

LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE
AND CULTURAL ENTERPRISE

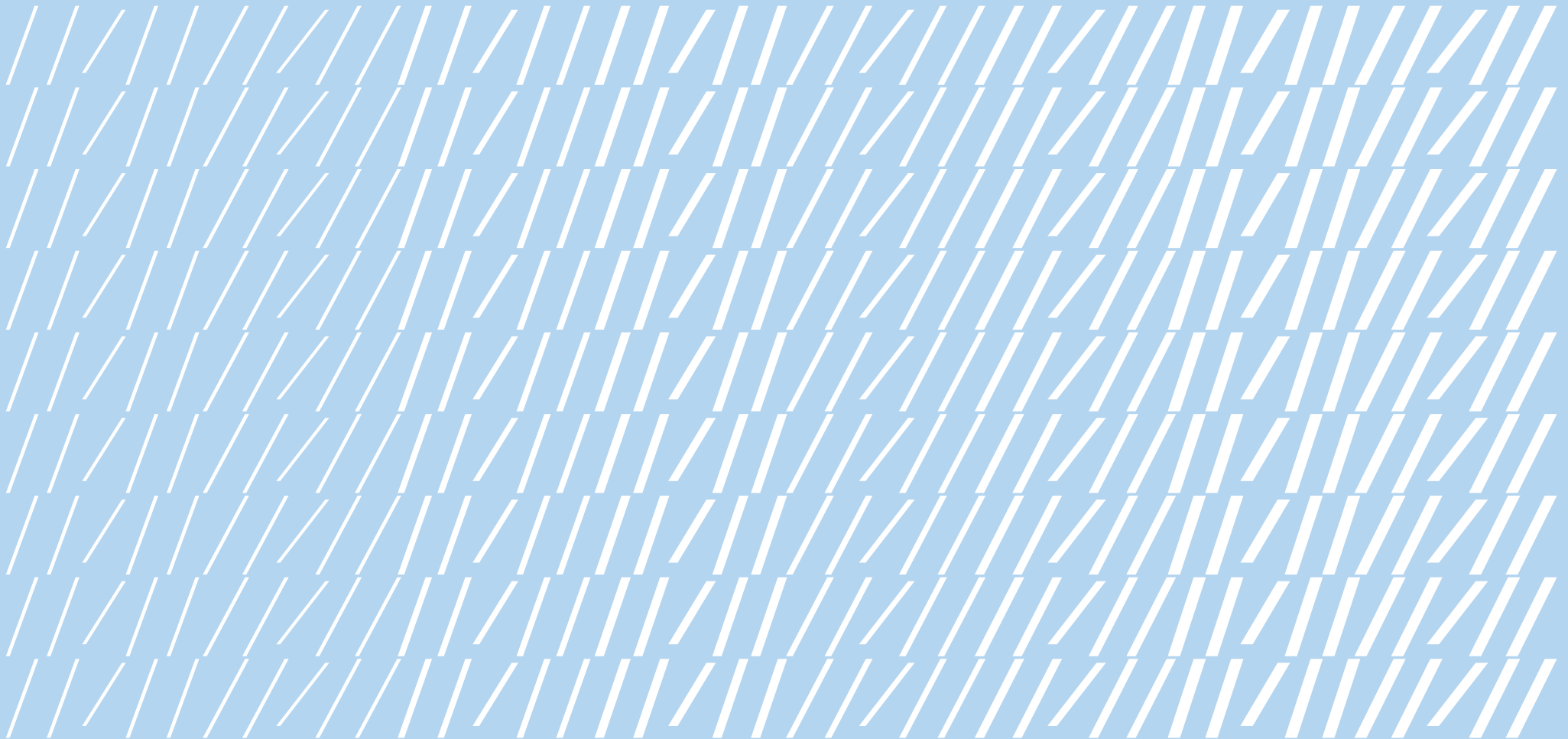
CASE STUDIES



Art:Design:Media
Subject Centre



University of Brighton



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 PRACTITIONER

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](http://www.adm.heacademy.ac.uk/projects/adm-hea-projects/stepping-out)

CASE STUDY

*University of
Bedfordshire*

GOING PROFESSIONAL AND MEDIATRRAIN

There are around 400 students studying Media Production and Television Production at the University of Bedfordshire. These students have access to Going Professional and Medietrain. 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.

Medietrain offers placements and opportunities for students to work with the Medietrain community production company. This is a not-for-profit company offering low-cost TV and film production services to

the university and local organisations. Medietrain'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 Medietrain 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.

CASE STUDY

*University of
Bedfordshire*

GOING PROFESSIONAL AND MEDIATRAN

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

CASE STUDY*Centre for Excellence**in Media Practice,**Bournemouth University***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 an end, it was found

CASE STUDY

*Centre for Excellence
in Media Practice,
Bournemouth University*

**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.

CASE STUDY

*Centre for Excellence
in Media Practice,
Bournemouth University*

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

CASE STUDY

*Centre for Excellence
in Media Practice,
Bournemouth University*

SKILLED PROFESSIONALS RETURNING TO HE

studies published by the ADM-HEA and funded by the ADM-HEA; Arts Council England; Design Council; Artsworld; 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

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 (CETLD)

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.

CASE STUDY

*Coventry University*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

CASE STUDY*University of Brighton***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."

CASE STUDY

*Slade School of Art,
University College
London*

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

CASE STUDY

*Slade School of Art,
University College
London*

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

CASE STUDY

Manchester Metropolitan
University

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

CASE STUDY

*Manchester Metropolitan
University*

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; Artsworld; 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

CASE STUDY

*National Endowment for
Science, Technology and
the Arts*

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

CASE STUDY

*National Endowment for
Science, Technology and
the Arts*

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

CASE STUDY

*Skillset Media Academies*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

CASE STUDY*Skillset Media Academies***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.

CASE STUDY

*South-West Design
Forum*

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.*

CASE STUDY*South-West Design**Forum***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.”

CASE STUDY

*University of the
Creative Arts*

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.

CASE STUDY

*University of the
Creative Arts*

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	HE	Higher Education
ACE	Arts Council, England	HEA	Higher Education Academy
AGR	Association of Graduate Recruiters	HEFCE	Higher Education Funding Council for England
Arts HE	Collectively, art, design and media undergraduate and postgraduate courses	HEI	Higher education institution
BIS	Department of Business Innovation and Skills	HEIF	Higher Education Innovation Fund
BJTC	Broadcast Journalism Training Council	HESA	Higher Education Statistics Agency
CBI	Confederation of British Industry	ILTHE	Institute of Learning and Teaching in Higher Education
CCSkills	Creative and Cultural Skills (Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Literature, Music, Performing, and Visual Arts)	KTP	Knowledge Transfer Project
CEP	Creative Economy Programme	NAB	National Advisory Body for Local Authority Higher Education
CIHE	Council for Industry and Higher Education	NCGE	National Council for Graduate Entrepreneurship
CLTAD	The University of the Arts London Centre for Learning and Teaching in Art and Design	NESTA	National Endowment for Science, Technology and the Arts
CHEAD	Council for Higher Education in Art and Design	NCTJ	National Council for the Training of Journalists
CNAA	Council for National Academic Awards	NGO	Non-Governmental Organisation
CPD	Continuing Professional Development	ONS	Office for National Statistics
DES	Department of Education and Science	QAA	Quality Assurance Agency
DCMS	Department of Culture Media and Sport	RAE	Research Assessment Exercise
DfEE	Department for Education and Employment	RDA	Regional Development Agencies
DfES	Department for Education and Skills	SIC	Standard Industry Classification
DIUS	Department of Universities Innovation and Skills	SME	Small or Medium-sized Enterprise
DTI	Department of Trade and Industry	SSA	Sector Skills Agreements are produced by each of the Sector Skills Councils
FE	Further Education	SSC	Sector Skills Council
FEC	Further Education College	STEM	The science, technology, engineering and mathematics group of subjects in education
FDf	Foundation Degree Forward	UCAS	University and Colleges Admissions Service
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)	UKADIA	United Kingdom Arts and Design Institutions Association
		UKCES	UK Commission for Employment and Skills
		USP	Unique Selling Point
		UUK	Universities UK

ACKNOWLEDGMENTS

The Subject Centre would like to thank all those who have assisted in this project. In particular we wish to acknowledge the team at the Department of Culture, Media and Sport: Tim Scott, Jacqueline Asafu Adjaye, Harriet Buxton and David Gookey. We also want to recognise the contributions of all those who helped in setting up and participating in the focus groups: Angela Devas and staff at Thames Valley University; Adrienne Noonan, Sam Thomson and staff at the University of the West of England; Kate Secker, Keith Bartlett, Emma Gibbs and staff at Norwich University College of the Arts; Paula Clark and staff at University for the Creative Arts; Alison Shreeve and staff at University of the Arts London; Hugh Hamilton and staff at Nottingham Trent University; Bernie Blair and staff at Kingston University; Antonia Clews at Artsworks and staff at Bath Spa University; Julia Calver, Sue Palmer, Cheryl Grant, Phil Long, Michael Bailey at Leeds Metropolitan University; Penny Macbeth at the University of Huddersfield; Mags McLeary from Leeds City Council; Anne-Marie Logan at York Hub; Tim Deignan; Garance Rawinsky and Jennifer Granville

from the Northern Film School; Fiona Thompson from Leeds Trinity & All Saints College; Vivienne Razavilar from Park Lane College; Dave Foster from Leeds West City Learning Centre; Anamaria Wills from the Creative Industries Development Agency UK and Lee Corner from LAC Limited.

We would like to thank all those who provided us with case studies. They are: Richard Berger; Stephanie Bolt; Paul Bason; Antonia Clews; Susan Dray; Phil Ely; Rob Flint; Kathleen Griffin; Jim Hornsby; Jake Leith; Laura Leverett; Sarah Lines; Marcus Lord; Adrienne Lowy; Malcolm McInnes; Adrienne Noonan; Neelam Parmar; Lucy Renton; Terry Shave; Fiona Thompson; Tzu-Bin Lin; Jon Wardle; Liz Wheeldon-Wyatt; Paul Whittacker and Sheelagh Wright.

We would like to thank all those teachers, technical and support staff and higher education managers who participated by completing the questionnaires that provided us with the data we needed to inform our analysis.

Finally, the authors would like to thank Alison Crowe at the ADM-HEA for managing the project.