

HEFCE 01/67  
November  
**Report**

# CPD for arts and design practitioners

**Report by a joint HEFCE, Arts Council  
and Design Council working group**

# **Continuing professional development for arts and design practitioners**

Report by a joint HEFCE, Arts Council and Design Council working group

## **Contents**

Summary and conclusions

Introduction, background and definitions

Mapping current provision

Mapping demand

The way forward: issues for HE

The way forward: a proposed action research project

Pointers to further collaboration

Annexes

A Membership and terms of reference

B Mapping provision: summary and conclusions of consultants' report

C Mapping demand: list of focus group participants.

## **Executive summary**

### Purpose

1. The working group was established by the Higher Education Funding Council for England (HEFCE), the Arts Council for England (ACE), and the Design Council. We were asked to:
  - assess the current provision made within higher education (HE) for meeting the needs of professional workers in the creative industries for continuing professional development (CPD)
  - assess the current and potential demand for such opportunities
  - make recommendations for improving the match between supply and demand.

### Key points

2. Our full terms of reference and membership are set out at Annex A.
3. This is a wide field of study, and there is no fixed definition of CPD or the creative industries. We have adopted an inclusive definition of CPD – encompassing all types of support for the professional development (and some support for personal development) of professional workers in the creative industries linked to their employment within those industries.
4. We have defined ‘the creative industries’ in broadly the terms established by the recent Department of Culture, Media and Sport (DCMS) mapping study, though we have not considered the particular needs of technology-based activities such as computer software. Within our definition we have considered the needs of professional workers, whom we define as all of those engaged in industry in a creative capacity: performing artists working in both traditional and non-traditional settings, artists and designers, composers, craftspeople, writers, theatre directors and arts administrators, but not box office staff or stage hands. We refer to this grouping of industries and occupations as ‘the arts and design’.
5. We commissioned a mapping study of current provision in higher education institutions (HEIs) within this definition: the study was designed to illuminate the full range and variety of opportunities on offer without undertaking a comprehensive survey. We then conducted our own enquiry into present and likely future need through a number of parallel focus group meetings with practitioners, and representatives of some interested national bodies, across the industries.
6. Our main conclusions are that:
  - a. There is a broad range of good practice within HE in providing CPD opportunities tailored to needs of professional workers in the arts and design.

b. Existing good practice exists largely in dispersed pockets: overall it is poorly matched, in volume and accessibility, to current and foreseeable needs for structured support for personal and professional development.

c. HE is not yet geared up to respond to these needs as it could. There is more to be done in terms of planning, marketing, the management of provision within institutions and sharing good practice. Action on these fronts should proceed in collaboration with professional workers and employers, and should be fully co-ordinated with the Arts Council's CPD Framework initiative.

7. The HE sector currently provides a considerable volume and range of CPD opportunities. These cover between them all the professional activities within our scope, and are delivered in ways ranging from formal courses leading to a qualification to work-based learning opportunities which recognise and build on learning and personal development gained through professional practice and experience.

8. The extent and range of needs for CPD among people working in the arts and design are hard to specify precisely. Our discussions with practitioners indicated that the range and amount of potential demand is considerable, and is probably growing as the pace of change in working practices within the industries accelerates. Some of the demand could be met by expanding existing provision, especially if it were more flexible and better tailored to user needs. Beyond this, there is scope for the introduction of a range of imaginative new provision, tailored to the specific needs of individuals and designed to enhance and support their personal development as creative professionals. This might begin to tackle the problem of practitioners' failure to identify fully their own development needs – especially in the two distinct areas of practical support for the self-employed and small businesses (surprisingly few people mentioned IT and business skills among their needs), and of helping people to take a longer view of their career development and to prepare for the inevitability of change in their professional circumstances.

9. We asked what are the main factors that limit take-up of existing provision and that would need to be considered in initiating new opportunities. Practitioners have found existing provision to be inflexible in terms of content and delivery. Opportunities are often inadequately responsive to individual requirements, with too much material re-used from other courses or infrequently updated. Pedagogic approaches, and the packaging and timing of provision are often insufficiently adapted to the needs of people engaged in demanding professional careers. There are particular problems where people are self-employed and have to seize immediate opportunities which may conflict with any commitment to structured education or training. There is a common perception of high cost, and some concern about quality control including uneven academic standards.

10. Within HEIs, a more effective response to user needs is in our view often impeded by fragmented delivery, a low priority given to this work within the institutional mission, the perception that providing CPD is a minority special interest, and poor links with industries and practitioners. Practice in all of these areas varies between HEIs, and there is a need to bring more up to the level of the best.

11. We consider that action to secure desirable change should be initiated primarily by the HEIs as providers. We see a need for some radical re-thinking of the **content, structure and delivery** of CPD opportunities. Putting together the concerns that have been expressed to us about much current provision, an alternative vision emerges of a portfolio of CPD opportunities which places less emphasis upon specific structured courses, delivered through instruction in a formal setting and within a limited timespan, and more emphasis upon the ready availability of a range of instruction, support and facilitation activities, tailored to individual needs and to professional context, which practitioners may draw on as and when needed. We recognise that this is a challenge which HEIs may only be able to meet after a considerable amount of development work.

12. In improving and extending their provision, HEIs should pay particular attention to **communication and marketing – including finding out what people in the industries need**, providing it in a form they can and will take up, and giving them much better information about what is on offer. They should in many cases be well placed to draw on existing links with industry and with arts and design practitioners to bring in visiting teachers and advisers to help with this. The Arts Council's CPD Framework represents an exceptional opportunity for HEIs to make contact with potential clients and to present themselves as key CPD providers: unfortunately the opportunity is not so far being taken up to the extent we would wish to see.

13. Underlying this is a broader continuing need for change in the internal **culture and organisation** of many HEIs, to improve the status of and internal support for CPD activities so that these enjoy parity of esteem with other teaching, research and reach-out activities. In too many cases CPD is still seen as the concern of specialist continuing education departments and units; it needs to be organised as a part of mainstream academic activity, with emphasis on building strong multidisciplinary teams.

14. Some change in culture is needed too among **practitioners**. We have alluded to the negative perceptions that persist of the quality and relevance of many CPD opportunities. Key stages in overcoming this will be for practitioners themselves to place a higher priority on their own development, and to come forward with a clear and realistic view of the support that they would like HEIs to provide; and for structures to be devised to facilitate this dialogue and lead it through to practical outcomes. Action will also be needed within the creative industries to help to overcome the combination of real and perceived barriers to taking up CPD opportunities: employers in the arts and design could do more, to their own advantage, to encourage their employees to update their personal skills and knowledge.

#### Recommendations for further action

15. We recommend that our sponsors should commission a modest action research project. This should be designed to research in more depth the needs of a limited group of industries, perhaps in a single region; and to identify which HEIs in the region are capable of meeting the needs and what action they should take to this end. The work should fully reflect, and interact constructively with, the Arts Council's CPD Framework initiative.

16. The outcome of such a project should be the generation of a number of examples of transferable good practice including:

- a. Models of effective communication between HEIs and industry.
- b. Case studies of employers and practitioners addressing individuals' professional development needs.
- c. Pointers for further curriculum development work in the academic and professional areas covered.
- d. Models for ensuring that HEIs are fully involved in and benefit from the Arts Council's CPD Framework.

This is envisaged as a pathfinder project, one where the quality and transferability of the project outcomes is key.

17. We were also asked to advise more broadly on the scope for further collaboration between HEFCE and ACE and the Design Council. We see a clear need for continuing collaboration between HEFCE and ACE to ensure that HE plays its full part in setting up the Arts CPD Framework and in making this a success. It is not our impression that HEIs have been sufficiently engaged in the development of the Framework so far. Beyond this, we note the agenda for collaborative action sketched in the DCMS Green Paper *Culture and Creativity: The Next Ten Years*. That has located the arts and design firmly at the leading edge of economic growth and the development of a more inclusive society, and the HE sector should be involved in several ways in carrying this forward. We would hope to see early discussion between HEFCE and DCMS, drawing in ACE and the Design Council as appropriate, on the role of HE in whatever firm proposals emerge from the government's consultation on the paper.

Action required

18. No action is required.

## **Introduction, background and definitions**

19. The Working Group was set up in summer 2000, following discussions between the HEFCE and the Arts Council of England: these bodies were subsequently joined by the Design Council as the third co-sponsor. Our membership is listed at Annex A. Our terms of reference were:

- a. To map current provision of HE courses in the visual and performing arts suitable to meet the need for CPD in related industries.
- b. To assess the demand in the medium term for CPD across the visual and performing arts sector.
- c. To make recommendations for improving the match between supply and demand including spreading existing good practice.
- d. To review other areas for potential collaboration between the Arts Council and HEFCE.

### Background

20. Our establishment reflects the continuing wish of the government to support and promote the creative industries for their benefit to the economy and to national life, as evidenced in a number of recent initiatives and publications of the Department for Culture, Media and Sport (DCMS) in particular. The sponsoring bodies considered that an essential precondition for achieving this aim was the provision of high quality opportunities for CPD for professional workers in industries tied to the creative and performing arts and design. They were concerned that, rather than laying the ground for the effective further development of the creative industries, the provision actually in place might be struggling to keep pace, in volume and in range of coverage, with the needs of their current workforce.

21. These concerns were echoed by the findings of a study undertaken by Metier, the National Training Organisation for the Arts and Entertainment sector. Its draft workforce development plan (issued in 2000) identified a general need for people working in the higher education (HE) sector to undertake CPD activities to strengthen and update their work-related skills. It called for a debate within the sector about the desirable structure and content of CPD programmes, emphasising the need to link these wherever possible to national occupational standards or other validated programmes. Metier has proposed a target for 2002 for 50 per cent of all people working in the sector to be undertaking a minimum of 45 minutes of planned professional development per week.

22. During our work we were briefed on a related initiative by ACE to establish a national framework for CPD in the arts and crafts. It intends to provide within two years an information, advisory, diagnostic and support service for arts professionals, making connections between existing national and regional organisations. The framework will not deliver CPD directly but will provide the information and support to enable individuals to make an informed choice of development opportunities. We have given particular consideration to the ways in which

providers within HE could best be drawn into the framework and could work within it better to identify and meet practitioners' needs. Our conclusions on this are set out below.

### Approach

23. We see strong reasons to look closely at the needs of the arts and design in relation to CPD at present. A key factor in maintaining an inclusive, expanding, economically and creatively successful sector is to give high priority to meeting the development needs of creative professionals. Many professions have an established CPD strategy or framework, validated and promoted through a professional body, to support and serve the needs of their members and to define the purpose and range of CPD activity relevant to their sector. The arts and design share the need for accessible and appropriate lifelong vocational learning and development opportunities, but face particular challenges in making these widely available. Across most of the sector, large building-based employers (theatres, arts centres, and galleries) are in a minority. Many practitioners are self-employed and work in a broad range of employment contexts including for employers outside the arts or design sector.

24. For these reasons, and because of a widespread culture of project funding, many practitioners do not have access to funding for CPD opportunities or are unable to commit their time especially for the sustained and continuous study typically required by the further and higher education sectors. Furthermore, career paths in the sector are frequently unpredictable and ambiguous, making it hard for practitioners to identify their next step and to develop the skills required for transition, and costing the sector valuable expertise and investment when practitioners move out rather than within it.

25. From the outset we were aware that our focus upon HE as a provider of CPD did not entirely match the way practitioners tend to think about training and development opportunities. Even where the need for these is recognised, people do not necessarily think first of contacting an HEI as a possible source: if they see their own needs in terms of specific and focused training, rather than of continuing education or of personal and career development, they are likely to look elsewhere. HE is nonetheless a major established provider of CPD for the arts and design sector.

26. We agreed to approach our work in terms of the specific tasks set out in our terms of reference. We therefore began by commissioning a mapping study of current CPD provision for the arts and design within English higher education institutions (HEIs), to establish the range and approximate volume of this provision and where it was located. The findings are summarised in the following section. Once this study was under way, we enquired into the pattern and extent of demand for CPD from people in the creative industries through a number of parallel focus group sessions with practitioners and representatives of interested national bodies. These also yielded information about client perceptions of HE as a CPD provider. Our conclusions thus reflect our perceptions both of the needs of practitioners, at present and within the next few years, and of the extent to which HEIs are at present geared up to meet these.



## Definitions and coverage

27. At an early stage in our work we discussed what we meant by ‘continuing professional development’ in the light of definitions proposed by HEFCE and ACE. The initial definition, proposed to us by the secretariat and covering all sectors of economic activity, was:

‘The planned acquisition of knowledge and skills, building on experience, assisting career progression and the development of the personal qualities necessary for the execution of professional and technical duties throughout working life’.

28. We quickly agreed that this was not quite right for our purposes. We felt that CPD should be defined to include a very broad range of activities undertaken to enhance professional and personal development, focusing on the reasons for undertaking the activity and its intended outcomes rather than on how or where it was provided. We should concern ourselves both with the continuing development of core professional skills and with the acquisition and development of a broader range of skills underpinning or leading to professional outputs. While recognising the advantages of undertaking planned CPD within a structured environment and through formal provision leading to a recognised outcome, we gave equal consideration to unplanned or less structured forms of support for personal and professional development.

29. We excluded from our frame of reference skills training provision normally made at further education (FE) level (for example basic IT courses) whoever this was designed for. We did however consider the needs of creative professionals for support to develop business and IT skills underpinning their continuing professional activities where this support might reasonably and helpfully be offered from within HEIs. Indeed, from the start we were in agreement that the ability of the HE sector to combine specific training opportunities with elements of continuing education and professional development was a significant strength of the sector one that is poorly recognised and that can be exploited.

30. We also discussed which occupations, and workers within those occupations, we should regard as encompassed by our terms of reference. With the agreement of the sponsoring bodies, and reflecting the involvement of the Design Council alongside ACE, we decided to spread our field of enquiry beyond the visual and performing arts as these would generally be defined. We also found it more helpful to think in terms of occupations and areas of work than in terms of the academic subjects that professional workers in those areas may have studied. We took as our starting point the definition of ‘creative industries’ employed by DCMS in their mapping studies. Within the range of activities and occupations which that covers, we saw a strong common thread in the professional experiences and development needs of people in occupations based around the production of creative outputs and requiring prior training or skills in creative activities.

31. We therefore considered the needs of professional people in broad occupational groups, which between them make up the major part of the creative industries sector as defined by DCMS:

- performing artists – actors, mimes, puppeteers; performing musicians (instrumentalists, singers, conductors); dancers

- creative writers and composers
- directors (stage and cinema) and choreographers
- visual artists – painters, sculptors, photographers and graphic artists
- designers – graphic, stage, textile, web and film designers; designers in 3D media including industrial and production designers; urban and landscape designers; architects
- arts education workers, curatorial staff, and arts administrators.

32. In this report we refer to these occupations collectively as ‘the arts and design’.

33. We were less sure however that there was equal common ground with the needs of people deploying technical, IT or commercial skills in support of creative professional workers, or that we were equipped as a group to make well-founded proposals for supporting these especially where the skills required were not generally covered within the HE sector. Thus for example, we have not considered explicitly the needs of technicians and box office staff, nor of software development professionals whose input is primarily technical.

### **Mapping current provision**

34. Upon starting our work it quickly became apparent that we did not have access to an adequate map or catalogue of current provision within HE for CPD for the arts and design. We agreed that an exhaustive listing of all available opportunities would be virtually impossible to produce, on account of the dispersed structure of much of the provision known to us, as well as the lack of a single definition of our field of enquiry. We therefore commissioned, a map of existing activity in sufficient detail to show the full range, variety and coverage of existing provision; the institutional structures and settings within which this was delivered; the audiences it was designed to provide for; and some indication of the total volume of activity.

35. This study was undertaken by the independent arts consultants Phyllida Shaw and Keith Allen. Their findings and conclusions are summarised at Annex B and the full report, *Mapping current CPD provision: a review of provision in the higher education sector* is available from the HEFCE on request. These conclusions have been shared with the management committee of the Arts Council CPD Framework to inform their work too.

36. The study methods were: a mixture of interviews with selected providers and clients; written submissions received in response to a letter to all HEIs in England (except those for which it was clear that they would have no relevant activity); examination of relevant reports on the subject; and examination of undergraduate, postgraduate and continuing education prospectuses issued by HEIs. The study was informed too by the participation of Phyllida Shaw in the practitioner focus groups described in the following section.

37. The main findings of the study are set out in the following paragraphs.

## Definition and typology of CPD

38. Some confusion was apparent, both within HEIs and among practitioners, as to what CPD includes. Within HE a number of terms are in use – including, for example, continuing vocational education, adult education, vocational lifelong learning, and post-experience programmes – and this variation reflects differing institutional perceptions of the content and intended client group of their provision. Having seen our working definition of CPD at paragraph 26 above, some institutions known to have provision which we would regard as CPD for the creative industries responded that they had no relevant provision. This may reflect the way their provision is planned and delivered, quite often without coming to the attention of their senior managers. Questions of definition are nonetheless significant, not least because of their interrelation to the ways institutions develop and market their provision.

39. Broadly speaking we can identify three distinct types of CPD in HEIs:

- a. Provision specific to the needs of workers in a certain sector, meeting the requirements of professions in that sector for the validation of their members' knowledge and skills.
- b. Provision specific to one sector that invites individuals to increase their knowledge and skills on a voluntary basis.
- c. Non-sector-specific provision which individuals identify as appropriate for their professional development.

40. Within the arts and design, provision of the first type is not common: structured and validated professional updating is required for architects but not for most other occupations.

41. An issue which came up several times in our discussions with practitioners is the relationship between CPD and training. As indicated above, we believe that a strength of the HE sector as CPD provider is its ability to add value to what might otherwise be perceived as generic training. Where practitioners require support to develop skills which are important to their professional development but not unique to their profession, there can be still be advantage in having their training delivered by people who understand how and in what context they will wish to use the skills and can tailor the training experience accordingly. This can turn skills training into something more valuable to the learner, with a sufficient element of professional development that the CPD label may rightly be attached to it. Equally, however, there are skills and skill needs to which this does not apply to any significant extent. In these cases what is happening is probably not CPD within our interpretation of the term, and it is open to question whether it requires the capabilities of an HEI to deliver it.

## Coverage

42. The research identified a wide range of types of CPD including taught MA courses; short courses; 'portfolio' courses bringing together elements of existing taught courses to meet the needs of a student; research-based CPD; workplace-based CPD; seminar series; and forms of organised skill sharing, networking and individual support.

43. HEIs were observed to be covering a range of markets, with provision variously targeted on the commercial creative industries, on employers and employees in the public and voluntary sectors, on self-employed individuals in both sectors, and on overseas students applying individually or with the backing of an employer or other body. As we had anticipated, demand came not only from students wishing to progress in their chosen occupation and sector but also from those seeking to change occupation within a sector (for example, shifting between different areas of design) or to move into a different sector of creative activity.

#### Organisation and delivery

44. Opportunities were identified which were planned and delivered by HEI staff only, or by HEI staff working with specialists and practitioners in the target profession. They might be delivered within a single academic department; within a department or unit specialising in continuing education; or in collaboration between staff working across departments within the HEI. Cases were noted of CPD delivered in the workplace and involving the accreditation of professional skills and experience. There are some interesting cases where CPD is planned and delivered in partnership between an HEI and another body, drawing upon the external partner's access to specialist equipment and other resources, and to recent practitioner experience.

45. This range of modes and sites of delivery has some disadvantages. It is clear from the responses received from institutions contacted during the study, that within HEIs CPD provision is often the concern of small groups of staff working opportunistically, whose activities are not recognised and planned for as part of the institution's core business. This may reinforce the observed tendency for existing provision to be allowed to become out of date and poorly matched to changing client needs. While undergraduate courses taken by students wishing to work in the arts and design now often include strong elements of preparation for the realities of working life, this is less often backed up by well designed lifelong learning opportunities for people working within the industries.

#### Volume

46. Much CPD is not only provided but marketed by individual departments within HEIs, who no doubt know best what is required and who might take it up: but this often means that it does not appear in prospectuses and other materials produced centrally. This makes it difficult to estimate the volume of provision without significant further enquiry – which might indeed be seen as unduly burdensome by the institutions and departments. We can say that opportunities were identified by the study in relation to all of the main professional occupations within the arts and design, with no significant areas that have not been covered by at least one or two providers. We can say too that the majority of HEIs offer at least some provision falling within the scope of our study.

#### Strengths and opportunities

47. The study identified a number of aspects of CPD provision in HEIs which might be regarded as strengths to be built upon; and some actual or perceived weaknesses needing to be addressed if take-up is to be increased. HEIs are well placed to offer provision of high quality, sensitively tailored to the needs of the students and delivered by experienced

teachers. They are well equipped, with the learning and study resources to support their students, and can in principle bring together staff with a range of experience to provide expert input to cross-disciplinary provision. They are experienced in the accreditation of learning including working with professional accrediting bodies. They have a greater capacity than independent providers to accredit prior learning and experience; and through the Credit Accumulation and Transfer Scheme could offer students the chance to combine modules taken in different places or over a period to gain a recognised qualification. They are increasingly responding to client needs for flexible delivery, including more self-contained short courses; and in other contexts (including between HE and business, and enhancing graduate employability) many are developing new and closer links with their client industries, understanding their needs and working with practitioners in them.

48. All of these points represent opportunities to be seized, though there is an accompanying risk if expectations of high quality, relevant and flexible provision are not met in practice. Some of those interviewed during the study reported poor experiences with CPD provided by HEIs where their expectations in those terms had not been met. The study has identified features of the organisation and management of CPD, noted above, that are not conducive to systematic quality control and updating.

49. We shall return to the question of publicising and marketing what is available. On the basis of the mapping study, however, there appears to be real cause for concern about the poor flow of information to potential clients, individual or corporate, about what is on offer. Nor is it clear that provision identified by the study always started with thorough market research to discover what potential clients needed that the institution was well placed to deliver.

50. In summary, we have found evidence of a considerable range and volume of CPD opportunities in relation to the arts and design within HEIs. It seems probable that virtually any development need which a practitioner might have is covered somewhere. The key issues for improvement are around how provision is organised, structured, quality assured and publicised; and around finding ways of disseminating localised good practice across a broader sectoral and geographical canvas.

### **Mapping demand**

51. After mapping provision, the next stage in our work was to investigate demand for CPD among practitioners in our industries. We agreed that it would be important to look forward, and to identify needs in relation to developments and trends emerging in the industries rather than simply cataloguing practitioner perceptions of misfit between their current needs and available provision, shaped as these would be by their experience of past professional practice. We decided against a questionnaire based survey, as it would be difficult to ensure a high level of response from busy professional people and the medium would rule out collecting more than limited incidental comment. Moreover, the practitioner members of our group were already well placed to report general opinion within their professions on some key issues.

52. We therefore held a consultative seminar, in the form of five parallel focus group discussions attended by some 60 people in all. Each group included representatives of interested national bodies and practitioners in a particular sector or group of sectors: design,

performing arts, arts administration, fine arts and literature. Four of these were chaired by members of our group and the fifth by the consultant. All worked from the same briefing document. This proposed the questions for discussion shown in the following box. Attendees were encouraged both to reflect on their own experiences, and to think creatively about what opportunities they would like to have had or would wish to see to meet needs emerging within their sector.

53. The outcome of the sessions was challenging and informative. The participants were willing to share their views on what was needed to support professional development in their field – assisted by some carefully structured, probing questions from the seminar leaders to help them to think through and articulate their needs. Several themes emerged across the sectors, and some constructive criticism was offered – in particular of the way in which HEIs at present generally organise and deliver CPD opportunities.

54. Here we set out the main points emerging from focus group discussions, taking into account issues raised by respondents to the mapping study on provision and in the work on skills needs in the arts and entertainment sector carried out by Metier.

#### **Mapping demand: questions put to focus group participants**

##### Questions on the current situation

- What is the current demand for CPD within the sector?
- What are your experiences of CPD?
- Are there any specific areas of current under-supply?
- What needs might higher education be best placed to meet?
- Are there any specific professional skills needs, other skills needs or personal development needs identifiable?

##### Questions on the emerging picture

- What are the emergent trends in the sector? Taking into account new developments in professional practice, professional structure or external drivers.
- What is the likely future demand for CPD?
- Are there any specific areas of foreseeable under-supply?

##### General issues

- What examples of good practise are you aware of?
- Do you have any suggestions for improvements to CPD provision?

## CPD and HE

55. Focus group participants agreed that there was considerable potential demand for existing and new CPD opportunities. Their response to the proposition that CPD in a suitable form should be a regular feature of their working lives was overwhelmingly positive, though several people said that awareness of the need for CPD and of what it could do for them was not high among colleagues in their sector.

56. Several of the groups made the point that CPD should be experienced very much in the context of personal lifelong learning, and woven into the individual's work and career. It should not be seen as a series of discrete experiences of receiving tuition nor as 'clocking up points'. There were several perspectives on what constitutes professional relevance: perhaps unsurprisingly, some performing artists saw a need for support in maintaining and improving their technical skills and practice, while other participants identified requirements for support in terms of mid-career creative stimulation; having space and time to reflect on their practice; and offering theoretical ideas which could be tested against real world practice.

57. The participants' collective views of what constitutes worthwhile CPD were very wide-ranging. Reference was made, for example, to the value which practitioners had derived from structured activities designed to help others – artist in residence schemes, working with schools, teaching or working with students in HE – in helping them to reconsider their own approach to using their professional skills. Their views of the desirable content and outcome of CPD inclined towards a holistic view of supported professional development over a period, rather than provision of opportunities to acquire specific skills in single discrete training experiences.

58. We were particularly struck by the scarcity of reference to two forms of provision highlighted in the Metier workforce development plan: few people expressed a particular wish or need for training in IT skills, or more generally in business skills. It was clear that this was partly due to individuals' view of the nature and mission of HE: they did not necessarily regard such training as higher education. It may also reflect some underestimation of likely future needs for these skills in the increasingly 'casualised' working environments found in the arts and design.

59. Reports of participants' own experience of CPD within HE were mixed. There was a perception that many of the opportunities available were more the product of the individual interests and enthusiasms of HEI staff than of any concerted attempt to find out what practitioners needed that the institution could provide. The examples of good practice identified were commended for good fit to the reality of professional practice, and frequently for being run on a flexible basis and in close collaboration with practitioners.

60. Some of the groups discussed what were the particular strengths of HE as a provider of CPD. A clear view emerged of an HE 'brand' combining academic rigour; theoretical underpinning of practice; high quality pedagogy; and a good record in the validation and quality benchmarking of provision. There was a perception that participation in HE brought practitioners into a community of committed specialists – a kind of 'invisible college'. It was observed that HEIs can offer access to valuable supporting facilities (especially libraries); but also (in response to the study of provision) that their staff sometimes needed to be brought up

to date and that in certain fields their equipment provision fell behind the pace of change at the leading edge.

### Barriers to CPD

61. There was considerable debate around the barriers to greater take-up of CPD especially within HE. A number of focus group participants felt that their initial experience of HE could have done more to prepare them for continuing development – in terms both of providing a sound basis of professional and vocational preparation on which to build this, and of helping students during their initial experience to understand and reflect on the skills which they were developing and would later need to update. The following issues were highlighted:

- a. For people in employment rather than freelance, a common problem with employer attitudes and mindsets not positively sympathetic to the notion of CPD.
- b. For those in small enterprises, the difficulty of releasing staff for whom there was effectively no cover available.
- c. For the self-employed in particular, the difficulty of planning and taking on a commitment to regular CPD when this might have to be set aside to take on further engagements.
- d. Difficulties in finding out what was available.
- e. Inflexibility in delivery, with provision not available at times when it could be taken up, and often no scope for irregular participation; and provision not always sensitive to the latest developments in professional practice.
- f. Cost, and the problems of securing funding – though some participants felt that there was a problem with CPD delivered in HEIs being perceived as more costly than was actually the case.

62. A number of suggestions for HEIs emerged from these discussions, and from the mapping study, for new types and modes of provision, and approaches to making that provision. These are considered in the following two sections.

### **The way forward: issues for HE to address**

63. On the basis of the mapping study of provision and our parallel discussions with practitioners on demand issues, we do not yet feel able to offer firm and detailed prescriptions for improvement in matching provision to practitioner needs and demand. However, we are in no doubt that:

- early action is needed to improve and expand provision within HE
- this should be led by, and taken primarily within, HEIs



- there is a significant body of high quality, user-friendly provision made within some HEIs and departments which could provide a strong basis for expansion and improvement across the sector.

64. It is clear too that HE, as a provider, has a strong 'brand' image. There are a number of positive qualities associated with HEIs in the minds of employers and clients including:

- academic quality, quality control and validation
- advanced pedagogy
- especially in vocationally oriented departments and institutions, a good and still improving understanding of the realities of the professional life.
- excellent information resources.
- the ability to develop sound theoretical frameworks and to offer practitioners new and challenging ways of thinking about what they are doing.

65. Many practitioners perceive, however, that the penetration of these values within HE is patchy. There have been a number of references, generally and specifically, to institutions and departments which do not treat CPD as a core activity alongside, and equal in esteem to, their mainstream teaching and research activities. This is felt to be reflected in the content of the provision on offer, some of which is considered to make unhelpful use of material developed for other courses or infrequently updated. There may be too many cases where CPD is delivered by people whose understanding of professional and practical issues is not as deep or as recent as the clients would wish.

66. Building on this, we have identified a number of issues which HEIs in general would need to address in order to develop a national body of CPD provision fully in keeping with what practitioners need. First, a number of questions in relation to the **content, structure and delivery** of CPD. These are largely generic, applying equally to CPD provision for other industries and occupations, but all were identified in our discussions of the needs of people working in arts and design and require particular attention in that context:

a. Content and academic approach. There is demand for a broad range of provision, from traditional MA courses to quite informal structures allowing practitioners access on their own terms to the expertise and resources within a department or institution. Generally, there should be more emphasis on the creation of resources and networks available to practitioners, on guiding and facilitating their continuing learning over a period, and on the tailoring of provision to individual requirements; but short courses in specific skills will still be needed. Across most of this spectrum it will be important to make clear to clients what is on offer has been designed with their needs as practitioners firmly in mind, and that intellectual and academic frameworks are highlighted only where these are helpful.

b. Access. Several practitioners have expressed a need for provision to be geographically accessible, offered at times when they can attend, and flexible enough

that they can dip in and out if their professional workload so dictates. This may be difficult in the case of a traditional MA course but should be achievable for much of the provision we identify. Access also means improved marketing, better diagnosis of client need and improving information flows to potential clients. There is a particular challenge in improving take-up amongst the self-employed.

c. Validation and quality assurance. These are perceived as particular strengths of HE in distinction to private providers. For the students, the assurance that provision will be of high quality is often more important than whether it leads to a qualification (though the latter will matter more where employers are paying significant fees).

d. Cost and the perception of cost. CPD provision cannot be made in the long term at a loss, and there are issues around how practitioners are to find the resources to pay a reasonable fee. However, our discussions of demand and of the barriers to greater take-up left us with the impression that HEIs may be seen as a more expensive option than they are or need be in reality. There may be a need to look again at charging structures – especially if more provision can be made on the informal, ‘dip in and out’ basis that some of those attending the focus groups asked for.

e. Relations with the sector. Much of the best practice identified to us is characterised by strong and effective working relationships between the providers – staff in HEIs – and employers and practitioners in the sector. Some of this builds on the links already established by the best providers of initial education and training, and upon the more broadly focused links between HE and industry promoted by the HEFCE’s Higher Education Reach-Out to Business and the Community (HEROBC) initiative. Such working relations must be a cornerstone of effective CPD.

f. Collaboration within HE. Given the high level of potential demand we have identified and the diversity of the arts and design sectors, we do not see a need for institutions to compete for clients in most cases. Equally, delivering provision better tailored to individual needs will require individual providers to draw together a widening range of expertise not all of which may be available in-house.

67. Running across this are two broader issues which must be tackled to deliver the desirable changes identified above:

a. **Communication and marketing.** Institutions need to do more to find out what people in the industries need, to provide it to them in a form they can take up, and to give them better information about what is on offer. To do this they will need to develop close working relations with employers and individual practitioners, and with others active in the field of training for the arts and design; and to build up detailed maps of demand, at local or regional level, and plan their provision accordingly. This should include building strong links to the structures and activities emerging from the ACE’s CPD Framework initiative. More needs to be done to ensure that HEIs play their full part in this and secure the full potential benefits. We return to this in our proposals for an action research project below.

b. More fundamentally still, these changes will need to go along with a shift in the internal **culture and organisation** of HEIs. We have suggested that CPD does not always enjoy parity of esteem with other teaching, research, and reach-out activities. In too many cases it is regarded as the concern of continuing education specialists, including in Continuing Education departments. We do not see why providing for this client group more than another should require structures emphasising specialist pedagogy over content and subject expertise. Changes in culture and approach prompted by the HEFCE CVE development initiative of 1995-99, and more recently by the HEFCE's HEROBC programme, clearly still have some way to go. CPD should be a part of mainstream academic activity, with particular emphasis on building strong multidisciplinary teams so that practitioners know that their CPD needs will be met by people with a good understanding of their professional circumstances and with appropriate, relevant and up to date skills and knowledge. Contact with practitioner colleagues returning for further high level education and training could be beneficial to subject specialist academic staff needing to keep up to date with the practice of their subject, and its status and value to the institution should be assessed accordingly.

68. There is another side to the coin. Some change in culture is needed too among practitioners. We have alluded to the negative perceptions that persist of the quality and relevance of CPD opportunities, however provided. Key stages in overcoming this will include practitioners learning to place a higher priority on their own development, and to come forward with a clear and realistic view of the support that they would like HEIs to provide; and institutions developing structures to facilitate this dialogue and lead it through to practical outcomes. Action will be needed within the industries to help to overcome the combination of real and perceived barriers to taking up CPD opportunities: employers in the arts and design could do more, to their own advantage, to encourage their employees to update their personal skills and knowledge.

### **The way forward: a proposed action research project**

69. We were invited to make recommendations for some form of pilot project to demonstrate and further refine the actions we would propose to improve the match between supply and demand. In view of our conclusions set out above, we recommend that our sponsors now commission a modest action research project. This cannot tackle all of the issues we have raised, but could realistically and productively be focused on communication and marketing (see paragraph 66a above) and on developing detailed maps of actual and potential demand, at local and regional level, on which to base developments in provision.

70. The project should be designed to research in more depth the needs of people in a limited subset of occupations and industries in one or two regions; to identify which HEIs in the region have the capability to meet these; and to investigate what is required 'on the ground' to translate demand and capability into effective provision. As a pathfinder project to inform later work on a larger scale, it seems reasonable to plan on the basis of employing one or two people to take the lead and co-ordinating role. For this reason there would be advantage in basing the project in one or two areas where there are known to be clusters of workers and specialist HE capacity in a particular field, so that a quicker impact may be achieved with limited manpower than would generally be the case elsewhere. Equally however it will be important to plan the project so that lessons can be drawn from the

experience which are applicable where demand and existing specialised provision are less concentrated or harder initially to identify.

71. It will be essential for the project to interact fully with the emerging outcomes of the ACE's CPD Framework activity. That is being set up specifically to make connections between arts professionals and CPD providers, and to provide enhanced support for the former in identifying and meeting their development needs. The initial plans for its implementation suggest that the HE sector is not yet engaging nearly as fully as we would wish. Our proposed project could be particularly valuable in highlighting the potential of HE as a major CPD provider, and in showing how connections with the sector can be developed and exploited, within the CPD Framework context.

72. The project should lead to outcomes which provide helpful pointers to others looking to undertake similar demand mapping and marketing exercises and to feed these through into improved provision, including models for new approaches to delivery. The quality of these outcomes will therefore be more important than their volume; and effective dissemination (which we would hope could also be achieved in collaboration with those taking forward the ACE initiative) will be important. The project should generate examples of good practice, including in particular:

- a. Models of effective communication between HEIs and employers and practitioners.
- b. Case studies of employers and practitioners thinking about individuals' professional development needs and acting on this.
- c. Pointers for further curriculum development work in the academic and professional areas covered.
- d. Models for ensuring that HEIs are fully involved in and benefit from the CPD Framework.

### **Pointers to further collaboration**

73. Our terms of reference including advising on the scope for continuing collaboration between HEFCE and the Arts Council for England – and, by extension, with the Design Council. In response we should like to highlight two avenues for further collaborative work, one specific and one general.

74. We do not see the proposed action research project as the end of what can be done for CPD for the arts and design. We have stressed the need for this project to be fully integrated with activities planned by ACE to set up and promote the Arts CPD Framework. If successful, the CPD Framework will continue to develop and grow well beyond the lifetime of project, and indeed may take a few years to achieve its full intended effect. We attach considerable importance to putting in place arrangements to ensure that HEIs, as established major CPD providers with exceptional potential for further growth, are fully involved in the establishment and operation of the Framework and in meeting the needs of individuals and employers who use it to access continuing education and training. We encourage HEFCE and ACE to make

specific arrangements to continue dialogue on this matter. These might best be fairly informal, and involve other stakeholders as desirable (for example, HE continuing education groups) but we would also respond positively to any suggestion for reconvening our group towards the end of the action research project to take stock and advise on the way forward.

75. More broadly, we see a need for action to ensure that HE is fully involved in whatever emerges from the recent Green Paper *Culture and Creativity: The Next Ten Years*. That document locates the arts and design firmly at the leading edge of economic growth and the creation of a more inclusive society, and has proposed areas for action for HEIs and HEFCE. At the time of writing this report, it is still too early to say what the outcome of this will be. Once that is clearer, there will no doubt be a need for HEFCE to establish a dialogue with DCMS, and this should draw in ACE and the Design Council too as appropriate. Our experience in one field has shown that the extent of common interest, and scope for mutually beneficial collaborative action, between our sponsors is greater than may at first appear. In addition to the specific activities mentioned above, we are well aware through our collective experience of the role already played by HE in helping people to become practitioners in the creative arts; in providing all kinds of support, including expert advice and business support, to practitioners and their employers; and in cementing the role of the arts more broadly as an important element in the cultural life of our society. On each of these fronts we see both a considerable existing body of achievement and scope for further development building on this.

76. We hope that we have built through our work a platform for continuing and deeper collaboration between our sponsors across a range of interactions between HE and the creative arts.

## Annex A

### Art & Design CPD Joint Working Group membership and terms of reference

#### Membership

<b>Christopher Frayling (Chair)</b>	Royal College of Art
<b>Nick Barter</b>	Royal Academy of Dramatic Art
<b>Edward Birch</b>	Arts Council of England
<b>Ann Bridgwood</b>	Arts Council of England
<b>Vanessa Conte (Secretary)</b>	HEFCE
<b>Edward Gregson</b>	Royal Northern College of Music
<b>Robert Hutchinson</b>	Southern Arts Board
<b>Paul Hubbard</b>	HEFCE
<b>Lesley Morris</b>	Design Council
<b>Jim Roddis</b>	Sheffield Hallam University
<b>Pauline Tambling</b>	Arts Council of England
<b>Elaine Thomas</b>	Surrey Institute of Art & Design
<b>Lola Young</b>	Middlesex University

#### Terms of reference

1. To map current provision of HE courses in the creative industries suitable to meet the need for CPD in related industries.
2. To assess the demand in the medium term for CPD across the sector.
3. To make recommendations for improving the match between supply and demand including spreading existing good practice.
4. To review other areas for potential collaboration between the Arts Council and HEFCE.

## **Annex B**

### **Mapping current CPD provision: a review of provision in the higher education sector**

#### Summary and conclusions

1. HEIs aiming to compete as providers of CPD to the creative industries need to invest, on a continuous basis, in tracking the changing needs of the market and in developing appropriate, high quality provision.
2. HEIs offering CPD to the creative industries raise the profile of that provision within their institutions.
3. HEIs need to invest more in promoting CPD opportunities to their target markets. In particular, greater use could be made of on-line marketing. The case for improved communications between the HE and cultural sectors in relation to CPD is overwhelming.
4. HE providers of CPD to the creative industries need to ensure that they possess sufficient links with the relevant sub sector(s) and the specialist knowledge and material resources to deliver CPD to the standards expected of an HEI.
5. More HEIs would benefit from identifying other HEIs in their region (and possibly further afield) with complementary interests in the creative industries, which could become partners in the planning and delivery of CPD to the creative industries.
6. More HEIs might consider designing tailor-made CPD for creative businesses. There may be scope for developing packages for groups of creative businesses with similar needs (for example theatre companies, web design companies, art galleries).
7. The HE and cultural sectors need to discuss with their related government departments (DfES, DCMS, DTI) methods of financing the provision and uptake of CPD for the creative industries.
8. HEIs should explore, with creative industry employers, ways in which personal development might be measured and validated.
9. Schemes and services that teach undergraduates to continue learning and increase their expectations of continuing professional development need every encouragement.

## **Annex C**

### **Mapping CPD demand: focus group participants**

#### Design

Deborah Dawton, Design Events  
Clare Fennelow, British Design & Art Direction (D&AD)  
Christopher Frayling, Royal College of Art  
Emma Kenkins, Design Council  
Peta Levi, Design  
Dids Macdonald, ACID - Anti-copying in Design  
Lesley Morris, Design Council  
Elsie Owusu, Elsie Owusu Architects  
Frank Peters, The Chartered Society of Designers (CSD)  
Jim Roddis, Sheffield Hallam University  
Jane Snelling, Design Museum  
Michael Thomson, Design Connect  
Joni Tyler, Royal Institute of British Architects

#### Arts administration

Hugh Adams, University of Wales, Cardiff  
Garfield Allen, Green Room  
Andrew Burton, University of Newcastle  
Tony Fegan, London International Festival of Theatre  
Lucy Hutton, Arts Council of England  
Elizabeth Price, Arts Training North West  
Julia Rowntree, London International Festival of Theatre  
Mary Schwartz, Dartington College of Arts  
Phyllida Shaw, Consultant  
Sue Storr, Lyric Theatre

#### Literature

Vanessa Conte, HEFCE  
Martin Corrick, Hindsight  
David Kendall, Literature Development Worker  
Jules Mann, Poetry Society  
Jonathon Meth, Writernet  
Lola Young, Middlesex University



### Performing arts

Nick Barter, Royal Academy of Dramatic Art  
Ken Bartlett, Foundation for Community Dance  
Theresa Battle, Place Dance Services  
Edward Birch, Arts Council of England  
Rob Buckland, Musician  
Giles Croft, Nottingham Playhouse  
Kathryn Deane, Sound Sense  
Becky Edmunds, Dance  
Will Forest, ITC  
Edward Gregson, Royal Northern College of Music  
Paul Hubbard, HEFCE  
Alex Knight, Association of British Orchestras (ABO)  
Patrick Sandford, Nuffield Theatre  
Jeanette Siddall, Dance UK  
Sue Smith, Council for Dance Education and Training  
Bob Wearn, Musicians Union  
Gavin Woods, Musician

### Fine arts

Ann Bridgwood, Arts Council of England  
Claire Bull, Birmingham Institute of Art and Design, UCE  
Hilary Gresty, Visual Arts Galleries Association  
Charlie Hooker, Visual Arts  
Christine Keogh, Chrysalis Arts Ltd  
Charlotte Langridge, Jewellery Industry Innovation Centre  
Gordon Macdonald, Photographer  
Deborah Rawson, Education Through Art  
Adam Reynolds, Artist  
Damien Robinson, Visual arts  
Janet Summerton  
Elaine Thomas, Surrey Institute of Art & Design  
Sam Walker, Black Cultural Archives  
Anamaria Wills, CIDA  
Karen Wilson, East Street Arts