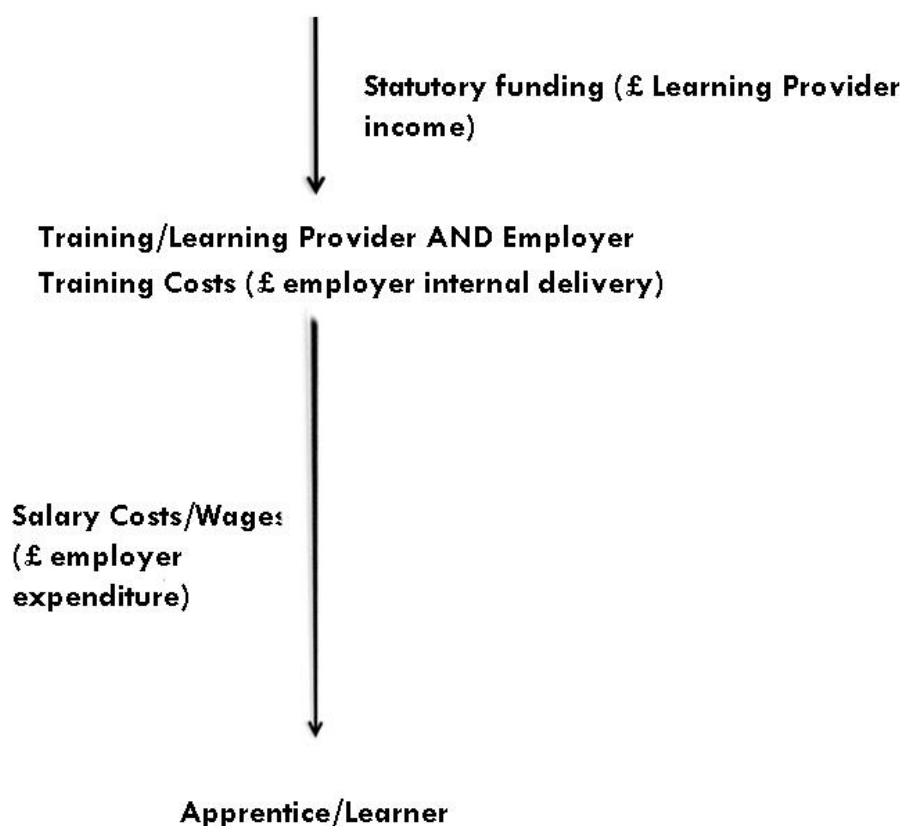


Fig 2. Potential Model for funding of 'The Institute'

Currently, this funding model can work only at a scale of more than £500k of training delivery value per annum. An administrative body would be needed to function as a formal employer/provider for SFA purposes. This body could also co-ordinate enterprise and business development activities across members to generate additional income to support learning delivery e.g creation and licensing of sector-sensitised careers advice resources

Clearly, at present this proposal is conceptual. However, it offers a model which could enable achievement of all of the initial aims of the initial proposal for 'The Institute.'

Funding levels are of course subject to frequent, and ongoing change. Additionally, the funding formulae for Apprenticeship Learning Provider funding is difficult to confirm.

'...there is not currently a simple way to 'look up' the level of funding for a particular Apprenticeship. Funding rates are derived from a calculation that takes account of the sector and the demographic of the individual Apprentice.' (National Apprenticeship Service: 2014 b)

So, the detail of a scheme of this sort will need further work. However, in principle, it could cover the costs of a young person's salary, and if organisations worked collectively – it could potentially cover the cost of a training verifier/assessor who could absorb much of the responsibility for managing quality and ensuring compliance with funding requirements. Many of the organisations in Bristol are currently delivering the Arts Award Gold scheme so have a level of experience in this which could be further developed. Additionally, partnership working with the city's Universities – both involved in the Bristol Cultural Education Partnership group – could further support meaningful innovation in the education offer.

If arts and cultural organisations work together to consider what an 'Arts Learning Model' might look like - which is meaningfully innovative & which develops provision which understands the young people to be employees as well as learners – it may be that this model is viable, albeit for those organisations committed to providing opportunities for young people to develop careers in the creative sector through the organisations, rather than simply a mechanism to continue to fund already existing models of education work with young people which are not able to conceptualise them as employees.

Appendix 2: Bespoke learning opportunities on offer in Bristol Arts and Cultural Organisations and Museums 2013/14

Course name	Age range	No. of places	Venue	Length of course	Accreditation	Cost	Routes in	Progression route/s	Capacity to grow
Young Company	16-25	60	Bristol Old Vic	3 terms per year, term by term access	No	£85 per term	Open access – first come first served	Internal Performance projects, Made In Bristol.	No
Made In Bristol	18-25	10-12	Bristol Old Vic	1 year	Gold Arts Award	Free (expenses paid)	Young Company, Prince's Trust. Application process.	Internal Casual employment at BOV front of house and Young Company. External Further performance opportunities.	Relies on increased core team capacity – currently no funding to increase staff team
Young Arnolfini	16-25	8	Arnolfini	1 year	Gold Arts Award (up to 5 young people)	Free	Young Arnolfini Associates, Universities, Fine Arts Networks	Internal Future Forward, Festival of Ideas	No – relies on extra staff capacity
Future Forward	16-25	200+	Arnolfini	2 offers per month + annual event	No	Free	UWE (at least 70% are UWE graduates), Young Arnolfini	External Industry links, 1:1 careers advice	Yes
Future Producers	18-24	20	Watershed	1 evening per week (summer holidays) into autumn term live project	Gold Arts Award	Free	Application process	Internal Some into casual employment front of house, other in-house projects. Mentoring.	No
BFI Film Academy	16-19	18	Watershed	1 evening per week Jan/Feb/Mar + weekends + half term	Silver Arts Award	Free	Application process		No

Course name	Age range	No. of places	Venue	Length of course	Accreditation	Cost	Routes in	Progression route/s	Capacity to grow
Bristol Youth Links	To be con- firmed at time of research	To be con- firmed at time of research	Watershed	To be con- firmed at time of research	To be con-firmed at time of research	Free	3 year Youth Links funded programme – ways in through partnership working	Unknown at time of research	
Creative Employment Programme	16-24	70	Various – admin-istered by WoLEP	6 months full-time	Various	Paid	Application process. Must be previously un-employed	External Industry links through WoLEP	Scalable
Bristol Plays Music Alternative Education Curriculum	14-16	3-4 groups, maximu m 12 per group	Colston Hall	1 term – 1 year	Arts Award – bespoke qualification to be developed with Henbury School	Free	Referral		Scalable
Next Generation Takeover	16-25		Colston Hall	Ongoing	None	Free	Through Colston Hall and BPM activities	External Festival circuit, industry links	Yes
21 st Century Cultural Offer	5-19	Cabot Learning Found- ation	In-school, delivered by B-Creative	Ongoing	Possible post-16 diploma (e.g. Cambridge technical media production diploma) + apprentice-ships	Free	In-school process to be developed	External Industry links, apprentice-ships	Yes, scalable
Young Critics	?	Small group	Travelling Light/Bristol and Bath Christmas shows	2-3 days	None	Cost of show tickets + travel. Subsidies available	Travelling Light Youth Theatres		
Cultural Co- operation Traineeship	18-25	2	BMGA	1 year	QCF	Free (bursary funded)	Application process, national programme aimed at increasing	External Industry links, mentors, into employment in the	Yes/scalable – funding dependent, relies on third party-led

Course name	Age range	No. of places	Venue	Length of course	Accreditation	Cost	Routes in	Progression route/s	Capacity to grow
							diversity	sector	programme
BCC Apprenticeships	27	1	BMGA	2 years	NVQ 2/3 in Team Leadership (City of Bristol College)	Paid training wage	Application process, through Bristol City Council		Yes
Moving Forward	18+	18	BMGA & SS Great Britain	9 week course, 2 days per week	NCFE level 2 customer service and level 2 employability	Free (funded by ESF, Stroud and South Glos College)	Application process. Must be previously un-employed	No info, want to offer more QCF units	Yes
Circomedia	16+	18 (BTEC) 22/3 (FDA) 8-9 (BA)	Circo-media (Kings-wood space)	3 months (intro-ductory certi-ficate) 1 year (BTEC/ dip-lomas) 2 years (FDA) 3 years (BA)	BTEC Diploma & Extended Diploma in Performance (Contemporary Circus and Physical Theatre) Professional Diploma in Contemporary Circus & Physical Theatre (Level 4) FDA & BA in Contemporary Circus and Physical Theatre	Free for 16-18 year olds, Bursaries available for 19+ without level 2, £9000+ per year for all others	Application and audition process through Bath Spa (FDA/BA) and Weston College (BTEC)	Internal In-house employment agency External Festival circuit	No – need more space
Shape My City	14-19 (major-ity 16+)	Small group	Architecture Centre		Bronze Arts Award	Free	Application process		Currently no staff capacity, funding for more staff time could ensure scalability
TF+ Summer School	13-18	20	Tobacco Factory Brewery	3 weeks	None	Up to 5 bursary places	No auditions		No

Course name	Age range	No. of places	Venue	Length of course	Accreditation	Cost	Routes in	Progression route/s	Capacity to grow
			Studio						
Future Brunels	11-16	12 per year	SS Great Britain	5 years, 6 days per year + keeping in touch time	None	Free	Application process – through school		No
Community Arts Admin Apprenticeship	16-18	4	B-Creative – Wiltshire Music Centre & Bridgwater Arts Centre	1 year	Community Arts Admin Level 2 Gold Arts Award	Free (funded through Weston College)	Application process – through Weston College	Internal employment with B-Creative External Further study	Scalable
The Buzz	11-19	3 young creative (aged 17-19) + cast of 5 (aged 11-19)	Travelling Light	August – April (8 months)	Gold Arts Award	Free (no funding)	Application process through BOV Young Company, Travelling Light Youth Theatres, Theatre Bristol, The Egg	No capacity for group for 19+	Funding dependent – scalable with funding for staff and increased costs
Junior Digital Producer Programme	18-25	8	Knowle West Media Centre	6 months, 30 hours per week	Gold Arts Award	Paid at minimum wage	Application process through National Apprenticeship Service website. Online and word of mouth recruitment by KWMC.	Internal Freelance and voluntary opportunities, project co-ordination and commissions External Placements and paid opportunities in digital and creative sector	Yes/Scalable with appropriate funds Room for growth in terms of entry and supported progression routes

Appendix 3: Researching 'The Institute' – Case Studies

1. The In-School Model: B-Creative and the 21st Century Cultural Offer

Working with the Cabot Learning Federation, B-Creative are delivering what they intend to be a three year project (currently in their 1st year).

The aim is to explore pathways through primary and secondary education into the creative industries with young people aged 5-19.

The opportunity came from the Raising Participation Age and the chance to ask what other sorts of qualifications might be available at post-16 that are more industry led and ideally involve some sort of apprenticeship.

There are eleven schools in total in the Cabot Learning Federation (CLF) including John Cabot, Bristol Metropolitan, Brunel Academy, one in Bath and one in Weston-Super-Mare.

A successful Arts Council 'Grants for the Arts' bid is pump-priming the project with the aim of securing a combination of CLF and Arts Council funds in year 2, and full financial backing of CLF in year 3.

The principle is the same as the work B-Creative do with NEET young people in Weston, where they offer Community Arts Administration Apprenticeships in partnership with Weston College, although the 21st Century Cultural Offer doesn't focus on NEET young people.

Can you create a studio or unit in a school where young people drive the cultural offer?

There will be a combination of after school, in school and holiday provision to produce work that can drive more engagement in academies, create role models, and deliver Arts Awards. B-Creative want to create a virtual studio across the secondaries that feeds primary involvement and can feed community engagement in the arts.

The next question is, if you have this unit of young producers, why not make it a course, which could be mapped onto post-16 provision in the form of a diploma for example? It would be possible to draw down DFE funding for a course like this.

2. SS Great Britain and their Future Brunels

The Future Brunels programme is 4 years in. It was created to build on the excitement that younger children have for maths and engineering and tackle issues that can arise at secondary school: 'it's not cool', girls don't do engineering'.

12 young people are recruited at year 7 and take part in the programme for 5 years, finishing slightly early to complete their GCSEs. There are four schools involved in the project and each year 3 young people are selected from each school. Two schools from South Bristol and two from North Bristol have been deliberately chosen to evaluate the differences between North and South. The schools are: Merchants Academy, Bedminster Down, Redland Green and Cotham.

Future Brunels is a programme of enrichment activities, not directly related to the National Curriculum but designed to give young people the chance to learn useful skills and have fantastic experiences.

The aim is that they will go back to school reenergised and having used their learning in a real context.

The programme is being evaluated by the Graduate School of Education at the University of Bristol. After 4 years, it is becoming evident that some children are choosing GCSEs based on their Future Brunels experiences.

The SS Great Britain are about to recruit their 4th cohort. There is a two-stage selection process.

First, Rolls Royce graduates run an engineering challenge, observed by SS Great Britain staff who are looking for evidence of young people's thought processes and reactions. These activities take place in school with 50 children, who are chosen differently by each school. Some have an application process whereas others are based on teacher choice and goals such as improving grades.

12 young people from each school are invited to a second day at the SS Great Britain run by the Smallpiece Trust, a charity who lead engineering and education programmes and summer schools from year 9 up to university level.

Second, the SS Great Britain select 3 young people from each school. Young people are not selected from the gifted and talented list, nor are they straight A students. The SS Great Britain are looking for a spark, an interest or potential in science. Because the project is about evaluating the difference made by the programme, selection is based on giving the opportunity to children with a measurable distance to travel.

Other criteria include an approximately 50/50 gender split. The programme has enabled the SS Great Britain to begin to get a really good understanding of the barriers for girls into engineering, and these are different for girls from North and South Bristol.

Future Brunels is funded by The Society of Merchant Venturers. The programme is also supported by local businesses who are members of our Brunel Institute Corporate Academy.

Each of the five years has a theme based on Isambard Kingdom Brunel: scientist, polymath (overlap between art and science), magician, engineer, human being (how we as humans shape the world – ethics, transplants etc).

There is a mix of activities on the ship and trips out to a very wide range of industry employers from Aardman to the sewage works. These are really core to enable young people to meet those who use science and engineering in the work they do. Observing workplaces leads to soft careers advice. The Programme acts as an introduction to the world of work and people who have found their science abilities in the work they do.

The young people attend the programme for 6 days per year, once per half term, but keep in touch through email. They all have ipads for the duration of the Programme, hoodies, and SSGB name badges like the staff. The organisation knows and welcomes them. They are also welcome to visit at any time with their families. As well as the core Programme, the SS Great Britain organises evening events and drop ins at weekends which help different age cohorts to mix.

3. The Employer Model: Bristol Museums, Galleries and Archives (BMGA) and Cultural Co-operation 'Strengthening our Common Lives' programme

BMGA have hosted two trainees in their learning and community partnerships team who were recruited through Cultural Co-operation's nationwide programme, Strengthening Our Common Lives (SOCL). The Programme has Heritage Lottery Skills for the Future funding.

SOCL is aimed at increasing diversity in the cultural sector (Cultural Co-operation: 2014). There are 14 paid placements in organisations in London and a handful of other cities including Bristol.

During their 1 year traineeship, trainees are working towards a QCF qualification and benefit from regular Action Learning Sets and reciprocal visits to other trainees around the country.

Trainees are aged 18-25 and tend to be graduates. They are paid a study bursary through Cultural Co-operation. There is a lot of support for leavers, lots of work around progression and how to become future leaders. One of BMGA's SOCL trainees has since been employed by the museum as volunteer co-ordinator.

4. B-Creative and the Community Arts Admin Apprenticeship

B-Creative came up with an apprenticeship model, which grew from what they were already doing in their Youth Arts Co-operative.

The Youth Arts Co-operative is a space where young people in Weston Super Mare can go to get involved in creative work. From that grew the notion that this space ought to be run by young people.

A management committee of young people developed and from that grew the idea of offering something more formal.

B-Creative approached Weston College about being a sub-contractor for creative apprenticeships and negotiated an initial trial with 2 young people aged 17 on the Community Arts Admin Apprenticeship, level 2.

The trial was successful and both organisations learned a lot. B-Creative now have a 2nd cohort with 4 young people. They are all under 18 because of the funding model.

After their EDI awarding body visit, B-Creative's provision was pronounced excellent. Weston College want to grow that partnership.

B-Creative deliver the entire apprenticeship including certificates of knowledge and technical competency, except any additional Maths, English or ICT - depending on young people's existing qualifications.

All assessment is in-house with independent verification. This did involve additional assessor training for staff. B-Creative, now a completely independent apprenticeship delivery unit, are now talking with Bridgwater Arts Centre (BAC) and Wiltshire Music Centre (WMC) about their creative programmes for young people through which they could gain apprenticeships. They are focussing on Community Arts Admin and Live Events and Promotion.

In this model Weston College draws down the apprenticeship delivery money for very light touch input and sub-contract B-Creative for most of the delivery. This model is not viable for one apprentice. It starts to become viable without getting additional funding for three apprentices. It is possible to get about £3500 per year for a level 3 apprentice, but it costs B-Creative about £5000 per year to run an apprenticeship. Doubling up as you scale up reduces the gap.

BAC and WMC don't have the capacity to run an entire apprenticeship. They want young people to be involved, want a qualification attached but don't have the manpower to support apprentices one-to-one. What B-Creative offer is delivery of a large part of the qualification (for an apprenticeship which lasts 30 weeks, they deliver 20). B-Creative act as a bridge between the College and the employer. They structure the programme to make it easy to manage and to deliver outcomes for young people. BAC and WMC raise the money themselves to employ the apprentices.

Apprentices are paid about £5000 per year. This incurs no on-costs.

Apprentices apply through college and all vacancies are advertised through the national apprenticeship service. B-Creative interview and select potential students. Weston College have a NEET unit and mentor specific people who might be targeted during recruitment for the course to ensure diversity and equality of opportunity.

B-Creative's apprentices are also working towards a Gold Arts Award.

5. The Bespoke Model: 'Made In Bristol' at Bristol Old Vic

Made In Bristol is a 1-year programme during which 10-12 young people aged 18-25 collaborate to learn the skills to create their own piece of theatre.

The programme takes place on 2 days per week and is led by Bristol Old Vic's core Young Company team. Participants are paid expenses.

There is a mix of graduates and young people with no qualifications. This year BOV are running the Gold Arts Award alongside Made In Bristol but are finding that it is only really useful for 3 of the 10 young people. Their feeling is that the workplace experience is far more valuable than the qualification.

The programme doesn't have its own funding. This year it is being supported by RiO Arts Award funding.

Some targeted recruitment takes place through work with partners such as The Prince's Trust to increase diversity.

As well as their experience of becoming a theatre company, Made In Bristol participants support delivery of Young Company sessions and gain experience of sharing their skills with others. Many graduates go on to work as Young Company assistants and leaders, in Front of House roles and with other projects at the Old Vic including main house productions.

There is a noticeable gap between the skills of Made In Bristol graduates and someone at the top of their game. Bristol Old Vic Outreach are looking to up-skill and offer CPD to teachers, workshop leaders, freelancers and the young people they train in house. Although this is really ad hoc at the moment: observing sessions, sharing feedback and collecting a database of people and their skills, the intention is to develop a clear pathway for young people into regular work.

6. Travelling Light and 'The Buzz'

Travelling Light have successfully piloted and are now halfway through the next incarnation of their bespoke project, The Buzz.

The Buzz is designed to recruit a young creative team (aged 17-18) and mentor them to produce their own play. Last year a young director, a young writer, a young designer + a cast of 6 young people created a play. This year Travelling Light have recruited a director, designer and producer who are working with a professional writer to devise and create their play. They also have a cast of 5, aged 11-19. Each young person is paired with a professional mentor.

Nick White believes that the core element of the success of The Buzz is hosting a team of placements from the University of Bristol Drama Department. Last year Travelling Light had 7 students; this year they will have 5. Each of those students will have a dedicated role within The Buzz production: Stage Manager, Deputy Stage Manager, Assistant Director, Design Assistant, Marketing Assistant. As well as school-based elements of their placement, a strand throughout is supporting The Buzz, and the placement finishes with The Buzz performances.

The opportunity to join the young creative team is promoted through Travelling Light's own Youth Theatre and website, schools, Bristol Old Vic's Young Company, The Egg and Theatre Bristol. Anyone interested has to fill out an application form and attend an interview. The Director is recruited first and they have to take part in a directing masterclass with freelancer Toby Hulse.

The first stage of the programme is research and development, during which the team identifies young people to work with from the youth theatre, hold auditions and do their casting, with support if needed. This year the team had 25 young people attend their workshop audition.

The team is recruited in August, with their production in April the following year. This is a long process, and can be challenging for young people who are also studying elsewhere. This year there will be a scratch performance at February half term, giving the chance for feedback and to make changes.

Travelling Light have no funding for The Buzz. This year it is being supported through Arts Award funding.

7. The New School Model: Circomedia - A Contemporary Circus Training School

The notion of a contemporary circus training school was very new so Circomedia initially ran courses to train performers to become teachers. Out of that came the now well-established youth circus. The current work with 16-18 year olds happened because of a growing relationship with City of Bristol College.

This was a way into practical vocational training, enabling performers and practitioners to train to teach, and have a qualification.

The links with FE/HE introduced the FDA, and then the BA this year with future ambitions to introduce MA and PhD courses.

The current offer includes a full-time BTEC course, an FDA, and a BA starting in September 2014. There has been an increase in numbers this year across all courses despite fee increases.

Circomedia do encourage 16-18 year olds who have studied for the BTEC to stay and progress logically through the FDA but they haven't had great success. For many 16 year olds it is the BTEC that is attractive, not the FDA - they are two very different things. Many BTEC students go off and do something completely new.

Circomedia's ambition in their rewritten business plan is to be a world-class circus theatre school, a centre for circus theatre rather than contemporary circus and physical theatre. This allows them to cultivate relationships with the theatre networks.

They aim to enable more people to see more great work and provide a continuum of learning through courses and as a creation centre (for graduates and ex-students). They want to develop careers, touring companies and tutors of the future to create a cycle of life.

The school element of Circomedia's work could stand alone because of course fees. The BTEC is run in partnership with Weston College and the FDA/BA with Bath Spa.

They market their courses at job market days, through college/university prospectuses and at open days. Applicants attend auditions and interviews.

Retention is good so far.

There have been some problems on the BTEC, around punctuality for example. The course also attracts overseas students and non-EU students in particular. This has led to problems with student visas, the Home Office and Immigration.

Income from other sources goes into keeping Portland Square going, and paying marketing and business managers who spend a lot of time on the school.

Circomedia also have an employment agency with tutors and ex-students on the books. Performers are hired for weddings, events, etc. A dedicated member of staff manages the agency's computerized systems. This is a viable income stream for Circomedia.

To support students' progression, Circomedia include sessions about how to set up your own company and market what you do and build networks etc. as part of their curricula.

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Case Study Organisations

B-Creative	http://boomsatsuma.com/about.html
Bristol Old Vic	http://www.bristololdvic.org.uk/
Circomedia	http://www.circomedia.com/
Cultural Co-Operation	http://www.culturalco-operation.org
MAMA Youth Project	http://www.mamayouthproject.org.uk/
M-Shed (Bristol Museums, Galleries and Archives)	http://www.bristolmuseums.org.uk/m-shed/
NGaged Training	http://www.n-gaged.co.uk/home
Plymouth School of Creative Arts	http://plymouthschoolofcreativearts.co.uk/

SS Great Britain

<http://www.ssgreatbritain.org/>

Travelling Light
Theatre Company

<http://www.travellinglighttheatre.org.uk/>

WAC Arts

<http://www.wacarts.co.uk/>



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