LOOKING OUT:

EFFECTIVE ENGAGEMENTS WITH CREATIVE AND CULTURAL ENTERPRISE

KEY REPORT
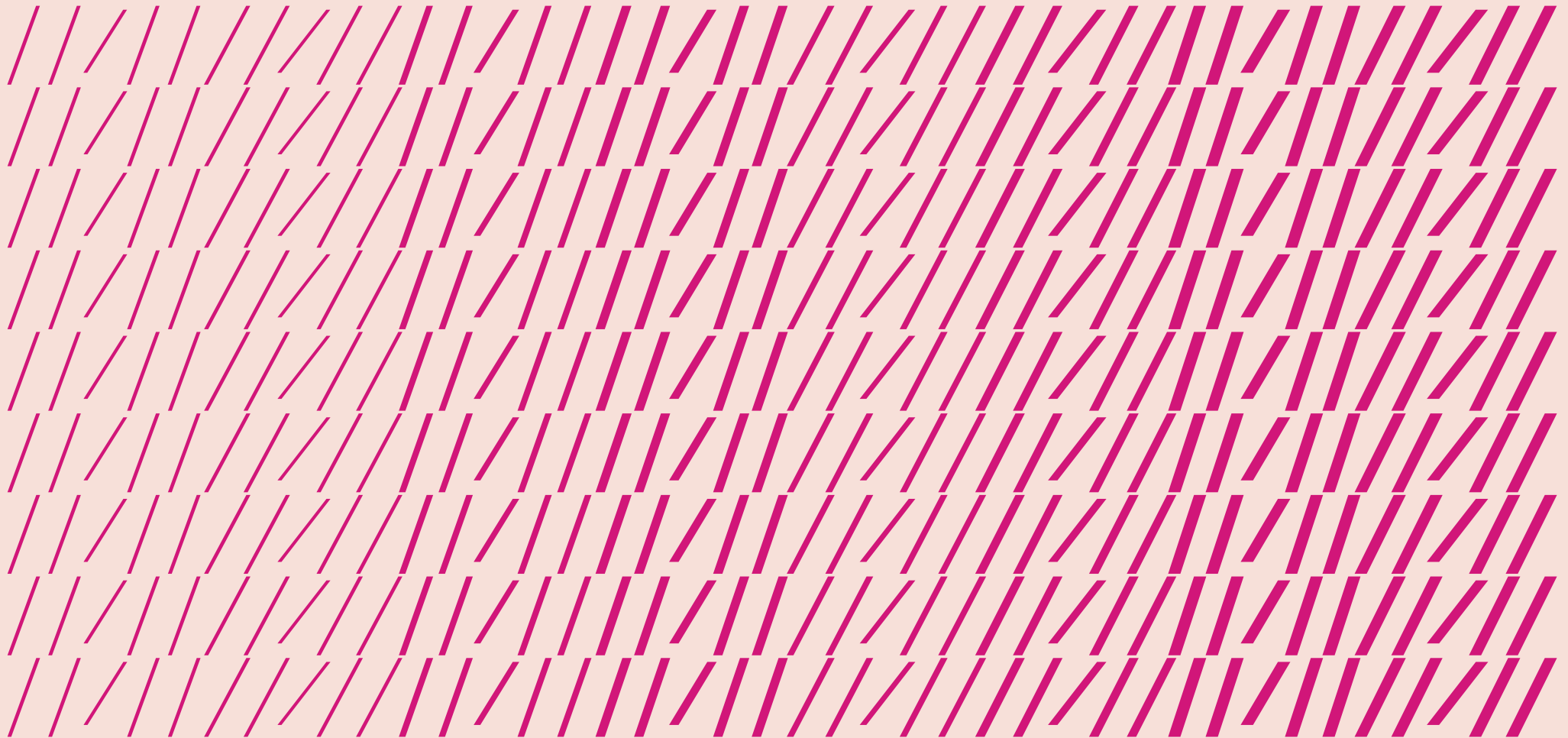
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CONTENTS

FOREWORD

This report is part of a programme of research concerning Higher Education (HE) and the creative industries. Since 2005, this work has been undertaken by the Higher Education Academy's Subject Centre for Art, Design and Media under the leadership of David Clews. The current report grew out of work undertaken by the Department of Culture Media and Sport (DCMS) who have also supported the research as it was undertaken. The overall programme of work continues to develop the University of Brighton's research and outreach into areas of creativity, entrepreneurship and innovation. This is conducted in partnership with the creative and cultural industries sector through successful schemes such as ProfitNet, and with the public sector through research partnerships which include the Victoria and Albert Museum, for example.

The current economic climate demands that we find stronger links between the creative industries and HE, and that we do so in ways that are informed by the outcomes of reliable research. In this respect, there is much work still to be done at a time when the economic climate is demanding and when perceptions are often shaped through popular anecdotes. Consequently this research sets out to test a commonly held perception that there is little interaction between HE and the creative industries, or that which does exist is either fragmented or low-level. To address this perception the research included a systematic review of existing literature, along with surveys of circa 75 higher education institutions, as well as case studies and group interviews that included over 120 participants.

Over 85% of the faculties and departments surveyed were actively engaged in projects with industry bodies and business organisations. 64% of these included assessed work placements. These engagements involved over 120 individual projects with 16 agencies and hundreds of individuals, businesses and organisations in the creative and cultural sectors. The results also highlight that the majority of teachers employed by art, design and media departments work in the creative and cultural sectors. More than 30% of these have in excess of 10 years experience. Teachers not currently working in their industry sustain connections to businesses alongside their academic careers and use these to actively foster links between organisations and institutions on behalf of their students.

Many of the teachers-practitioners involved in this survey also indicated that they would be keen to access staff development schemes designed to enhance their professional skills for industry/HE collaborations. Within the context of HE in the last ten to fifteen years, this observation is interesting given that the emphasis has largely been on professional development for teaching, alongside public assessments of research quality.

Successive Research Assessment Exercises (RAE) have helped to stimulate the sustained development of research in areas of the creative and performing arts and design. Examples of world-leading practices are evident. However, these creative practices are often not readily aligned to the academic rigours of research assessment. The outcomes are in a non-traditional (or non-textual) form and the researchers are largely active in collaborations with the creative and cultural industries. This said, a wealth of creative and cultural capital in HE has emerged over the last decade. Where HE is successfully linked to the creative and cultural industries the application of innovation and creative invention to economic demands is ensured.

The research in this report provides a large amount of valuable data that will help to make informed decisions about how to capitalise on the wealth of knowledge and innovation within, and between HE and the creative and cultural industries. This should help to shape the curriculum, stimulate workforce development and enhance research and knowledge exchange between the sectors. All of the evidence indicates that the UK's talent for creativity and innovation often is leading the world. However, its greater potential will only be realised through closer, more meaningful, collaborations between HE and the creative and cultural industries. Hopefully this report will provide some of the data that will help realise this challenging but attainable objective.

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EXECUTIVE SUMMARY

INTRODUCTION

The Higher Education Academy Art, Design, Media Subject Centre (ADM-HEA) undertook this research with the support of the Department of Culture, Media and Sport (DCMS).

There is a popular view that there are low levels of engagement between art, design and media Higher Education schools, colleges and faculties on the one hand (throughout this report these are referred to collectively as Arts HE) and creative and cultural businesses, organisations and individuals on the other (throughout this report these are referred to collectively as creative industries). Even a cursory review has showed that this view, that there are low levels of engagement is far from realistic.

Creative Britain[1] made a commitment to gather intelligence about what engagements existed, how these could be enhanced and how further engagements could be facilitated. This report is aimed at government departments and agencies, sector agencies, higher education institution (HEI) strategists, individual curriculum developers, teachers, organisations and individuals in the creative industries.

1 DCMS, (2008). *Creative Britain: New Talents for a New Economy*, Department of Culture Media and Sport, London.

METHODOLOGY

The research included:
- A review of a wide range of literature from government, sector agencies and academic sources to inform the questionnaires and shape the discussions and conclusions.
- A survey of Arts HE departments to determine their size in terms of number and types of courses, number of students and teachers, and range and types of engagement. This generated 108 responses from 75 HEIs.
- A survey asked teacher practitioners who work as teachers and have substantive roles in the creative and cultural sectors to identify the proportion of their time spent on teaching and in their 'professional' role. This survey generated 239 responses.
- Ten semi-structured group interviews with 122 participants.
- Case studies on a range of engagements between Arts HE and creative industry businesses, organisations and individuals.

KEY FINDINGS

Enquiries revealed that over 120 Arts HE and/or creative industries projects have been delivered singly or jointly in 70 HEIs with the support of 16 sector-based organisations.

- 85% of departments and faculties are actively engaged with industry bodies and organisations in student projects, in curriculum development and course validations.
- 64% of courses include an assessed work-placement. However, the majority are relatively brief. 46% are less than four weeks long and 37% are between four and ten weeks long.
- 65% of respondents undertook five or fewer joint research projects. 80% undertook five or fewer knowledge transfer projects during 2007/8. Around 90% of projects involved five or fewer people.

- 85% of responding departments employ creative industry practitioners, 98% of these work as teachers and 51% as external examiners. Visiting lecture series delivered by creative and cultural sector practitioners are in place in over 90% of departments.
- 93% of responding teachers work in creative and cultural industries and organisations. 80% consider themselves freelance or self-employed.
- 15% of teacher practitioners have between ten and fifteen years experience in HE. 23% had more than 15 years HE experience. 72% have worked in creative and cultural businesses and organisations for more than ten years.

SUMMARY OF FINDINGS

The most substantial form of direct engagement is the employment of creative industries practitioners as teachers. Reviews of vacancies from mid 2007 to 2009 show that substantial experience in practice is an alternative to a track record in research. Teacher practitioners are experienced in both worlds and take responsibility for curriculum development.

Student placements are a common form of engagement with creative industries. Along with opportunities to learn from teacher practitioners, placements are the most frequently cited way in which students learn professional skills. Many teachers and practitioners believe that most placements are too short to be effective.

Nearly all the courses surveyed formed links with creative industry and organisations as a means of shaping curricula. This includes external examiners who participate in validation and re-validation of courses.

Many projects and initiatives are brokered and supported by sector agencies including NESTA, the Design Council, Regional Development Agencies and Skillset. Projects support graduate enterprise, business growth, workforce development, knowledge transfer and joint research. However, most projects are small scale and dependent on initiative funding and have low levels of sustainability.

CHALLENGES, BARRIERS, SUCCESSES AND OPPORTUNITIES

CHALLENGES

Projects are initiated at local levels and 'fly below the radar' of the institution. They therefore have little impact on strategic development. Lack of visibility extends to external agencies, which in turn contributes to perceptions of low levels of engagement. HEIs need to build mechanisms to support and evaluate engagements and to transfer their benefits across the institution.

Most engagements are formed and sustained at local levels by teachers and course leaders. Their concerns lie in the design and delivery of courses, making sure that their knowledge and skills are up to date, and that facilities and learning spaces have relevance to students' future practice in creative industries. The general perception in Arts HE is that engagements are for the enhancement of undergraduate skills. Workforce development is not well understood or a major aim for those developing engagements.

Strong relationships between HE and industries are set up with the intention of delivering higher level skills to the workforce. The relationships also open up a new line of income for FE and HE. This in turn delivers benefits in terms of enhancements to curricula, greater opportunities for knowledge transfer and joint research. In contrast, HEIs continue to struggle with a decade of growth in student numbers, poor quality environments as well as reductions in funding over the next few years. Currently they are focused on their core business of undergraduate education.

In parallel with this, industry is reluctant to invest in training in times of recession, especially in untried environments. Agencies that invest in workforce development projects are also operating with reduced funding.

BARRIERS

There have been perceptions of special pleading for Arts HE that have hindered development. The creative industries are uniquely different to other industry sectors in their range of business models, their variety of scale, and their standing in the mixed economies of private and public sector investment. Claims for unique differences in Arts HE are more difficult to

sustain; Arts HE needs specialist learning spaces but so does engineering, for example. It has a curriculum mix of occupational, intellectual and academic components, but so do biosciences. It also has a wide range of pedagogies, but so does medicine. The task is to be clear and articulate about the differences, why they matter and what should be done about them.

Presenting creative industries as a special case in the UK economy is problematic. The failure in the 1980s to recognise the emerging importance of creative industry marginalised creative industries in the development agenda whilst continued emphasis was placed on science, technology and engineering as the engines of innovation and growth. It is important that creative industries are integrated into debates on the economy as a whole. The case is made by agencies in the sector, but key voices like the Confederation of British Industry, the Association of Graduate Employers rarely speak for the creative industries. Efforts need to be taken to redress this.

All sectors of industry are reluctant to invest in training and education during recession investment in training and education particularly challenging for the predominantly small-scale business and organisations that make up the bulk of creative industries. Metrics for the impact of engagements are limited and favour engagements with commercial sectors, large-scale and homogenous businesses and occupations. This leads to perceptions of low visibility and impact for engagements with creative industry consequently limiting access to funding and other support. Levelling the playing field, for example, ensuring that breadth of participation: several small-scale projects across several HEIs is a metric for investment in workforce development will assist Arts HE/creative industry engagements.

There are examples of initiatives for workforce development that are specifically aimed at creative industries. Funding is aimed at meeting development costs and is often used to subsidise participation in start-up phases. However, project managers report that even where participants give good feedback and there is growth in revenue and jobs, participation declines sharply when subsidies end. It is difficult to build sustainability into these initiatives. Individuals and businesses are keen to participate, but are unable or unwilling to meet the full economic cost of these programmes.

The management languages and processes endemic to HE discourage engagement. This may be true

across all sectors, but extreme differences in scale between the HEI and most creative industries may be an additional barrier. It may be that HE is over-bureaucratic and over-encumbered with compliance and quality assurance processes, but the differences between a large hierarchical organisation with highly structured management systems will not be readily reconciled with creative industries. These operate on fluid, loosely organised networks. However, there is evidence that effective engagements are supported when the HEI forms 'arms-length', free-standing units or local networks as the interface between the HEI and creative industry partners.

SUCCESSES

There are a variety of forms of engagements with a range of purposes. When working well, they shape the students' learning experiences and impact on graduate attributes. Students learn from being in contact with teacher practitioners and from participating in placements. They learn skills and practices that will support them in getting jobs and starting their own businesses. Students benefit from the ways creative industries shape the curriculum; they do this by participating in quality assurance, acting as external

examiners, through industry liaison groups and through validation processes.

Perhaps the most effective engagement in shaping the students' experience and curriculums towards relevance for creative industries is the employment of teacher practitioners. Looking Out shows that the majority of teachers in Arts HE are either teacher practitioners or have sustained effective links with creative industry. They work in a range of educational roles from general studio teachers to technical and professional specialist subjects. They have a significant impact on curriculum development. Teacher practitioners are experienced and have been central to learning in Arts HE for over half a century, they are drawn from all sectors of creative industries.

There are numerous examples of projects that are aimed at bringing creative industries into the HEI. These engagements might be to support and enhance growth or to offer education for higher-level skills to creative industry practitioners. These projects have been supported by agencies that have worked hard to broker effective engagements. Examples emerging from this research are: The Design Hub at Coventry University, The Creative Business Catalyst programme supported by NESTA, and The Design Train CPD

aimed at design businesses in the South West of England managed by The South-West Design Forum (SWDF).

OPPORTUNITIES

Teacher practitioners with good links to their areas of professional practice, use their networks to form engagements. There are also examples of more systematic efforts to build strategic and institutional links between Arts HE and creative industries. There are risks to relying on individuals' networks as the key mechanism to forming engagements. Unless the institution or department sustains engagements once they are formed, they may breakdown if individuals making the original contact leave the institution. Potential partners who are not part of existing networks find it difficult to break into Arts HE, they don't know who to contact and there are weak mechanisms in place in the institution to assist them.

It is unlikely that high visibility, large-scale workforce development projects with industries like engineering, or large enterprises like the NHS, will be formed with creative industries. However, excellent opportunities exist for shaping existing HEI staff development to the workforce development agenda.

Teacher practitioners have pointed out that most staff development focuses on 'teacherly' aspects and would welcome staff development oriented towards creative industry professional development. As the HEI employs practitioners to bring their industry/practice knowledge to the curriculum, the HEI benefits by improving the knowledge and performance of teacher practitioners, and by enhancing the knowledge transfer processes.

Funding instruments like Knowledge Transfer Partnerships, as well as research and development funding have in some cases remained closed to creative industry sectors. There is now a better understanding of the successes of creative industries, their rapid growth, their scale of employment and their importance to the economy in publicly funded sectors. However policy makers need to develop a clearer understanding of the potential for creative and cultural sectors to contribute to economic growth through innovation, development of new products, services and practices that are transferable to other industry sectors.

The value of Arts HE pedagogies are recognised across a range of disciplines. These are adopted in different contexts to encourage reflective and creative approaches to learning, including the Re-Invention Centre at the University of Warwick and the InQbate

Centre for Creativity in Engineering. The value of Arts HE pedagogies is acknowledged in entrepreneurship education by the National Council for Graduate Entrepreneurship and the Council for Industry and Higher Education. Arts HE pedagogies are not particularly well articulated to external audiences; work should be undertaken to examine how they can be adapted for effective workforce development.

RECOMMENDATIONS

SHAPING CURRICULA

HEIs should form a better understanding of the engagements that are already in place in institutions. They need to look for effective practice in the wide range of engagements already in place in Arts HE. This will inform a better understanding of how engagements can be integrated and supported by strategic planning. There needs to be a better understanding of how professional knowledge is developed and shapes the curriculum. This includes the knowledge brought to the student experience by creative industry practitioners and the workplace through placements. HEIs should look at opportunities to shape staff development and teacher training in the form of the Post-graduate Certificate in Higher Education to enhance professional practice knowledge and how it is brought to bear on the curriculum.

WORKFORCE DEVELOPMENT

Governments, their agencies and HEIs need to be clearer and more articulate about employer engagement, in order to ensure that the full range of the economy and society is included in the initiative. All stakeholders need to be better aware of the opportunities and challenges of engaging very small businesses and non-commercial sectors in workforce development with HE. As a key player in the knowledge economy, it is particularly important that creative industry businesses, organisations and individuals are encouraged to participate in workforce development. Sector agencies play a key role in driving up and articulating demand. Non-sector agencies need to be more engaged in promoting awareness of alternative models for workforce development. In doing so they will assist the HE sector in its discussions with The Government to promote creative industry workforce development.

ENHANCING RESEARCH AND KNOWLEDGE TRANSFER

Teachers, curriculum developers and academic managers in Arts HE need to examine the existing and potential engagements with creative industry in their departments to maximise opportunities for research and knowledge transfer. Particular opportunities exist for examining how professional knowledge is made explicit and available in the curriculum. There are also opportunities for examining how work placements can be optimised, not only for students, but also to deliver tangible benefits to employers and other organisations involved in placement projects. The Technology Strategy Board and Research Councils have a role to play in assisting Arts HE in shaping proposals for effective Knowledge Transfer Partnerships and Research. These benefit HE, creative industries, society and the wider economy.

1.0 INTRODUCTION

The Looking Out project was initiated through the Department of Culture Media and Sport (DCMS) Creative Economy Programme (CEP) in response to Commitment 4 of *Creative Britain: New Talents for the New Economy*, in which the university was asked to "undertake a major research project to survey the landscape of employer engagement in higher education subjects closely related to creative and cultural industries".[1]

The need for HEIs to form closer relationships and engagement with industry has been growing in urgency for more than a decade. Higher levels of entrepreneurship in university courses featured in the Dearing Report in 1997, business-university collaborations in the Lambert Review in 2003, creativity in business in the Cox Review in 2005, higher-level skills in the Leitch Review in 2006 and employer engagement in Higher Education at Work in 2008 and Higher Ambitions in 2009.[2]

Although generally framed as 'engagement with industry', the term extends to non-commercial activity and communities beyond the institution and society in the wider sense. Engagement is seen to arise out of

higher education (HE) as a generator of knowledge, with industry commissioning or consuming research outputs; collaborating in knowledge exchange; contributing to and shaping the curriculum, and participating in the education of its own future workforce with either occupational or higher-level skills. There is a growing need for engagement with HEIs to co-deliver Continuing Professional Development (CPD), learning for people already in work (i.e. workforce development) and work-based learning, as a means of generating new income.

Over the same period, a view has emerged that schools and colleges, faculties and departments of art, design and media practice (some of the subjects most closely implicated in education for the creative industry) are failing to engage effectively with individuals, businesses and organisations in the creative and cultural sectors, the wider economy and society. The Looking Out research project was initiated to discover how and in what ways Arts HE does engage, how effective the engagement is and what might be done to enhance its effectiveness. In particular, the research explored the work of teacher practitioners in

1   DCMS, (2008). *Creative Britain: New Talents for a New Economy*, Department of Culture Media and Sport, London.

2   Dearing, Sir R. (1997). *The National Committee of Enquiry into Higher Education*, NICHE, London. DTI, (2003). *The Lambert Review of Business-University Collaboration*, Department of Trade and Industry, London. Cox, Sir G. (2005). *The Cox Review of Creativity in Business: Building on the UK's Strengths*, HMT, London. DIUS, (2008). *Higher Education at Work: Unlocking Talent*, Department of Innovation, Universities and Skills, London. Department of Business, Innovation & Skills (BIS), London (2009a). *Higher Ambitions: The Future of Universities in a Knowledge Economy*, (BIS), London.

HE, known to be a large number of individuals working within creative and cultural industry and contributing to the student learning experience through teaching, acting as external examiners, work-based learning coordinators, visiting lecturers and contributing to industry liaison panels.

The work has been undertaken by the Higher Education Academy Art, Design, Media Subject Centre (ADM-HEA), harnessing networks of up to 3,000 individual teachers in more than 128 HEIs and 121 further education colleges (FECs). There are 127,575 students studying practice-based art, design or media (Arts HE) subjects in HEIs engaged in the ADM-HEA network. This is 62% of the UK total[3]. The ADM-HEA is one of 24 subject centres in the Higher Education Academy Subject Centre network. Each Subject Centre covers a range of HE subjects. The ADM-HEA footprint includes fine arts, design (from crafts to industrial design), media practice (from journalism to games design), media studies, cultural studies, communications studies, art history and design history.[4]

3 Based on the Higher Education Statistics Agency (HESA) figures for 2007/8 there are about 203,845 undergraduate and postgraduate students studying on a practice-based art, design or media undergraduate or postgraduate course at a UK HEI or FEC.

4 For further information on the ADM-HEA go to http://www.adm.heacademy.ac.uk/

1.1 DIFFICULTIES OF DEFINITIONS

To avoid constant redefining, attempting to definitively describe the footprint of this study or adopt a single definition for creative industries, we have adopted a relaxed approach to defining creative industries and art, design and media courses. This allows those consulted to self-define themselves as falling within these categories.

A WIDER VIEW OF CREATIVE INDUSTRY

There have been a number of attempts to form a satisfactory definition of creative industries and all have their limitations. The original list of 13 sub-sectors offered by the DCMS Mapping Document (1998, 2001)[5] is, as lists are, exclusive and there are some creative enterprises and activities that are not included in that list, for example, interior design. We have generally adopted wider interpretations such as that offered by NESTA, which forms its definition based not on a list of industry types, but on outputs (see diagrams 1.1 and 1.2) or by the Work Foundation who suggest creative and cultural enterprise is defined by creative input: "Commercialising 'expressive value' and acts of genuine 'creative origination' as a core communal business model."[6]

DIAGRAM 1.1: *Creative industries by (DCMS) sector: percentage share of total GVA of £24.8 billion pa. GVA per employee is £36,570[7].*
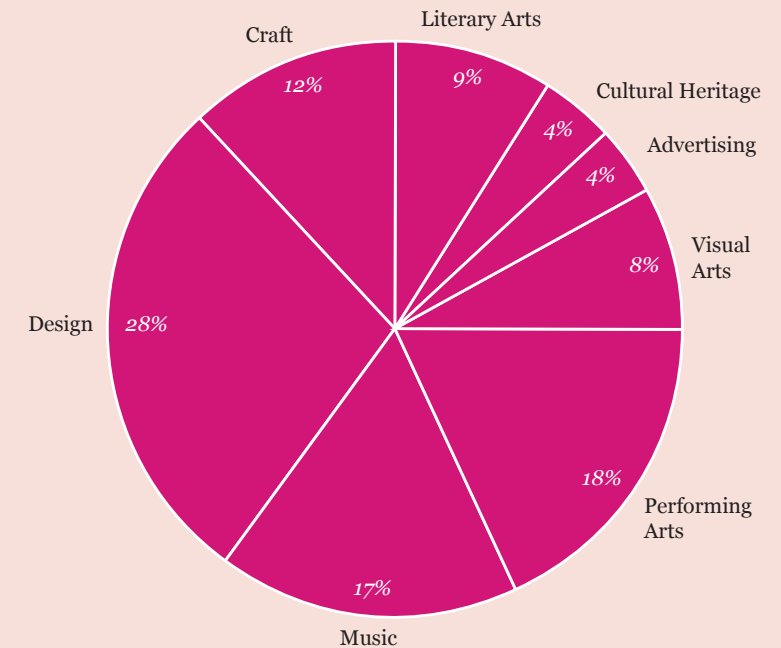
Finally, there are definitions based not on creative input, intellectual property or creative output, but on a characteristic defined as an "adoption of novel ideas within social networks for production and consumption... centered on social networks of distributed quasi-markets"[8].

5   The original mapping in 1998 and its revision in 2001 identified 13 types of creative industry. The DCMS web site currently lists the following as creative industries: advertising, architecture, art and antiques markets, computer and video games, crafts, design, designer fashion, music, performing arts, publishing, software, television and radio. www.culture.gov.uk/what_we_do/creative_industries/default.aspx Accessed Jan 2010.
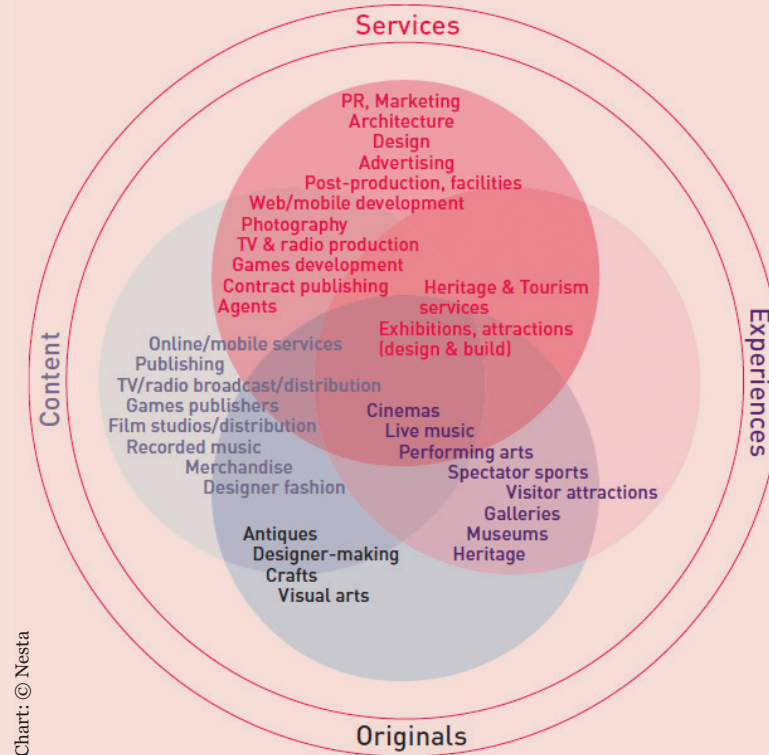
6   Work Foundation, (2007). *Staying Ahead: the economic performance of the UK's creative industries*, DCMS, London.

7   Source: Creative & Cultural Skills, (2008/09). *Creative & Cultural Skills: Industry Impact and Footprint Presentation*. www.ccskills.org.uk/Industrystrategies/Industryresearch/tabid/600/Default.aspx. Accessed March 2010.

8   Jason Potts et al. quoted in Bakhshi, H., Desai, R., Freeman, A. (2009). *Not Rocket Science, A Roadmap for Arts and Cultural R&D*, Mission Models Money, London.

10 Clews, D. (2008). Future Proof: New Learning in the Creative and Cultural Industries, ADM-HEA, Brighton. www.adm.heacademy.ac.uk/events/future-proof (accessed 25.11.09).

there are considerable variations in the required and desirable skill-sets for the range of activities necessary to make them work. Many activities require skills that are on a continuum from generic to highly specialised so, logistics and management will require more generic skills than, for example, script-writing or automobile design.

There are also practitioners specialising in activities that in themselves would not normally be considered a creative industry but have assumed a degree of specialisation that means their activity is solely within creative and cultural sectors. For example, caterers who work on locations, agencies providing personnel to creative industry and logistics businesses specialising in specialist transportation for film or the museums and galleries sector.

The business models for media production and design companies may be different to other enterprises offering products and services so some specialisation in business management will be found but there may also be high degrees of alignment in sales, product development, developing export markets, raising investment capital and so on.

The predominance of small-scale enterprises, whether commercial or not-for-profit, means many

of them lack sufficient scale to support in-house staff development[10]. High levels of differentiation, even within sub-sectors, lead to a lack of scalability of workforce development provision. Finally, rapid change and innovation in development and delivery of products, services and experiences means curriculum content has a short shelf life.

Throughout this report we have accepted and indeed suggest it is a strength of the creative and cultural sectors that these high degrees of variation exist. To make the discussion simple, we have used the term 'creative industry' to encompass the entire range of activity and creative enterprise to indicate a single business, organisation or activity. Looking Out has not focused on particular scales of enterprise; the examples cited and case studies included in this report range from sole practitioners, freelancers and self-employed consultants to businesses and organisations as large as the BBC and the Victoria & Albert Museum.

EDUCATION AND THE CREATIVE INDUSTRIES

The Quality Assurance Agency (QAA) holds Subject Benchmark Statements[11] for all undergraduate subjects but there is considerable variation in the range of subjects delivered at different HEIs. Some subjects,

11 QAA Subject Benchmark Statement can be viewed at www.qaa.ac.uk/academicinfrastructure/benchmark/honours/default.asp. Their role in curriculum development and, in particular those benchmarks defining occupational standards are discussed in the supplementary paper *Looking Out: Discussions*, available to download from the ADM-HEA web site.

12 Frayling, C. (1996). *A Brush with Learning*, Times Higher Education, 8 November, 1996 www.timeshighereducation.co.uk/story.asp?sectioncode=26&storycode=91320 (accessed 20.10.09).

13 Sector Skills Councils undertake analysis of the labour force within their sectors these figures come from *Skillset, Labour Market Intelligence Digests and Creative & Cultural Skills Footprint Presentations* (2009) available on their web sites at www.skillset.org and www.ccskills.org.uk.

14 DIUS, (2007). *Statistical First Release: The Level of Highest Qualification Held by Adults: England*, 2007, www.dcsf.gov.uk/rsgateway/DB/SFR/s000798/DIUSSFR05-2008.pdf (accessed 20.11.09).

15 Like medical doctors, lawyers and engineers, architects must successfully complete or be exempted from completing courses that are prescribed by the Architects' Registration Board. Architects must pay an annual fee to remain on the register and schools of architecture invest several tens of thousand pounds on four yearly prescription (validation) processes. Unlike doctors, lawyers and engineers it is not architects' practice that is protected under law but the title 'architect'. So while it is illegal to practice medicine without being registered with the General Medical Council, anyone can practice architecture so long as they do not call themselves (or lead clients and others to believe they are) qualified architects. This leads to a slew of businesses offering architectural services; the word architectural not being protected under the 1997 Architects' Act protecting the title of architect. This is important in so far as it indicates the high cost and difficulties of validating, protecting or guaranteeing competence by any form of regulatory of compliance structure.

especially at the margins, are quite specialised and perhaps have closer relationships to music, drama, engineering and so on. We are confident that the core of the research has focused on those courses that would generally be accepted as art, design or media. In the report this is collectively referred to as Arts HE. We use this term irrespective of whether a particular course or group of students have studied at a university, independent art and design school or FEC.

In the mid 1970s, 100 professional artists were surveyed, of these 93 out of 97 had studied at 53 art schools. "The average length of study was five years, it was almost unknown for a British artist to achieve prominence without first undergoing some post-school education"[12]. The workforce in creative industries is more graduate rich than any other industry sector; around 80% in interactive media, 58% in film, 71% in television, 65% in design and 33% in craft businesses hold a degree or higher qualification[13] compared to an average of 31% of the UK workforce more generally[14].

It is rare that those working in creative industries are required to hold a recognised qualification. One of the few exceptions are architects, who must have a recognised qualification and be registered; despite this not all businesses offering

'architectural' services will comprise qualified and registered architects[15]. This mix of people holding cognate (qualifications in a subject related to their 'professional' activity) or unrelated qualifications within a single creative enterprise is common in the arts, design and media businesses and organisations. For example, the curricula of media production degrees include substantial elements focusing on learning the skills needed for media production roles, with many of these skill determined through engagement with industry specialists and agencies. However, many producers hold a degree in a subject unrelated to film, TV or radio production. There is considerable anecdotal evidence suggesting that media graduates may be in the minority in the development of media businesses (as opposed to media products). It is not uncommon to meet groups of media producers for whom the most commonly held degree is English or history. However, these businesses are typically operated by graduates. Most designers, visual artists or media practitioners do hold a formal qualification, and for the majority this is a degree in their field of activity. However, it will also be the case that many do not and there is no statutory requirement requiring anyone claiming to be, say, a product designer, to hold any

16 The *Oxford English Dictionary* gives the definition of pedagogy simply, as: "the profession, science, or theory of teaching". In modern use, pedagogy extends to all aspects of teaching and more importantly learning, recognising that students among others are implicated in education. Students learn far more than only that which is taught. This report and its associated papers discusses a range of situations in which students learn. In art, design and media subjects these situations involve self-learning or student-centred learning.

17 The literature, including policy papers, reports from sectoral and non-sectoral agencies and academic research literature relating to the development of art, design and media HE, as well as the creative and cultural sectors (and more specifically relating to employer engagement and work-based learning) are explored in *Looking Out: Arts HE and the Creative industries* available on the ADM-HEA website.

18 DfES, (2002b). *Success For All: Reforming Further Education and Training – Our Vision for the Future*, Department for Education and Skills, London.

19 HEFCE, (2008). *Strategic Development Fund for Employer Engagement*, the Higher Education Funding Council for England, Bristol. www.hefce.ac.uk/econsoc/employer/ (accessed 11.03.09).

20 www.heacademy.ac.uk/ourwork/teachingandlearning/employability/employerengagement (accessed 02.02.10)

21 BIS, (2009). *Higher Ambitions: The Future of Universities in a Knowledge Economy*, the Department of Business, Innovation and Skills, London.

22 DIUS, (2008). *University is Not Just for Young People: Working Adults' Perceptions of and Orientation to Higher Education*, DIUS, Research Report 08 06, Department of Innovation Universities and Skills, London.

qualification in that subject or indeed any qualification at all. Despite this, a degree has become the entry-level qualification for many wishing to pursue careers in the creative industries.

Although there might be considerable differences, in practice, between creative and performing art, design and media subjects, they share significant common pedagogies[16]. Subjects across the spectrum situate their learning on a continuum from the most workshop, material and crafts-based to the most abstract and digitally orientated practices and spaces. However, the 'golden thread' that connects them is that the learning is predominantly situated at the sites of production; it mirrors the kinds of activities undertaken in professional contexts. The essential subject knowledge tends to be less canonical or authoritative than, for example, medicine, law or engineering where aspects of individual and public safety, risk management and scientific principle affect the accepted body of knowledge. In Arts HE, as in creative industries, knowledge is nearly always contingent and shaped by situations. The pedagogies for Arts HE are discussed in more detail in section 2.0 of the Key Report[17].

EMPLOYER ENGAGEMENT

In 2002, the Learning Skills Council initiated a programme of reform for FECs "to specify and improve targets in relation to employer engagement: the development of improved services direct to employers or: increased employability or work readiness of learners"[18]. In 2008, the Higher Education Funding Council (HEFCE) defined the broad aim of employer engagement as seeking "to improve the employability of graduates, as well as helping HE to make a stronger contribution to workforce development"[19]. Its funding is focused on developing the "infrastructure to engage with employers" and "the recruitment of students co-funded by their employers". The Higher Education Academy works on "developing guidance and identifying exemplars of good practice in responding to employer needs and employee learning"[20]. At the end of 2009, the Department of Business Innovation and Skills asked "HEFCE and the UK Commission for Employment and Skills (UKCES) to identify and tackle specific areas where university supply is not meeting demand for key skills"[21] for employers and the economy. According to a 2008 report from the Department of Innovation, Universities and Skills[22] there are well in access of four million people in the

UK workforce who are "considering, or willing to consider, higher education". The report suggests that with support from employers a further six million would be added to this number. Other research has suggested that a "quarter of all employees reported they 'very much' wanted training in the future and a further 40% wanted it 'a fair amount'. Over half (55%) wanted to acquire additional skills or qualifications over the next three years"[23]. However, the Department for Innovation, Universities and Skills (DIUS) acknowledged their aim is personal development, improving career prospects and employability. The challenge is for HEIs and employers to become partners in the delivery of higher-level skills. Government policy and agencies driving initiatives for greater engagement have been almost entirely focused on employers. Although we have not suggested that the term 'employer engagement' be abandoned, we have commented on some of the difficulties it causes in Arts HE and for those in creative industry[24]. Self-employment, freelancing and micro-businesses where the principals are owner-managers are common in creative enterprise. That they are neither employees nor employers distances them from the policy debate. Even where individuals are employees, they often consider themselves as professionals delivering a service within an ethical framework rather than doing a job for a fixed number of hours at the direction of their employer. This characteristic of the creative industries delivers unique relationships across the creative industries themselves and with Arts HE.

This report will show that these characteristics affect the motivation, formation, performance and outcome of the engagements individuals, businesses and organisations form with HEIs. The term 'employer engagement' has distanced the key actors from the agenda. However, special pleading for a unique policy agenda will serve only to distance creative industry and Arts HE from the support of key agencies. The Department of Business, Innovation and Skills (BIS) in 2010 acknowledged that businesses, including those in the creative industries, "that make use of higher level skills... should tap the resources available in universities more effectively, and universities should become more flexible in providing for business demand"[25]. The mission to enhance engagement will be better served by improving understanding of the purpose and advantage of increased and enhanced engagement to all stakeholders. These include the HE community (including the students), individuals,

23 Felstead, A., Gallie, D., Green, F., Zhou, Y. *Skills at Work*, 1986-2006 (2007). Oxford: SKOPE (ESRC Centre on Skills, Knowledge and Organisational Performance).

24 The problem of suggesting the drive to engagement and its benefits will be through employers, especially large scale employers, homogeneous sectors and private sector are explored in detail in Looking Out: Discussions available to download from the ADM-HEA web site.

25 BIS, (2009). *Higher Ambitions: The Future of Universities in a Knowledge Economy*, Department of Business, Innovation and Skills, London.

businesses and organisations in the creative industries, sector and non-sector agencies and government departments. In particular, effective engagement will be achieved if more creative thinking is applied to the models for engagement.

Effective engagements between creative enterprise and Arts HE can overcome some of these barriers. We know from earlier work undertaken by the ADM-HEA that there are significant levels of engagement between education and creative and cultural businesses, organisations and individuals. However, there is a lack of clarity as to how effective these engagements are in shaping the curriculum. There appears to be a lack of mechanisms enabling HE (and other organisations and agencies) to build strategically on infrastructures that will enhance workforce development through this engagement[26].

There is a lack of alignment and high levels of differentiation in both disciplines and practice across subjects in art, design and media education. The differentiation within and across creative and cultural activities, businesses and organisations means that caution should be exercised in drawing conclusions that suggest changes in art, design and media education will be instrumental in effecting

change in the creative and cultural sectors either in respect of their economic or civic performance. However, we will demonstrate that there is capacity, willingness and the infrastructure within the Arts HE sector to engage with creative and cultural businesses and organisations and those agencies tasked with delivering change within this sector.

1.2 THE STRUCTURE OF REPORTING

THE SCOPE OF THE REPORT

The survey work, focus groups and case studies were drawn from English HEIs. However, much of the contextual data is UK-wide. For example, the Sector Skills Councils (SSCs) were the source of much of the data on creative industry sectors. Other agencies on whose materials we have drawn, including the UK Commission for Employment and Skills (UKCES), the Confederation of British Industry (CBI) and the Higher Education Statistics Agency (HESA), are all UK-wide and we have not attempted to deduce England-only conclusions from UK-wide data. Given the consistency of findings across the English regions, we anticipate that although variations in policy at national levels may provoke differences, in Arts HE in Northern

26 In 2008 the ADM-HEA was commissioned by HEFCE to work with senior managers in Arts HE to explore ways in which effective engagement with creative industries could be achieved. HEFCE were keen to explore models for an effective engagement as alternative HEIs as a service provider to businesses as a consumer of educational products. Clews, D. (2008). *Future Proof: New Learning in the Creative and Cultural Industries*, ADM-HEA, Brighton. www. adm.heacademy.ac.uk/events/future-proof. This work connected to the Skillset Media Academies' successful proposal to HEFCE's Workforce Development Programme: Creating relationships: growing business – industry and HE in partnership to support global leadership in the creative industries is currently underway and the ADM-HEA will be assisting Skillset in producing a series of resources to disseminate successful strategies for effective engagement.

Ireland, Scotland and Wales there will be consistency in terms of the intensity and types of engagement and in the contributions of teacher practitioners and the potential benefits to students, HEIs, creative industry practitioners and the UK economy.

HOW THE LOOKING OUT REPORTS ARE ORGANISED

Reporting on Looking Out has been organised into a number of parts. This *Looking Out: Key Report* includes an executive summary of all the materials including the main conclusions and recommendations. Section 2.0 is a brief explanation of the Arts HE sector, its scale and the ways and where typical students will learn. The outcomes of research involving surveys and focus groups are discussed in section 3.0. Section 4.0, The Golden Thread, synthesises discussions on the research, reviews of literature, the history and development of Arts HE and creative industries. These are presented as summaries of a series of debates building on this material. Finally, recommendations and conclusions are presented in Section 5.0. At the end of this report we have included summary case studies. These illustrate the range and variety of engagements between Arts HE and creative businesses, organisations and individuals.

The Looking Out Key Report is supported by a series of supplementary reports available to download from the ADM-HEA web site, these are:

Looking Out: Arts HE and the Creative industries: This paper explains how Arts HE came to be as it is and its historical associations with the creative industries. It explores how government intervention into Arts HE over the past 170 years has shaped the experience of today's students. This paper explores the tensions between training for occupational skills and education for higher-level skills and explores why, despite consistent messages that they have low levels of value and utility, arts subjects have remained popular among school leavers. Most courses have also received higher levels of applicants than places available. More importantly, this paper argues that these messages are misplaced and view the outcomes of Arts HE from a very limited perspective.

The paper also discusses the articulation of creative industries as an economic success story and argues this is due in some considerable part to Arts HE. It discusses the relationships between the creative industries and Arts HE and explores how the characteristic differences of creative industries to those of other industry sectors colour those relationships.

Looking Out: Discussions: This paper synthesises aspects of learning and practice for the creative and cultural industries and organisations, drawing on a range of literature including policy papers, materials from key agencies (including creative and cultural industry sector agencies), HE agencies and academic research literature. In particular, Looking Out: Discussions explores alternative models for engagement and ways in which the large number of teacher practitioners employed by HEIs can be engaged in new ways of developing and delivering valuable educational experiences. Especially to those already working in creative business and organisations. The paper explores a lack of penetration of key policy messages, especially among teachers and teacher practitioners responsible for curriculum delivery and development, i.e. those who have the potential for the greatest and most immediate impact on the students' experience and their attributes and attitudes as graduates.

Looking Out: Case Studies: As part of the research work, a series of case studies was commissioned and short summaries of some of these case studies appear in the *Key Report*. Several case studies were commissioned from Arts HE, others have been written by the author based on information provided by

key agencies including NESTA, the Design Council and Skillset (the Sector Skills Council for Creative Media). The case studies cover a wide range of projects including the experiences of a new teacher practitioner CPD offered in HE to creative industries, design services offered to non-creative businesses by a university art and design faculty, and the collaboration between a couture fashion business and a university fashion and textile department to develop a sustainable fashion school in Africa.

Stepping Out[27] reports on five projects that are exploring different models of effective engagement between creative industry individuals, businesses and organisations and HEIs. The projects are:

- *Visiting Design Professionals* is based at Manchester Metropolitan University and looks at contributions made to the curriculum. This includes the impacts at a strategic level of engagements between leading design professionals, business and change agents, and how these are established and sustained.
- *10by10* at the Artswork Centre of Excellence in Teaching and Learning in the creative industries (Bath Spa University) explores the relationship between teaching and practice through workshops

that are specifically designed for and delivered to teacher practitioners. The project identifies the support needed for teacher practitioners to enhance their special roles in teaching and in professional practice.

- *The Reflexive Practitioner* at Nottingham Trent University examines how resources can be developed out of creative industry visits, and how guest lecturers' projects can be made available to wider audiences.

- *Co-Working*: Teacher practitioners in art and design at the Centre of Excellence in Teaching and Learning through Design (University of Brighton/Royal College of Art) is focused on teacher practitioner roles in fashion and textiles at the two participating HEIs. The project focuses on identifying practice and industry-based CPD support that can be delivered through the association of creative and cultural industry practitioners and the HEI.

- *The Centre for Excellence in Media Practice* (CEMP at Bournemouth University) programme for work-based learners at evaluates and builds resources to assist colleagues in art, design and media departments to implement innovative programmes based on the CEMP experience. The report focuses on interviews with 10 senior media practitioners participating in an online distance-learning, industry-focused masters degree.

LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE
AND CULTURAL ENTERPRISE

2.0 ART, DESIGN AND MEDIA EDUCATION

2.0 ART, DESIGN AND MEDIA EDUCATION

There are 169 HEIs and 436, sixth form and further education colleges (FECs) in the UK. Of these, 150 HEIs and 230 FECs deliver one or more art, design or media course at HE (Level 4 and above). According to the Higher Education Statistics Agency (HESA), the agency charged with gathering data on HE in the UK, there are just over 156,000 students in art, design and media subjects (Arts HE)[1]. This is 6.6% of the total HE student population in the UK. It is estimated that between 10–15 % of Arts HE provision is delivered in FECs, that is, around 20 to 30,000 students[2] based on the HESA data.

Named awards like foundation degrees, undergraduate degrees, postgraduate degrees fall into the Higher Education Academy's (HEA) definition of Arts HE. This includes courses with 'art', 'design' and 'media' in their title. Others refer to 'the arts', 'creative industry', 'communication', 'creative media' and so on[3]. There are considerable overlaps across disciplines. An example of this might be where performance and sonic arts are the subject of study and research in a fine arts department. Or another example might be acting and

1. There are 222,810 (9.7%) HE students studying subjects that relate directly to creative industries. That is, all of 'Creative arts and design', most of 'Media and mass communications' and 'Architecture'. There were just over 2.3 million HE students in the UK in 2007/8.

There are 19 HESA categories of which 'Business and administrative studies' is the largest by number of students at 310,455 (13.5%). The smallest, is 'Veterinary science' with 4850 students (0.2%). See: www.hesa.ac.uk/index.php/component/option,com_datatables/Itemid,121/ (accessed 10.10.10).
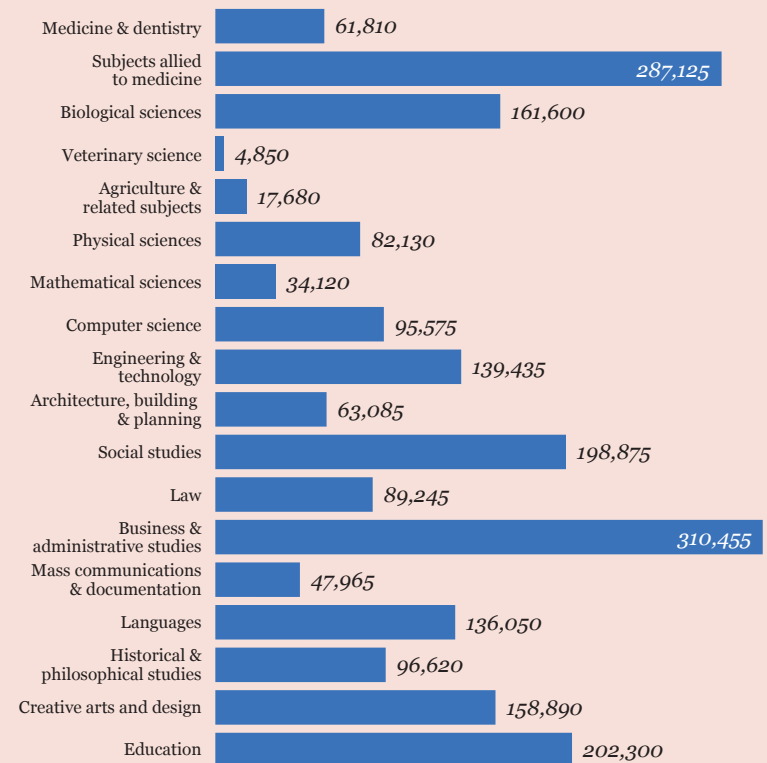
2. These diagrams are based on HESA for HEIs and on the ADM-HEA Higher Education in Further Education Network.

3. A simple search for 'fine art' courses at the University and Colleges Admissions Service (UCAS) website produces 473 undergraduate courses delivered at 121 institutions across the UK. A search for design courses delivers 186 types of design courses. Selecting 'product design' at random produced 196 product design courses delivered at 61 institutions. Many of these courses are combined degree courses, dozens are delivered in HEIs with no art, design or media department or faculty and it is likely that many have very little content that would be recognisable as Arts HE; a testament, perhaps to the power of 'art' and 'design' as a brand for HE courses.

DIAGRAM 2.1: *Students in HE by Higher Education Statistics Agency group, 2007/8*

Subject	Students
Medicine & dentistry	61,810
Subjects allied to medicine	287,125
Biological sciences	161,600
Veterinary science	4,850
Agriculture & related subjects	17,680
Physical sciences	82,130
Mathematical sciences	34,120
Computer science	95,575
Engineering & technology	139,435
Architecture, building & planning	63,085
Social studies	198,875
Law	89,245
Business & administrative studies	310,455
Mass communications & documentation	47,965
Languages	136,050
Historical & philosophical studies	96,620
Creative arts and design	158,890
Education	202,300

music, despite there being considerable intersections in curricula, they are more likely to be studied in a school of drama and music or a conservatoire.

DIAGRAM 2.2: *Students entering art, design and media practice (exc: dance, drama and music) by University and Colleges Admissions Service groups) in 2008*

Combinations within art & design

Combinations within mass communications and documentation

Others in creative Art and Design

Creative art & design, any area

2%

12%

0.5%

4%

Journalism

8%

Fine arts

16%

57.5%

Design studies

and Sport list of thirteen creative industries[4]. Finally, there are also misalignments with other agencies: Sector Skills Councils, 'the voice' of industry sectors share the creative industries in yet different ways. Skillset includes all print, digital and lens-based media. E-Skills UK, the Sector Skills Council for Business and Information Technology are also implicated in creative industries, particularly in areas of digital and web design. Creative and Cultural Skills (CCSkills) is the Sector Skills Council for advertising, crafts, cultural heritage, design, literature, music, performing, and visual arts, but does not include fashion and textiles design which, until recently, was grouped with other textile-based, garment and footwear industries in Skillfast-UK[5].

Types of institution may also be a factor in shaping student's experience, although this research has found no evidence of differences in terms of the type and level of creative industry engagement. The vast majority of students studying Arts HE subjects are studying at a polytechnic institution, an HEI offering a range of different subjects. These institutions are normally organised into faculties with subjects grouped together because they share knowledge, practice, pedagogies and/or the need for access to specialist facilities

4   DCMS, (1998, 2001). *Creative Industries Mapping* Document. DCMS, London.

5   Towards the end of 2009, Peter Mandelson, at the time, the Secretary of State for Business, Innovation and Skills, announced that Skillfast-UK's licence to represent the fashion and textiles industry will be transferred to Skillset, the Sector Skills Council for Creative Media Industries. www.ukces.org.uk/press-release/sector-skills-councils-relicensing-decision-for-skillfast-uk-announced (accessed 30.01.10)

The grouping of courses by the Higher Education Academy (HEA) does not precisely align with those of other agencies, including HESA's groupings. Neither the HEA nor the HESA definition aligns with the generally accepted Department of Culture Media

and learning spaces. In the UK 'art' and 'design' are often grouped together and many art and design faculties (the actual faculty names vary) originated as independent art and design schools merged with local colleges to form polytechnics and universities.

So, most art design and media education is now delivered in what is known as the 'Post-92' or 'new university' sector[6]. Many media courses grew alongside or out of art and design subjects. Subjects often referred to as 'media' or 'communication' have emerged from print and lens-based practices like graphic design, illustration, and photography. This in turn led to subjects like web-design and digital animation. As an example, The London College of Communication began life in the 1890s as the St. Bride Foundation Institute Printing School. Today it offers a wide range of media-based courses including games design, film, TV and broadcast, digital media and journalism. It also retains courses in printmaking, print media and production. In other cases media subjects have developed independently and outside the context of Arts HE, retaining their independent identity, for example the London Film School.

There are several independent art and design schools in the UK. They are declining in number as they merge with other institutions, but they still deliver Arts HE to around 27%[7] of Arts HE students in the UK. Through their representative body UKADIA[8] they remain an important 'voice' in the sector.

The range of subjects studied by students intending to pursue careers in the creative industries is as varied as activities in the industries are themselves. Subjects relate to core activities such as dance, music, furniture, jewellery making, ceramic design and painting. Many of these include specialist roles, for example; roles in TV and media such as writers, producers and costume design. There are also a growing numbers of courses with associated roles for creative industry. Examples include design management, curatorship and arts management. Courses range from dance and drama, to automotive design and fine art printing to radio production. These share remarkably similar teaching and learning contexts, so students in these subjects participate in similar learning activities. It is the course content and the specific learning environment that varies, rather than learning processes.

The way students in Arts HE learn is the result of decades of evolution[9] but the modern educational project began to emerge in the late 1950 and 1960s. This is characterised by a move from instruction in

6 The 1992 Further and Higher Education Act (HMSO, London) formed a single unitary university funding body and allowed polytechnics to become universities with their own powers to award degrees. Since 1992 colleges and independent art and design school have continued to seek university status.

7 This diagram is based on a review of HESA data and the websites of independent colleges.

8 *UKADIA* is the United Kingdom Arts and Design Institutions Association, it represents most, but not all of the UK's independent art and design schools. 'Independent' means not part of a polytechnic institution, that is, an HEI delivers only art, design and media subjects.

9 See: *Looking Out: Arts HE and the Creative industries*, available to download from the ADM-HEA website.

10 Historically art and design was taught instructively with students' work being corrected at the easel and drawing board. Today students are instructed in lectures or in technical aspects of their practice, for example, in the safe use of workshop equipment and using cameras. In discursive teaching the student learns through discussion with teachers, their peers, work-based colleagues and so on. Typically, problem-based and project-based learning employ discursive techniques. The simplest definition of enquiry-based learning is learning-through-doing. It is important to note that instructive and discursive methods are not intended to denote 'bad' or 'good' teaching. The type of learning and teaching process should be aligned with the kinds of things being learned, thus there are times when instruction can be the most appropriate approach.

11 In the 1990s Dr. K. Anders Ericsson, Professor of Psychology at Florida State University pointed out that whilst accumulated knowledge and skills are a factor in development, becoming expert in one's domain requires the ability to synthesise, make qualitative judgments, organise knowledge and apply it in new contexts the acquisition of these abilities being largely dependant on repeated practice. See: www.psy.fsu.edu/faculty/ericsson/ericsson.exp.perf.html (accessed 10.01.10).

drawing, delivered by a cadre of full time trained art teachers, to a discursive form of education. This included the growing practice of employing practitioners, working painters, product designers, furniture makers and film-makers and so on to teach their respective skills. This was the first time in the long history of Arts HE, despite successive interventions by governments in the previous 100 years, that industry was directly and systematically engaged in formal art and design and media education.

The learning processes in Arts HE are a mix of instructive, discursive and enquiry-led learning and teaching[10]. Students learn through simulation of professional practice, supported by critical, cultural and historical and business studies; learning is in specialist departments and delivered by specialist teachers. The Looking Out research shows that the majority of these teachers maintain practical connections with non-teaching professional practice in creative and cultural businesses and organisations. What this means in practice is that Arts HE students learn both about and through their practice. They attend lectures and seminars to learn theory, facts and the history of their subjects. They also learn how the law, health and safety and business practices relate to

their disciplines. This is instructive learning and the knowledge is declarative. It is based on facts, accepted practice and technical skills. The students learn to be experts in the 'crafts' in their discipline; learning how to use tools and materials such as cameras, computer software or sound recording equipment. This is known as deliberate practice[11]. Arts HE students also learn a range of skills common to all undergraduates. They develop analytical skills and learn to express themselves verbally and in writing. They learn team-working skills, as well as how to use a wide range of resources for research. These might include libraries and on-line resources. They also learn how to use specialist archives, collections and museums as resources for research, and these may include collections of textiles and garments (such as the V&A), film and sound archives (such as the British Film Institute) and design collections (such as the Design Museum).

Declarative knowledge and deliberate practice are applied in project-based learning. Students often work on projects simulating those undertaken in 'professional' practice situations. They may be based on 'real' briefs taken from industry, competitions, or be set by professional practitioners. Projects are

almost always undertaken in spaces that relate closely to professional environments: in dance, design or recording studios, metal or ceramics workshops, drama or TV theatres, in computer 'labs' or edit suites. Projects assist students in developing expertise in specific aspects of practice, for example applying and developing expertise in digital design, working with materials or business skills. Projects might be built around specific problems, for example to find a design solution for the disabled or to make a film based on a text. They may be set with a confined budget, with particular materials or manufacturing processes or they might be more thematically based. These include, for example, issues of sustainability, social inclusion, or globalisation. They may also be based on a combination of any of these or other themes. Projects always require students to integrate and synthesise the knowledge and skills they have learned from other contexts and practice. However, the unique aspect of project-based leaning is that there is almost never a single correct solution in a project. Divergent thinking is a characteristic of both learning and practice in Arts HE and the creative industries[12].

Projects are undertaken in social contexts. Even when not working in teams, students work alongside their peers. In this way, they can see what others are doing and discuss their work. Alternatively they can have more formal discussions with their teachers. Significantly, the conversations with their teachers are not instructive, rarely is there any intention to 'correct' mistakes. The intention is to explore and test ideas and discuss whether the creative outputs, the product (whether this is, a painting, a design for building or a piece of jewellery or animation) is reflecting the ideas and intentions of the creator, whether it is appropriate to the intended audience, users, or consumers, and whether it competently completes the task. Tasks might include using resources efficiently, working within a budget, creating something safe or demonstrates an awareness of sustainable production. Conversations with peers and tutorials with teachers are accompanied by formal presentations of project work to groups of teachers and other students. These 'crits' (from critique) often include guest critics. Sometimes they may also be teachers that are not directly involved in the projects. It is common for guest critics to be invited from industry and practice. Most of the teachers involved in both project-based learning contexts, in lectures and seminars and in workshops are either teacher-

12 David Kolb proposed that learning from experience was at least as important as other formal types of learning. He proposed that experiential learning followed a cycle of "experiencing: reflecting: generalising and applying". He says that experiential learning is closely related to enquiry-based learning. Kolb further proposed that different disciplines had different approaches to applying experience to finding solutions. Simply put, subjects like arts and humanities tend towards divergent, multiple solutions and science and engineering tend towards convergent single solutions. This was not implying that one was better than the other, but that knowledge was constructed in context and its application was related to domains and disciplines. For an explanation of how Kolb's ideas of experiential learning are applied to project-based learning see: Clews, D. (2003), Imaging in Education: imaging in preliminary-level studio design technology projects, Art, Design & Communication in Higher Education, 2 (1).

practitioners or have substantial professional practice experience. Most students participate in learning in the workplace to supplement experiences in the university and college studio, lab and workshop.

Project-based learning encourages students to think creatively and seek innovative solutions to problems. In this case, problems are not predetermined and creativity is as much a process of problem finding, as it one of problem solving. Projects therefore hone students' reflective and analytical skills through iterative processes of examining work, testing against given, and self-determined criteria, and making revisions as a consequence of these examinations. Students learn to be articulate and communicate their intentions and ideas. They communicate with their peers, their teachers, technicians who assist them in studios, workshops and labs. They also communicate with suppliers and consultants who assist them in producing their work. Developing expert knowledge and skills is therefore both the engine and the outcome of creative practice.

Students learn to make formal presentations, to 'pitch' their work through verbal and visual tools and through practical demonstrations. They learn to work in teams, listen to and react to the advice and comments of experts, work to deadlines and within budgets. They learn to be expert in the craft of their discipline whether their craft is working in wood, casting or using software, for example. These skills or crafts are not limited or circumscribed by the job; if you are a furniture maker, sculptor or animator you might borrow 'crafts' from other practices. In this way, jewellers may become experts in mass production in plastics, painters may become expert photographers, and digital animators may work with physical models. There may be a set of skills at the core of a subject or practice, but creators will self-determine the skills they need in order to explore new ideas.

Although Arts HE students attend lectures and participate in seminars, project work is likely to make up the majority of their university and college learning. Normally this will be at least 50%, but may be as much as 90% of their assessed work. At one time considered marginal, business skills, how to run a small business, draft a business plan, how to raise a grant or manage a social enterprise, health and safety and working with manufacturers, have come to assume an increasingly important part of the curriculum. Most courses related to business studies are delivered by specialists, most of whom are practitioners in creative industries.

Some more specialised courses, for example, courses in law and business administration may be delivered by non-subject specialists from industries or other faculties in the HEI.

Work placements are typical features of Arts HE. At their best they allow students to develop their technical skills and knowledge in non-academic contexts. Not all students will work in commercial contexts but their placements may include undertaking and contributing to projects that have real clients, consumers and audiences. However, placements are difficult to manage and ensure that all students get a good experience. There is evidence that poor placement experiences can be a disincentive to students[13].

Delivering authentic work-based learning is only one of the challenges for Arts HE. It's a challenge to ensure that teachers (including those who are teacher practitioners) have up-to-date knowledge of their practices and their industry specialism. Maintaining students' access to industry standards, including equipment and facilities is equally challenging. Despite a range of quality assurance processes (that aim to continuously monitor and act as mechanisms for enhancing the curriculum as well as students' experience and graduate attributes) there is evidence that these

processes are a disincentive to forming more effective engagements. Difficulties in providing industry-standard knowledge, facilities and equipment are specifically cited as a barrier to developing workforce development.

13 Recent work carried out for the Cambridge-MIT Exchange which examined how work experience shaped the learning of 400 UK engineering students noted that "while work placement can have a major effect on self-efficacy, a foundation of future innovative behaviours, those factors are all too often not present in the work placements made in the UK." Lucas, W., Cooper S., Ward, T., Cave F. *Industry Placement, Authentic Experience and the Development of Venturing and Technology Self-Efficacy*, International Journal of Business Science and Applied Management, 29:11, November 2009, p 738-752.

LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE
AND CULTURAL ENTERPRISE

3.0 **THE RESEARCH**
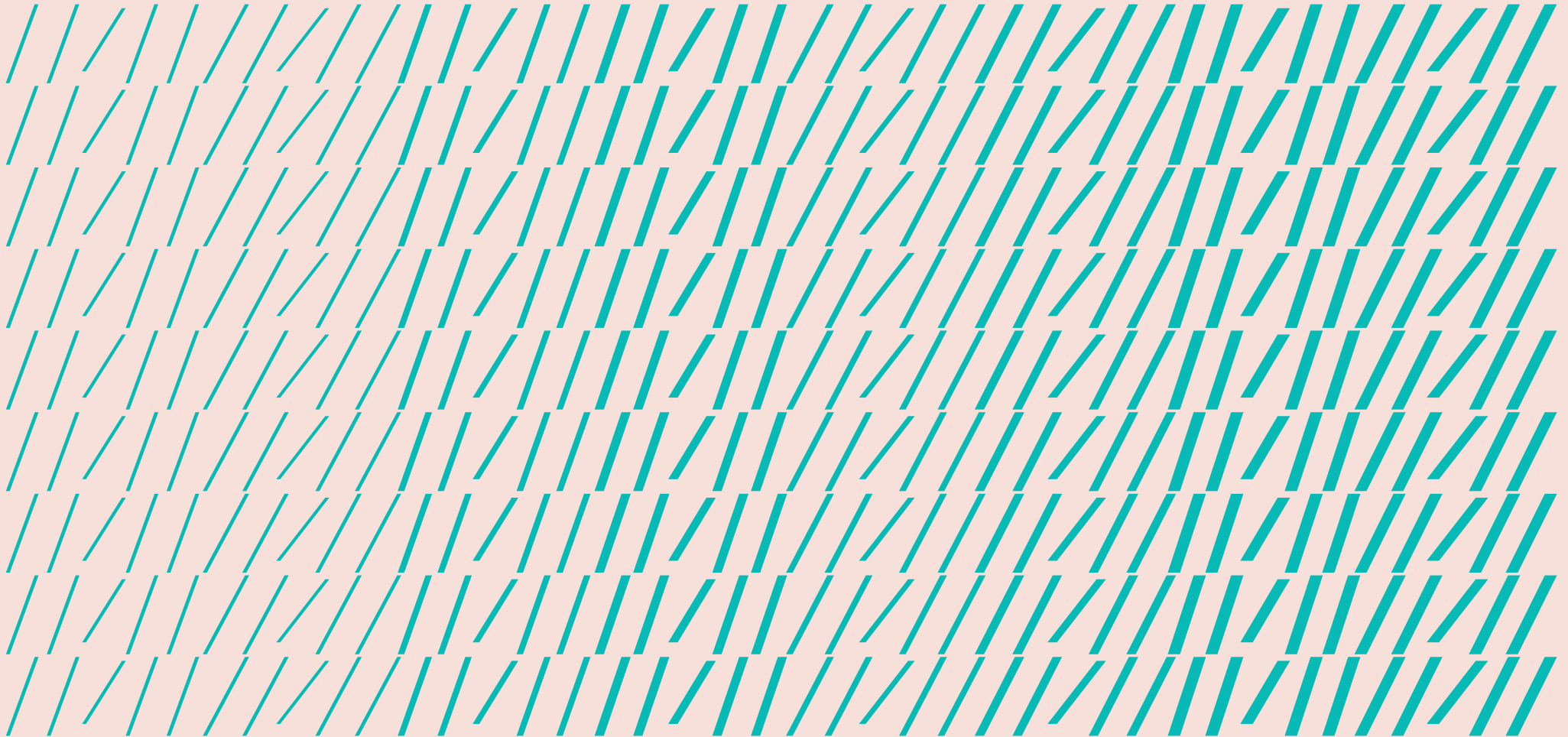
3.0 THE RESEARCH

The Looking Out project gathered data on the type and intensity of engagements between creative and cultural businesses, organisations and individuals and art, design and media HEIs, FECs and departments. In doing this, Looking Out has explored the roles of teacher practitioners. The project is able to quantify and articulate teacher practitioners' contributions to students' experience, including through curriculum development and enhanced links between the worlds of work and education. Additionally, the research has investigated the actual and potential benefits to teacher practitioners of working within HE. The definition of a teacher practitioner used throughout this project and its reporting is:

"Teacher practitioners are any person contributing to the student learning experience who also works within creative and cultural industry. They may be part-time studio teachers, work-based learning supervisors, visiting and specialist speakers, external examiners, members of industry liaison panels, etc."

METHODOLOGY

The research was undertaken between October 2008 and June 2009. It included a number of processes for generating data, eliciting the opinions of key HE and creative industry stakeholders, and identifying the range of effective engagements between HE and creative industries. The research included:

- A literature review, including policy papers, reports from sector agencies and academic research.
- A survey of art, design and media departments to determine their size in terms of number and types of courses, number of students and teachers and range and types of engagement.
- A survey of teachers to determine the scale of their contribution to HE, the extent and type of relationships to their discipline/professional practice.
- Focus groups following the form of semi-structured group interviews.
- Case studies of a range of engagements between Arts HE and creative industry businesses, organisations and individuals.

The literature informing this report was drawn from a range of sources including:

- Government policy documents, especially from the Department of Culture Media and Sport (DCMS), the Department of Universities Innovation and Skills (DIUS) and the Department of Business Innovation and Skills (BIS).
- Data from government agencies including the Higher Education Statistics Agency (HESA), the Higher Education Funding Council (HEFCE) and the Quality Assurance Agency (QAA).
- Materials from educational organisations: Universities UK (UUK), the Higher Education Academy (HEA), the Council for Higher Education in Art and Design (CHEAD).
- Materials generated by creative and cultural sector agencies including the National Endowment for Science Technology and the Arts (NESTA), the Arts Council (ACE), Design Council and sector Skills Councils, especially Skillset and Creative and Cultural Skills.
- Materials from a range of organisations and agencies aiming to promote growth in the economy: the Association of Graduate Employers, the Confederation of British Industry, Regional Development Agencies, the UK Commission for Employment and Skills, etc.
- A broad range of academic research materials in books, in journals and online.

The Literature Review shaped the design of the online questionnaires and the focus groups. There were two types of online questionnaire; a Departmental Survey and a Teacher Practitioner Survey.

The Departmental Survey was directed at art, design and media departments, schools and faculties. Based on this, we have compiled data on the types of HE and creative industry engagement being undertaken. These include Knowledge Transfer Projects (KTPs), Student Projects, Live Projects, and Undergraduate Placements. The response from institutions has allowed us to identify the types of schemes and measure their scale as well as identify the nature of the initiatives and the volume of students and staff currently involved creative industry partnerships with Arts HE.

The Teacher-Practitioner Survey collated previously unavailable data on this important, but largely under-described demographic. Institutional labels may vary but 'fractional', 'sessional', 'part-time staff', 'visiting

lecturers (VLs)', and industry specialists are often used as synonyms for teacher practitioners. Though Looking Out provided a definition for 'teacher practitioner', the questionnaire was directed at all forms of Arts HE teacher. They were invited to self-define their activity. The Focus Groups showed that those claiming to be teacher practitioners did fit the definition provided in the project materials. Teacher practitioners work in all the subjects in Arts HE. By contrast, those in fine arts and other non-commercial practices do not necessarily see themselves as 'professionals' in the creative industries. We have therefore used the term 'professional practice' to differentiate their work in creative and cultural businesses and organisations from their 'teaching practice' in HE. Looking Out shows that teacher practitioners are extensively employed within HE and by working in industry, or continuing their professional practice, they maintain a significant network across the creative sectors.

The surveys have collated data at a far higher degree of granularity than is currently available or collected by the Higher Education Statistics Agency (HESA). HESA collects data on the number of teachers in HE (expressed as full-time equivalent (FTE) teachers[1]), but this is not differentiated by subject which makes this staff data important, but it hides the number of individuals contributing to HE. This is important because teachers on less than full-time contracts have proportionately less contact with students. However, the 'volume' of knowledge available in the teaching and learning process is not smaller as a result of fractional contracting. Our survey shows that in some Arts HE schools and departments, actual numbers of teachers can be over 100% more than the FTE and 50% more than the FTE is typical. The survey also shows proportions by department and subject of full-time and fractional posts. It shows these in relation to the scale of the department or course in terms of actual student numbers.

The questionnaires were launched online in October 2008. There were 108 responses from 75 HEIs and FECs to the departmental survey, and 239 responses across UK institutions from teacher practitioners. 81% of responses were from HEIs and 19% from FECs and specialist colleges. The on-line questionnaire was closed on January 31st, 2009.

10 Focus Groups involved 122 participants, including course leaders, enterprise managers, creative careers co-ordinators, technicians, teacher practitioners, full-time and fractional staff. Representatives of

1   For example, the FTE of two teachers employed on 0.5 posts or two people on 50% of a full-time position would be expressed as one FTE teacher.

regional creative industry and municipal and regional development agencies were also involved. Issues emerging from the surveys shaped the focus group agenda and allowed participants to discuss and expand on these. The groups shared information about existing ranges of engagement, their effectiveness and logistical barriers. They were also asked to suggest future strategies that could establish sustainable links between HE and industry.

Looking Out has identified an extensive catalogue of projects, schemes, and initiatives being run jointly by HE departments and individuals, businesses and organisations from creative and cultural sectors. Enquiries across the ADM-HEA network revealed over 120 projects and initiatives. The catalogue has allowed us to identify case studies which provide a more detailed illustration of the types of engagement that exist between art, design and media departments and courses, creative industry businesses, organisations and agencies[2]. There are eight types of projects delivered singly or jointly by more than 50 HEIs and 10 creative industry-based organisations (including sector skills councils, regional bodies and private foundations). The projects are delivered in a range of institutional types, from smaller specialist institutions

2   Summaries of selected case studies are presented at the end of the Key Report. The full versions of the case studies are presented in *Looking Out: Case Studies*. The case studies are supplemented by a parallel project: Stepping Out. These projects have informed the discussions (see *Looking Out: Discussions*) in this report. These reports are hosted on the ADM-HEA website.

DIAGRAM 3.1: *Types of art, design and media HE and creative industry engagement*
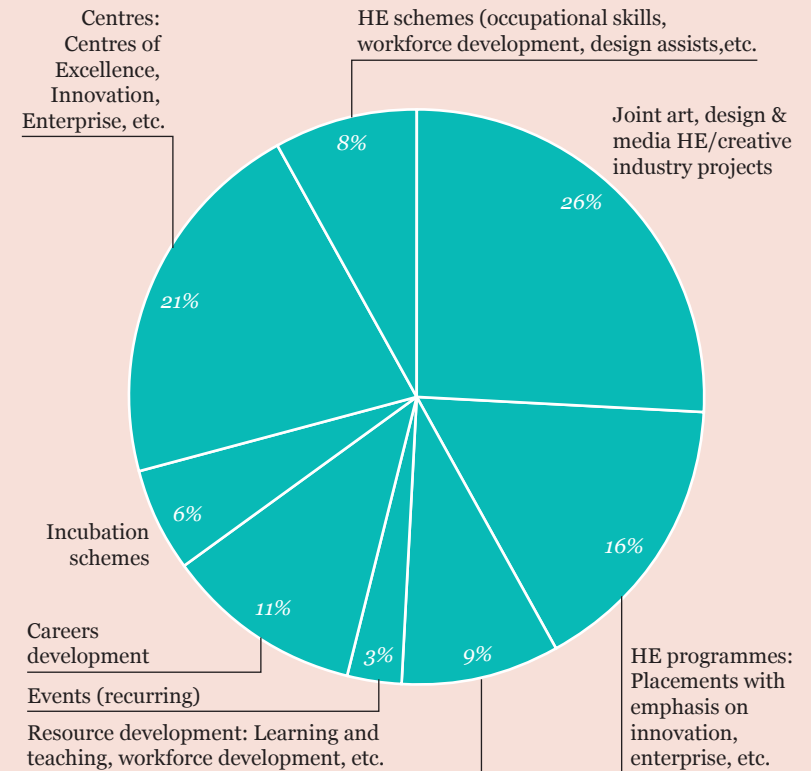
like the Arts University College at Bournemouth, to large specialist universities like the University of the Arts, London (who are involved in 10 projects in the catalogue). Projects are delivered in large metropolitan polytechnic HEIs, like Manchester Metropolitan University and small, new institutions in non-metropolitan contexts, like the University of Cumbria.

DIAGRAM 3.2: *Case studies (115 projects): distribution by English region*
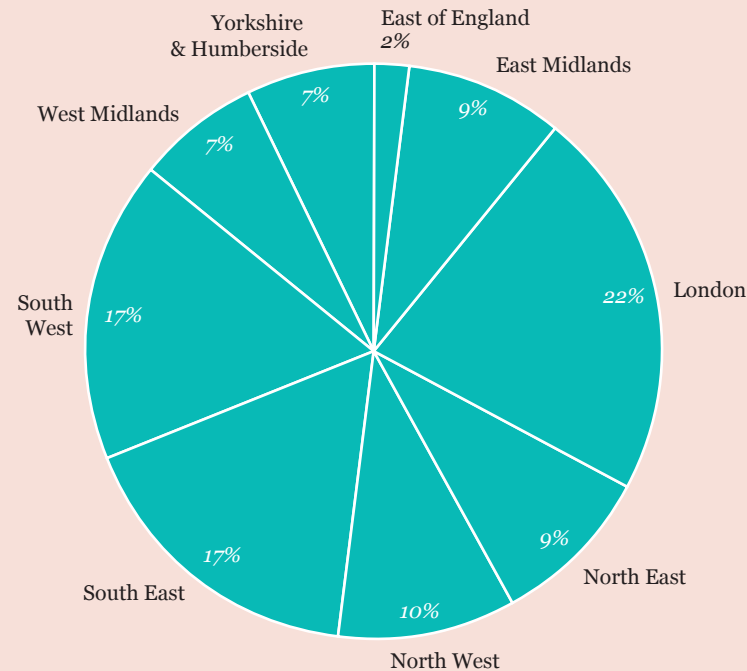
Projects are spread across the country from University Falmouth to the University of Central Lancashire.

The catalogue is a potentially valuable resource. If developed as a sustainable web-based resource it will allow potential collaborators to search and identify projects across the UK and allow collaborators in new projects to add details of their projects.

3.1 RESEARCH FINDINGS

DEPARTMENTAL QUESTIONNAIRE

The responses to the departmental questionnaire cover over 150 courses delivering to 50,000 undergraduate students. This is around 39% of the total undergraduate population studying art, design and media at HE level. The sample corresponds to over 2,000 teaching staff at Full-Time Equivalent (FTE, based on HESA data) and 1,400 teacher practitioners (777 are expressed as FTE, based on conversion from the Departmental Survey compared with HESA data).
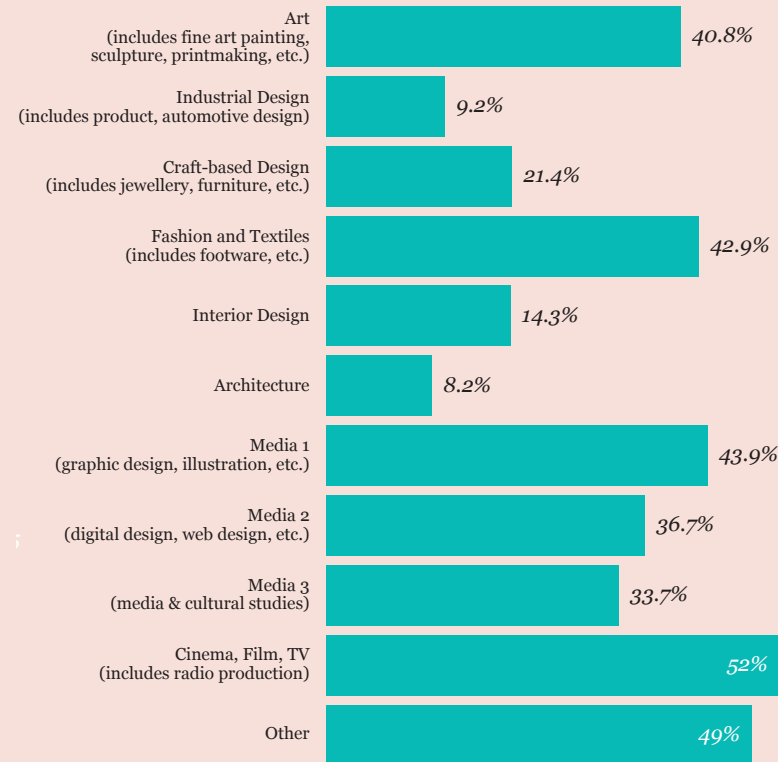
WHAT THE QUESTIONNAIRE TOLD US

The most common forms of HE/creative industry engagement are:

- through student work placements.
- creative industry involvement in student projects.
- employment of creative and cultural sector practitioners, the teacher practitioners in a variety of roles in HEIs and FECs
- joint (Arts HE-creative industry) research and Knowledge Transfer Partnerships.
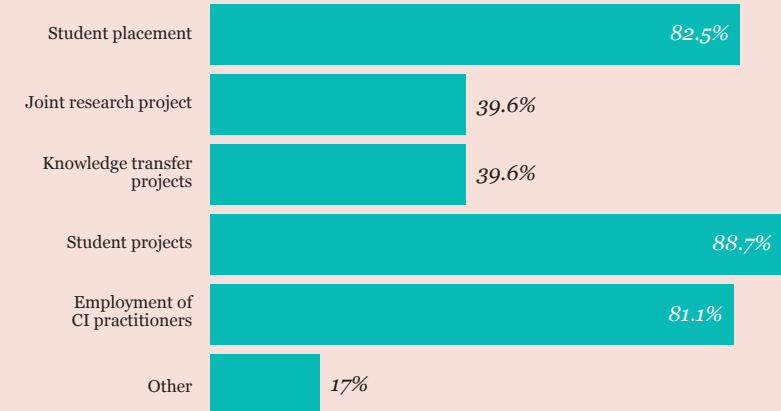
DIAGRAM 3.3: *Percentage of institutions in the Looking Out sample and the subjects offered.*

Subject	Percentage
Art (includes fine art painting, sculpture, printmaking, etc.)	40.8%
Industrial Design (includes product, automotive design)	9.2%
Craft-based Design (includes jewellery, furniture, etc.)	21.4%
Fashion and Textiles (includes footware, etc.)	42.9%
Interior Design	14.3%
Architecture	8.2%
Media 1 (graphic design, illustration, etc.)	43.9%
Media 2 (digital design, web design, etc.)	36.7%
Media 3 (media & cultural studies)	33.7%
Cinema, Film, TV (includes radio production)	52%
Other	49%

Between 80 and 90% of responding institutions identify these forms of engagement as contributing to students' learning experience. Joint research projects operate in 65% and knowledge transfer projects (KTP) operate in 40% of responding institutions, but they tend to be very small scale.
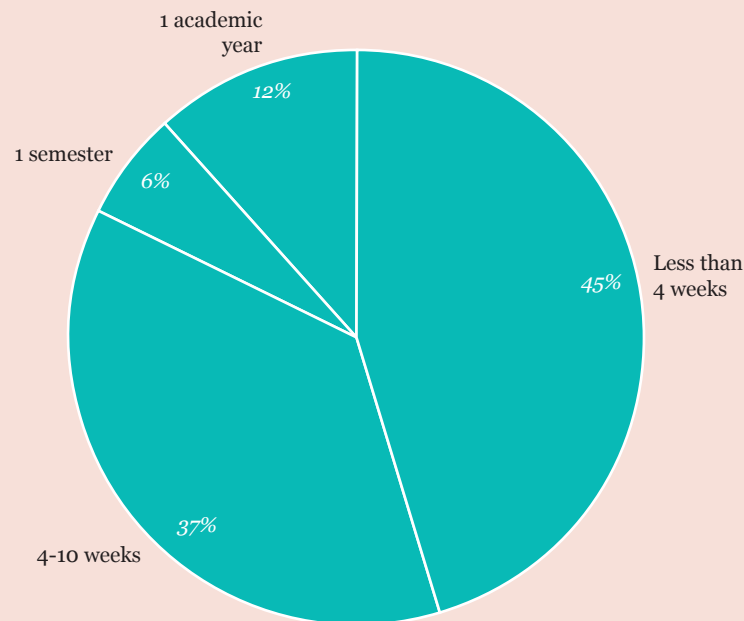
Assessed and accredited work placements are a

DIAGRAM 3.4: *Types of engagement*

Type	Percentage
Student placement	82.5%
Joint research project	39.6%
Knowledge transfer projects	39.6%
Student projects	88.7%
Employment of CI practitioners	81.1%
Other	17%

component in 64% of undergraduate qualifications. However, in the majority of cases placements are relatively brief; 46% are shorter than four weeks and 37% are between four and ten weeks long *(Diagram 3.8)*.

85% of departments and faculties are actively engaged with industry bodies and organisations. A number of respondents indicated that they ran workshops with large-scale creative sector businesses. Examples include Kodak, Panavision and the BBC. A number of respondents also indicated that practitioner organisations such as the National Council for the Training of Journalists (NCTJ), Broadcast Journalism
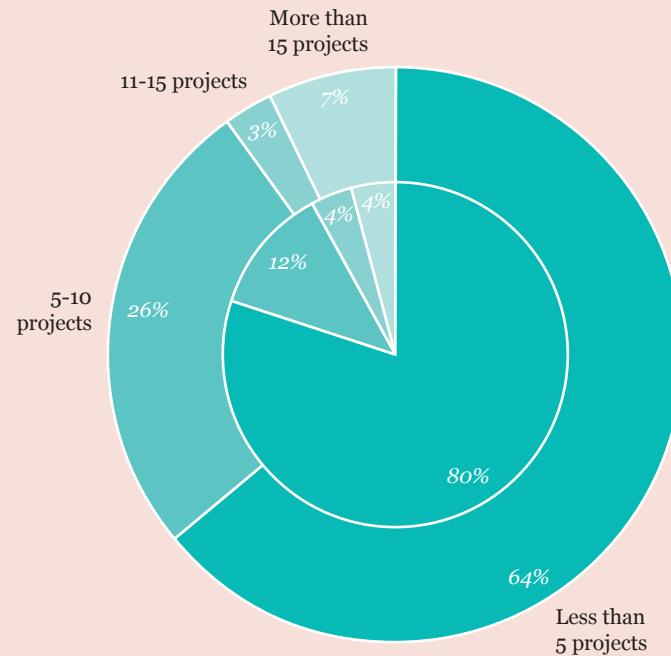
DIAGRAM 3.5: *Duration of work placements*

Joint research projects represent a small proportion of respondents' engagement with industry. 65% of respondents undertook five or fewer projects during the academic year 2007/8. Approximately 60% of these involved five or less staff. KTPs also comprise a small proportion of the respondents' creative and cultural sector engagement. 80% of respondents undertook five or fewer projects in the last academic year and 90% of the projects involved less than five academic staff. It is important to note that departments are self-defining these terms[1].

85% of responding departments employ creative industry practitioners as teachers and external examiners, 98% of teacher practitioners work in HE as teachers and 51% as external examiners. Other common forms of engagement include visiting lecture series, where creative industry practitioners might deliver single lectures, informal talks or classes. Visiting lecture series are in place in over 90% of departments and programmes.

Training Council (BJTC), Chartered Institute of Public Relations Journalists, the International Society of Typographic Designers, the Royal Society of Arts (RSA), Chartered Society of Designers (CSD), and Design and Art Direction (D&AD) are engaged in teaching and curriculum development. Institutions cited Skillset programmes as a good example of integrating teaching staff from affiliated industries into core delivery of media courses.
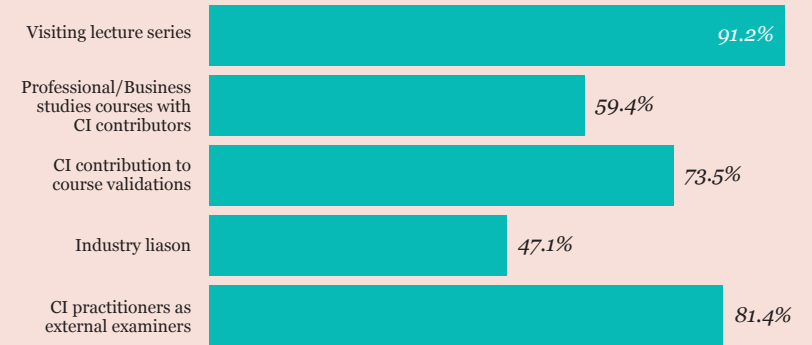
TEACHER-PRACTITIONER SURVEY

The teacher practitioner survey generated responses from 239 individual teachers working across a wide range of art, design and media programmes in more

DIAGRAM 3.6: *Joint research projects (outer chart) and knowledge transfer projects (inner) completed in 2007/8*

More than 15 projects — 7%

11-15 projects — 3%

4% 4%

12%

5-10 projects — 26%

80%

64%

Less than 5 projects

DIAGRAM 3.7: *Activities of creative industry practitioners in HE*

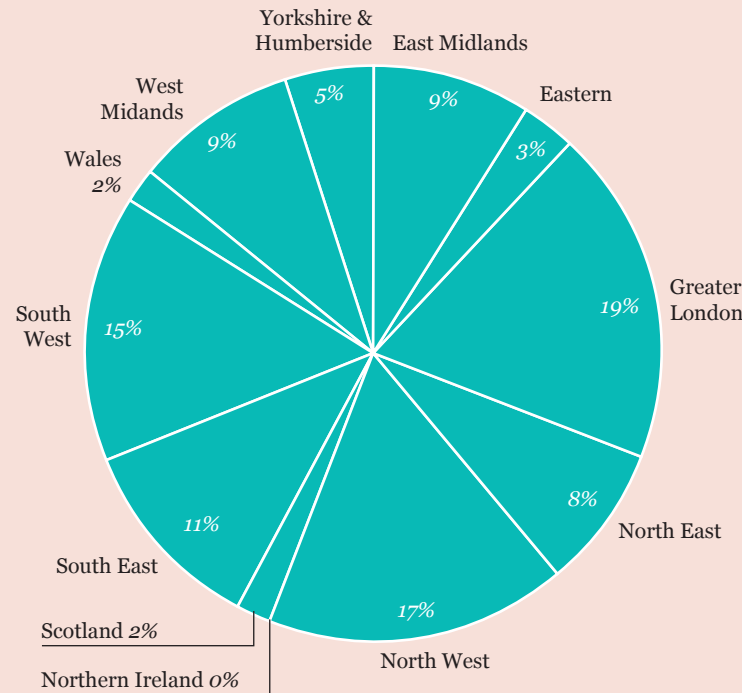| Activity	%
Visiting lecture series	91.2%
Professional/Business studies courses with CI contributors	59.4%
CI contribution to course validations	73.5%
Industry liason	47.1%
CI practitioners as external examiners	81.4%

practice and how many years they had been teaching. The questionnaire asked them to describe the nature of their teaching, whether it was general studio teaching or specialist teaching, such as in delivering professional and business skills. They also stated whether they contribute to course management, administration, curriculum development and quality assurance.

than 85 English HEIs and FECs. Teachers identified their contractual relationship with their HEI as well as the proportions of the time that they spent on teaching activity and professional practice. They identified the kind of creative enterprise they worked in, the size of the business in terms of collaborators or employees, how long they had been in professional

WHAT THE SURVEY TOLD US

Slightly more than 80% of respondents were employed in HEIs. The remainder were employed in FECs teaching on HE level courses. An extraordinary 93% of responding teachers work or sustain effective links with creative and cultural industries and organisations. This group self-identify as teacher practitioners.

DIAGRAM 3.8: *Distribution of responses from teacher practitioners (239 responses)*

Even though a wide range of definitions can be applied to HE teachers, there are two contractual types; salaried teachers may be on full or fractional contracts and teachers who are paid hourly[2]. The majority of teacher practitioners are on fractional posts. This means that they have a formal contract to work in the HEI for a proportion of their time. A third of the teacher practitioners were working on contracts of 0.4 to 0.6, that is 40–60% of the working week, roughly equating to 2–3 days in education.

Most hourly paid teachers are 'visiting' lecturers. They are normally retained for quite specialised teaching roles such as one-off or a special series of lectures or demonstrations, acting as guests critics, or work-based supervision[3].

Our research has shown that the majority of teachers on fractional and hourly paid contracts and many full-time teachers also work in creative and cultural businesses and organisations. These might be owner-managers, directors, freelancers and self-employed. Over 63% of respondents classified themselves as freelance with 80% in self-employment or owner-operator practices. A minority of teacher practitioners are employees or employers.

Teaching delivered by teacher practitioners is extensive. It ranges from general studio teaching (including teaching in workshops, media labs and so on) to specialist instruction. This might also include, for example, professional practice, professional tutoring, careers advice, community and enterprise liaison, and project management. Teacher practitioners' positions vary when it comes to course

DIAGRAM 3.9: *Types of teacher practitioner contract*

Hourly paid
19%

Full post
34%

Less than 0.2
3%

0.2 to less than 0.4
3%

0.4 to less than 0.6
29%

0.8 to less than 1.0
12%

DIAGRAM 3.10: *Roles of teacher practitioners in creative industry (note these definitions are self-assigned)*

Other
9%

Owner Manager
12%

Employee
6%

Director
8%

Partner
3%

Freelance
62%
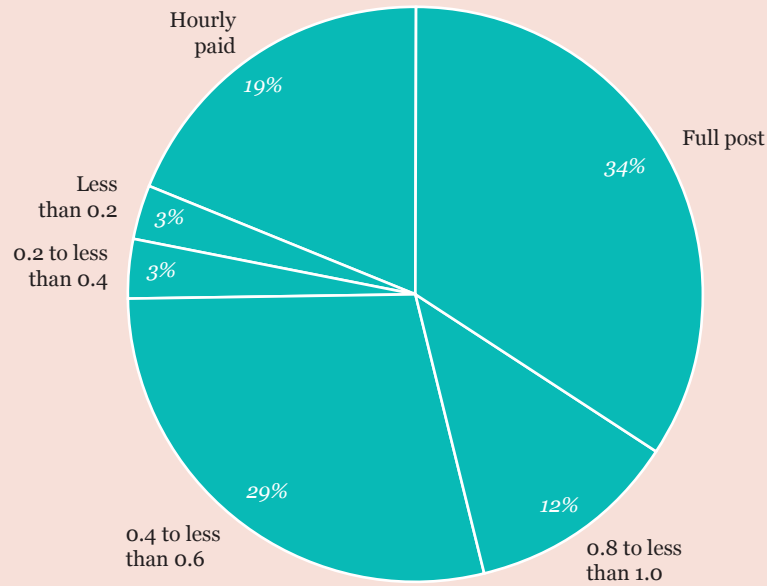
management. Curriculum development responsibilities also vary but teacher practitioners hold key positions; they might be year co-ordinators, subject co-ordinators, course leaders or programme leaders.

Respondents have varied teaching and professional experiences. 15% had between 10 and 15 years experience in creative and cultural industries and organisations and 23% had more than 15 years higher education teaching experience. 72% of respondents have worked in creative and cultural businesses and organisations for more than ten years. This shows that contrary to popular opinion, teacher practitioners are not recent graduates with little work experience but are the opposite. The majority are very experienced creative industry practitioners.

The range of creative industry practices and

DIAGRAM 3.11: *Teaching roles for teacher practitioners in higher education*

DIAGRAM 3.12: *Experience that teacher practitioners hold in higher education (top) and in creative industry (bottom)*
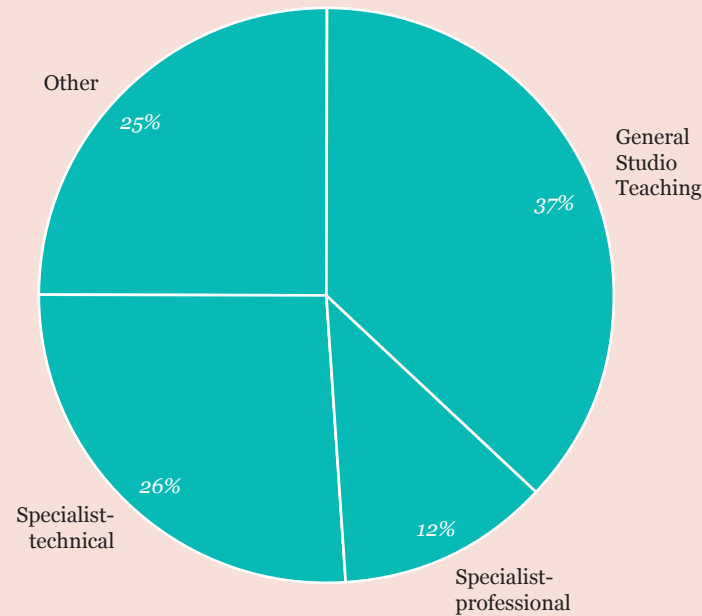
activities represented by responding teacher-practitioners was very extensive. Well in excess of 300 individual professional roles were identified. Many respondents had more than one professional practice role outside the HEI, this accounted for the greater number of roles than respondents. This also lends further weight to views on the complexity of the sector.

Exactly half the respondents indicated that teaching constituted the greater part of their individual workload, with approximately one third dividing their time equally between teaching and professional practice. This does not correlate with their actual contractual obligation to the HEI. It suggests a different volume or intensity of work and the time

DIAGRAM 3.13: *Teacher practitioners' creative industry work/teaching ratio*

Mostly professional practice

18%

Mostly teaching (and other HE activities)

50%

32%

Equally shared
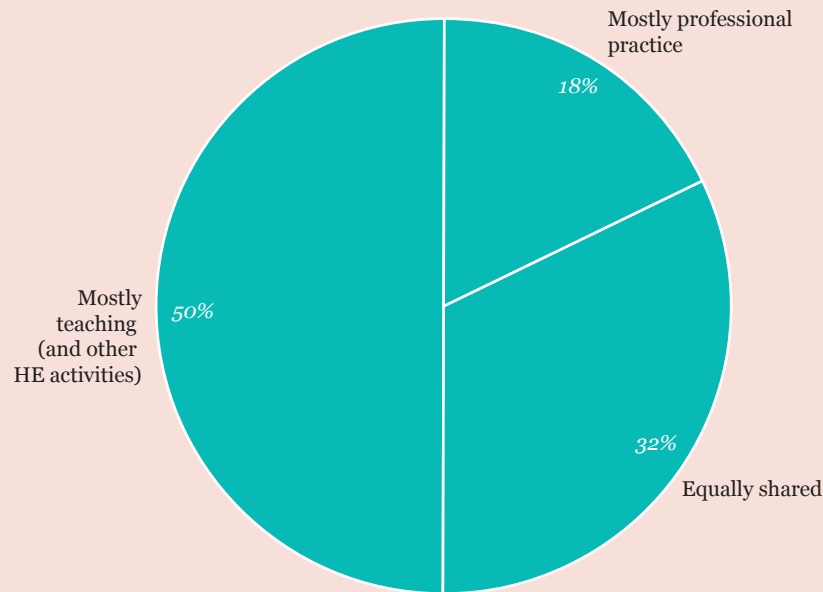
they commit to it. Teacher practitioners see their teaching contract as more time consuming than their professional practice.

The majority of respondents are actively involved in a range of quality assurance and enhancement activities, from course validation to curriculum development. Over 50% claimed that they devoted between 10–30% of their contracted time to quality assurance activities. Less than 8% indicated they are not asked to contribute in any way to quality assurance or curriculum enhancement.

FOCUS GROUPS

More than 120 participants took part in ten Focus Groups across England. The groups were made up of between six and 20 participants. These included heads of department, course leaders, full-time and fractional staff, academic managers and careers support staff, many of whom were teacher practitioners. Some focus groups included representatives of local creative and cultural sectors and regional agencies.

WHAT THE FOCUS GROUPS TOLD US

In particular, participants recognise that the heterogeneous nature of the creative and cultural sector presents challenges. They also recognise that the diffuse and micro-scale of creative enterprise offers unique opportunities.

Fluctuations in national and regional economies have impacted on industry's capacity to sustain consistent input into HE. This affects the support for placements, partnership ventures and visiting lecture series, which in turn affects their availability. The economic fluctuations represent a challenge for both

Arts HE departments and for individuals, businesses and organisations from creative and cultural sectors.

Lack of regulation in the sector, variations in the scale, as well as diversity within types of creative and cultural business and organisations all prove to be challenging. These challenges might be particularly prominent when providing a consistent experience to students in placement, to determining curriculum content, to designing and developing sustainable workforce development. Even within a single discipline or practice, this proves to be the case. The lack of conventional business and practice models particularly in fine arts and other non-commercial sub-sectors are a challenge to designing and articulating appropriate work placement experiences.

Although students' contact with teacher practitioners is seen as fundamental in supporting their awareness of professional practice, work placements are seen as the most effective means of delivering appropriate industry and work-based learning outcomes. Most work placement opportunities are built and sustained through local networks. This can be effective and adaptable but are they are delicate. Centrally managed models may have higher visibility but can be hierarchical, bureaucratic and difficult to form

and sustain. It is acknowledged that the informal and discrete relationships that exist between Arts HE and creative industry, often formed and sustained through regional and personal networks, are a valuable asset.

The processes that generate and sustain these relationships needs to be better understood, articulated and supported. The positive outcomes of these processes should not be jeopardised by 'over-bureaucracy'. There is a tension between the pressure for greater standardisation (for example in benchmarking learning outcomes) and taking advantage of the potential richness of work experience on offer. Clearer guidelines and more prescriptive outcomes for placements may help to ensure comparable experiences and enable industries to see clear benefits. However, there are concerns that attempts to predefine student experiences may limit learning opportunities and limit flexibility. This makes them less attractive to potential partners offering placement.

There is general agreement that the Leitch Review of Skills[4] has been widely misinterpreted. It advocates a narrow definition of industry and occupational skills. This has superseded the more significant transferable higher-level skills that art, design and

4   Leitch, S. (2006). Leitch Review of Skills: Prosperity for all in the global economy, world-class skills, HM Treasury, London.

media graduates are acquiring. This is not to say that technical and occupational skills were not believed to be an important feature of an Arts HE degree, rather that the real value of education goes far beyound the accumulation of these skills.

There is consensus that short-term placements can be problematic. Some respondents believe that without clear guidelines for participants and delivery partners, placements may be of little value to students' learning. However, there is no consensus on the ideal duration or structure for the optimum placement experience.

There are calls for forms of central funding to assist placement schemes. For example, situating placements as an assessed part of curricula brings the placements into the 'funding envelope'. There are calls for awards and bursaries from industries to encourage smaller businesses and practices to participate in placement schemes. There are also calls for financial assistance for placement students who are required to travel. The 'hub' nature of the creative sector results in London and other regional centres offering a disproportionately high number of student placements. This may place students who are distant from these 'hubs' at a disadvantage. Travel bursaries would benefit businesses that are remote from large centres of

education who would like to offer and enjoy the benefits that can brought to a business by hosting placement students. Focus groups were unable to suggest how such a scheme might be funded. Some participants suggested pilots might be funded through some form of investment from agencies like sector skills councils, regional development agencies or by tax credits from either central or local governments

As with other research, the focus groups emphasise the gap between the language and processes used in academic management and development on the one hand, and those that are found in external networks, agencies and organisations on the other. Participants point out that training and staff development for teachers lacks relevance for the 'special' roles of teacher practitioner. It was suggested that the push for academic validation for teaching staff, through Post Graduate Teaching Certificates in Higher Education (PGCHE) may even dissuade professional practitioners from entering HE. It might also discourage them from participating in HEI staff development. There was a strong view that 'teacher training' including PGCHE and HEA accredited programmes need to encompass the roles and point of employing teacher practitioners. The HEI, through its staff development programmes

has a Continuing Professional Development (CPD) role for professional practitioners. This is especially the case for teacher practitioners who are already engaged in both contexts; the HEI has an interest in its teacher practitioners being equipped with up-to-date professional knowledge and practices.

There is a need for a more effective communications infrastructure and mechanisms. These allow institutions to build more effective links with teacher-practitioner staff and their industry networks. In particular, it was believed that past models of independent art and design colleges, along with vocationally oriented polytechnics, should be valued for their engagement with practitioners and regional industry.

The differences between organisational structures along with HEI cultures (relatively large scale, centralised, hierarchical management structures) and creative and cultural sectors (atomised, non-hierarchical and networked) can be a barrier to forming effective engagements[5]. The majority of surveyed institutions have developed healthy relationships with industry; this in largely due to teacher practitioners' own networks. There are examples where creative industry establishes bases

within Arts HE. Harnessing this expertise and knowledge within the institution also capitalises on the opportunities for HEIs to be 'laboratories for learning' for industry partners. However, within the focus groups consistent disappointment was expressed about the lack of opportunity or the difficulty of forming collaborations across HEI faculties and departments, for example between art and design departments and others including law, business schools, engineering departments.

Characteristics of the creative industries should be acknowledged in policy debates and expectations should be tailored appropriately. These characteristics might typically include small- scale enterprises, sole practitioners, diversity in terms of range of activities and outputs, entrepreneurial practices and so on. Studies on graduate employment may not help when it comes to representing the true picture of the value of an Arts HE degree. Metrics that are more appropriate should recognise employee turnover, graduate mobility and portfolio careers for example. Importantly, a very large number of Arts HE graduates become self-employed, work as freelancers and have portfolio careers, some doubt was expressed that these destinations had been captured in current surveys[6].

5   Research on entrepreneurship education undertaken by the ADM-HEA and published in 2007 found that "There are systemic barriers to developing broader and effective collaborations. The developing research culture reinforces academic values, and quality assurance systems are opaque and lack relevance to audiences beyond academia". The Looking Out research reinforced this finding in the context of staff development for teacher practitioners. See ADM-HEA, (2007). *Creating Entrepreneurship: Entrepreneurship Education for the Creative Industries*, University of Brighton, Brighton.

6   *Creative Graduates: Creative Futures* undertook a major longitudinal survey of Arts HE graduates. It not only concludes that the majority of graduates find jobs in creative and cultural sectors, but are adept at creating new roles in the economy. The creative industries not only deliver new products, services and experiences, but their workforce create new activities. Conventional surveys that first identify the graduate jobs and then count the graduates in those jobs are bound to miss these new roles. See: Ball, L. Pollard, E. Stanley (2010). *Creative Graduates: Creative Futures*, Creative Graduates Creative Futures Higher Education Partnership and the Institute for Employment Studies, London

Participants believed that focusing on graduate salaries and life-time earnings was also misleading. It was accepted that this information should be made available to potential students. However, government and other agencies should recognise that people may choose a subject for a variety of reasons and that for those wanting a career in creative industries may base their decision on factors other than their future earning power.

Discussions around the wider benefits to industry of forming closer links with HEIs have tended to be based on technical utility. This is illustrated by the way placements and undergraduate learning as well as graduate attributes, have assumed a central position in the discussion. Employers need to recognise that they need to take on greater responsibility for developing graduates' professional skills in their early years of employment. Despite concerns from sector agencies, students in Arts HE are aware that they cannot be fast-tracked into industry on graduation.

There is little evidence that policy messages on workforce development, CPD and building entrepreneurial and leadership capacities within the workforce are being heard by teachers, academic managers and the creative industries. These messages may not be seen as part of the discussion that the creative and cultural sector wants to have with HEIs. Despite the high proportion of graduates in the creative industry workforce, and the high proportion of creative industry practitioners in the HE teaching workforce, the potential benefits to closer associations between Arts HE and creative industry remain largely unexplored. These include work-force development, research and KTP (leading to economic growth and social capital). However, there is a strong belief that HEIs should lead on forming proposals. Knowledge Transfer Partnerships and Networks' strategies have proved effective for promoting and sustaining industry engagement in engineering and sciences. HEIs should actively explore how funded KTPs and KTNs with creative enterprises can be established. Stakeholder agencies including Arts Council, Design Council and Sector Skills Councils have an important brokerage role to play in achieving this.

Growth in the HE sector is putting pressure and unrealistic expectations on industry to deliver graduate places, and offer placement and partnership schemes. The assertion that there are 'too many' graduates is common and has been promoted extensively. However, there is little evidence to suggest that growth in the

number of graduates has impacted adversely on their attributes or on creative industries. Indeed, it is clear that as the number of graduates in Arts HE has grown, so has the creative industries sector. This view undermines a parallel mission to deliver a portfolio of liberal arts education that delivers benefits to students that extends beyond getting jobs in cognate practices. It reinforces the utilitarian view of Arts HE. Only a very small minority of focus group participants believe that HEIs were 'closed' or unsuited to meeting the development needs of businesses. However a far higher proportion thought that HEIs still have a long way to go in convincing businesses and individuals that they have a credible role in training and education of the workforce. Packaging learning into conventional modules, semester and academic year programmes to meet awards structures (diplomas, undergraduate and masters degrees and so on) are seen as inherently inflexible and unlikely to meet the needs of workforce development.

3.2 SUMMARY

The majority of students are offered placements as an integral and assessed part of an undergraduate degree. These are seen as a fundamental part of learning how to work in the creative and cultural sectors. However, practitioners fear that many placements are too short to offer effective learning. Tensions between flexibility and richness are contrasted with benchmarking, and the consistency of students' experiences.

In over 80% of departments, industry liaison panels and industry based external examiners help shape the curriculum. Industry supported projects and visiting lecture series also feed directly into the student experience. The small scale of KTPs and joint research projects is more a reflection of the low priority given to these by research councils and the Technology Strategy Board than on lack of interest from Arts HE and creative industries. By far the most common engagement is through the appointment of industry practitioners to teaching posts. 85% of departments appoint teacher practitioners believing that they give the students access to up-to-date practice knowledge. This is inflected into the curriculum through teacher practitioners' roles in curriculum development.

Contrary to popular views, art, design and media education has excellent connections with its relevant creative and cultural industries. There are a wide range of collaborative projects in place. Most courses have input from industry-basd external examiners and from industry liaison panels. The majority of teachers have current and substantial connections with their creative sectors. Many teacher practitioners also have significant teaching and practice experience, senior positions at course, school and faculty level. The teacher practitioners also play key roles in curriculum development. However teacher practitioners are rarely part of the senior management at institutional level and appear to have little impact on strategic development. Senior institutional managers also seem unaware of the impact or potential impact of small-scale but widespread engagement that already exists or how this might be harnessed to achieve strategic aims.

Teacher practitioners feel that staff development, particularly the PGCHE is too teacher-oriented and does not accommodate the particular roles of teacher practitioners. In effect, HEIs are failing in staff development when it comes to developing practitioner-focused CPD as a vehicle for education for the creative industry professionals and the creative industry

7 HEFCE, (2008). *Strategic Development Fund for Employer Engagement*, Higher Education Funding Council for England, Bristol. www.hefce.ac.uk/econsoc/employer/ (accessed 11.03.09).

workforce. We argue that the formal contractual relationship between the HEI and teacher practitioners, in the form of the fractional salaried contract, offers one of the greatest and most immediate opportunities for employer engagement in the form of workforce development. This helps "to improve the employability of graduates, as well as helping HE to make a stronger contribution to workforce development".[7]

Among those designing and delivering courses, including teacher practitioners, there are good levels of awareness of debates around skills. These include both occupational and higher-level skills, issues around placements and the problems and limitations of research and knowledge transfer partnership initiatives. There are generally poor-levels of awareness of the issues and the aims of workforce development. Discussions around this subject usually default to debating how industry contributes to undergraduate learning.

Taken as a representative sample of the creative industry workforce, teacher practitioners raise issues that are similar to those raised in other consultations with creative industry (and industry more generally) on workforce development. In particular, management structures and languages are a disincentive to

engagement. The 'product' and learning experience that is rooted in existing modules and award structures is inappropriate for work-based learners. Nor is the level of 'customer service' appropriate for working in commercial contexts.

LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE
AND CULTURAL ENTERPRISE

4.0 **THE GOLDEN THREAD: ADVOCATING FOR ENGAGEMENT**
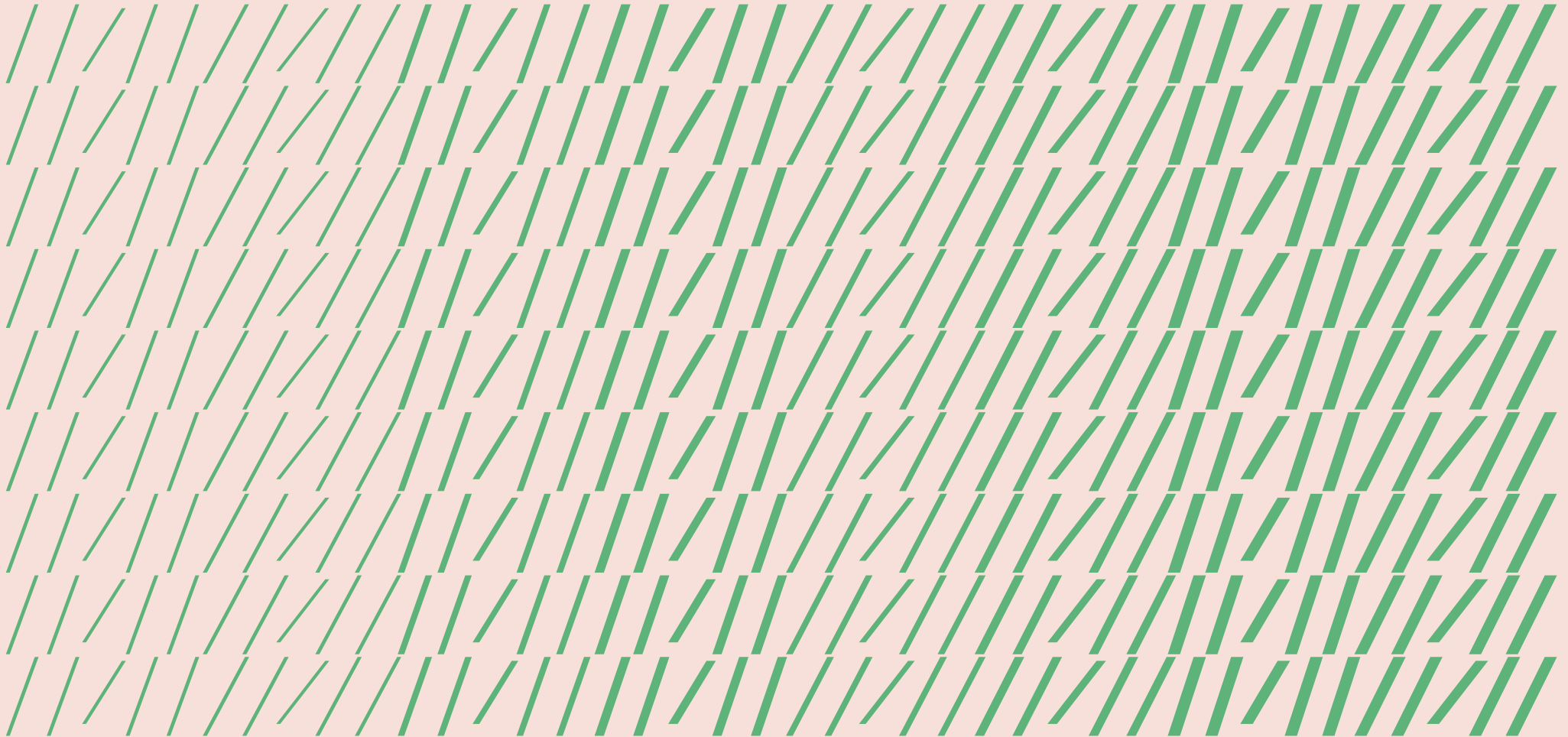
4.0 THE GOLDEN THREAD: ADVOCATING FOR ENGAGEMENT

INTRODUCTION

This section draws together the research materials and literature into an explanation of what is being done in Arts HE. This includes the barriers to enhancing effective engagement and the potential any enhancement might have. This applies especially to higher level learning for those already in work. The Golden Thread builds on materials in this report and summarises several of the supporting papers that do not form part of this report. This includes *Looking Out: Arts HE and the Creative industries, Looking Out: Discussions and Looking Out: Case Studies*. These papers are available to download from the ADM-HEA web site.

4.1 TEACHING AND LEARNING IN ARTS HE

Since the formation of the Government Design Schools in 1837, government intervention in Arts HE has persistently focused on vocational training and to a lesser extent on developing liberal arts education. Governments have returned to these themes successively over the years, which may be an indication that their efforts have not been successful[1]. Higher levels of engagement have not been driven by industry funding of vocational programmes, but through increasing numbers of practitioners being employed as teachers in art design and media courses. This is a process that began in the mid 1950s and became commonplace in Arts HE. After the 19th and early 20th century teacher practitioners steered curricula and pedagogy away from a curriculum led by fine arts with a focus on instruction in drawing moving it towards practice and project-based discursive learning that is the norm today. Practice-based education relies on learning in the studio through projects that simulate those that would be undertaken by artists, designers and media practitioners in professional contexts. It is characterised by discussion, problem finding and problem-solving and the creation of artefacts. This might apply to painting, designing artefacts or models, making films and so on.

Students learn through what is known as 'deliberate practice'. This means learning the skills and techniques

2 From the early 1960s to the early 1970s a series of reports by the National Advisory Council on Art Education made recommendations on the future of art and design education. The reports recommended that the National Diploma in Art and Design should include a substantial element of 'cultural studies' to create an equivalence with undergraduate degrees. However, these reports also built on reports by the Council for Industry and the Arts in preceding decades. These noted the distance between education and industry. Notably, a special vocational route equivalent in standard was created. The reports also noted, however, that these vocational routes had proved unpopular with students and had attracted little support from industry.

3 Better known as the Coldstream report these were actually a series of reports from the National Advisory Council for Art Education (NACAE) published in the 1960s. They made many recommendations but are principally remembered as precipitating the elevation of the National Diploma in Art and Design to an undergaduate degree. See NACAE, (1962). *Vocational courses in colleges and schools of art: second report of the, Ministry of Education*: National Advisory Council on Art Education, London

4 This figure excludes what are generally considered non-practice-based subjects like media, critical and cultural studies, film studies and art and design history. Although many of these courses do have a practice-based element, the actual number of students studying art, design and media subjects is just over 156,00. The later figure is based on the Higher Education Statistics Agency data for 2007/8. The earlier figure is based on data contained in an NACAE report from 1970. See: NACAE, (1970), *The Structure of Art and Design Education in the Further Education Sector*, HMSO, London.

of their discipline as the platform for their creativity. This is done alongside 'reflective practice' where students look back and test each iteration of their idea and output against a range of criteria. Criteria might be imposed within the project brief such as budgetary constraints or 'products' aimed at particular users or audiences. The constraints might also be self-generated as the student develops cultural, ideological or material constraints, targets or solutions. The teaching and the learning are predominantly discursive, rather than instructive. The methods tend to be divergent, moving towards multiple solutions rather than towards instructive and convergent solutions, where learners aim for a single correct outcome. Learning in these contexts is supported by historical and contextual studies and the acquisition of business and professional practice skills and knowledge.

It is curious to note that the move towards extensive employment of creative industry practitioners as teachers coincides with National Advisory Council on Art Education reports.[2] These recommended changes to the existing National Diploma in Art Design making it the equivalent of an undergraduate degree. Many sources cite this as the point at which industry-oriented education was abandoned. In fact, there is little

evidence to support the view that prior to Coldstream[3] there were significant levels of industry engagement. Prior to Coldstream and up to the 1950s, through state sponsored art and design education there was an established practice of employing trained art teachers to deliver a highly academic method of drawing instruction. There is little evidence that the National Design Schools produced world-class designers in any great numbers or had any direct effect on the productivity or growth of creative industries.

4.2 ARTS HE AND THE RISE OF CREATIVE INDUSTRY

Emergence of creative industries as a force in the UK economy, coupled with the higher visibility of creative and cultural enterprise in regeneration contexts and in the media has raised interest in creative and cultural sectors. This includes higher levels of consumption of creative industry products, services and events and greater interest working in creative industries. As the creative and cultural sectors are graduate rich, the number of applicants and graduates has been sustained. The figures have risen from around 8000 art and design students in 1970 to around the current 118,000[4] art design and media

practice (Arts HE) students in 2008. The suggestion that growth in the numbers of Arts HE students is a result of some sleight of hand on the part of HEIs is demonstrably untrue. The quality of information for potential students might still need improvement but there is no shortage of information from reputable agencies and individuals. This indicates that Arts HE graduates should not expect to earn high salaries immediately or walk directly into their dream job[5]. Despite this, the numbers of students on 'creative arts, design and media" and 'mass communications and documentation'[6] has risen most years between 1997 and 2008. The number of applications to art, design and media undergraduate courses has increased by 54% between 2002 and 2008 a rate far higher than the 27.6% rise in overall HE applications in the same period (UUK, 2009c). Between 1998 and 2007 enrolments on the same courses almost doubled from 75,966 to 150,590[7].

From 1990 to the present, government intervention has returned to urging HEIs to form closer relationships with industry. Arts HE, along with other occupationally related subjects like engineering, business, management and administration has come under pressure to raise the vocational content of

5 Despite discouraging information and misinformation about levels of graduate employability and lifetime earning, there were still high levels of growth in Arts HE courses. The reasons for their consistent popularity for example, are explored in *Looking Out: Discussions.*

6 These are categories used by the Higher Education Statistics Agency to present data on student numbers.

7 Source: UUK, (2009), *Higher Education Facts and Figures: The Creative Sector*, Summer 2009, Universities UK, London. Some of the increase will be accounted for in changes in the way HESA collates data and groups subjects, however the overall rises are well in excess of those for higher education as a whole.

DIAGRAM 4.1: *Rise in HE students in Creative art and design and Media, mass communications and documentation compared with Computer science and Engineering and technology (source: HESA).*
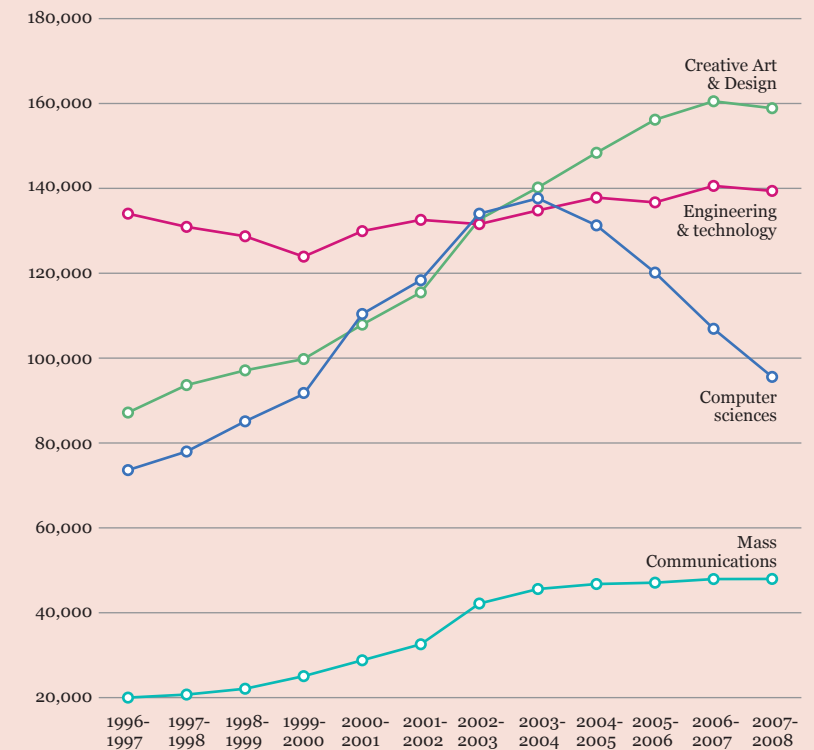
their courses. The result has been to create direct collaborations between HEIs' departments and businesses and organisations beyond academia. This was achieved through joint research and knowledge transfer, through workforce development,

8 The 14–19 Diplomas are a vocationally orientated alternative to GCSEs and A levels. They are not considered as routes into the workplace but as new entry-level qualifications to HE. Foundation Degrees (FdAs) are two-year vocational programmes required to have significant elements of work-based learning, equivalent to the first two years of an undergraduate degree. Applications for consortia to deliver the Diploma in Creative Media were higher than any of the other diplomas

9 Recent research shows that students who have undertaken work placements are more likely to get jobs in their discipline than those who have not. However, it is unclear whether this is a result of enhanced attributes or networking. The latter is known to be factor in encouraging businesses and organisations to offer placements. See: Ball, L. Pollard, E. Stanley, N. (2010). Creative Graduates: *Creative Futures, Creative Graduates* Creative Futures Higher Education Partnership and the Institute for Employment Studies, London.

10 See *Looking Out: Case Studies*, available to download from the ADM-HEA web site.

through learning with HEIs, and by collaboration in training and staff development. This particularly applied to higher-level skills like creativity, leadership and innovation. This happened alongside measures to raise the level of occupational skills through education at all levels including schools, further and HE. More recently new education programmes like the 14–19 Diploma in Creative Media and Foundation Degrees[8] have been introduced. Since then, enrolment on Arts HE foundation degrees, as well as student progression from these to undergraduate degrees has been healthy.

4.3 ENGAGEMENT WITH INDIVIDUALS, BUSINESSES AND ORGANISATIONS

This research shows that engagements between art, design and media departments and creative and cultural businesses and organisations are far from rare. They are widespread and cover all subject and practice types. Engagement is happening but perhaps not in the way it is generally conceived. Teacher practitioners with a foot in creative and cultural businesses, organisations and their commercial activities, or in social and not-for-profit sectors, are at the centre of learning in Arts HE and curriculum development. Participation in work placements and

work simulation has become normal for most Arts HE students. Even though placements are the norm in Arts HE courses, many of these may be too short or lacking in authenticity to be really effective[9]. Industry practitioners are employed as teachers and external examiners. Individuals, businesses and organisations, including professional bodies are engaged in liaison panels and validations to bring current industry knowledge to the curriculum. There are significant examples of joint research and knowledge transfer projects, but these are short term and small-scale. A large number of initiatives and projects engage creative businesses and organisations with HEIs to deliver CPD and enhanced higher-level skills. These offer design and other specialist media skills which support creative and innovative thinking[10]. However, many of these projects and initiatives are dependent on funding and lack sustainability.

Recent research has shown that despite positive feedback and measurable enhancements, business collaboration with university design services rapidly declines when the subsidies that were available at start-up are ended. This may suggest that businesses and organisations are unable or unwilling to meet the full costs of workforce development even when their

11 See Richards, C. (ed), (2009). *Advancing By Design with the West Midland Universities*, West Midland Higher Education Association/HEFCE, Bristol.

12 There is resonance between pedagogies described as ideal for encouraging entrepreneurial attributes in graduates and those already in place in Arts HE, see in particular Gibb, A. (2005). *Towards the Entrepreneurial University: Entrepreneurship Education as the Lever for Change*, NCGE Policy Paper 3, NCGE, Birmingham and CIHE, (2008) and *Developing Entrepreneurial Graduates: Putting entrepreneurship at the centre of higher education*, Council for Industry and Higher Education, London. It also worth noting that several HEFCE funded Centres of Excellence in Teaching and Learning are based on bringing Arts HE approaches to learning for non-art, design or media students. The InQbate Centre of Excellence in Teaching and Learning in Creativity and The Reinvention Centre for Undergraduate Research employs these methods.

benefits are proven[11].

It is also worth noting that the pedagogies that have evolved over several decades in Arts HE have been widely adopted in other disciplines, because they appear to offer the most favourable contexts for learning higher-level skills. In particular, the literature on entrepreneurship education towards achieving higher levels of creativity advocates many of the practices that are conventions in Arts HE[12].

In addition, there is plenty of evidence to suggest that teachers and senior managers are enthusiastic and willing to extend and intensify collaborative education that enhances graduate attributes and behaviours. It shapes the curriculum, generates 'new lines of learning' appropriate to workforce development and explores opportunities for research and knowledge transfer. Finally, despite the impression sometimes given of an industry in crisis, it is unreasonable to suggest that the presence of large numbers of graduates in the workforce did not play a part in making the creative industries one of the fastest growing sectors in the economy for twenty years or that it will cease to be a factor in future growth.

Looking Out suggests that there is engagement, but that it has taken a shape that differs from engagement

in other disciplines. The type of engagement is also different from how government, sector agencies and business might conceive it. The outcome appears to be that engagement in Arts HE has failed to register or appear in evaluations. In this way the engagement actually in place appears to have failed to make an impact on emergent national and regional policy, and on HE institutional strategies.

4.4 LIMITATIONS TO MORE EFFECTIVE ENGAGEMENT

The debates and pressures have become more complex, more intense and immediate and potentially more enriching. There are clearly frustrations on all sides with the pace of change. There are genuine problems that militate against effective engagement between art, design and media departments, institutions and colleges and the creative and cultural sectors. Despite evidence of considerable levels of engagements, there are a number of factors limiting their expansion into workforce development. This limits the impact on the curriculum, the core aims for employer engagement. These limitations are both intrinsic and extrinsic:

- The culture, language and management processes of

the HEI are a disincentive to engagement. Although this factor affects engagements with all types of businesses and organisations, it is particularly critical in forming relationships between Arts HE and creative industry where scale and organisation cultures are fundamentally different.

- The key message on workforce development is not being heard at the level where engagements are formed. Teachers and teacher practitioners see engagements as delivering enhanced student experiences and graduate attributes, but have not yet perceived an opportunity for or the benefits of workforce development.

- The scale and type of engagements lack visibility within the institution and to agencies outside the institution. This is limiting their impact on institutional strategic development and on the formation of the structures sustaining and supporting further development.

- There tends to be an over-simplified view of the ideal model for employer engagements. This favours a simple service delivery model with high levels of scalability and replicability. This inevitably drives HEIs and supporting agencies towards large-scale homogenous sectors. There is a disincentive towards investing in a sector whose key characteristics are small scale, with a high degree of differentiation and rapid change.

- Despite the frequently quoted importance of creative industries to the economy as a whole (and particularly now during recession) they remain at the margins of the policy landscape. Contributing factors include; a focus on technology-driven over technology-exploiting sectors of the knowledge economy, a focus on the centrality of financial sectors in the UK economy, and the persistent impression that the creative industries are a luxury in the economy. The foregrounding of the digital industries illustrates this last point well. Digital industries operate in the 'comfort zone' of policy makers and key agencies implicated in economic development. They have a recognisable and consistent business model, they have a manageable scale, technology is highly visible in their enterprise, the product is tangible, and so on.

At the same time, there is evidence of real achievement and progress. Alongside the barriers to change, there are genuine and substantial opportunities along with evidence of benefits from greater engagement

between institutions, departments and colleges and the communities beyond the institution.

There is little evidence to uphold the commonly expressed view that students' experiences are dissociated from the world of work. There is evidence that graduates are concerned about their prospects of employment, but it is difficult to connect these in any causal way. Employer engagement now means a range of things to different stakeholders, this range is reflected in this report. At the level of our survey and discussions with teachers, employer engagement most commonly means work placement or engagements that shape the existing undergraduate curriculum. There is evidence that it also means 'knowledge transfer' and 'collaborative research work'. But, it rarely means re-orientating, or creating new curricula aimed at a learner that has experience in their field of practice, that is: workforce development for learners already working in creative industry. There is little evidence that the core message is having effect: that employer engagement with creative and cultural businesses, organisations and individuals should impact on strategic development at institutional scale, across HE and the creative and cultural sectors. What emerges is a significant effort to engage businesses, organisations and individuals in HE for the purpose of enhancing the curricula and graduate outcomes. However, it is not yet evident that the vision of employer engagement will lead HEIs to offer new education and learning experiences to a new constituency, audience or consumer group attracting contributions in funding from creative industry including its non-commercial sectors.

The importance of this cannot be understated. Significant growth in undergraduate provision, often seen as the core business of the HEI, is over. Not because there are not enough 17–19 year olds who might choose HE, but because there is a cap on the number of undergraduate places. Student fees not withstanding, governments remain committed to a substantially state-supported HE system. An increasing proportion of HEI income comes from sources other than the HE Funding Councils' the per capita funding for undergraduate places. However, a substantial proportion of funding is still from the public purse in the shape of Research Council funding, Higher Education Innovation Funding (HEIF), or initiative funding from the funding councils for programmes in England (like the Centres of Excellence in Teaching and Learning or the Workforce

Development Programme)[13]. Many HEIs have been energetic and proactive in reducing their dependence on public funding by developing partnerships with businesses and other institutions like the NHS or with overseas universities. This further reduces the proportion of undergraduate funding in the income column of their financial plan. The cap on the total number of state-funded places slowed the rise in HE students and the 'HE as mass education' project. This was done in part to control public spending, but also as a device to direct applicants to subjects seen as important in particular the so-called STEM subjects: science, technology, engineering, mathematics and modern languages.

Growth in student numbers has shifted HE from an elite to a mass education system. This has presented particular challenges to subjects which require specialised spaces or through custom and practice were used to relatively low student to staff ratios. Along with the sciences, medicine and other technology-based subjects, this included art, design and media practice. Arts HE departments have assisted in reviewing pedagogy, curriculum and delivery through a range of staff development, pedagogic research and development initiatives. These

have addressed working in larger class sizes, reviewing learning teaching and assessment and investment in e-learning and physical learning environments. Higher than average inflation costs, declining quality and volume of estates and premises, reduction in capital investment and an expansion in monitoring, validation and quality assurance processes has diverted spending on students (staff, books, equipment and so on) to marginal costs in management and administration. This, in turn, has sharpened the division between HE and the world of work. The language of management and quality assurance is opaque and lacks relevance for audiences outside of HE, and for many teachers. It slows or gives the perception of slowness for potential non-educational partners and discourages them from engaging. In the vocational subjects, including Arts HE a belief has been fostered that too many graduates, are 'delivered' to a shrinking and more demanding employment environment with inappropriate exposure to professional practice learning. Despite these challenges and statements by some agencies and the media (including the specialist HE media) that Arts HE subjects are less 'valuable' than others, as well as clear evidence that the life-time earnings of arts graduates are significantly lower than

graduates in other subjects, admissions to the subjects remains buoyant with significantly more applicants than the number of places available.

Higher levels of participation in HE will grow, not out of expanding undergraduate provision but developing new courses for workforce development in partnership with 'employers'. The beneficiaries such as employers, businesses, organisations and the new work-based learners, rather than the state, will bear the cost of these new courses. This will not only provide the HE sector with a new and sustainable source of income, but will directly address the low level of higher-level skills in the workforce identified in the Leitch Review[14]. It will focus HEIs's attention on developing new educational 'products' that have relevance for learners and employers. They offer opportunities for sharpening the employability quotient through knowledge transfer from work-based learning to undergraduate programmes. At a time when the recession is driving cuts to public spending, including a £670 million cut to HE alone this year, employer engagement and workforce development is likely to rise in importance across the HE sector.

The barriers to achieving this are substantial, especially in art, design and media subjects. Some of these barriers might include persuading individuals, business and individuals in the creative industries that it is the right time to invest in workforce development, as well as persuading them that Arts HE colleges and departments are the right place to make the investment. There are few opportunities for developing partnerships at the scale of provision in other subjects. Very large employers like the NHS or Railtrack, or more homogeneous sectors like engineering and financial services, are able to identify skills sets in management, clinical or technical activities[15]. Many of the general lessons learned from these can be applied to Arts HE.

The pace of change in creative and cultural sectors affects the commercial sustainability of employer engagement initiatives. It limits the shelf-life of course content for workforce development. As well as this, the variety of business types, activities and skill-sets at one particular location might limit opportunities to develop economies of scale. Other barriers are common across the HE sector, for example; businesses and organisations continue to be discouraged by the real or perceived inability of institutions to respond quickly. Nor do they think they can demonstrate the flexibility needed by businesses and organisations for work-

14 Leitch, S. (2006). *Leitch Review of Skills: Prosperity for all in the global economy, world-class skills*, HM Treasury, London.

15 The Confederation of British Industry recently published a document celebrating a series of successful engagements between industry and HE. Although it is refreshing to see that there are examples of effective engagement, it is noticeable that none of the examples are drawn from creative or cultural sectors or had characteristics that might offer a good model for the ways in which the bulk of the creative industry sector might form an effective engagement. See: CBI, (2009), *Stepping Higher: Workforce development through employer-higher education partnership*, Confederation of British Industry, London.

based learning. It is expected that they should be able to guarantee the appropriate levels of customer service that are expected in commercial contexts. There is some justification for this; HEIs would prefer to adapt and deliver existing courses, or parts of courses, minimising marginal development costs and citing accreditation and awards as potential 'Unique Selling Points' (USP). However, work-based learners and those paying for workforce development are unwilling to commit to courses that are not directly focused on their business. They are unwilling to fund personal development over occupational learning. Accredited courses, particularly those leading to postgraduate awards, are not designed with work-based learners in mind. They often require commitments in time and resources that are inflexible and impractical for work-based learners[16]. At the same time and, also with some

justification, HEIs and curriculum developers point to the rhetoric of demand-led learning. The Leitch Review of Skills suggested that employers have been poor at predicting their needs for the future. They tend to fall back on generalised demands for instrumental and occupational skills that are more appropriately delivered by non HE providers and in non-educational contexts.

There are strong arguments for purpose-designed workforce development programmes, but there are difficulties for the institution when it comes to defining the appropriate course content. Finally, there is a need to demonstrate that those who teach the workforce have industry standard skills themselves. There will be a need to invest in new equipment and facilities, or form more complex and productive partnerships with the workplace to co-deliver work-based learning.

16 Example: a typical masters degree comprises 180 credits broken into smaller units of modules. A part-time student may take up to 90 credits per year, but fewer is more common. To get a masters degree would take at least two but more often more years of study. The question remains: what proportion of the learning in Masters Degrees, or even in a few modules, are relevant to workforce development needs?

DIVIDED BY A COMMON LANGUAGE

There are clearly frictions between the organisational cultures in HEIs and those in creative and cultural sectors. Different organisational behaviours, resulting from relative scales is a factor. But, even large scale organisations in the creative and cultural sectors, for example national galleries, museums and the BBC, have pointed out that it is difficult to gain access to HEIs except through personal networks. As this report suggests, policy documents focus on large scale employers and homogenous sectors as case studies of successful employer engagement. These offer little encouragement for small-scale, diffuse creative and cultural businesses and organisations to engage in the policy debate. This also applies to key agencies, like the Confederation of British Industry. Governments appear to assume that innovation and high growth is technology-led, despite there being evidence to show that innovation for the application of technology is as important as the invention of technology itself, this is something the creative industries has been very good at.

Finally, the language of policy suggests that the workforce development initiative is resolutely focused on employers and commercial sectors. This is not an academic issue or a point of semantics. There is sufficient evidence that the persistent use of terms like 'employer' engagement, consistently places large-scale employers or homogenous sectors in the foreground. This focuses attention on commercial sectors over social enterprise, public sector funded organisations and the not-for-profit sectors and distances Arts HE from the policy initiative. The language promotes and sustains a 'not-for-me' culture in Arts HE, in a sector that has high levels of sole-practitioners, freelancers, micro-businesses, high levels of activity and workforce in non-commercial sectors, the highest levels of graduates in its workforce and arguably one the greatest demands for higher-level skills in the UK economy. We have shown that there are adequate and appropriate means of measuring value, including contingent value measurement to evaluate non-commercial enterprise[17]. It would take little effort to examine and articulate alternative business models and strategies that would underpin the value of engagements that are multiple, differentiated but small-scale. Demonstrations that these engagements are valued, and have value, would place concerns about language at the margins of the debate and focus efforts on productive processes and outcomes.

17 See *Looking Out: Discussions*. Contingent value is an alternative to monetary value and its evaluation can be applied to those things where utility in terms of conventional metrics in the economy: revenue, new products, exports, Gross-Value Added (GVA) are inappropriate or marginal. Hasan Bakhshi (et. al.) argue that measurement of contingent value uses robust research tools and is appropriate to value of arts and other cultural enterprise through devices like evaluating users and stakeholders 'willingness to pay' for these when presented with alternative choices like school or hospital beds. See: Bakhshi, H., Freeman, A. and Hitchen, G. (2009a). Measuring Intrinsic Value: How to stop worrying and love economics, Mission Models Money, London.

In order to refocus HEIs' executive and senior management on integrating pre-existing small-scale projects into strategic planning, the support for not-for-profit industry and social enterprise needs to be recognised formally. Other models that are more effective in engaging individuals, sole-practitioners, freelancers and micro-enterprises need to be formally recognised too. Small scale projects' potential to affect structural change must be recognised and supported by HE Funding Councils and by agencies outside HEIs. This especially applies to those that are consulted by the governments to shape policy. This includes, for example, the Sector Skills Councils, the Confederation of British Industry and the UK Commission for Employment and Skills. Without the weight of these agencies behind developments, it is unlikely that there will be sufficient scale and visibility to affect fundamental structural change in policy language in HE culture and practices. Nor will there be any visibility to affect creative and cultural sector perceptions and willingness to engage.

This research has shown that there are significant levels of engagement. However circumscribed this engagement is, it can be developed to provide credible and valuable employer engagement leading to increased work-based learning provision in HE. It can also enhance attributes and skills in graduates emerging from Arts HE. It does, however, require the players at all levels to step-up and commit to forms of engagement that are feasible and practical for Arts HE subjects and occupations. These players might include the government, their agents, governance in HE, in art, design and media departments, businesses, organisations and individuals in the creative and cultural industries. This should also include recognition that the language and substance of policy, funding regimes and the cultures of institutions, need to accommodate ways in which the subjects are taught and learned, as well as recognition of the ways in which creative and cultural enterprises operate.

Work placements are common in art design and media programmes. The length of a work placement may be a factor, but it is not the only factor in determining their effectiveness. Even where these are short, they can offer authentic learning experiences. There is a need for greater clarity and commitment when it comes to businesses' and organisations' expectations from this type of engagement. This also includes employers' responsibilities to work-based learners. Employers, businesses and organisations

18 Cox, Sir G. (2005), *Cox Review of Creativity in Business: Building on the UK's Strengths*, HMT, London.

19 Richards, C. (ed), (2009). *Advancing By Design with the West Midland Universities*, West Midland Higher Education Association/HEFCE, Bristol.

20 Higher Education Statistics Agency staff data expresses the number of teachers, not as individuals, but as Full Time Equivalents. That is, two teachers on 0.5 (2.5day/week) contracts are counted as one teacher.

21 In this particular situation 'media' included sonic and acoustic arts, popular music, illustration, graphic design including digital design and photography.

need to take greater responsibility for shaping post-graduate work experiences. Work-placements are not just about parity of experience for students, and the responsibility of employers taking on work placement students, but about how a business or social enterprise can benefit from this engagement. The Cox Review[18] and Advancing by Design[19] suggest that all kinds of business benefit from design-based approaches. Design students and non-design enterprises can join in mutually productive relationships. This feature is possibly unique in HE and it means that high quality ideas emerge out of students working with cutting edge teachers and teacher practitioners. It needs to be built into the model for engagement.

This research has shown that delivery of HE in art, design and media depends on teacher practitioners. As a result of typical part time/fractional employment and teaching/practice portfolio careers, there are far more teachers in Arts HE studios, workshops and labs than the statistics suggest[20]. In one typical faculty delivering a broad range of art, design and media subjects from fine arts to crafts design, industrial design to web design and sonic arts to interior design, the actual number of teachers was 50% higher than the FTE in design and 100% higher than FTE in fine arts and media subjects[21]. This means that the 'official' number of teachers in the subjects, presented by the Higher Education Statistics Agency is misleading. Not only are there substantially more teachers than data suggests, but they have substantive engagement in their practice. As well as teaching they are connected or work in key roles in creative and cultural sectors, businesses and organisations. This hidden, loosely bound community of teacher practitioners are responsible for curriculum development and development of new curriculum initiatives. They are often appointed to deliver specialist learning, for example in professional practice and business development, and are almost always seen as bringing practice-based knowledge to the curriculum and student learning experience. Importantly, having twice as many individuals for half of the time may mean the same amount of contact time for students, but it significantly increases the knowledge pool for learners and researchers. However, teacher practitioners are often distanced from senior management and disconnected from executive branches and strategic development in their HEI.

Employer engagement in terms of work-based learning for undergraduates is well understood and this aspect has strong traditions in Arts HE. However,

the message on workforce development appears to have failed to penetrate through to operational levels of the institution, yet all the evidence suggests that teacher practitioners initiate substantial engagement activity. The implication is that this activity flies below the radar of senior management and fails to impact on strategic development. It has low visibility to external audiences, particularly to agencies aiming to promote and support employer engagement. It is dependent on personal networks, making new initiatives difficult. These networks are not appreciable by those not already 'in the loop'. Employers often do not know who to approach in the institution and central offices in the HEI are often unaware of what is happening at local level;. The organic formation and occasional deviance from the institution is also why these initiatives work. They are behaving like creative and cultural businesses and organisations in what the Think-Tank Demos calls the "flea circus of activity"[22]. The agility, flexibility, connectivity and the deviancy of these projects, and their ability to negotiate or circumvent the top-down imperative of the institution needs to be harnessed to expand and intensify their impact.

The HEI, supported by other agencies and assisted by new funding regimes needs to support, expand and integrate the diffuse, micro-activity developed through local networks into strategic planning. Support needs to be in the form of cultivating the environments and cultures in which this activity thrives, by offering lines of communication open to new partners and learning from these initiatives in order to amplify their effects. Most importantly, the HEI (and related agencies) must find ways in which this can be done without absorbing the culture into the bureaucracy or inflecting limiting languages of HE management and quality assurance.

The professionalisation of HE teaching[23] resembled the debate about professional validation of design and media courses which although not a new proposal has been recently rehearsed at length. Unlike validations and accreditation by organisations like the Architects' Registration Board, General Medical Council, Royal College of Nursing, Law Society and so on, it was expensive to deliver, but offered no public or consumer protection and no real membership benefits. However, the important corollary of professionalised HE teaching, the Post-Graduate Certificate Higher Education (PGCHE) has been developed into coherent programmes for enhancing teaching. The accredited qualification or courses leading to the qualification is offered by most, if not all, HEIs. It is undertaken by

22 This aspect is discussed in Looking Out: Discussion. See also: Tims, C and Wright, S, (2009), *So What Do You Do? A New Question For Policy in the Creative Age*, Demos, London.

23 The Institute of Learning and Teaching in Higher Education (ILTHE) was formed in 1999 following recommendations in the 1997 Dearing Report. It aimed to establish a credible national standard for teachers in HE and the intention was that all HE teachers would become members, having demonstrated achievement with these standards. Membership was never mandatory.

all new teachers and HE teachers with many years of experience have benefitted from these programmes. Teachers successfully completing the PGCert are eligible to become fellows of the Higher Education Academy which in 2004 replaced ILTHE as a the 'badge' of competence.

A significant number of those completing the PGCHE choose not to become fellows. The PGCHE's presence as a requirement for appointment and career progression is attested to in the survey of Arts HE teacher vacancies undertaken as part of this project[24]. Holding a PGCHE or willingness to undertake the course has become a common feature of many job descriptions. It is likely that it also effects career progression as a visible example of teachers' abilities to manage both the practical demands of teaching and of meeting HE employer expectations for management, administration, quality assurance and their willingness to commit to CPD. It is not possible to say whether the PGCHE is demand-led, or if teachers are pulled into the process as part of HE strategic development. Early complaints from teachers that PGCert courses were generic and failed to take account of disciplinary difference have been met head-on and have faded, at least in art, design and media, as course design has

responded to include aspects of disciplinary practice.

The independent art and design schools pioneered the discipline based PGCHE. The University of the Arts London through its Centre for Learning and Teaching in Art and Design (CLTAD), and as the UKs largest employer of art, design and media teachers, has developed a discipline focused PGCHE offering a course available beyond the University. Their positive experience of tailoring the PGCHE to disciplinary practice has been taken up by others including polytechnic institutions. This research has not attempted to evaluate the value and effectiveness of PGCHEs in driving up teaching quality. It is unclear whether larger numbers enrol on these programmes in the belief that it will improve their teaching practice, or because completion of courses is part of a compliance structure and an expectation of employers. The Looking Out focus groups suggest that new teachers and particularly teacher practitioners do find the PGCHE valuable in helping them to learn how to develop courses, manage quality assurance and reflect on their teaching practice. However, almost all teacher practitioners involved in the Looking Out focus groups claimed that programmes focus too heavily on 'teacherliness' at the expense of

24 See Looking Out: Discussions, available to download from the ADM-HEA website.

the relationship between teaching and professional practice. This research could find no evidence of any systematic attempts through the PGCHE or other staff development vehicles aimed at the professional practice of teacher practitioners to develop the professional practice, as opposed to the teaching practice of teachers practioners employed with the express intention of bringing up-to-date industry based knowledge to curriculum. HEIs appear to have not yet recognised that employing teacher practitioners is a form of employer engagement. Given the size of the teacher practitioner constituency HEIs might want to investigate shaping staff development towards the enhancement of teacher practitioners' professional practice. Factors worth considering include their purchase on the curriculum, their need to keep up-to-date and enhance their professional practice knowledge in order to underpin their value towards student learning outcomes. HEIs might therefore want to articulate an appropriate business model and evaluation that demonstrate the wider benefits to external, professional practice.

25 Freeman, C. (1995) *The National System of Innovation in Historical Perspective* Cambridge Journal of Economics, 19(1) p5–24.

26 A useful explanation of this is given by the Science and Development Network. Even though their briefing discusses the approach to science and technology, it takes little imagination to see how it also applies to creative industries workforce development. In particular the quote "An innovation system is a network of organisations within an economic system that are directly involved in the creation, diffusion and use (of scientific and technological) knowledge, as well as the organisations responsible for the coordination and support of these processes." http://www.scidev.net/en/policy-briefs/the-system-of-innovation-approach-and-its-relevanc.html

4.5 OPPORTUNITIES FOR WORKFORCE DEVELOPMENT

Importantly, the most distracting debate on the push-pull of whether or not Arts HE should deliver vocational learning has moved on. It has shifted from seeing HE as a simple service provider delivering graduates to the consumer and the employment market.

It accepts that the educator's job is to provide an education to the student and not provide the employer with a trained employee. The character of the creative industries, their current and potential engagements indicate that these will be enhanced and sustained by a 'systems of innovation' approach[25]. Rather than the linear approaches of supplying educational services to industry-based clients and consumers, the engagements will build on networking and exchange. These exchanges and networks form feedback loops of benefits to collaborators in joint projects for learning and the co-production of knowledge[26]. There are a number of advantages to this approach as a business model with a core deliverable of workforce development.

In the conventional model, the consumer, who is an employer, pays fees to an HEI to deliver an educational service or product. In this case, knowledge and skills are commodities. In the 'systems of innovation'

approach, knowledge and skills are currency in the system. For example, teacher practitioners participating in staff development focus on enhancing professional knowledge transfer. In the 'systems of innovation' approach it is not possible to predict the collateral benefits but one can imagine the end result of understanding processes and enhancing knowledge exchange could be that new knowledge and new applications are created. This form of activity is already in place in the way creative industries operate in the 'flea circus of activity'. This approach has other advantages; it harnesses existing structures including the HEIs staff development strategy and the networking capacity of operators in creative practices. It is also small scale and replicable in terms of structure instead of content, making it adaptable and transferable geographically. It can be used between regions and across HEIs and departments with varying portfolios of courses. Importantly its small scale limits risk, allowing for several projects with variations and building on optimum outcomes for the participating network. Finally, there are thousands of potential participants already in place: the teacher practitioners.

The pedagogies of Arts HE in the UK have evolved over several decades. They are being adopted across the HE sector as favourable contexts and vehicles for learning higher-level skills. The appropriateness of vocational skills possessed by Arts HE graduates remains contested but the agenda is shifting. The direction is leaning towards providing higher-level graduate skills based on those most needed by creative industry. These skills have been identified by a succession of reports and research as those most likely to aid and sustain growth in the knowledge economy. Some of the emerging language is reminiscent of the 1980s when Arts HE was under pressure of reduced funding and rising intake[27].

The difference between now and then is that creative and cultural industries have emerged to be a significant force in the UK economy. Structural changes in HE in the same period and significant levels of research and development should enable senior managers and executives in Arts HE to better articulate the economic, social and creative value of Arts HE.

The range and breadth of engagement with businesses and individuals from creative and cultural sectors is substantial, it tends to be small scale but it is widespread. The challenge is to capitalise on this to both shape the strategic development of the institution. This strategy needs to be articulated in forms that

27 The *National Advisory Body for Public Sector Higher Education* (NAB) came into being in 1982, tasked with reporting to the Government on the rationalisation of higher education. Arts HE, in particular, was closely scrutinised reulting in the closure and merger of colleges and departments of art and design.

will be acknowledged in the policy landscape as valuable and effective in delivering benefits to HE and wider communities in commercial and non-commercial contexts. The greatest potential appears to be in harnessing teacher practitioners to this task. The teacher practitioners offer an established line of communication to professional practice and they are likely to support efforts to turn some of the staff development already offered by the institution towards raising the level of professional practice skills of their own employees, to participate in joint research and in knowledge transfer projects.

LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE
AND CULTURAL ENTERPRISE

5.0 **CONCLUSIONS AND RECOMMENDATIONS**
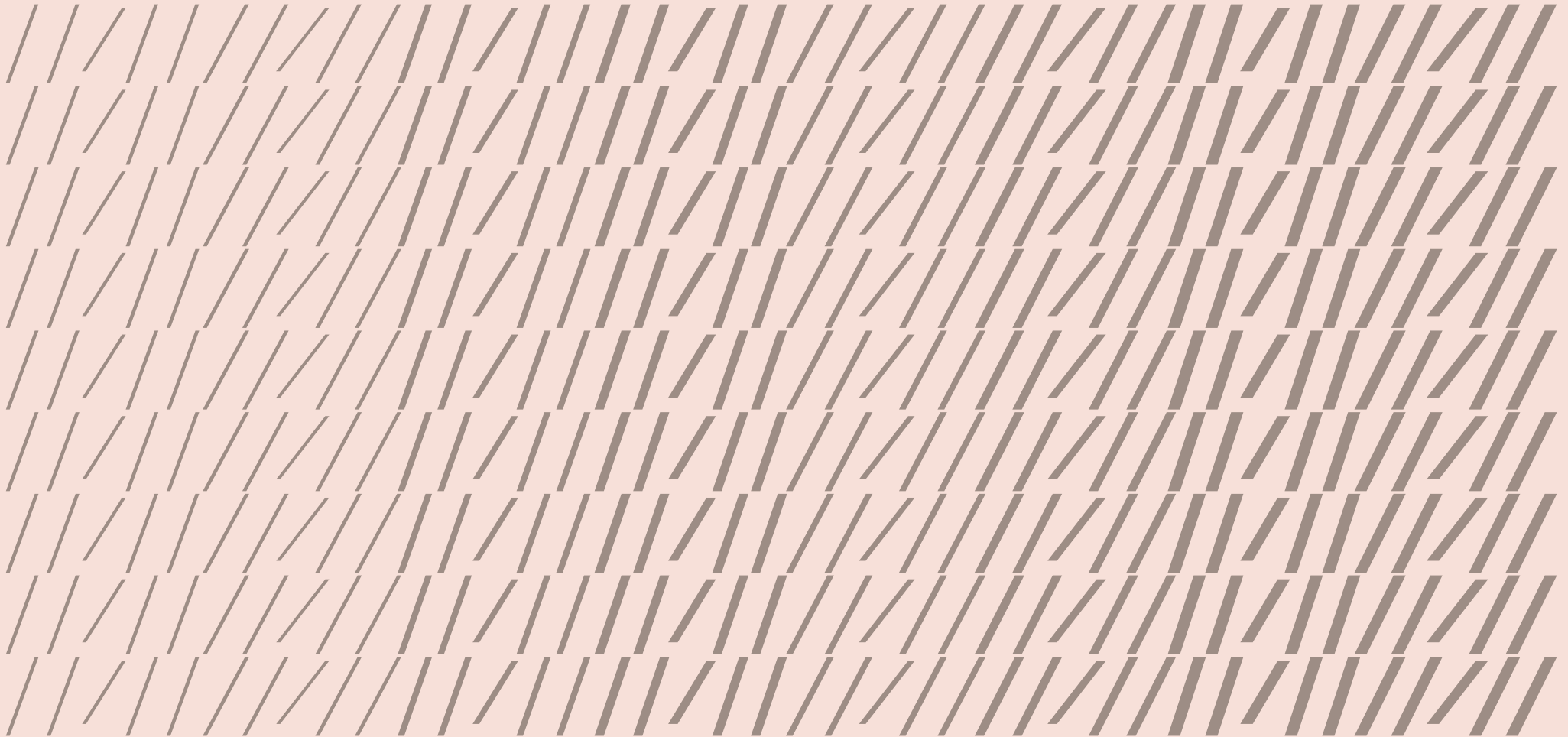
5.0 CONCLUSIONS AND RECOMMENDATIONS

5.1 DEFINING THE CREATIVE INDUSTRIES

The creative industries have unique characteristics differentiating them from other sectors of industry in the UK. The Standard Industry Classification (SIC) system differentiates between industries based on a number of factors: whether they extract or process raw materials, use particular processes, their business models and activities, or have particular kinds of outputs. Types of industry based on the SIC include mining and mineral extraction, agriculture, biosciences, retail, financial services. Most types of industry sit comfortably in this model. Within a class of industry, even where individual enterprises differ in scale, for example in retail or manufacturing, the outputs and often the range of activities remain similar. Most industries have relatively long periods of change; they do not expect to adapt practice, type of output of product of service or target consumer or audience in short time scales or several times over short periods. Finally, most sectors of UK industry are predominantly capitalised from a single source, either by private investment or from the public purse.

In almost every respect, creative industries differ from other sectors. They cannot be classified by a single set of inputs, activities, processes or outputs. They also vary enormously in scale; although some creative enterprises are large scale, the majority of them are not big enough even to qualify as SMEs (Small or Medium-sized Enterprises). In fact, sole practitioners, freelancers and micro-businesses represent a huge proportion of the sector.

The range of skills and activities within the creative industry workforce is enormous. As in other sectors, there will be individuals involved in management, human resources and logistics but the range of activities in production roles reflects the range of outputs of creative industries, which is far greater than in other sectors. Skills range from manual and craft-based, such as furniture or jewellery making, to specialist IT skills, for example in interactive media, and camera and sound equipment operation. There are people involved in creating products and artifacts for sale or display, enterprises and individuals who

offer 'creative' services to the public and other creative enterprises, and enterprises such as theatres and galleries that offer experiences.

Creative industries and activities are capitalised in different ways and operate in different economic milieu. There are those, such as the digital media industries, that are, on the whole, firmly in the private sector. However, there are other activities that only rarely operate in the private sector and for profit. For example, painters may well be commissioned to undertake work and a few are able to sell their work for substantial sums but most artists work in the public sector. They work speculatively selling work at exhibitions or shows, apply for grants, work 'in-residence', and so on. They sit far outside the private sector, as do many areas of creative enterprise, and neither consider themselves nor have been considered as part of 'The Economy'. They have not seen themselves as part of the creative industries and policy aimed at economic development has tended to ignore this substantial part of the creative sectors. Work by organisations such as NESTA and the Museums and Libraries Association[1] has shown that even where individuals and enterprises' activities are capitalised through public investment they have significant impact on the economy. Fortunately, this situation is acknowledged and the whole sector is increasingly being included in efforts to engage it in measures to enhance its performance.

It is these last two factors, the sheer number of graduates in the work force and the range of activities, that form the strongest relationship to HE. The creative industries employ more graduates as a proportion of their whole workforce than any other sector. The range is from an extraordinary 80% in interactive media to 33% in craft-based design. At its minimum, the graduate workforce is higher than the national average at 31%. A degree appears to be the entry-level qualification for many roles in the creative industries and growth in the sector correlates with the growth in student numbers in Arts HE and related courses in dance, drama and music.

It appears unlikely that young people are attracted to Arts HE by large salaries; they are frequently reminded by a range of agencies of the paucity of well-paid careers in creative industries. Ambitions of celebrity may be a factor but focus groups with students in other projects (see ADM-HEA, 2008; Ball, et al. 2010) suggest that economic utility and future earning stability are only two of many complex factors driving choices towards Arts HE.

1   See: Bakhshi, H., Freeman, A. and Hitchen, G. (2009). Measuring Intrinsic Value: How to stop worrying and love economics, Mission Models Money, London, and; Travers, T. (2006). Museums and Galleries in Britain: Economic, Social and Creative Impacts, London School of Economics.

The creative industries, like other innovation-based industries such as biosciences, medical research, pharmaceuticals and some areas of engineering, are at the centre of the knowledge economy. Creative industries may not often be the creators of new technologies, though there are examples where they have been, but they are the exploiters of new technology and a conduit for transforming research and development into socially useful and economically valuable assets[2]. It is important for the UK economy that creative industries are engaged in workforce development and that debates are extended beyond economic utility to wider interpretations. These include the contingent and social value of the creative industries, recognising that in the longer term, growth and health in the knowledge economy cannot be measured by volume of revenues and number of jobs alone. There is a need to apply ways of accounting for, evaluating and promoting the massive volume and breadth of actual and potential engagement with businesses and enterprises that are even smaller than SMEs. There is evidence that support exists and action is being taken, and cases discovered through Looking Out are testament to this. However, the visibility, success and influence given to large-scale business and

the top 100 graduate employers is out of proportion to their 'share' of the workforce. Although creative industries are significant in the UK economy in terms of the size of the workforce and its GVA contribution, the tendency to celebrate 'conventional' employers has marginalised enterprises whose activity is capitalised through public investment, not-for-profit and social enterprise and are atomised rather than homogenised – conditions that apply across the creative industry sector.

5.2 ART, DESIGN AND MEDIA HIGHER EDUCATION

In many ways, the group of subjects defined by the Higher Education Statistics Agency's (HESA) 'Creative arts and design' classification is a catch-all. Its complexity and breadth has been discussed at some length in this report. In particular, closer examination reveals variations as complex and as difficult to reconcile as those that occur across creative industries.

It is worth noting that although there are a small number of independent art and design schools, the majority of Arts HE students are studying at polytechnic institutions. Most faculties and departments within these institutions retain a degree of independence from their hosting HEI. This is often

2   Bakhshi, H., Desai, R., Freeman, A. (2009). Not Rocket Science, A Roadmap for Arts and Cultural R&D, Mission Models Money, London.

evident from their locations; they are often found in buildings or on sites they occupied as independent art schools prior to a merger with polytechnics (or more recently universities). They often brand and present themselves as 'colleges' rather than departments of a bigger organisation and many HEIs seem comfortable with this collegiate rather than homogenised identity. This distinctiveness is amplified by differences not only in the portfolio of courses offered, but also in the way that teaching and learning has nuances of difference even within courses that are outwardly the same. In respect of the former, the portfolio of courses is often a result of historical factors. The history of Arts HE almost guarantees that fine arts are a central offering of most departments but the range of design and media programmes may vary enormously and depend on industries that are co-located with the HEI. Thus fashion and textiles can be found in the Northwest, jewellery and automotive design in the West Midlands, print media and film and TV in London and the South, and so on. However, there are other differences at play. Some are obvious - the variations in crafts-based or industrial design, for example. Other differences turn on key figures who have shaped education, for example the artist Richard Hamilton, who taught at the Central

3 Arts HE pedagogies are discussed in section 2.0 and in detail in the supplementary paper, Looking Out: Arts HE and the Creative Industries.

School of Art in the late 1950s and early 1960s, or the furniture designer Ron Arad, until recently Professor of Design Products at the RCA.

Student learning, whether in crafts-based subjects or those that use high levels of technology, is based in learning-through-doing. This happens through project work undertaken in design, art, TV and film studios, workshops, cutting rooms, edit suites and computer labs. These specialised learning spaces in the HEI are supplemented by work-based learning, undertaken by the majority of Arts HE students. Students learn to become experts in their discipline and this expertise is fundamental to their creativity. Project-based learning is backed up by acquisition of discipline-based knowledge and skills underpinned by graduate-level, generic skills in team-working, critical thinking and research skills[3].

Significantly, the pedagogies central to Arts HE, i.e. the blending of experiential and situated learning, learning through projects, learning from peers and in the workplace, are being widely adopted by other disciplines as approaches that enhance creativity and higher-level skills. In particular, the National Council for Graduate Entrepreneurship (NCGE) and the Council for Industry and Higher Education (CIHE)

have advocated approaches that parallel Arts HE pedagogies for entrepreneurship education.

The Arts HE faculty conforms to the HEIs strategic plan. This begs the question, in this context, of the nature of its engagements with external partners and the influence they have on that plan. While this research has not examined the influence, or lack of influence, of Arts HE on strategic planning, the research has suggested that the kinds of industry and creative industry engagement common throughout Arts HE lacks visibility in the institution and to agencies outside the institution.

Finally, Arts HE are subject to the same management and quality assurance procedures as HE as a whole. This report has discussed how the weight and volume of this has an inhibiting effect on forming and sustaining effective engagements.

5.3 EMPLOYER ENGAGEMENT WITH ARTS HE

The definition 'employer' remains problematic for Arts HE and creative industries where there are few employers of significant scale to engage with. The ambition for most students is towards self-employment, freelancing and forming their own business or consultancy. With a few exceptions, efforts to form workforce development programmes are likely to be targeted at individuals and very small businesses. Looking Out has shown that, despite this, there are significant levels of engagement across the country with all types of creative industry businesses, organisations and individuals, in all types of Arts HE departments and in all types of HEI. This engagement can operate in two, occasionally overlapping strands:

1. engagements that shape the student experience, including work placement, industry-based projects, industry liaison for curriculum development and creative industry practitioners' contributions to curriculum delivery (eg: visiting lecture series), and;
2. engagements that offer benefits to creative industries, including workforce development, new learning for people already in work in the creative industries and services offered by HEIs/Arts HE departments to business (eg: design assists).

Looking Out has shown that there are significant levels of engagement between Arts HE and creative businesses, organisations and individuals. 90% of responding institutions identify the following forms of engagement as contributing to students' learning experience:

- *Student work placements.* Assessed and accredited work placements are a component in 64% of undergraduate qualifications.
- *Creative industry involvement in student projects.* 85% of departments and faculties are actively engaged with industry and sector bodies and organisations. These either contribute to teaching and learning or to quality assurance and validation processes.
- *Employment of creative and cultural sector practitioners, the teacher practitioners.* 85% of responding departments employ creative industry practitioners as teachers. They represent, on average, 50% of the teachers in Arts HE.
- *Joint Arts HE/creative industries research and KTPs.* Joint research projects operate in 65% and KTP operate in 40% of responding institutions.

Looking Out also identified more than 100 engagement projects and initiatives delivered by more than 50 HEIs and 10 creative industry organisations. These include work placements, joint Arts HE/creative industry projects, incubation schemes and the formation of centres to assist and promote engagement and workforce development.

5.4 BARRIERS TO ENGAGEMENT

There are limiting factors beyond the control of either creative industries or HEIs. Particularly, the need for a more clearly articulated and framed 'message' for employer engagement that acknowledges and is inclusive of the range of conditions that persist for potential collaborators. This includes acknowledging and articulating the inclusivity of the term 'employer' and demonstrating support for innovative approaches that are not dependent on large-scale engagements.

Most engagements between Arts HE and creative industry are small in scale and duration. Evidence suggests that they have limited sustainability, with participation declining as initiative funding ends. This appears to be a factor of the scale of most creative industry partners. More assistance and support needs to be offered to small enterprises, especially micro-businesses and sole practitioners, to encourage and enable their continued participation in workforce development.

Key agencies instrumental in shaping policy and the attitudes of audiences and potential partners for engagement with Arts HE need to be more involved in promoting creative industry engagement. They need to assist Arts HE with workforce development

and other support initiatives such as design assists, learning creative approaches. Non-sector agencies can also assist by looking beyond conventional models of engagement, especially those found in Arts HE/ creative industries engagements, when promoting and 'celebrating' effective employer engagement.

There are a number of issues that can be addressed directly by HEIs. The following issues have been identified in other projects and are reiterated by the Looking Out research:

- The languages and management practices of HE, particularly in quality assurance are opaque and lack relevance to external audiences. HEIs need to communicate in languages that are more appropriate to creative industry partners.
- Structures for conventional academic programmes are inappropriate for workforce development. Year-long academic courses lack focus for creative industry needs. They lack flexibility and work-based learners are likely to require shorter, discreet courses that may build into larger, conventional qualifications. To do this, more appropriate accreditation processes need to be developed.
- The experience, especially of industry collaborators, is that HEIs lack an understanding of customer support. This includes the provision of appropriate literature and effective points of contact for work-based learners.
- Creative industry partners, despite the number of practitioners employed by HEIs, are not convinced that HE staff or facilities are industry standard. Initiating Continuous Professional Development (CPD) for teachers focused on their discipline rather than their teaching will go a long way to addressing the former, and locating more teaching in the workplace of engagement partners may address the latter.
- Although there are substantial levels of engagement, in particular in work placements and through HEIs employing creative industry practitioners as teachers, much of this engagement is initiated through personal networks, is small scale and diffused. As a result, it appears to have little impact on HEI strategic planning.

5.5 OPPORTUNITIES FOR ENHANCED ENGAGEMENT

Within Arts HE departments there is substantial enthusiasm and support for effective engagement with creative industries. Teachers in Arts HE have good

networks with industry-based colleagues even when not actively engaged in creative industries themselves. They use these to initiate a wide range of engagements. These networks need to be supported and sustained by HEIs and sector agencies.

Work placements are in place in the majority of courses surveyed but there are anxieties on how effective these are in delivering authentic work-based learning. Although their duration is commonly cited as a key factor, there is no systematic analysis of what works well and how it can be enhanced. There is also little attention paid to collateral benefits to employers, and how these can be vehicles for other forms of engagement leading to workforce development, research and knowledge transfer.

Teacher practitioners are people who contribute to the student learning experience who also work within creative and cultural industry. They may be part time studio teachers, work-based learning supervisors, visiting and specialist speakers, external examiners or members of industry liaison panels, etc. They represent a significant proportion of all teachers in Arts HE. They are, in effect, an established engagement between Arts HE and creative industry.

Arts HE pedagogies have developed over decades,

and engagement with relevant creative industries is embedded in their structures and practices. The teaching and learning is well evolved for a range of delivery types and has been appropriated by other disciplines to enhance student learning particularly in relation to delivery of higher-level skills, for example: creativity, problem solving, team-working, research-based learning and entrepreneurship learning. They are readily adaptable to workforce development and work-based learning.

MODELS FOR WORKFORCE DEVELOPMENT

Given the scale of the teacher practitioner constituency, there are opportunities for using staff development and the Post-graduate Certificate in Higher Education as vehicles for developing workforce development and enhancing the curriculum. There are excellent opportunities for HEIs to engage their teacher practitioners employees in discipline-based CPD through existing staff development mechanisms. In the majority of cases, creative industry practitioners are appointed to teaching positions to bring their practice knowledge to the curriculum. In many academic job descriptions, current industry research is an alternative to a track record in research. It is in the interest of the

HEI to ensure that its teacher practitioner employees' industry knowledge is enhanced and brought to bear on shaping the curriculum.

The small-scale and high-levels of differentiation of other forms of engagement, such as design assists, CPD to external consumers, creative industry incubations, research and knowledge transfer, might be considered an advantage in Arts HE. Existing engagements cover the range of disciplines and creative industry activities, and although compared to some other workforce development projects those in Arts HE are small-scale, they are intensive and widespread. Employing a 'systems of innovation' approach and building on networking and exchange would form feedback loops of benefits to collaborators in joint projects for learning and the co-production of knowledge and would capitalise on the variety and scale of projects. Projects would be based on processes and outputs rather than content. They are small scale but replicable and this will minimise financial risk.

The systems of innovation approach allows each HEI or Arts HE department to initiate suites of projects that use, as starting points, the existing engagements that are already or most likely to lead to productive outcomes. The projects may be built around CPD for teacher practitioners, existing or developing work placements, or research and knowledge transfer, and may lead to any of these or other benefits for the participants. However, the key outcomes would align with the aims for employer engagement, which are the enhancement of the student experience and the development of learning for the creative industry workforce. A key characteristic of this approach is that within a single HEI, and potentially across Arts HE, the network of projects can behave like creative industries, individually small scale but collectively high impact.

5.6 RECOMMENDATIONS

These recommendations are based on the Looking Out research and are aimed at shaping the strategies of HEIs, the activities of both sector and non-sector agencies and government policy.

SHAPING CURRICULA

HEIs should form a better understanding of the engagements that are already in place in institutions. They need to look for effective practice in the wide range of engagements in place in Arts HE and apply a better understanding of how these can be integrated into and

be supported by strategic planning. There needs to be a better understanding of how professional knowledge is developed and shapes the curriculum, including the knowledge brought to the student experience by creative industry practitioners and through work placements. HEIs should look at opportunities to shape staff development and teacher training in the form of the Post-graduate Certificate in Higher Education, focusing on enhancing professional practice knowledge and bringing it to bear on the curriculum.

WORKFORCE DEVELOPMENT

Government, their agencies and HEIs need to be clearer and more articulate about employer engagement to ensure that the full range of the economy and society is included in the initiative. All stakeholders need to be better aware of the opportunities and challenges of engaging very small businesses and non-commercial sectors in workforce development with HE. As a key player in the knowledge economy, it is particularly important that creative industry businesses, organisations and individuals are encouraged to participate in workforce development. Sector agencies play a key role in driving up and articulating demand. Non-sector agencies need to be more engaged in promoting awareness of alternative models for workforce development and in assisting the HE sector in its discussions with government to promote creative industry workforce development.

ENHANCING RESEARCH AND KNOWLEDGE TRANSFER

Teachers, curriculum developers and academic managers in Arts HE need to examine the existing and potential engagements with creative industry in their departments to maximise opportunities for research and knowledge transfer. Particular opportunities exist for examining how professional knowledge is made explicit and available in the curriculum and how work placements can be optimised not only for students, but also to deliver tangible benefits to employers and other organisations involved in placement projects. The Technology Strategy Board and Research Councils have a role to play in assisting Arts HE in shaping proposals for effective KTPs and research that will benefit HE and creative industries and society and the wider economy.

LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE
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CASE STUDIES
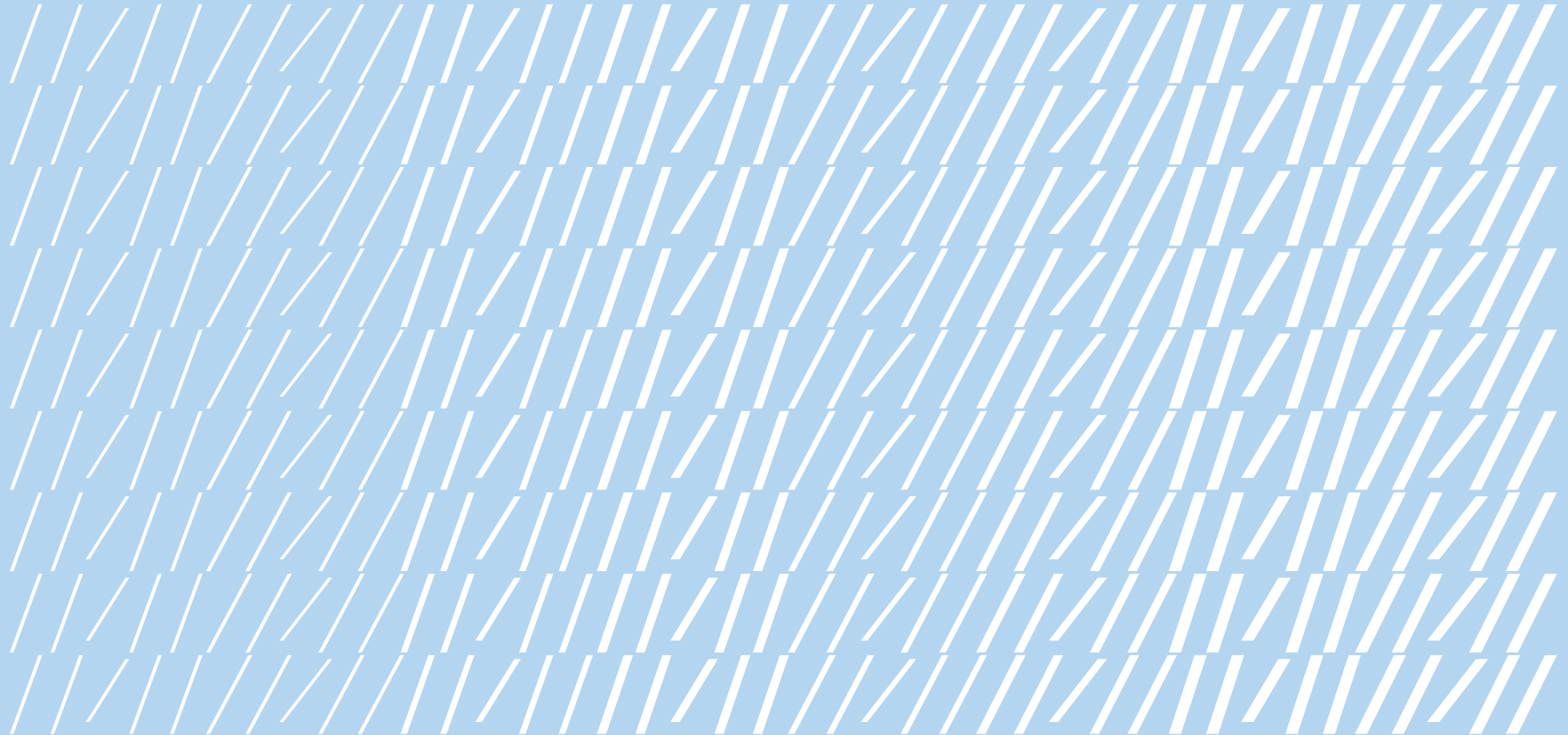
CASE STUDY

*Artswork, Centre
of Excellence in
Teaching and
Learning in the
creative industries,
Bath Spa University*

THE TEACHING PRACTITIONER

10by10 was launched in 2009 and is jointly funded by the ADM-HEA and Artswork, the Centre of Excellence for Teaching and Learning in the creative industries. 10by10 explored teacher practitioners' experience and views on the relationship between their professional practice and teaching. 10by10 developed an understanding of how professional practice and teaching can benefit each other, and made recommendations to support teacher-practitioners' professional development and educational practice. 84 people took part in six inquiry-based workshops at the Arnolfini Gallery, Bristol; the London College of Fashion and the Royal Festival Hall; University of Winchester; the Phoenix Gallery, Brighton and the Sheffield Institute of the Arts. A further workshop was held at Tate Britain for non-HE teachers.

About 42% of the participants were from the performing arts, for example music and drama. About 46% were from art, design, media and craft subjects. The remaining participants were academics and researchers. The majority of participants split their time equally between their teaching and professional practice.

Teacher practitioners see themselves as a 'special case'; they see their roles as transformative, and inspiring to students. They understand that the knowledge from their professional practice shapes the students' learning experiences. However, it was clear that their processes sustain and enhance knowledge transfer. The benefits of this engagement to teacher practitioners in terms of their work beyond the university and colleges are not well understood. Many felt that their development as practitioners was not recognised or supported by the HEI despite this being central to their roles as teachers.

10by10 supports the Looking Out research. It shows that teacher practitioners are a key and possibly the most widespread engagement. Greater attention needs to be paid to how this can be enhanced, harnessing the potential benefits to the HEI, students and creative and cultural businesses, organisations and individuals.

This case study is drawn from a wider, more comprehensive study carried out by Artswork. *'The Teaching Practitioner'* is one of five Stepping Out projects published by the ADM-HEA and funded by the

CASE STUDY

*Artswork, Centre
of Excellence in
Teaching and
Learning in the
creative industries,
Bath Spa University*

THE TEACHING PRACTICIONER

ADM-HEA; Arts Council England; Artswork; CEMP; CETLD; the Council for Higher Education in Art and Design; Design Council; HEFCE; Nottingham Trent University; Skillset and the University of Brighton. See: www.adm.heacademy.ac.uk/projects/adm-hea-projects/stepping-out

GOING PROFESSIONAL AND MEDIATRAIN

There are around 400 students studying Media Production and Television Production at the University of Bedfordshire. These students have access to Going Professional and Mediatrain. The programmes enhance students' entrepreneurial skills and promote principles of social entrepreneurship through support to local social and cultural organisations.

The programmes also establish new work-related learning in the curriculum, improve graduates employment prospects, and enhance widening participation in national media organisations.

Launched in 2003, Going Professional started as an annual careers conference. It gives media and TV Production Students an opportunity to meet with media professionals including alumni, media specialists and employers. Two years later, Going Professional was developed into a taught course as a central part of the undergraduates' learning experience.

Mediatrain offers placements and opportunities for students to work with the Mediatrain community production company. This is a not-for-profit company offering low-cost TV and film production services to the university and local organisations. Mediatrain's production briefs are approved by commissioning organisations, staff at the university and by the student production teams.

The productions demand problem solving approaches and an awareness that films are intended for public exhibition. In 2008-9 Mediatrain produced short films including films for the Association of Universities in the East of England (AUEE), the Institute of Research in the Applied Natural Sciences (LIRANS) and the university's cryogenic research unit. It is currently developing a public information film for a local junior school. More recently, the university's international office, commissioned a film to recruit students from abroad. As well as this, the Sure Start Children's Centre wanted an advertisement that could combine the spirit of the centres with essential information about their facilities. These productions have a 'commercial' purpose and need creative approaches with high production standards for public exhibition.

Industry participation is brokered by Skillset, the Sector Skills Council for Creative Media.

GOING PROFESSIONAL AND MEDIATRAIN

Development costs have been offset by investment from the Higher Education Funding Council (HEFCE). Going Professional and Mediatrain initiatives show how a university, its students, and media businesses benefit from more direct and structured engagements.

MEDIA PRACTITIONERS ENGAGING WITH HIGHER EDUCATION

The Centre for Excellence in Media Practice (CEMP) undertook a study looking at the expectations and experiences of media practitioners at the Centre.

Some practitioners started out with unfavourable pre-conceptions about universities being 'shabby', under resourced and under funded. Even though this can sometimes be the case, they were surprised by modern facilities, clean and modern campuses. Access to appropriate equipment was also better than expected.

Generally, academic staff were considered friendly and some were considered very entrepreneurial. There was more shared responsibility and a greater sense of collective ownership than they expected. Some practitioners believed universities were 'completely out-of-touch' with the industry and reality. They also believed that universities could be insular, academic and theory-laden. The practitioners expected academic staff to be over-burdened with university processes and academic validation and unaware of new practices in industry. Instead, they found that universities are very much in touch with the industry, that they have up-to-date and valuable professional contacts and that there is good talent in the university. There is also a willingness to learn on the part of both students and practitioners.

In most cases, the practitioners were involved with the university either as guest-speakers or part-time lecturers. Most often, they were invited to apply for the teacher-practitioner position 'in-residence' by either a university colleague or friend. Their aim was to share their own expertise and knowledge with both academic staff and students who were eager to explore the latest practices in the media industry. Delivering presentations, lectures and seminars to undergraduate and postgraduate learners enhanced their roles as teacher-practitioners where they were able to learn with their students and share industry working methods. More often than not, they were assigned to work alongside university related project work and advise on new course designs and development. To each of the teacher practitioners the offer could not be refused on the basis of it giving them a new level of experience and a change of environment.

As the residencies came to and end, it was found

MEDIA PRACTITIONERS ENGAGING
WITH HIGHER EDUCATION

that each practitioner benefited from their roles – this fitted in with their professional ambitions. They all felt privileged to work with academic staff members who have made a significant impact on their professional work, and who had welcomed them into the teaching profession. Some of the practitioners have since continued teaching. This has served to extend their relationship with the university and HE learning.

SKILLED PROFESSIONALS RETURNING TO HE

The Centre for Excellence in Media Practice (CEMP) at Bournemouth University was formed in 2004. It is the only HEFCE-funded Centre for Excellence in media in the UK. CEMP provides pedagogic innovation, training and learning opportunities informed by pedagogic research. It also makes a significant contribution to sustaining the UK's leading place in global creative industries.

The MA in Creative Media Practice (MACMP) is work-based and online. It is aimed at providing a flexible learning environment for professionals who have significant work experience in creative and media industries. The MACP is a part-time programme that runs over fifteen-months. Considerable commitment from students and the support of employers are required. The programme was opened in 2006 when the first cohort successfully completed their course. In its third year the course enrolled 40 students.

The students are a diverse group of professionals that come from various disciplines including, marketing, journalism, animation, television production and web development. They are senior figures in their field, such as sales directors, creative directors and managing editors. Many are earning significant salaries.

The MACMP is delivered online and is based on a series of work-based projects and reflective activities. It offers scope for exploring how the internet enables new 'learning through technology'. It is based on a model of social networking between students working in professional contexts.

Professionals return to HE to participate in work-based learning because they are looking for better job prospects. They want to increase their competitiveness in the job market and pursue personal development. Their willingness to participate is a response to the drive for workforce development by government, industry and HE sector agencies. The factors that influence their decision to take this masters programme are flexibility, accessibility and the prestige of the programme provider.

This case study is drawn from a wider, more comprehensive study carried out by CEMP. Balancing Work and Study is one of five Stepping Out case

SKILLED PROFESSIONALS RETURNING TO HE

studies published by the ADM-HEA and funded by the ADM-HEA; Arts Council England; Design Council; Artswork; CEMP; CETLD; the Council for Higher Education in Art and Design; HEFCE; Nottingham Trent University; Skillset and the University of Brighton. See: www.adm.heacademy.ac.uk/projects/adm-hea-projects/stepping-out

THE CENTRE FOR EXCELLENCE IN TEACHING AND LEARNING THROUGH DESIGN (CELTD)

The Centre of Excellence in Teaching and Learning Through Design (CETLD) was established in 2004 and is based at the University of Brighton Faculty of Art. It is a collaboration with the Royal College of Art, the Royal Institute of British Architects (RIBA) and the Victoria and Albert Museum (V&A). It aims to develop extensive and intensive engagements which lead to learner resources for HE students. The participants include undergraduates, post-doctoral researchers, HE teachers and work-based learners. CETLD contributes to and benefits from collaborative learning and research - it extends and shares opportunities, develops ideas to support adult learners in formal education and strengthens the idea of the 'citizen scholar' along with the DCMS vision for a 'learning society'.

CETLD has supported 45 projects led by staff and students across the partnership. Projects have developed and tested new products, services and facilities, these are reusable, scalable and replicable. They also serve as models of engagement – so they have been produced and made publically available

online. As a result, demand-led workforce development has been enhanced. This has provided participants with opportunities, guidance and resources – it supports work experience and placements in the museum, libraries and archive sector, and also supports the design and development of learning, and learning spaces.

More than 1000 students, over 90 academic staff and over 20 curators, educational specialists and librarians from the MLA sector have collaborated on these projects. They have opened new channels of engagement, offering participants from the HEIs, RIBA and V&A new ways to use and access archival material and to explore museum collections.

CETLD has begun to make a difference in exploring the opportunities for formal collaborations. It has also made a difference when it comes to exploring the potential for shared services between HE and cultural industries. CETLD has also shown that the collective skills of HE and cultural industries can enhance their collective potential. This can be done by developing

CASE STUDY
*the centre for excellence
in teaching and learning
through design,
University of Brighton
and the Royal College
of Art*

THE CENTRE FOR EXCELLENCE IN TEACHING AND LEARNING THROUGH DESIGN (CELTD)

innovative learning and research, future employment, knowledge transfer and independent adult learning and scholarship. This will be increasingly important for the future of HE and the UK's creative and cultural economy.

COVENTRY UNIVERSITY SUPPORTS BUSINESSES WITH DESIGN SERVICES

Design Hub was set up to provide businesses with a clear route to high-level design support and expertise, along with a product design showcase and centre of excellence for design best practice. Design Hub offers businesses a range of facilities which they can use to support design processes and integrate better design into the business strategy of businesses and organisations in the West Midlands. These include: hot-desk spaces with integrated computer suites; a presentation suite; a workshop; a meeting room; training space and a networking area. Flexible fees ensure services and facilities are affordable, accessible and meet the needs of a wide range of businesses.

Alongside Design Hub, the Design Institute has a team of nine, including five designers and four marketing experts. The team offers a range of services to businesses. These include: product design and development; rendering and animation; rapid prototyping; graphic design; advice on financial management for new product introduction, and design research. Drawing on the leading design facilities, expertise and skills nurtured within Coventry University, the Design Institute works closely with clients to provide effective and innovative solutions. The Design Institute was established in 2003 and has worked with hundreds of businesses in the region, establishing an excellent reputation for its quality of delivery and industry knowledge.

Coventry University's business clients highlight that one of the biggest successes is the full package of support, ranging from access to workspace to interaction with designers, and from focusing ideas to developing final designs. The workspace facilities promote a positive learning environment and encourage businesses to cluster, and sharing their knowledge and experience. Collaborators believe the Design Hub and Design Institute educate businesses about design and the different processes available. Businesses are supported in visualising their ideas, in developing presentations which improve pitches to investors, and in designing the packaging and presentation of their products. The support available from the Design Institute has helped new and existing businesses in the region to turn ideas into reality and to ensure that businesses grow and maintain their competitiveness.

CONFESSIONS OF AN 'EARLY-YEARS' TEACHER PRACTITIONER

Kathleen Griffin has spent fifteen years presenting, producing and reporting for BBC Radio 3 and 4. She has contributed to several programmes, including *Woman's Hour* and *The Learning Curve*. She's also a Silver Sony award winner for her series on food in art called *Feast for the Eyes*. She taught English at the French equivalent of Harvard Business School. She's written for The Times, Sunday Times, and The Guardian and co-edited a book to celebrate the sixtieth anniversary of *Woman's Hour*. She's also an author in her own right.

Her experiences of being a teacher practitioner are typical of many of those we meet at Looking Out focus groups.

"In 2007 I began teaching Broadcast Media for two and a half days a week. I believe teaching practitioners bring the world of work into the classroom so students can identify and engage with that world. In turn, I've learned from their energy and fresh approach and to question why I do things a certain way, why particular rules apply, and whether there are different ways of working."

"I found the interface between freelancing and academic life difficult. Teacher practitioners operate in very 'can-do' modes and university systems sometimes seem designed to frustrate this. Working part-time, as most of us do, I found it almost impossible to keep up with the flow of information, requests from the administration and the plethora of meetings and decision-making. This wasn't about time-management. Freelancers are the kings and queens of efficient time management. Fellow academics were immensely helpful, I would not have survived without them, but all sorts of things are required of you and no one tells you what they are until you trip over them."

"There is training available, and the Teaching Diploma I am taking is certainly making me a better teacher, but the emphasis is on managing academic systems and processes. Little attention is paid to the practitioner element for those who wish to remain practitioners. I am never going to be any more than a two-and-a-half-days a week teacher. Indeed, that is why I'm employed on this course. I think many practitioners would benefit from training from the

CONFESSIONS OF AN 'EARLY-YEARS'
TEACHER PRACTITIONER

university, not only to make them better teachers but also to improve their professional practice. This, in turn, enhances their value in students' learning."

CONNECTING BUSINESSES WITH EXPERTS IN HIGHER EDUCATION

Directionless Enquiries is an innovative mobile phone and internet technology directory enquiries service. They have developed an open source, peer-to-peer help desk system that helps people to help each other. The system puts people with experience and expertise in touch with those who require their knowledge: for the price of a local call people are able to call in a query from the street in exchange for answering other people's calls online.

The development team came up with the idea when they wanted to take their technology ideas and turn them into a business. Specifically, they had developed a "technology proof of concept" for an innovative directory enquiries service. Needing additional knowledge and expertise to take it to the next level, they joined the Knowledge Connect project, which worked with Directionless Enquiries on developing the concept to prototype stage and exploring potential markets. Knowledge Connect is funded by the London Development Agency and European Regional Development Fund (ERDF). The project offers many opportunities for small to medium sized businesses

(SMEs). As part of the project, SMEs can access and benefit from the wealth of expertise and experience to be found in London's universities, further education colleges and research and technology organisations. The Project aims "to help businesses to grow and prosper through the development of market-focused new products and services," getting as many great ideas as possible "off the drawing board and into the hands of customers".

The Directionless Enquiries team worked with the Slade School of Art at University College London. Between them, they developed a web-based facility for business-to-business customers who want to integrate voice over internet protocol (VOIP) with social networking sites. A pre-condition to developing this idea was that it would integrate the functionality required for Skype, the market leader in internet phones. Visitors to the Directionless Enquiries website can access mailing lists, blogs and wikis with just a phone call.

Saul Albert is one of the business partners. He graduated in Fine Arts and holds a masters in research

CONNECTING BUSINESSES WITH EXPERTS
IN HIGHER EDUCATION

in Cultural Studies & Humanities. Commenting on the collaboration, he said: "The academic that we worked with has brought immeasurable value to what we've been doing".

www.knowledgeconnect.org.uk/kc/about_programmes/intro

LEADING ART, DESIGN AND MEDIA PROFESSIONALS CONTRIBUTE TO HIGHER EDUCATION

A network of Visiting Design Professionals, connecting professionals with universities and colleges was conceived by Creative and Cultural Skills Sector Skills Council and Design Council's Design Skills Advisory Panel in 2008. Data from Design Blueprint: High-level skills for higher value (2008) suggested that:

"Currently, there is no central network or register of design professionals who are willing to work with design education, have the necessary skills and understand how their involvement might best be focused and managed". *Design Blueprint: High-level skills for higher value, Design Council (2008).*

The Looking Out research has shown that there are significant numbers of professional practitioners in art, design and media contributing to teaching. Concerns have been expressed, however, that it is difficult for universities and colleges to persuade senior and experienced practitioners to participate in education. The research shows, rather, , that senior and experienced practitioners who do want to participate find it difficult to make contact with the right people in the institutions. The research also indicates that, where these collaborations do exist, they have little impact on strategic development.

A pilot project, based at Manchester Metropolitan University (MMU), builds on the Design Skills Alliance observation that a network of leading design professionals would support relevant curricular development and delivery. The project looks at the contributions made to curriculum by design professionals, the impacts they have on higher education strategy and reports of how these impacts are established and sustained. The project seeks to demonstrate how and why businesspeople, directors, owner managers and experienced individuals engage with students, teachers and the institution as a whole. MMU works with a range of businesses, from the very large (the advertising agency TBWA, with a staff of over ninety in the Manchester office and 220 offices in thirteen countries) to the very small (sole practitioners

LEADING ART, DESIGN AND MEDIA PROFESSIONALS CONTRIBUTE TO HIGHER EDUCATION

such as the independent product designer Clare Norcross and independent graphic designer John Walsh). The Visiting Design Professionals pilot looked at how collaborations shaped the MMU School of Art and Design, along with ways in which the businesses who are part of these collaborations already benefit, and could benefit further, from their engagement with higher education.

This case study is drawn from a wider, more comprehensive study carried out by the Manchester Metropolitan University Faculty of Art and Design. It is one of five Stepping Out projects published by the ADM-HEA and funded by the ADM-HEA; Arts Council England; Artswork; CEMP; CETLD; the Council for Higher Education in Art and Design; Design Council; HEFCE; Nottingham Trent University; Skillset and the University of Brighton. See: www.adm.heacademy. ac.uk/projects/adm-hea-projects/stepping-out

CREATIVE AND MEDIA BUSINESSES WORKING WITH MBA STUDENTS

"We've changed focus and started doing a lot of things differently". Orange Bus Web Design Agency on The Creative Business Catalyst.

Creative industry businesses face many of the same changes as other small businesses in the UK economy. The Creative Business Catalyst programme aims to tap into the skills base of UK business schools to exploit their expertise in supporting growth in the creative industries sector. The programme is run by NESTA with funding from the *Higher Education Funding Council for England* (HEFCE). Even though many business schools run MBA programmes aimed at creative industries, few offer programmes shaped to the needs of individuals businesses.

The Creative Business Catalyst teams-up business school MBA students with creative businesses. The aim is to stimulate innovation and business growth through developing better business management skills. This in turn enables business leaders to better understand how they can exploit their potential assets and communicate more effectively to potential investors and partners. The scheme aims to generate mutual benefits for the students by locating them in small businesses. The businesses can then benefit from being provided with access to critical thinking about their commercial planning and development.

The pilot ran from Autumn 2008 to July 2009 and was delivered through a partnership between business schools at Manchester Metropolitan University, Newcastle University, Imperial College, University of Derby and Sheffield University. Agencies with experience in supporting creative businesses acted as delivery partners. Inspiral Ltd, EMIN Enterprise Solutions and the Cultural Industries Development Agency (CIDA) found and selected creative industry businesses and supported them as advisors.

40 businesses, including games developers, design companies, digital media agencies, a brand consultancy, film and TV producers, a furniture designer, web designers, a PR company, live venues, a fashion retailer and an online business, participated in the Creative Business Catalyst programme. The programme focused on business diagnostics, project scoping, a business assessment project, analysis and

CREATIVE AND MEDIA BUSINESSES
WORKING WITH MBA STUDENTS

planning for the business. For the student teams there is additional guidance on working with creative industry SMEs, working in an advisory and consultant capacity, defining the project and managing time and guidance on project design.

The programme formed part of NESTA's Creative Economy work and sought to demonstrate how creative organisations develop their business innovation capacity to drive growth.

www.nesta.org.uk/areas_of_work/economic_ growth/startups/creative_business_catalyst

COLLABORATING TO PROVIDE COURSES TO CREATIVE MEDIA BUSINESSES

The Media Academy Network established by Skillset, the Sector Skills Council for Creative Media, is made up of 21 (17 in England) academies, drawing together creative education partnerships from 46 colleges and universities across the country. They are based in HEIs that are already centres of excellence in television and interactive media, and that underwent a rigorous quality selection process before admission to the network.

One of the central aims of the project is to develop the creative, technical and business capabilities of the existing work force in the creative industries. As the representative of the employers, Skillset plays an important role in encouraging the purchase of Continuous Professional Development (CPD) from the academies. An innovative initiative is underway to develop, validate and deliver a programme of credit-bearing CPD short courses, with recognised credit transfer schemes between academy members These will include accredited industry craft training programmes.

Short credit bearing courses meet the training needs of both participants and their companies by offering a wide selection of courses across a range of disciplines. Some, for example, are concerned with developing new technical and production skills; others are designed to improve business efficiency. The courses incorporate a number of methods designed to improve the experience and outcomes of the participants: these include: anywhere/anytime study; personalised learning based on an assessment of the learners' knowledge at point of entry; seamless progression; experiential and work-based learning; intensive face to face and distance learning; joint delivery with industry partners and guest master-classes.

Media academies have developed courses with the BBC and with Adobe, and discussions are taking place for similar developments with Nokia, PACT and Sony games, among others. One course, jointly validated by Bournemouth University and The Guardian newspaper, already offers training in editorial leadership, ethical journalism, writing, editing and publishing and the

COLLABORATING TO PROVIDE COURSES
TO CREATIVE MEDIA BUSINESSES

Global News Room. The courses are open to journalists with at least two years experience in the industry and begin in March 2010.

The ADM-HEA is also working with Skillset and the English Media Academies on a workforce development project funded by HEFCE. The outcomes of this will be published in 2011.

DESIGN TRAIN: CONTINUING PROFESSIONAL DEVELOPMENT FOR DESIGNERS

The South West Design Forum (SWDF) has been working closely with the Higher Skills Project and HE providers across the South West. This approach is part of a wider collaboration with industry representatives and with the Design Council and Creative and Cultural Skills *Good Design Practice* campaign. The objective is to develop innovative, bespoke, design focused Continuing Professional Development (CPD), meeting the needs of designers in the South West. Design Train offers workshops in sustainable design, project management, digital imaging, leadership and management and service design to give design businesses based in the South West the edge. Several universities have contributed to the project: Bath Spa University, University College Falmouth, The Arts University College at Bournemouth, the University of the West of England and the University of Plymouth/University College Somerset have all provided expertise in subject knowledge and course development, along with specialised learning environments and facilities.

These have given design businesses an opportunity to see that partnerships with higher education can meet the workforce development needs of creative and cultural sector businesses, organisations and individuals.

In its pilot phase from September to November 2009 courses were attended by 84 designers, who reported extraordinarily high levels of satisfaction: all the delegates reported that that the course content was excellent and 95% said they felt more confident as a result of participating. Some of the overwhelmingly positive comments received include the following:

"One of the most engaging and thought provoking courses I've attended." It "identified real solutions to problems". *Participant in the Leadership & Management workshop at UWE.*

"Informative, structured, and insightful," offering "excellent tools and methods that can be implemented easily". *Participant in the Project Management workshop at University College Falmouth.*

DESIGN TRAIN: CONTINUING PROFESSIONAL
DEVELOPMENT FOR DESIGNERS

Roger Proctor, Chairman of SWDF, said:

"It's very encouraging to know that this collaborative
initiative has been so successful. It has been based on
a thorough survey of the training needs of the design
industry in the South West and so has been created by
the industry for industry ... we look forward to offering
more courses in 2010."

WORLD CHANGING COLLABORATIONS

In 2009 The Gateway School of Fashion won a Times Higher Educational Award for Excellence and Innovation in the Arts. Professor Phillip Esler, former chief executive of the Arts and Humanities Research Council, said:

"UCA's work with the Gateway School of Fashion brilliantly reveals how the arts can change the world for the better."

In 2006, fashion designer Karen Millen and Sheelagh Wright from the University of the Creative Arts travelled extensively, investigating townships in South Africa that were deeply affected by HIV and had potential to benefit from a sustainable regeneration project. In January 2008 Karen Millen opened the Gateway School of Fashion in Pietermaritzburg as a partnership between Karen Millen, HOPEHIV, University for the Creative Arts and Project Gateway. The school provides a one-year fashion course to a young generation of South Africans affected by both HIV and poverty, many of whom have few opportunities to develop through education. Economic hardship pushes them into unskilled labour early in life and their dreams for the future are forgotten as they struggle to survive. The Gateway School of Fashion gives them the chance to learn new skills and access new opportunities. Using skills to generate an income, support a family and create both wealth and jobs in the local community is one of the most effective ways to create an Africa that is prosperous and self-sufficient

Project Gateway is a Non Governmental Organization (NGO) and relies predominantly on Christian charities. The University for the Creative Arts supports the project through its widening participation program and members of technical and academic staff have been actively involved in establishing the curriculum and delivering workshops. The school acts as a working model for innovative learning and teaching practices within the University. The commitment of UCA is to assist with goals and plans for the success and sustainability of this project.

KNOWLEDGE TRANSFER AND TEXTILE INNOVATION IN WALES

There has been a Melin Tregwynt wool mill in a remote wooded valley near Fishguard on the Pembrokeshire coast since the 17th century, when local farmers would bring their fleeces to be spun into yarn and woven into fine Welsh wool blankets. Today the mill employs 20 people and is a role model for smaller enterprises in the textile sector in Wales. The Melin Tregwynt is forward looking, however, and has collaborated with the fashion design label Commes des Garcon, footwear company Birkenstock and the international retailer Muji.

A Knowledge Transfer Catalyst grant from the Arts and Humanities Research Council offered Melin Tregwynt and the textile design team at the University of Creative Arts an opportunity to collaborate in developing a new range of products for the export market. These new products combine the heritage of the mill, such as traditional Welsh double-cloth and the Carthenni blanket processes with contemporary methods and designs attractive to the Far East and Asia. The project brought together postgraduate student Alison Woodley's experience and knowledge of innovative weaving techniques with teacher-researcher Hannah White's extensive knowledge of printing and finishing processes, enabling Melin Tregwynt to develop contemporary and novel fabrics, both for the UK and for Export overseas.

Through the project, Melin Tregwynt has developed a series of new fabric designs to develop into commercial products. Designs have led to new technical discoveries about the manufacturing and finishing of woven cloth and to new printed fabrics and products. These have been launched at Ambiente, Japan in June 2009 and 100% Design in London in September 2009.

The graduate employee, lead academic, the university and the business partner have all gained and transferred knowledge. Alison and Hannah have acquired new experience of working with industry, some of which will shape curriculum development. The university and the mill have developed a model for working together to develop new products. In particular, the project has demonstrated how research and the capacity for exploring ideas in academic contexts can be shaped for commercial development.

GLOSSARY OF TERMS

ADM-HEA	Higher Education Academy Art, Design, Media Subject Centre
ACE	Arts Council, England
AGR	Association of Graduate Recruiters
Arts HE	Collectively, art, design and media undergraduate and postgraduate courses
BIS	Department of Business Innovation and Skills
BJTC	Broadcast Journalism Training Council
CBI	Confederation of British Industry
CCSkills	Creative and Cultural Skills (Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Literature, Music, Performing, and Visual Arts)
CEP	Creative Economy Programme
CIHE	Council for Industry and Higher Education
CLTAD	The University of the Arts London Centre for Learning and Teaching in Art and Design
CHEAD	Council for Higher Education in Art and Design
CNAA	Council for National Academic Awards
CPD	Continuing Professional Development
DES	Department of Education and Science
DCMS	Department of Culture Media and Sport
DfEE	Department for Education and Employment
DfES	Department for Education and Skills
DIUS	Department of Universities Innovation and Skills
DTI	Department of Trade and Industry
FE	Further Education
FEC	Further Education College
FDF	Foundation Degree Forward
FTE	Full Time Equivalent (employment of HE teachers is expressed as FTE, therefore two teachers working half the week count as one full time teacher)

HE	Higher Education
HEA	Higher Education Academy
HEFCE	Higher Education Funding Council for England
HEI	Higher education institution
HEIF	Higher Education Innovation Fund
HESA	Higher Education Statistics Agency
ILTHE	Institute of Learning and Teaching in Higher Education
KTP	Knowledge Transfer Project
NAB	National Advisory Body for Local Authority Higher Education
NCGE	National Council for Graduate Entrepreneurship
NESTA	National Endowment for Science, Technology and the Arts
NCTJ	National Council for the Training of Journalists
NGO	Non-Governmental Organisation
ONS	Office for National Statistics
QAA	Quality Assurance Agency
RAE	Research Assessment Exercise
RDA	Regional Development Agencies
SIC	Standard Industry Classification
SME	Small or Medium-sized Enterprise
SSA	Sector Skills Agreements are produced by each of the Sector Skills Councils
SSC	Sector Skills Council
STEM	The science, technology, engineering and mathematics group of subjects in education
UCAS	University and Colleges Admissions Service
UKADIA	United Kingdom Arts and Design Institutions Association
UKCES	UK Commission for Employment and Skills
USP	Unique Selling Point
UUK	Universities UK

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