

1.0 INTRODUCTION

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

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

The need for HEIs to form closer relationships and engagement with industry has been growing in urgency for more than a decade. Higher levels of entrepreneurship in university courses featured in the Dearing Report in 1997, business-university collaborations in the Lambert Review in 2003, creativity in business in the Cox Review in 2005, higher-level skills in the Leitch Review in 2006 and employer engagement in Higher Education at Work in 2008 and Higher Ambitions in 2009.²

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

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

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

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

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

The work has been undertaken by the Higher Education Academy Art, Design, Media Subject Centre (ADM-HEA), harnessing networks of up to 3,000 individual teachers in more than 128 HEIs and 121 further education colleges (FECs). There are 127,575 students studying practice-based art, design or media (Arts HE) subjects in HEIs engaged in the ADM-HEA network. This is 62% of the UK total³. The ADM-HEA is one of 24 subject centres in the Higher Education Academy Subject Centre network. Each Subject Centre covers a range of HE subjects. The ADM-HEA footprint includes fine arts, design (from crafts to industrial design), media practice (from journalism to games design), media studies, cultural studies, communications studies, art history and design history.⁴

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

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

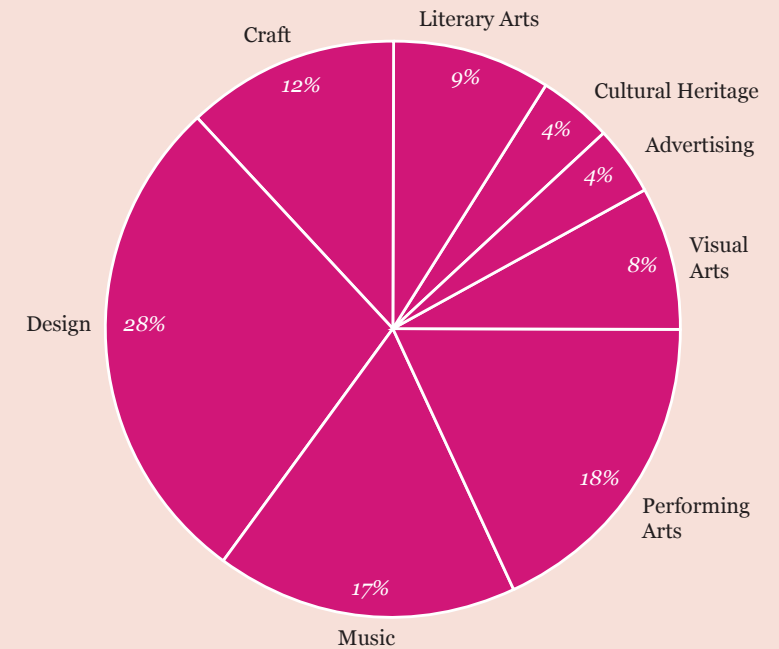
1.1 DIFFICULTIES OF DEFINITIONS

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

A WIDER VIEW OF CREATIVE INDUSTRY

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

DIAGRAM 1.1: Creative industries by (DCMS) sector: percentage share of total GVA of £24.8 billion pa. GVA per employee is £36,570⁷.



Finally, there are definitions based not on creative input, intellectual property or creative output, but on a characteristic defined as an “adoption of novel ideas within social networks for production and consumption... centered on social networks of distributed quasi-markets”⁸.

5 The original mapping in 1998 and its revision in 2001 identified 13 types of creative industry. The DCMS web site currently lists the following as creative industries: advertising, architecture, art and antiques markets, computer and video games, crafts, design, designer fashion, music, performing arts, publishing, software, television and radio. www.culture.gov.uk/what_we_do/creative_industries/default.aspx Accessed Jan 2010.

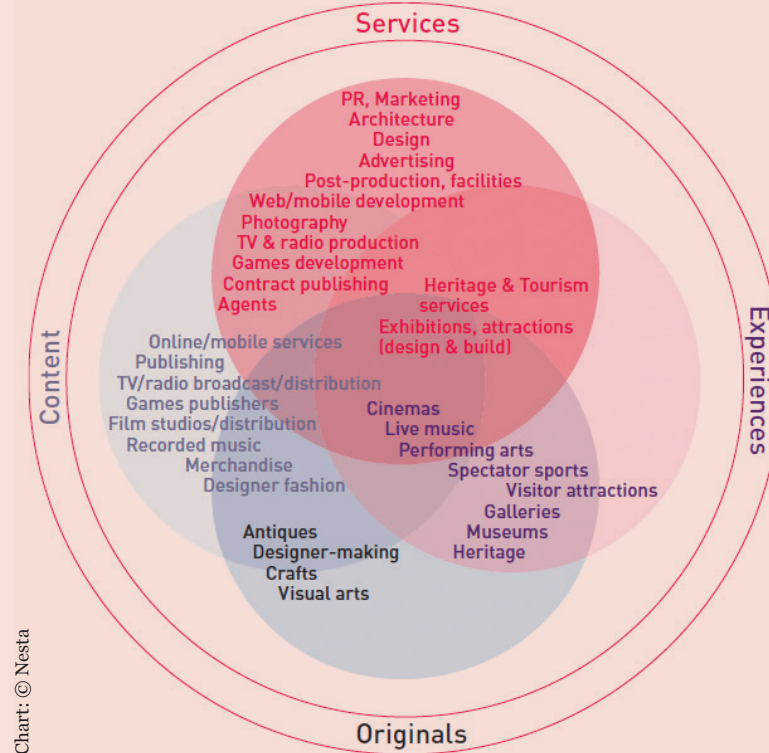
6 Work Foundation, (2007). *Staying Ahead: the economic performance of the UK's creative industries*, DCMS, London.

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

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

9 Source: NESTA, (2006). *Creating Growth: How the UK Can Develop World Class Creative Businesses*, National Endowment for Science, Technology and the Arts, London.

DIAGRAM 1.2: A “refined model of the creative industries” from the National Endowment for Science Technology and the Arts⁹.



Policy has focused on commercial sectors within creative industries but the broadest debates accept that many subsectors will operate on a mixed economy of private and public investment. Creative industries are characterised by micro-businesses, self-employment and freelancers but there are a few businesses and

organisations that are very large, for example the BBC or Tate Galleries and other national arts organisations. Many creative enterprises have mixed business models and skill sets. For example, theatre and film companies may be formed for single productions and have a high degree of variation from business management and administration to technical and performance personnel.

Businesses and organisations in the creative and cultural sectors are highly differentiated by type; a large proportion operates business to business rather than business to audience/consumer. They are also differentiated by activity; the skills sets, professional and workforce development requirements of media production companies are very different from those of textile design businesses. This differentiation is amplified by differences within sub-sectors due to location or market segmentation.

Within a single creative enterprise there may be a range of practitioners due to the range of creative activities involved, for example in making a film. This situation persists in many, even small-scale enterprises and across commercial and non-commercial sectors. Finally, beyond the field of the freelancers, sole practitioners and micro-businesses, in larger businesses, enterprises and organisations,

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

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

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

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

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

of them lack sufficient scale to support in-house staff development¹⁰. High levels of differentiation, even within sub-sectors, lead to a lack of scalability of workforce development provision. Finally, rapid change and innovation in development and delivery of products, services and experiences means curriculum content has a short shelf life.

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

EDUCATION AND THE CREATIVE INDUSTRIES

The Quality Assurance Agency (QAA) holds Subject Benchmark Statements¹¹ for all undergraduate subjects but there is considerable variation in the range of subjects delivered at different HEIs. Some subjects,

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

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

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

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

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

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

In the mid 1970s, 100 professional artists were surveyed, of these 93 out of 97 had studied at 53 art schools. "The average length of study was five years, it was almost unknown for a British artist to achieve prominence without first undergoing some post-school education"¹². The workforce in creative industries is more graduate rich than any other industry sector; around 80% in interactive media, 58% in film, 71% in television, 65% in design and 33% in craft businesses hold a degree or higher qualification¹³ compared to an average of 31% of the UK workforce more generally¹⁴.

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

'architectural' services will comprise qualified and registered architects¹⁵. This mix of people holding cognate (qualifications in a subject related to their 'professional' activity) or unrelated qualifications within a single creative enterprise is common in the arts, design and media businesses and organisations. For example, the curricula of media production degrees include substantial elements focusing on learning the skills needed for media production roles, with many of these skill determined through engagement with industry specialists and agencies. However, many producers hold a degree in a subject unrelated to film, TV or radio production. There is considerable anecdotal evidence suggesting that media graduates may be in the minority in the development of media businesses (as opposed to media products). It is not uncommon to meet groups of media producers for whom the most commonly held degree is English or history. However, these businesses are typically operated by graduates. Most designers, visual artists or media practitioners do hold a formal qualification, and for the majority this is a degree in their field of activity. However, it will also be the case that many do not and there is no statutory requirement requiring anyone claiming to be, say, a product designer, to hold any

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

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

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

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

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

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

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

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

Although there might be considerable differences, in practice, between creative and performing art, design and media subjects, they share significant common pedagogies¹⁶. Subjects across the spectrum situate their learning on a continuum from the most workshop, material and crafts-based to the most abstract and digitally orientated practices and spaces. However, the ‘golden thread’ that connects them is that the learning is predominantly situated at the sites of production; it mirrors the kinds of activities undertaken in professional contexts. The essential subject knowledge tends to be less canonical or authoritative than, for example, medicine, law or engineering where aspects of individual and public safety, risk management and scientific principle affect the accepted body of knowledge. In Arts HE, as in creative industries, knowledge is nearly always contingent and shaped by situations. The pedagogies for Arts HE are discussed in more detail in section 2.0 of the Key Report¹⁷.

EMPLOYER ENGAGEMENT

In 2002, the Learning Skills Council initiated a programme of reform for FECs “to specify and improve targets in relation to employer engagement: the development of improved services direct to employers or: increased employability or work readiness of learners”¹⁸. In 2008, the Higher Education Funding Council (HEFCE) defined the broad aim of employer engagement as seeking “to improve the employability of graduates, as well as helping HE to make a stronger contribution to workforce development”¹⁹. Its funding is focused on developing the “infrastructure to engage with employers” and “the recruitment of students co-funded by their employers”. The Higher Education Academy works on “developing guidance and identifying exemplars of good practice in responding to employer needs and employee learning”²⁰. At the end of 2009, the Department of Business Innovation and Skills asked “HEFCE and the UK Commission for Employment and Skills (UKCES) to identify and tackle specific areas where university supply is not meeting demand for key skills”²¹ for employers and the economy. According to a 2008 report from the Department of Innovation, Universities and Skills²² there are well in excess of four million people in the

UK workforce who are “considering, or willing to consider, higher education”. The report suggests that with support from employers a further six million would be added to this number. Other research has suggested that a “quarter of all employees reported they ‘very much’ wanted training in the future and a further 40% wanted it ‘a fair amount’. Over half (55%) wanted to acquire additional skills or qualifications over the next three years”²³. However, the Department for Innovation, Universities and Skills (DIUS) acknowledged their aim is personal development, improving career prospects and employability. The challenge is for HEIs and employers to become partners in the delivery of higher-level skills. Government policy and agencies driving initiatives for greater engagement have been almost entirely focused on employers. Although we have not suggested that the term ‘employer engagement’ be abandoned, we have commented on some of the difficulties it causes in Arts HE and for those in creative industry²⁴. Self-employment, freelancing and micro-businesses where the principals are owner-managers are common in creative enterprise. That they are neither employees nor employers distances them from the policy debate. Even where individuals are employees, they often

consider themselves as professionals delivering a service within an ethical framework rather than doing a job for a fixed number of hours at the direction of their employer. This characteristic of the creative industries delivers unique relationships across the creative industries themselves and with Arts HE.

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

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

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

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

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

Effective engagements between creative enterprise and Arts HE can overcome some of these barriers. We know from earlier work undertaken by the ADM-HEA that there are significant levels of engagement between education and creative and cultural businesses, organisations and individuals. However, there is a lack of clarity as to how effective these engagements are in shaping the curriculum. There appears to be a lack of mechanisms enabling HE (and other organisations and agencies) to build strategically on infrastructures that will enhance workforce development through this engagement²⁶.

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

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

1.2 THE STRUCTURE OF REPORTING

THE SCOPE OF THE REPORT

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

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

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

HOW THE LOOKING OUT REPORTS ARE ORGANISED

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

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

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

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

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

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

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

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

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

²⁷ *Stepping Out* is jointly funded by the ADM-HEA, the Arts Council England, the Centre for Excellence in Learning through Design (CETLD), the Council for Higher Education in Art and Design (CHEAD), the Design Council, the Higher Education Funding Council (HEFCE) and Skillset.

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

- *The Reflexive Practitioner* at Nottingham Trent University examines how resources can be developed out of creative industry visits, and how guest lecturers' projects can be made available to wider audiences.
- *Co-Working*: Teacher practitioners in art and design at the Centre of Excellence in Teaching and Learning through Design (University of Brighton/Royal College of Art) is focused on teacher practitioner roles in fashion and textiles at the two participating HEIs. The project focuses on identifying practice and industry-based CPD support that can be delivered through the association of creative and cultural industry practitioners and the HEI.
- *The Centre for Excellence in Media Practice* (CEMP at Bournemouth University) programme for work-based learners at evaluates and builds resources to assist colleagues in art, design and media departments to implement innovative programmes

based on the CEMP experience. The report focuses on interviews with 10 senior media practitioners participating in an online distance-learning, industry-focused masters degree.