

LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE
AND CULTURAL ENTERPRISE

ARTS HE AND THE CREATIVE INDUSTRIES

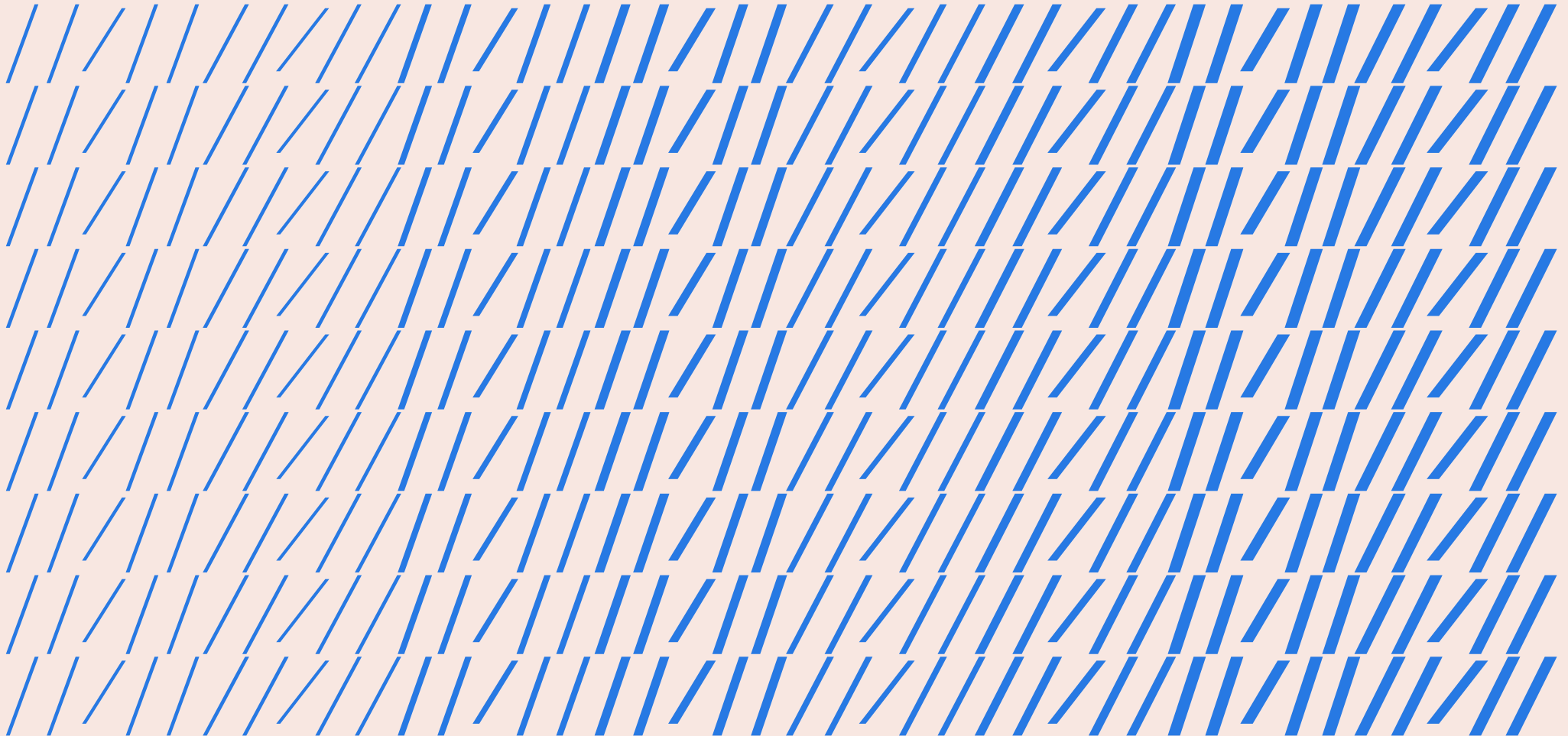
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1.0 INTRODUCTION

This paper expands on the Looking Out Key Report. It discusses how art, design and media higher education (ArtsHE) has evolved, its relationship to creative industries and how ArtsHE students learn.

UK Arts education maybe the “oldest form of publicly funded education in the United Kingdom” (Bird, 2000). Depending on how you view it, it began either in 1837 with the formation of the Government Schools of Design or earlier, or in the 18th century with the establishment of academies of art supported by the likes of Reynolds, Hogarth and Gainsborough. Apparently art and design education then progressed more or less smoothly until the second half of the 20th century, when “many Government funded art and design schools widened their remit to admit students not interested in developing practical design and craft skills, rather to pursue purely artistic endeavours” (Lydiate, 1982). Convention has it that contemporary art and design education was born out of a concern that Britain, in spite of its manufacturing capacity, was not cutting it in the export market because of the poor design quality of British goods. A short article in the Design Council Magazine, points to 19th

century politicians’ anxiety “about Britain becoming uncompetitive for centuries”, awash with cheap silk imports and producing only “carpets with frenzied vegetable patterns”. Politicians believed that “if designers were better trained, the quality of British goods would improve.” Allegedly they were eventually proved right; after the 1840s British textiles slowly recovered. “[The forties were] so grim they were dubbed the Hungry Forties” (Design Council, 2008b). Despite this ringing endorsement for vocational education, it’s unlikely that credit is due to the twenty or so Government Design Schools as they failed to produce designers in any meaningful numbers.

These views obscure a more complex picture. They also serve to illustrate problems in how practitioners’ education in the creative and cultural sectors can be perceived.

SUMMARY

- *The history of art, design and media education is often seen as unproblematic – developing seamlessly from trades and guilds to modern production and education*

- *Art and design education has been disrupted by*
 - a) *Government micromanagement and/or*
 - b) *industry's loss of influence over education*
- *Art and design education is, or should be, vocational and the pursuit of "purely artistic endeavours", or worse, academic study, since the 60's has sent it in the wrong direction*
- *However, if it doesn't fully fit any of these perceptions, then why is art and design education like it is today?*

2.0 THE BEGINNINGS OF EUROPEAN ART EDUCATION

Prior to the 1830s there was virtually no opportunity for the majority to learn art and design in any formal context. The creative industries as we know them did not exist, and the idea of a professional designer as distinct from the craft-based producer: the furniture maker, silversmith, jeweler or tailor, was un-heard of. Although European universities had been founded as early as the 12th century, curricula were limited to the vocational training of clerics. There were no courses in social studies, history, science or art. Aspiring artists went from grammar schools or their parents'

home into the workshop studios of commercial artists and craftsmen. They graduated from "one master to another" and then joined the local painter's guild and began their work as a "journeyman-apprentice" (Elkins, 2001). Change came quite rapidly in the High Renaissance, around 1450, with demand for intellectual artists "who were capable of historic, religious and poetic compositions". (MacDonald, 2004).

A milestone in formalising arts education was Leon Battista Alberti's *De Pictura (On Painting)* published in 1435. Alberti was a polymath and one of the key figures in the emerging renaissance period. Unlike earlier and contemporary artists, Alberti did not emerge from the guilds. He was the son of a wealthy merchant, part of the new aspirational class of the Italian city states. He attended the liberal and progressive University of Padua where he studied jurisprudence and theology, civil and canon law, theology, astronomy, dialectic, philosophy, grammar, medicine, and rhetoric. He regarded mathematics as the common ground of art and the sciences: "I will take first from mathematicians those things with which my subject is concerned" (Spencer, 1966). The scientific content of *On Painting* is based on classical optics and perspective as the instruments of artistic and architectural

representation. However *De Pictura* was intended not as an academic treatise but as a studio manual. Alberti's ideas were tested by friends and collaborators such as Donato Bramante, the architect of the dome of Florence Cathedral. Bramante used mirrors to make practical demonstrations of perspective. The techniques were also used by Massacio, who is reputed to have been the first to apply the new principles of painting in his Holy Trinity fresco in Sa. Maria Novella, Florence in 1425. Alberti established art, including painting, sculpture and architecture as serious academic subjects, distancing them from the application of craft in the service of liturgy, towards the exploitation by a wealthy laity. As art objects become desirable commodities, so the demand for trained artists grew.

In 1438 the Platonic Academy was founded in Florence and the idea that art required a balance between theory and practice was first encountered (Elkins, 2001). Teaching was based on study through drawing of antique-classical statuary, geometry and anatomy. Painting and sculpture were practiced in the studio. The Platonic Academy became the model for further academies that were informal, formed around groups of friends: the emphasis was on

discussion among equals rather than teaching. The first academy of art for the study of life drawing, anatomy, perspective geometry and the 'Antique' was founded in Rome in 1530. The *Carracci* Academy also known as the Academy of the Progressives because of a special emphasis on drawing from the life opened in Bologna in the 1580s. Drawing from life models, the study of classical antiquity and geometry, and application of these skills in the studio were to become the enduring foundation of western academic art education for the next 450 years.

Over the next two hundred years until the late 1700s, organised, state-supported academies were formed across Europe. The most important and influential was the French Academie Royal de Pienture et de Sculpture founded in 1655 (even though it was renamed, it survived largely intact until 1968). By the end of the 18th century there were at least ten 'state' academies of art across Germany, the Netherlands and Austria. The Edinburgh Drawing Academy opened in 1760 and the Royal Academy of Arts in London in 1768. The Royal Academy in London operated conventionally as a grouping of artists; it had no formal school or curriculum although some classes and lectures in drawing and theory were offered.

SUMMARY

Despite differences in scale and level of patronage, academies shared some characteristics:

- *Once painting had gained its status as a liberal art, it became strongly affiliated to the wealthy classes who embarked on artistic pursuits as part of their recreational education.*
- *Most academies taught only drawing from life models and classical-antique statues or casts. Actual painting was undertaken in the studios of established artists who were normally members of the academy.*
- *The Royal Academy of Painting and Sculpture in Paris and its antecedents established a curriculum including an 'authorised' theory of art. Painting, sculpture and architecture was undertaken in the 'correct' classical style. This spoke to the moral purpose of art and the correct composition and setting of subjects to reinforce narrative and make symbolic connections.*

In short, the academies, often the only places to 'learn' art, were exclusive, didactic and instructional in teaching style. They were theory-based but only one theory was acceptable, they also discouraged

innovation and had no interest in mass consumption. The major differences between learning art in England and in Europe was the scale of access; there were simply more academies in Europe. The Royal Academy had no curriculum and unlike France and Prussia there was no art training of any kind at elementary school level in England. These factors were to influence the subsequent debates on the development of art and design education in the UK.

ART EDUCATION IN THE SERVICE OF INDUSTRY AND SOCIETY

Unprecedented technological, economic and cultural change in Britain between 1780 and 1860, saw income per head double and the population more than double (Floud and McCloskey, 1994). Access to the Empire secured virtual monopolies in the trading of textiles, coal and iron. Like the 20th century, this period of rapid and extensive growth was marked by cycles of boom and slump and in 1830, Britain was hit by a severe recession. The quality of manufactured goods was heavily criticised and the Government actively sought to redress problems perceived as arising from an absence of art and design education (Suga, 2003). Our view of the nature and intentions for Government

intervention into art and design education is largely formed through Quentin Bell's Schools of Design (1963), and Stuart Macdonald's *The History and Philosophy of Art Education* (1970). Both point to the economic case for a public system of art, and design education, particularly the decline of the textile industry. "National art education was established as an economic necessity and certainly would not have been considered at this time if it had not been so regarded" (MacDonald, 2004).

"No schools existed for art and design nor public galleries or museums and this had caused England to fall behind its continental competitors. This was being made worse by the absence of strong laws on copyright of design or invention, making manufacturers unwilling to spend time in developing designs that were often copied". Select Committee Arts and Manufacturers, 1835.

More recent accounts point out that the textiles industry was not one, but one of several distinct industries, each having its own concerns. It was the silk industry, rather than the entire textile industry that fell into decline and this would not affect the entire economy (Romans, 2004). Britain's domination of trade through a virtual world-wide monopoly in

coal and iron exports suggested that the reasons for the recession were more complex than the failure of Britain's manufacturing industries. Bell also emphasises a wider, liberal and more radicalising agenda for the Select Committee. He suggests that their focus and intention was to raise the standard of art appreciation in the general population in the hope new consumers of 'improved' products would emerge.

"France had enjoyed the benefit of institutions for the encouragement of the Fine Arts ever since the days of Louis XIV, and their good effects were manifested every day in the reverence that prevailed for the Arts in all classes, and the good taste exhibited in all branches of manufactures. The great features of those institutions were the number of the schools, the gratuitous nature of their instruction, and the popular character of their exhibitions." William Ewart (Ewart, Hansard, 1835a).

Ewart and some of his colleagues on the Select Committee held some enmity towards the Royal Academy, holding it partly responsible, through its exclusivity and restrictive practices for propagating academic and irrelevant art and denying the opportunity of the "ordinary classes" to avail themselves of an art education. Ewart was of the

opinion “that arts, like commerce, ought to be essentially free” (Hansard, 1835a).

“There ought to be two things regarded in an exhibition of pictures... the encouragement of the artists; and, secondly, the diffusion of a taste for the fine arts amongst the people.... The exhibition of modern pictures should be free to the public... The cultivation of the arts was of the utmost importance to the country.” (Ewart, Hansard, 1834).

This not to say that the select committee were not adopting a wholly instrumental approach. Instead, their proposals had two key features; one was to train artisan-artists to design new goods for manufacture, the second was to effect a cultural change in the society through enabling wider access to art education and the sites of visual culture. In effect this would create better conditions for a home market for ‘improved’ goods.

PUBLIC ART EDUCATION IN BRITAIN 1837-1873

The Select Committee on Arts and Manufactures was formed on 14 July 1835 to: “Enquire into the best means of extending a knowledge of the Arts and the principles of Design among the people, especially the manufacturing population of the country.” (Hansard, 1835)

The Committee heard evidence from witnesses representing art, industry and education from the UK and abroad. It concluded that successful continental countries funded design education for their manufacturing industries while the UK did not. James Skene, secretary to the Board of Trustees for the Encouragement of Manufacture in Scotland described how industry-related education was encouraged in Scotland. The Committee noted that the model for a design school in Edinburgh (Arts and Manufacturers, 1993) could be extended to other towns and recommended that the Government found a school of design in London and a network of provincial schools in the major industrial centres of the country. Government Design Schools would encourage applied arts and design and improve the aesthetic quality of British products thus influencing trade. The Government’s schools were overseen by the Board of Trade and were supposed to be financed in part, by local manufacturers. The Central School of Design opened in London in 1837 and was followed by similar Schools of Design at Birmingham (1841), Coventry, Manchester Norwich and York (1842), Newcastle and Nottingham (1843), Glasgow (1845), Belfast (1848) and Leeds (1850). Alongside these, many non-government design schools

emerged out of Mechanics' Institutes providing public programmes of art, design and crafts education.

However, the development of public art and design education was dominated by the Royal Academy. It vigorously protected its status aided by successive Governments' efforts to divert the Schools of Design away from fine art teaching. Instead they leaned towards industrial art, design, craftwork and general art education, cast in purely functional terms and directed to meet the needs of industry (Bickers, 2000). From their foundation up to 1852, the Schools of Design were heavily influenced by the fine artists on the Council of the Central School. Many were Royal Academicians and the Council spent much of their time warding off the rival schools so the Academy would flourish.

"We wish to teach art, but to teach it in a way that it should not interfere with the kind of art which comes within the province of the Royal Academy" (Burchett, 1877).

The Council of the Central School declared that Design Schools were not aimed at education for every kind of design but for "one kind only, viz. ornamental" and students were required to "declare that they had no intention of becoming artists". The express intention was that the schools were "purely industrial" (Bell,

1963). Despite these assertions, the difference between fine art at the Royal Academy and studying design at one of the Schools of Design, seems today to be minor and academic. The Academy aimed to prevent "artisans to study (art through) the figure or to enjoy a full education" (Bell, 1963) That is, the Government Schools of Design were not permitted to offer life drawing classes or instruction on the orthodox art theories of the day. The Central School, and through its direction, the other Schools of Design were to "propagate the view that a pattern on a flat surface should not by reason of its lushness or illusory qualities destroy the holders of its flatness" (Frayling, 1999). Although there was an underlying intention that students at the Schools of Design were connected to manufacturing industries, it seems curious that there was no emphasis on the making of artefacts. The teaching remained firmly focused on skills in drawing and through this, the appropriate use of decoration. In this they were unrecognisable from today's art and design schools. They were focused on drawing instruction including the copying of drawings, casts and models; the emphasis was on instruction. Pupils would work at drawing boards and easels, with their efforts corrected by a trained teacher. There was no teaching of crafts,

nor were pupils required to make the artefacts or consider new artefacts that might be made. Their focus was limited entirely to the decoration of products that would be made in the factories of their future employer.

By 1849 it was clear that the Schools of Design, with just a few exceptions, were producing few designers. A second Select Committee chaired by Henry Cole reconstituted the Schools of Design as Schools of Art; centres for public education in drawing. Cole, in his own words, converted “twenty limp Schools of Design into one hundred flourishing Schools of Art” (Frayling, 1999) with practically all advanced students and staff pursuing fine art practice.

1852 to 1873 saw the most rapid increase in the number of art institutions in British history including the first training school for art masters, the first Government art examinations and teaching certificates, the first state art education in public day schools and training colleges and the founding of the Art Masters’ Association (MacDonald, 1970). Cole became a key figure in the founding of the V&A and was one of the few senior civil servants committed to art and design education. Through the *Journal of Design and Manufacture*, Cole led the Central School to discard many of the casts it used for drawing instruction,

provoked a move to larger premises, and introduced life drawing. In 1863 the Central School had become The National Art Training School “to train art masters and mistresses”. When Cole took over there were 17 branch Government Schools of Design, when he retired in 1873 there were 150, with 500 night classes for artisans. 180,000 boys and girls were “learning elementary drawing” (Frayling, 1999).

SUMMARY

Teaching and learning in art and design was distinctly different to today:

- *National arts education was centralised and sustained by training art masters at the Central School of Art, renamed the National Art Training School.*
- *Teaching was instructive and limited to drawing and geometry delivered by art teachers, not by practitioners. Life drawing was prohibited in most of the design schools and there was no learning-through-making.*
- *The line between an academic and vocational purpose of learning was clearly drawn and a culture in which fine art was privileged over applied and decorative art was firmly embedded.*

- *There is little evidence that this vocational education produced designers in significant numbers.*

EDUCATION AND THE ARTS AND CRAFTS

The Great Exhibition in 1851 inspired a number of books on the decline of craft and the loss of workshop traditions. The 19th century architect Gottfried Semper, who taught technical classes and workshops at the Central School of Design believed crafts had degenerated to the extent that the best decoration was to be found on objects that needed it least, such as weapons and musical instruments (Elkins, 2001). According to Macdonald (2004) the social aspects of production and demands of industrialisation were driving the need for formal educational models in art and design. However, the lack of any education relating to the making of artefacts, including mass production processes, was becoming a significant factor in the review of art and design education. In 1884, the Technical Instruction Commissioners noted the lack of design education which focused on materials and crafts concluding that the Government's Department of Science and Art should "award grants for specimens of applied art workmanship in the materials themselves, as a test of the applicability of the

design..." (MacDonald, 1992). But this had little impact on the art masters who continued to direct their pupils in drawing, geometry and 'the antique' as the model for decorative design.

The Arts and Crafts movement evolved in the latter half of the 19th and early 20th century. It began as a search for authentic and meaningful styles of production and as a reaction against the machine-made and was couched in terms of a moral mission. Its best known practitioners were William Morris, Charles Robert Ashbee, T. J. Cobden Sanderson, Walter Crane, Phoebe Anna Traquair, Charles Rennie Mackintosh, Christopher Dresser, Edwin Lutyens and artists in the Pre-Raphaelite movement. It was the determination of Morris's Art Workers' Guild that resulted in the art masters finally being subjected to public scrutiny. The Guild opposed the ethic of the Government Design Schools; as a result, in 1896, they established the Central School of Arts and Crafts along with the London County Council and the Trade Associations under the direction of William Lethaby and George Frampton. This is now Central St. Martin's School of Art and Design. Lethaby advocated "real-making shops" as the sites of design education and the new school provided specialist art classes for workers in the

craft industries. Significantly, it brought together art scholars, students from local schools and established artists and craftsmen with the intention of working in close relation with employers. In a model that still holds value for aspiring artists and designers, classes were run as practical workshops supervised by a Guild member. The success of Lethaby's model was not confined to London and rapidly spread to the regions, soon becoming established in Manchester, Liverpool and Birmingham.

The National Art Training School was reformed and renamed the Royal College of Art (RCA) in 1896 and began to produce designers of European reputation. Even though just as many of its graduates became fine artists, it remained focused on producing fine art and design teachers. In 1910, a Committee was established to consider the role and function of the RCA. This was critical of the College's appeal to a limited public and its irrelevance to industrial design (MacDonald, 1992). The committee's report recommended decentralisation and that 'monotechnics' should be formed in association with major industries around the UK. Examples of these formations included the monotechnic at Manchester to concentrate on cotton, the monotechnic at Bradford on to concentrate on wool, ceramics at

Stoke-on-Trent and so on. The art masters had not favoured Lethaby's 'real-making' shops, believing that design was fine art rather than crafts-led and that teaching design was a matter of passing this on in the form of better drawing skills nor did they look favourably on a programme of decentralisation. They were concerned about the erosion of 'proper' art-based education, and so they pressed for a distinction between the established older schools, reserved for painters, book-illustrators, designers, and new schools, based on the Lethaby model, which focused on arts and crafts. The problem with this was that most of the established schools were in manufacturing centres full of artisans and craftsmen. The most progressive of these were the schools in Birmingham, Edinburgh, Glasgow, Liverpool and Manchester. These were already training artisans to design using the materials of their craft. However, the two-tier system was accepted on the technicality that Board of Education's examinations did not require designs to be executed in a craft material. This effectively re-established the privileged position of fine art and marginalised the idea of 'making' in design education.

In 1912 Frederick Vango Burridge became principal of the Central School of Art and Crafts. In an effort to

turn British art education towards industrial design and crafts he suggested to the London City Council and the Board of Education that all design and craft students should be sent to his school. Despite his continued efforts, the situation remained unchanged until 1920 when William Rothstein became Principal of the RCA and the title 'decorative' was dropped in an effort to close the pejorative gap between 'proper' and applied art and design. The emphasis shifted away from teacher training towards giving "advanced students a full opportunity to equip themselves for the practice of art" (Frayling, 1999). In place of the professional art masters, Rothstein began employing artists and designers as part-time teachers. Despite the changes at the RCA, attempts to establish an 'arts and crafts' approach design continued to be seen very much as fine art's poor relation. However, change was in the air as the art masters and mistresses' grip on art, design and media practice education was loosened.

SUMMARY

The Government Design Schools founded in the 1830s under the Board of Trade passed to the Board's Department of Practical Art in 1852. They were then passed again to the municipal and borough authorities in the 1880s. Centralised control remained a character of their development.

In the late 19th century regional design schools were adopting crafts-based approaches to learning and forming closer relationships with regional manufacturing. These alliances to branches of the creative industries remain evident in the portfolio of courses in contemporary art and design departments. There was a move away from instructive teaching towards peer-led approaches and learning by doing, including learning skills and craft in the context of practice. This is what Lethaby called 'real making shops'.

Experienced practitioners were placed at the centre of learning. These were not masters but practitioners based in industry. For the first time 'industry' had been engaged in an effective role in art and design education.

3.0 ART, DESIGN AND MEDIA EDUCATION IN THE 20TH CENTURY

Over the course of the 20th century, Government continued in its attempts to affect relationships between art and design education and industry, largely through curriculum changes. In 1932, Lord Gorell was appointed by the Board of Trade to chair the *Art and Industry Select Committee* to investigate another slump in demand for British goods. The committee identified low levels of co-operation between the art and design schools and industry. Attempts to train public taste by the establishment of Schools of Design a century earlier had had some effect but the aesthetic quality of manufactured goods was poor, and stressed that design would not improve until society was more “design conscious” (Council for Arts and Industry, 1937). The Board responded swiftly to establish regional colleges of art and design replacing the existing schools. The new colleges would deliver art and design instruction serving local industry. Importantly, these would become local ‘centres of civilisation’. The Council for Art and Industry was established in 1934 to assist in the implementation of recommendations, including bringing pressure to bear

on the schools of art and design in order to encourage the design, production and exhibition of industrial artefacts. The Gorell report led to the creation the National Diploma in Art and Design in 1946, leading to a period of increasing specialisation in the design and production of craftwork in education.

Between 1945 and the early 1960s, practice-based pedagogies became further embedded in art and design schools. The employment of experienced artists and designers as ‘visiting’ or part time tutors grew and became common practice at all schools of art and design. Many schools were characterised by two kinds of teachers, at the RCA called ‘chatters’ and teachers’. The latter continued to teach instructively. They focused on drawing and technical skills, correcting students at the easel and drawing board. The ‘chatters’ were mostly teacher-practitioners who were not trained ‘art masters and mistresses’. They believed it more effective to employ discursive methods of teaching and learning involving learning practice skills through projects aimed at addressing more ‘realistic’ problems of art and design. But the schools also strived to deliver and demonstrate an appropriate education in other ways. Partnerships for projects with local and national manufacturers often culminated in exhibition. These

became more common and the end of year exhibition became an opportunity for graduates to show to their peers and potential employers and clients just how good they were.

Whatever the hopes, first mooted by William Ewart's Select Committee in the 1830s, substantial commitment from industrialists to pay for art and design education had barely materialised. It seems industrialists, never convinced that students would learn more or better in the schools than on their factory floors had preferred patronage of more prestigious, high visibility civic projects, including art academies. Perhaps the grip of boards, ministries and local authorities on art and design education was as discouraging then as the influence of state agencies, quality assurance and educational bureaucracy appears to be now to partnership between industry and education. However, it also appears to be the case then, as now, that there was significant small scale, local and diffuse, highly effective engagement throughout the system and this was failing to register in emerging policy.

Despite a belief that prior to 1960 design education was synonymous with art education and, like painting was based on good drawing skills and a firm knowledge

of anatomy, composition and perspective (Candelin, 2001) teacher-practitioners and provisions for design students to work on projects in the materials of their practice had been a growing feature of art and design education for at least a decade. Recommendations made by the National Advisory Council on Art Education (NACAE), better known as the *Coldstream* reports, from 1961 are often credited with precipitating a movement away from vocational, utilitarian design education towards a more 'liberal' type of arts education. The vocational nature of art and design education was discussed in all the reports from 1961 to 1970. The Vocational route B was retained in the 1970 report but the NACAE noted that it recruited at only very low levels. The first report, and all subsequent reports aimed to establish art and design education's equivalence with undergraduate degrees by recommending compulsory 'complementary studies' in the new Diploma in Art and Design (Dip. AD). The new diploma courses were "conceived as a liberal education in art" in which specialisation would be studied in a broader context (NACAE, 1961). For some, *Coldstream* heralded a new era for arts education, introducing complementary studies and theoretical material into the learning of art and design practice. For others,

Coldstream provoked a shift away from craft-based training and exacerbated the divide between theory and practice (Candelin, 2001) and between vocational and more academic practices. The difficulty for the schools was *Coldstream* failed to articulate “complementary studies” or a claim for the special status of Arts HE¹, this omission was to problematise development of Arts HE in the coming decades.

In the early 1960s, just at the point where art and design is assumed to have moved away from vocational study, it remained possible, as it had always been, for a student to pass from pre-diploma to a final year without ever designing or completing an artefact for general use. Misha Black assumed control of the RCA School of Woods, Metals and Plastics in 1959 and transformed it into a modern industrial design course stating: “If you want to have art education without taking into account industrial needs, then you must accept that you won’t get jobs at the end of it” (Frayling, 1999). The *Summerson* Report on art and design education was published in 1971 and just as preceding reports had been, it was critical of the relevance of art and design education to industry. The report noted that fine arts need not be “central to all design studies” (Design, 1971a) and it led to the current established

practice of introducing students to industrial and commercial processes as part of learning in their discipline. However, it also appears to have driven the wedge further into the vocational vs. liberal arts division by recommending a distinction between the DipAD and a new Design Technicians’ course. Some believed this proposal would “lower standards in non-diploma colleges” (Design, 1971b) and asked “Are there any such people as ‘design technicians’, sufficiently homogeneous to be ripe for national regulation?” (Bourne, 1971).

Alongside these developments, the 1960s also marked a rapid expansion for higher education generally. In 1961, the Robbins Committee report advocated, in what was to become known as the ‘Robbins Principle’, that “courses of higher education should be available for all those who are qualified by ability and attainment to pursue them and who wish to do so” (Robbins, 1963). Macdonald argues that Robbins Review had little impact on art and design education as places on DipAD college courses were capped, thus limiting growth. A recommendation that the RCA should be “administered in the same way as Colleges of Advanced Technology, and brought within the ambit of the Grants Commission” (MacDonald,

¹ Throughout the series of Looking Out papers art, design and media subjects in higher education is referred to collectively as Arts HE. We use this term irrespective of whether a particular course is delivered or group of students have studied at a university, independent art and design school or FE college.

1992) led to much further and significant changes for how arts education was delivered. The RCA became an independent university institution, with the autonomy to grant its own degrees. This was an achievement that heralded a gradual but significant change, that contemporary art and design education was delivered and perceived as a group of disciplines that was worthy of academic study.

In 1966, the White Paper, *A Plan for Polytechnics and Other Colleges* (DES, 1966) outlined a new binary system for higher education. The Government committed to an even greater expansion of HE than originally forecast by Robbins. The White Paper announced the Government's commitment to a new system of HE to complement the universities and colleges of education. The paper proposed 30 new institutions, catering to students of all levels and oriented towards applied subject matter and technical education. In addition, it also sought to reduce the number of colleges engaged in full time education. To achieve this, many art and design colleges merged to form the basis of the new polytechnics; "In future, art and design will be regarded and treated as an integral part of higher education rather than an isolated subject area with its own institutions"

(Ashwin, 1975). In 1974, the National Council for Diplomas in Art and Design (NCDAD) merged with the Council for National Academic Awards (CNAA). The DipAD was converted into an undergraduate degree delivered in the polytechnics. When the art and design schools were absorbed into polytechnics they inherited teachers and researchers in the linked areas of art and design history (QAA, 2008a). Although integration was intended, ambiguities remained: the lack of formulation in the art and design education, its alleged 'special' status and lack of articulation of complimentary studies continued as art and design schools became part of the polytechnic system (Candelin, 2001).

Media education grew in parallel with art and design HE from the 1960s. Artists had appropriated 'the digital' as a new site for work and art departments relaunched themselves fore-fronting the technological aspects of practice, giving media-practice higher visibility in attempts to respond to the 'need for utility' agenda (Bickers, 2000). Graphic design and advertising emerging from printmaking and illustration became parts of new media and the arts departments. As digital communications became a larger feature in the economy and our daily lives, computer-based design

for the internet and computer games emerged as a new areas of education. These built on visual models of graphic design but, in the case of games design, animation on creative writing as plot-driven games titles became bestsellers. Broadcast media and film courses grew rapidly as forms of audio and visual communication. These developed out of the expansion from terrestrial to satellite and cable and then on-line broadcasting, podcasting and file sharing, digital animation, streaming moving image and so on. These emergent practices, associated with fine arts and design, readily adopted and adapted the pedagogies of art and design, further reinforcing structural links across the disciplines.

As independent schools became part of polytechnics and then later on becoming part of universities or university colleges, they have come represent a smaller but still significant proportion of art, design and media education. Around 27% of Arts HE students are enrolled in independent, specialist Arts HE institutions. This figure is based on Higher Education Statistics Agency² data (HESA, 2008 and direct enquiries to schools and colleges, October 2009). Independent schools are an important voice in the sector and include some of the premium names and

the biggest provider of Arts HE in Europe. However, the implication that only the independent specialist schools fulfil the role of “specialist provider in an increasingly homogenous sector populated by the larger university model” (UKadia, 2009) is misleading. As a legacy of their art school days, the majority of art, design and media departments within polytechnic institutions retain their unique identity and operate with considerable autonomy as faculties with their own academic frameworks, budgets, research activity and buildings.

In the 1970s rapid advances in technology and the economy resulted in severe upheavals leading to rising energy costs, labour conflict and increased competition from overseas markets. The eventual collapse of the Labour Government, and the rise to power of the Conservative Party also happened at this time. Even though Thatcherism had proposed to dismantle the so-called ‘nanny state’, this did not appear to diminish the Government’s appetite for intervention into HE. The National Advisory Body for Public Sector Higher Education (NAB) came into being in 1982, tasked with reporting on the rationalisation of HE. The Government publicly supported the ‘Robbins Principle’ and couched the rationalisation in terms of utility.

² HESA is “the central source for the collection and dissemination of statistics about publicly funded UK higher education”. www.hesa.ac.uk/

Firstly, a decline in the number of 18–21 year olds suggested that fewer student places would be needed and secondly, the Government believed that it should direct students towards those courses seen as ‘more valuable’ to the UK economy.

“... we are encouraging higher education institutions to move resources at the margin from the humanities and the arts towards science, engineering and technology (in) recognition of the fact that the employment necessities of the future will call for a slightly larger quota of engineering, technological and scientific graduates” Sir Keith Josef, Secretary of State for Education, 26 October 1984 (Theyworkforyou, 2009).

The Department of Education and Science (DES) received recommendations from NAB for the closure of several art and design schools including Falmouth College of Art and Design and Winchester School of Art. It also recommended merging Canterbury College of Art with the colleges of art at Maidstone and Rochester to form the Kent Institute of Art and Design, as well as the merging of the Central School of Art and Design with St. Martins College of Art and Design. Many academics and practitioners remember the 80s as a period of rising student numbers, falling funding

and investment in HE. They may also remember that the Government was intent on reducing public spending. Closing art and design schools and courses may have been seen as a convenient way of achieving this, assuming that art and design, and humanities education could be presented as an expensive luxury that could be ill-afforded in times of recession and falling demand for HE.

In 1985 the Secretary of State for Education introduced a Green Paper setting out their thinking for the future development of HE:

“... it is vital for our higher education to contribute more effectively to the improvement of the performance of the economy. This is not because the Government place a low value on the general cultural benefits of education... unless the country’s economic performance improves, we shall be even less able than now to afford many of the things we value most, including education for pleasure and general culture...” Sir Keith Josef, 21 May 1985 (Hansard, 1985)

The implication of the NAB recommendations was clear; the Green paper was the “latest step by the Government to force educational establishments to select some subjects for priority in resources, and some subjects for diminished resources” (Raimond,

1985). NAB bluntly asked polytechnics, now the home of the majority of Arts HE students, what would be prioritised and which subjects would suffer reduced funding or even closure in the face of a 10% cut in funding. The answer was strongly implied: the Government liked the arts and humanities but did not believe them to be important to economic development. They should therefore bear the brunt of reductions in funding and investment.

As we now know, the Government of the day was mistaken in its assumption that demand for undergraduate places would decline and that art and design were unimportant in the economy. Applications to undergraduate courses, including to Arts HE, continued to rise throughout the 80s and 90s. It was a cap on funded places rather than falling demand that would be the limiting factor on the growth of undergraduate numbers. It appears the Government failed to anticipate that a decline in traditional industries meant a rise in the economic significance of the creative industries. This, as yet unarticulated group of businesses and practices would emerge in the 90s as one of the fastest growing sectors in the UK economy. The emergence of creative industries was commensurate with a general change in culture as

the population became more interested in aspects of cultural enterprise. Creative and cultural enterprise were at the centre of regeneration and renewal, their visibility in the media grew, people began to spend more on cultural activities and designed goods and ‘footfall’ at museums, art galleries and other cultural venues rose. A new generation of young people about to enter HE were growing up in an age of media revolution and heightened interest in participation in creative and cultural enterprise. It is curious that just at the point where attention shifted from disciplines in HE to HE as a sector, Ewart’s vision for a society with a better appreciation of art and design and higher impact of design on products and outputs was about to be realised.

In 1991, *Higher Education: A National Framework* recommended that the binary line between polytechnic and university education should disappear and under the 1992 Further and Higher Education Act (HMSO, 1992), almost all polytechnics renamed themselves universities, enabling them to award their own degrees. However, this was not the same as making the two-tier system disappear. Just as a division had persisted between the ‘ancient’ universities, the red bricks and then the plate glass universities of the 1960s, a new

class of distinction emerged with formation of the post '92 sector. Universities in England, Scotland and Wales, previously funded by one UK-wide university funding council were to be funded by national Higher Education funding councils and began to assume divergent trajectories. The act also brought the post '92 university sector and a large number of practice-based art, design and media departments into the ambit of the Research Assessment Exercise (RAE) (Candelin, 2001). The opportunity for the former polytechnics to not only award their own undergraduate degrees, but also research degrees, saw a rise in practice-based arts and design research as well as in the number of practice-based doctoral students. The RAE had predated the 1992 Further and Higher Education Act and was explicitly linked to funding. The combination of large student numbers with strong RAE results can benefit a department in many ways including more staff, teaching assistants, bursaries and library resources. As it transpired, art, design and media practice research scored more highly than anyone expected in its first and subsequent assessments. The formation of the Art and Humanities Research Board in 1998 assisted the sector in articulating its research and building a research infrastructure (Brown, et al,

3 To put this in perspective, HEFCE made a research allocation to English HEIs of £3.74 billion in 2008/9 (HEFCE, 2007).

4 Source: Higher Education Statistics Agency (HESA) (2009): **Finance Plus**, Table 4, Higher Education Funding Council for England, Scottish Funding Council and Higher Education Funding Council for Wales 2007/08 Quality Rated (QR) allocations by unit of assessment.

2004). Research income has become a significant factor in Arts HE. In 2007 and 2008 research income to creative arts and design was £75.5 million – of which 70% came from the UK funding councils³. However, only 2%, £1.51 million of research funding came from “UK industry and commerce”⁴. This relatively small amount is reflected in the results from Looking Out which shows the majority of research and knowledge transfer activity is small scale and not often considered as part of the RAE (Clews and Mallinder, 2010).

In 1997 Lord Dearing’s National Committee of Inquiry into the Higher Education Report outlined the future of HE for England in the 21st century. It pre-figured some of the future consequences of a mass system of education including the necessity for widening participation, good governance, and the implications of future funding for universities and colleges of further education (Dearing, 1997). The regulation, funding and structure of HE form a backdrop to how the subjects are delivered. The Government’s role had been significant in stating what is taught in UK universities, but since Dearing this responsibility has fallen to the Quality Assurance Agency (QAA). The QAA was set up to ensure appropriate standards were being achieved. It devised

a system of subject benchmarks to assess the quality of education being offered. Representatives from the disciplines determine the content and standard of the benchmarks; they are not mandatory but exist to inform how learning should be delivered in universities. The QAA has had a significant influence on the delivery of art and design education but studies reveal a deeply rooted antagonism between course ethos and the instruments attempting to define Arts HE (Wayte and Wayte, 1990).

SUMMARY

Throughout the 1980s and 90s, there was unprecedented growth in the undergraduate student population, especially in arts design and media subjects. There were cuts in departmental budgets and investment failed to keep pace with inflation. Teachers and curriculum developers rose to the challenge and developed ways of sustaining the core pedagogies of studio and workshop-based learning, and projects situated in social learning. This was done in the context of other pressures including the introduction of modularisation, generic curriculum aims for employability and core graduate skills. Departments often found themselves continually justifying the

need for specialist spaces and resisting pressure to deliver more of the curriculum in lectures and other instructive teaching methods including elearning, seen as more cost effective ways of delivering teaching.

4.0 THE RISE AND RISE OF CREATIVE ENTERPRISE – CREATIVE INDUSTRIES AND ARTS HE

Even though the creative industries emerged as significant players in the national economy prior to Labour coming to power in 1997, it was pioneering work by the Department of Culture Media and Sport (DCMS) in articulating definitions that allowed them to be subject to scrutiny, their economic value to be evaluated and delivered purchase on economic policy. The Creative Industries Mapping Document of 1998 has been subject to critical analysis from various agencies. NESTA (Creating Growth, 2006) observed that the list and definition offered by the Mapping Document is limited and offered a developmental “refined model” built on analysis of creative and cultural enterprise outputs in its place. The Work Foundation (2007), the Advanced Institute of Management Research (Sapsed, 2008) and Demos

(Tims and Wright, 2009) have added further to the definitions and development trajectories of creative and cultural enterprises and individuals. The ADM-HEA's *Creating Entrepreneurship* (ADM-HEA, 2007) discusses the difficulties in mapping HE provision directly onto creative industry occupations. In particular it shows that it is higher-level skills, that are most likely to impact on growth of businesses, in this case this means the entrepreneurial attributes of graduates. Finally, academic research has offered a critical analysis of the terms, especially 'creative'. It suggests a lack of theory has undermined the utility of the definitions and devalued their meaning across policy, educational and wider commercial and social arena (Schlesinger, 2001 and *Creativity and Conformity*, 2007).

DCMS Mapping raised the economic visibility of creative industries, but is unlikely to have raised young people's interests in entering Arts HE as a route to working in the creative and cultural sectors. In any case, the sharpest rise in the Arts HE student population had passed by 1998. The Mapping was provoked by the rapid growth and rising significance of creative industries in the preceding decade. This growth was part of a wider cultural and economic

phenomenon that saw small-scale enterprise and the financial services sector increasing in significance as traditional large-scale industries declined throughout the 80s and 90s. During this period, creative enterprise was recognised as a catalyst for urban regeneration in the form of campaigns, signature enterprise and infrastructural intervention in creative quarters.

As an example, the campaigns to harness cultural heritage and build a cultural future drove Glasgow's successful bid for the 1990 European City of Culture. This started with the launch in 1983 of the *Glasgow's Miles Better* campaign, which concentrated on changing perceptions of Glasgow from a declining industrial city to a thriving cultural engine. The campaign targeted "The ABC1 market, namely: those people who make or influence decisions, particularly of a commercial nature" (Glasgow, 2009) These people are of the same demographic as those who populate creative industry, are consumers of its outputs and are its major audiences. The Newcastle-Gateshead regeneration placed signature and iconic cultural interventions at the centre of its regeneration. The Baltic Centre for Contemporary Art began in 1991 as Northern Arts announced "Major new capital facilities for the Contemporary Visual Arts in Central

Tyneside” (Guest, 2008). The leader of Gateshead council commented on the Gateshead Millennium Bridge (designed by Wilkinson-Eyre Architects): “Local people have taken the bridge to their hearts as a symbol of Gateshead’s renaissance” (Gateshead, 2009a). The Angel of the North by Anthony Gormley, erected in 1998 is claimed by Gateshead Council to be “one of the most viewed pieces of art in the world - seen by more than one person every second, 90,000 every day or 33 million every year” (Gateshead, 2009b). Finally, infrastructural approaches to creative quarters have been employed world-wide as a catalyst to regeneration. This approach relies not on major interventions but instead on small-scale adjustments that create conditions appropriate to start-up businesses. These have included conversion of industrial and commercial premises to studios and workshops, relaxed planning legislation to allow live-work development as well as local and business tax benefits to small businesses and social enterprises. This approach favours creative enterprise including small-scale design, media business and artists’ cooperatives. It was an approach notably absent from the redevelopment of London Docklands, but has been successfully used in the UK to reinvigorate urban areas

like Shoreditch in London and the Canal Street area in Manchester. It has been suggested (Roodhouse, 2009) that HEIs are often key institutions in the establishment of creative quarters and benefit from their development. For example, Sheffield Hallam University is a key stakeholder in Sheffield’s creative quarter. One benefit is that the universities forge stronger links with the creative industries located in the surrounding, newly established infrastructure of buildings, offices, and studio space.

These approaches, as a means to regeneration and wider economic growth, are articulated in the works of Richard Florida. An example of this is *Rise of the Creative Class* (Florida, 2002a) and “Why cities without gays and rock bands are losing the economic development race” (Florida, 2002b). The notion of creative culture as a growing phenomenon, with increasing numbers of people participating in different ways, is notoriously difficult to prove. Measures of economic utility have dominated arguments both for and against investment in creative and cultural enterprise in the commercial and publically subsidised sectors. Successive reports include *Creative Partnerships’ study of their own impact on creative industries* (Burns et al, 2006).

The London School of Economics study of “Economic, social and creative impacts of Britain’s museums and galleries” (Travers, 2006) and NESTA’s: Measuring Intrinsic Value (Bakhshi et al, 2009) have used and/or articulate robust methods of evaluation that show the value of the creative and cultural enterprise. The Economic and Social Research Council (ESRC, 2009) have pointed out the limitations of relying on wholly instrumental, intrinsic or contingent evaluations. From the late 90s it seems triumphalism was prerequisite when discussing creative industry growth, economic value, employment rates and so on. An increasing proportion of the UK workforce was participating in these enterprises. Since degrees in a cognate subject (art, design, music) and often an ‘academic’ subject (English or history) were the entry level qualifications to ‘production’ roles, young people who were ambitious to participate in the cultural boom entered subjects in art, design, media, performing arts and so on. There appears to be a push-pull relationship between young people entering Arts HE and the growing visibility of creative industries. As a result it appears increasingly blinkered to deny some structural relationship between the growth in enrollments and graduations in Arts HE and growth in the creative and cultural sectors.

As Geoffrey Crossick, Warden of Goldsmith’s College puts it: “without higher education there would be no creative economy” (Crossick, 2009) and creative industries’ growth is attributable to higher-level skills in its predominantly graduate workforce.

There have been and remain contradictions in the assumptions about why young people have favoured, in increasing numbers, a fine arts degree over a degree, for example, in a subject like engineering. The information available to them aimed at informing their choices is at best inconsistent and sometimes inaccurate. Industry agencies have pointed out that some course literature promises routes to jobs in the creative sector whilst being inappropriate to the task. First destination statistics from HESA for 2004/5 showed one the highest rates of unemployment for art and design graduates, but at only 9% (HESA, 2005) this still seems low. Unfortunately this data does not show how many of the remaining 91%, being employed graduates, held positions in creative industries. The Creative and Cultural Skills Sector Skills Council (CCSkills) points to a significant gap between the number of design graduates and the number of new jobs (CCSkills, 2006). The Complete University Guide, a website linked from the Universities and

College Admissions Service (UCAS) shows a league table of “Top Universities by Subject 2010”. Of its top five universities for art and design, three have no significant provision in Arts HE⁵. A recent research project supported by 26 HEIs, *Creative Graduates: Creative Future* (Ball et al., 2009) shows that most Arts HE graduates are working in creative occupations in their own field and are pro-active in innovating new career paths in the creative and cultural sectors. Finally a report by UUK (PWC, 2007) shows that while the life-time earnings of graduates are higher than the UK average earnings, a graduate with a degree in art might expect to earn only about £34k more than someone with 2 ‘A’ levels over their entire working life. Even doctors fall well below the £400k premium for lifetime earnings cited in parliamentary debates between 2001 and 2003.

The information available to prospective Arts HE students may be confusing and contradictory. There is however a consistent core message that jobs are hard to come by and earnings are not high. It seems that prospective students are either not hearing the message or are motivated by factors other than lifetime earnings. The Example of media studies growth as an academic subject serves to illustrate this point. The

historian Roger Scruton famously described media studies as “Sub-Marxist gobbledygook” taught by “talentless individuals” (Bell, 2002). In 2000, Chris Woodhead, then the Chief Inspector of Schools, said that media studies “do not lead, in my view, to employment” (Russell, 2000). The term ‘Mickey Mouse University Courses’ (BBC, 14.02.03) is taken to cover a whole range of courses. The term seems to apply particularly to those course that are either recent additions to the higher education portfolio, or to those with high vocational focus, covering everything from media studies to golf management⁶.

“Cambridge [University] listed 20 subjects, one of them media studies, which, if taken at A-level, will fail to impress its admissions tutors. Of course, it says, it may do perfectly well for “other places”. It does not say “inferior universities”, but everyone knows that is what is implied.” (Becket, 2006)

However, the journalist Francis Becket goes on to point out that “despite the regular piles of ordure heaped on it by journalists and academics alike”, media studies is one of the “most oversubscribed courses”. In 2006, the number of students taking a media studies A-level rose by 5.1%. Ministers complained that there are more students taking media studies at A-level

⁵ UCAS is “the organisation responsible for managing applications to higher education courses in the UK “... we help students to find the right course”. UCAS recommends the Complete University Guide “For information and impartial advice”. Whilst the information on this guide may be accurate there could be legitimate questions about its practical utility, in this case at least.

⁶ The reference was actually made by Margaret Hodge, then the Higher Education Minister. Qualifying her comment the Minister said “It is one where the content is perhaps not as rigorous as one would expect, and where the degree itself may not have huge relevance in the labour market” but she declined to name specific courses (BBC, 14.01.03).

than there are taking physics. In recent years, despite prejudicial statements, the number of students taking a media studies degree and other Arts HE degrees has risen well in advance of the average for all HE subjects (see section 5.0, below). Becket's questions media studies by asking "Why do young people rush to take a course that seems only to damage their chances of jobs in newspapers and places at posh universities?" (Becket, 2006). This question might equally apply to young people who choose to take any Art HE degree course. Coherent research is yet to be done on why students choose to study a subject related to the creative and cultural sectors rather than one of the disciplines that appears to guarantee a well paid job.

Academic research and social commentators have noted that 18 year olds may have an entirely different set of perceptions and expectations of HE to previous generations and terms like 'digital native' and 'media savvy' point to different values. The creative and cultural sectors have risen in visibility, they have greater presence in the economic and policy landscape, and are a factor in urban regeneration and social inclusion at local and regional levels. In the last decade, the internet has become a major site of cultural production and presentation, from online

games to an alternative venue from cinema and TV. Broadcast TV and print media have also raised the exposure of creative and cultural sectors. The Turner Prize was first broadcast live in 1991 and many of its most spectacularly public detractors have themselves been part of the creative and cultural sectors. This includes The K Foundation, also known as the band KLF who, in 1993, awarded Rachel Whiteread £40,000 as the "worst Turner prize winner" (Steven, 2007). *Changing Rooms*, first broadcast in 1994, precipitated a raft of interior and architectural design programmes, and current TV schedules are packed with supercharged talent shows. In the print media, all the major broadsheet newspapers have 'culture' and 'media' supplements. As well as this, there has been an increase in magazine titles like *Wallpaper*, launched in 1996, that are based in culture, lifestyle, design and fashion. London was cast as the "the coolest, most interesting city on earth" on Stryker Maguire's 1996 *Newsweek* cover "London Rules". becoming both "Cool Britannia" and the "world's creative hub" (Purnell, 2005). It is not surprising that young people would want to be a part of this.

SUMMARY

Creative Industries have not grown in isolation. They are a part of wider phenomenon of change that has occurred as old industries decline and the knowledge economy becomes central to our society. Wider cultural change as well as technological change exists at all levels particularly in terms of access to information, services and opportunities to network in different ways. This is done especially through exploiting new technologies: broadcast TV, mobile phones and the internet have helped drive this change. There has not only been a rise in the volume of production of creative outputs and a broadening of the potential producers, but also an increase in the consumption of products, services and events.

Cultural enterprise, including the creative industries, has risen in visibility and importance and new generations of people want to be a part of this. This may explain why, despite all evidence that degrees in creative arts and design are 'worth' less than those in science, technology, engineering or even well established academic subjects, enrolments on arts HE degrees have risen faster than nearly all other subjects in HE.

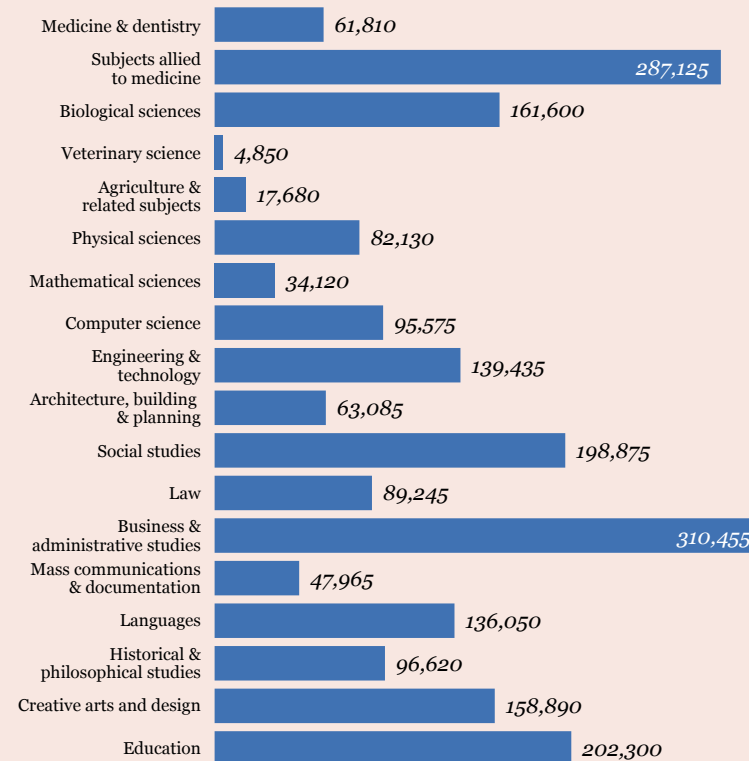
7 There are 222,810 (9.7%) HE students studying on subjects that relate most directly to creative industries. That is, all of "creative arts and design", most of "media and mass communications" and "architecture". There were just over 2.3 million HE students in the UK in 2007/8. There are 19 HESA categories of which "business and administrative studies" is the largest by number of students at 310,455 (13.5%). The smallest, is "Veterinary science" with 4850 students (0.2%). See: www.hesa.ac.uk/index.php/component?option=com_datatables/Itemid,121/ (accessed 10.10.10).

8 Some of the increase will be accounted for in changes in the way HESA collates data and group subjects. However, the overall rises are well in excess of those for HE as a whole.

5.0 ARTS HIGHER EDUCATION NOW

150 of 169 HEIs, and 230 of 436 further education colleges (FECs) in the UK deliver one or more art, design or media course at HE (Level 4 and above). According to the HESA there are just over 156,000 students art, design and media subjects⁷, this is 6.6% of the total UK HE student population. It is estimated that 20 to 30,000 of these are attending courses delivered in FECs. The number of applications to art, design and media undergraduate courses increased by 54% between 2002 and 2008 a rate far higher than the 27.6% rise in overall HE applications in the same period (UUK, 2009c). Between 1998 and 2007, enrolments on art, design and media undergraduate and postgraduate courses almost doubled from 75,966 to 150,590. The steepest rise was in media studies where enrolments increased from 8,363 in 1998 to 28,085 in 2007. Fine art enrolments in the same period rose from 15,230 to 19,210 and for design studies from 44,535 to 60,100 (UUK, 2009c).⁸

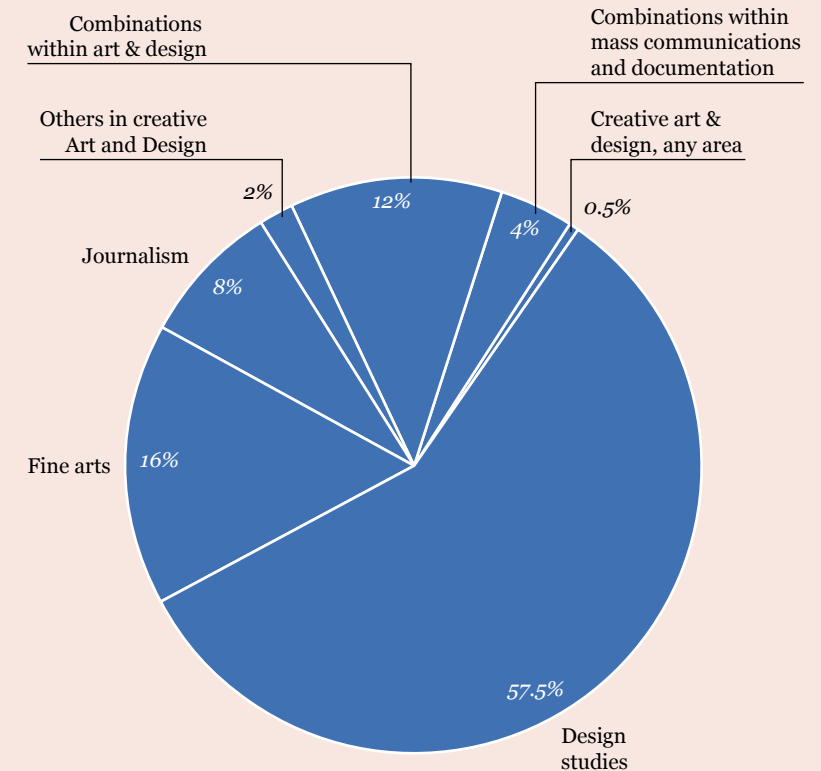
DIAGRAM 5.1: *Students in HE by Higher Education Statistics Agency group, 2007/8*



⁹ A simple search for 'fine art courses' on the UCAS website produces 473 undergraduate courses delivered at 121 institutions across the UK. A search for 'design courses' delivers 186 types of design courses. Selecting 'product design' at random produced 196 product design courses delivered at 61 institutions. Many of these courses are combined degree courses, dozens are delivered in HEIs with no art, design or media department or faculty and it is likely that many have very little content that would be recognisable as Arts HE; a testament, perhaps to the power of "art" and "design" as a brand for HE courses.

The range of named awards that fall into the HEA definition of art, design and media (Arts HE), include courses with 'art', 'design' and 'media' in their title and others referring to 'the arts', 'creative industry', 'communication', 'creative media' and so

DIAGRAM 5.2: *Students entering art, design and media practice (exc: dance, drama and music) by University and Colleges Admissions Service groups) in 2008*



on⁹ (these include foundation degrees, undergraduate degrees, postgraduate degrees and so on). There are considerable overlaps across the disciplines. Performance and sonic arts might be the subject of study and research in a fine arts department, whilst

acting and music, despite considerable intersections in curricula, are more likely to be studied in a school of drama and music or a conservatoire. Neither the HEA subject groups, nor HESA's align with the generally accepted Department of Culture Media and Sport list of thirteen creative industries (DCMS, 1998, 2001).

Finally, there are misalignments with other agencies. Sector Skills Councils, 'the voice' of industry sectors shares the creative industries in yet different ways. Skillset includes all print, digital and lens-based media, but E-Skills UK, the Sector Skills Council for Business and Information Technology is also implicated in creative industries, particularly in areas of digital and web design. Creative and Cultural Skills (CCSkills) is the Sector Skills Council for advertising, crafts, cultural heritage, design, literature, music, performing, and visual arts, but does not include fashion and textiles design. Until recently fashion and textiles design were grouped with other textile-based, garment and footwear industries in Skillfast-UK¹⁰.

Types of HE institution may also be a factor in shaping students' experiences. However, this research has found no evidence of differences in terms of the type and level of creative industry engagement. Over 70% of students studying Arts HE subjects are studying

at a polytechnic institution; an HEI offering a range of different subjects. These institutions are normally organised into faculties, schools or departments, with subjects sharing knowledge, practice, pedagogies and/or the need for access to specialist facilities and learning spaces grouped together. In the UK, most art design and/or media faculties (the actual faculty names vary widely) originated as independent art and design schools, and merged with local colleges to form polytechnics and then universities. Many media courses grew alongside, or out of, art and design subjects. Subjects often referred to as 'media' or 'communication' have emerged from print and lens-based practices like graphic design, illustration, and photography. This in turn led to subjects like web-design and digital animation. As an example, The London College of Communication began life in the 1890s as the St. Bride Foundation Institute Printing School. Today it offers a wide range of media-based courses including games design, film TV and broadcast, digital media, journalism. It also retains courses in printmaking, print media and production. In other cases, media subjects have developed independently and outside the context of Arts HE. They have retained their independent identity. One example of this kind of

¹⁰ Towards the end of 2009, Peter Mandelson, the Secretary of State for Business, Innovation and Skills announced that Skillfast-UK's license to represent the fashion and textiles industry will be transferred to Skillset, the Sector Skills Council for Creative Media Industries. www.ukces.org.uk/press-release/sector-skills-councils-relicensing-decision-for-skillfast-uk-announced (accessed 30.01.10)

institution is The London Film School.

The workforce in creative industries is more graduate-rich than any other industry sector. Around 80% in interactive media, 58% in film and 71% in television, as well as 65% in design and 33% in craft businesses hold a degree or a higher qualification.¹¹ This is in comparison with an average of 31% of the UK workforce more generally (UUK, 2009b). This characteristic also applies to the non-commercial sectors. In the mid-seventies one hundred 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” (Frayling, 1996). Sector agencies claim that many sub-sectors are experiencing a skills shortage, but it is difficult to substantiate assertions that the fault for this lies in the content of degree courses. It is clear that there is a connection between the expansion of creative industries and growth in Arts HE. However, there is no evidence to show that expansion in education directly drives creative industry growth. It is more likely that despite a connection, both are subject to complex changes in culture, society and the economy. Even so, degrees

¹¹ 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 websites at www.skillset.org and www.ccskills.org.uk.

have become the entry-level qualification for the majority of production roles in creative and cultural businesses, organisations and practices, even though they are not always in a relevant subject. The high number of graduates perhaps reflects the lower levels of support roles needed in the industry, for example administrative support in the types of businesses, organisations and practices typical in the creative and cultural sectors.

SUMMARY

Some form of Arts HE is delivered at 150 out of 169 HEIs in the UK.

In the last decade the number of students applying to and enrolling on art, design and media higher education programmes has risen well in excess of the overall rise to all HE courses.

Many Arts HE courses lead directly to specific roles in the creative and cultural sectors, for example fine arts (painting, sculpture and visual arts, etc.), design studies (fashion and textiles, product and industrial design, interior design and etc.), graphic design, film making, animation and so on. However, a significant number of degrees are not aimed at specific creative sector roles, for example media and cultural studies.

There are also hundreds of combined degrees that include art or design studies as a ‘minor’ subject.

The workforce in the creative and cultural sectors is made up of a far higher proportion of graduates than the overall UK workforce. However, not all these graduates will hold degrees in creative arts and design or mass communications and documentation (HESA groups of subjects). For example, there is substantial anecdotal evidence that graduates in production and management roles in media production businesses commonly hold degrees in English or history.

6.0 LEARNING AND TEACHING IN ARTS HE

The range of subjects studied by students intending to pursue careers in the creative industries is as varied as activities in the industries themselves. Subjects relate to core activities such as dance, music, furniture and jewelry making, ceramic design, painting and so on. Many of these include specialisms in, for example, specific roles in TV and media, including writers, producers and costume designers. There are a growing number of courses aimed at associated roles for creative industries, including design management,

curatorship and arts management. Most of the courses in subjects ranging from ceramics and jewellery to automotive design and from fine art and printing to radio production share remarkably similar approaches to teaching and learning. Students in these subjects participate in similar learning activities. What varies is the course content and the specific learning environment rather than the learning processes.

The way students in Arts HE learn is the result of decades of evolution. However, ‘modern’ education only began to emerge in the late 1950 and 1960s. It is characterised by a move away from instruction in drawing delivered by a cadre of full-time, trained art teachers to a discursive form of education and the growing practice of employing practitioners including painters, product designers, furniture makers and film makers and so on to teach their disciplines. This was the first time in the long history of Arts HE, despite successive interventions by Government in the previous 100 years, that industry was directly and systematically engaged in formal art, design and media education.

Prior to the 1950s, with the notable exception of the Central School of Arts and Crafts, art and design was taught instructively with students’ work being corrected at the easel and drawing board. Today, the

¹² The simplest definition of enquiry-based learning is learning-through-doing. A useful explanation of enquiry-based learning can be found on the Centre of Excellence in Enquiry-Based Learning web site: <http://www.campus.manchester.ac.uk/ceeb/eb/> (accessed 21.03.10)

¹³ In the 1990s Dr. K. Anders Ericsson, Professor of Psychology at Florida State University pointed out that whilst accumulated knowledge and skills are a factor in becoming expert in ones domain, the ability to synthesise, make qualitative judgments and organise knowledge and apply it in new contexts are also essential characteristics of expertise. See: www.psy.fsu.edu/faculty/ericsson/ericsson.exp.perf.html (accessed 10.01.10).

learning processes in Arts HE are a mix of instructive, discursive and enquiry-led learning¹² and teaching. Students are instructed during lectures and in specialist spaces like workshops and media labs through more discursive teaching and learning. Instructive teaching delivers historical, theoretical or technical aspects of practice. In discursive teaching, students learn through discussion with their teachers, peers, work-based colleagues and so on. Problem-based and project-based learning typically employ discursive techniques. High levels of specialisation manifest in the range of courses available, simulation of professional practice, critical, cultural historical and business studies are supported by Problem-based and project-based learning as they are tailored to specific disciplines, practices and to the needs and abilities of individual students. Students' learn in specialist departments and from specialist teachers and the Looking Out research shows that the majority of these teachers maintain practical connections with their non-teaching professional practice in creative and cultural businesses and organisations. It is important to note that instructive and discursive teaching methods are not intended to denote 'bad' or 'good' teaching. Types of learning and teaching should be aligned to the kinds of things being

learned, thus there are times when instruction is an appropriate approach. What this means in practice, is that Arts HE students learn both about their practice and through their practice. They attend lectures and seminars to learn theory, facts and the history of their subjects. They learn how the law, health and safety, and business practice relates to their disciplines. This is instructive learning – the knowledge is declarative and made up of facts, accepted practice and technical skills. They also learn to be experts in the 'crafts' of their discipline, whether these crafts are working with tools and materials, or how to use cameras, computer software or sound recording equipment. This is known as 'deliberate practice'¹³. Arts HE students learn a range of skills common to all undergraduates; they develop analytical skills and learn to express themselves orally and in writing. They also learn team-working skills and how to use a wide range of resources for research including libraries and online resources. As well as this, they learn how to use specialist archives, collections and museums as resources for research. These may include collections of textiles and garments (e.g. at the Victoria & Albert Museum), film and sound archives (e.g. at the British Film Institute) and design collections (e.g. at The Design Museum).

¹⁴ David Kolb (Kolb, 1984) proposed that learning from experience was at least as important as other formal types of learning. He proposed that experiential learning followed a cycle of “experiencing; reflecting; generalising and applying”. He says that experiential learning is closely related to enquiry-based learning. Kolb further proposed that different disciplines had different approaches to applying experience to finding solutions. Simply put, subjects like arts and humanities tend towards divergent, multiple solutions, and science and engineering tend towards convergent single solutions. This was not implying that one was better than the other, but that knowledge was constructed in context and its application was related to domains and disciplines. For an explanation of how Kolb’s ideas of experiential learning are applied to project-based learning see Clews, 2003.

Declarative knowledge and deliberate practice are applied in project-based learning. Students often work on projects simulating those undertaken in professional situations. They may be based on real briefs taken from industry, competitions or be set by practitioners. Projects are almost always undertaken in spaces that relate closely to professional working environments. Examples of this include dance, design or recording studios, metal or ceramics workshops, drama or TV studios, theatres, computer labs or edit suites. Projects assist students in developing expertise in specific aspects of practice, for example applying and developing expertise in digital design, working with materials or business skills. Projects might be built around specific problems, for example to find a design solution for the disabled or to make a film based on a text. They may be set with a defined budget, or focus on particular materials or manufacturing processes or they might be more thematically based, for example, on issues of sustainability, social inclusion, or globalization. They may also be based on a combination of any of these or other themes. Projects always require students to integrate and synthesise knowledge and skills learned from other contexts and in practice. However, the unique aspect of project-

based learning is that there is almost never a single correct solution in a project. Divergent thinking is a characteristic of both learning and practice in Arts HE and the creative industries¹⁴.

Projects are undertaken in social contexts and even when not working in teams, students work alongside their peers. In this way, they can see what others are doing and discuss their work. Alternatively they can have more formal discussions with their teachers. The intention of these discussions, both formal and informal is to explore and test ideas and discuss whether the creative outputs, the product (whether it is a painting, a design for building, or a piece of jewelry or animation) is reflecting the ideas and intentions of the creator. It needs to be considered whether it is appropriate to the intended audience, users, or consumers, and whether it competently completes the task. Tasks might include using resources efficiently, working within a budget, creating something that is safe, or something which demonstrates an awareness of sustainable production. Conversations with peers and tutorials with teachers are accompanied by formal presentations of project work to groups of teachers and other students. These ‘crits’ (from critique) often include guest critics. Sometimes these may be teachers

that are not directly involved in the projects. It is common for guest critics to be invited from industry and practice. Most of the teachers involved in both project-based learning contexts, in lectures, seminars and in workshops are either teacher-practitioners or have substantial professional practice experience. Most students participate in learning in the workplace to supplement experiences in the university and college studio, lab and workshop.

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

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

Although Arts HE students attend lectures, and participate in seminars, project work is likely to make up the majority of their university and college learning. Normally this will be at least 50% of but may be as much as 90% of their assessed work. However, in addition to their discipline-based or occupational skills there is another core of knowledge. At one time considered peripheral to the role of academia, business

studies, how to run a small business, draft a business plan or within non-commercial setting how to raise a grant or manage social enterprise; health and safety; working with producers and manufacturers have become central aspects of curriculum. Most courses related to business studies are delivered by specialists. These are mostly practitioners in creative industries. Some more specialised courses may be delivered by non-subject specialists from industries or other faculties in the HEI. This might be found, for example, in courses in law and business administration.

Work placements are typical, rather than exceptional, features of Arts HE.¹⁵ At their best they allow students to develop their technical skills and knowledge in non-academic contexts. Not all students will work in commercial contexts, but their placements may include undertaking and contributing to projects that have real clients, consumers and audiences. However, placements are difficult to manage and ensure that all students get a good experience. There is evidence that poor placement experiences can be a disincentive to students¹⁶.

Delivering authentic work-based learning is only one of the challenges for Arts HE. It is a challenge to ensure that teachers, including those who are teacher

practitioners, have up-to-date knowledge of their practices and their industry specialism. Maintaining student access to industry standards, including equipment and facilities is equally challenging. Despite a range of quality assurance processes (that aim to continuously monitor and act as mechanisms for enhancing the curriculum, as well as the students' experience and graduate attributes) there is evidence that these processes are a disincentive to forming more effective engagements. Difficulties in providing industry-standard knowledge, facilities and equipment are specifically cited as a barrier to developing work force development.

SUMMARY

Although there are a huge number of courses that relate closely to roles in creative sectors, a significant proportion are about these roles, rather than preparing students for these roles. Courses are often referred to as 'practice-based' subjects, like art, design, animation and film-making. 'Non-practice-based' courses include media studies or cultural studies. In reality, the situation is not as clear-cut because many of the so-called non-practice-based courses include learning through practice.

¹⁵ 64% of the courses surveyed in Looking Out included assessed work placements. Many more included non-assessed elective work placement programmes.

¹⁶ Recent work carried out for the Cambridge-MIT Exchange which examined how work experience shaped the learning of 400 UK engineering students, noted that "while work placement can have a major effect on self-efficacy, a foundation of future innovative behaviours, those factors are all too often not present in the work placements made in the UK." Lucas, W., Cooper, S., Ward, T., Cave, F. Industry Placement, Authentic Experience and the Development of Venturing and Technology Self-Efficacy, International Journal of Business Science and Applied Management, 29:11, November 2009, p 738-752.

For example, students on media studies courses may typically learn film-making as part of their course.

What characterises the group of practice-based subjects are typical and predominant pedagogies, irrespective of subject matter. These pedagogies are based on 'learning-through-doing' with high levels of occupational skilling (deliberate practice), learning in social situations (situated learning), project-based learning and work-based learning.

7.0 SUMMARY

Formal art and design education began in Britain in the late 19th century with the foundation of the Government Schools of Design. These were preceded by art academies, the first of which opened in Italy in the 15th century, and in England when the Royal Academy was founded in 1768. The Royal Academy offered no formal classes and Government Design Schools were founded in response to anxieties about the poor quality of British manufactured goods, particularly textiles. Although the Design Schools were set up with the intention of being supported by industry and to train designers this support failed to emerge and the schools failed to produce industrial

designers in significant numbers. The Design Schools also failed to generate other engagement with industry and the curriculum was based on formal instruction in drawing, delivered by art teachers trained in the Central Design School.

For 80 years state-funded art and design education was the subject of successive Government reports. Each of these was critical of art and design education and its lack of relevance to industry. At least in part, this situation was a result of a Board of Governors which was dominated by academicians whose principle role appeared to have been to protect the Royal Academy's position and prevent the State Schools from teaching art. This seems to have boiled down to limiting pupils to drawing from casts, copying existing drawings and preventing pupils from learning to draw from life models.

There was no requirement for pupils to work in the materials of their trade, with the focus being entirely on decoration. The first exception was the formation of the Central School of Arts and Crafts in 1896 which brought experienced artisans into the school and where students learned through making products. Despite this model being gradually adopted in the regional Design Schools, the Boards at the Design

Schools continued with their insistence that pupils learned from trained art teachers and concentrated on drawing instruction.

Radical change began at the turn of the 19th century. National Art Training School was transformed into the Royal College of Art and its agenda shifted from training art teachers to teaching design. But it was 50 years before significant numbers of practitioners working in industry became a feature of Arts HE. When it happened it precipitated a gradual, major change from instructive teaching of decorative arts, to teaching and learning which was more aligned to the art and design teaching experienced by today's students.

Change in Arts HE was happening in parallel with wider reforms in HE. In the 1960s, The Robbins Report opened the gates of HE to many who were previously excluded. By the 1970s, the old National Diploma in Art and Design was elevated to a degree-level qualification and with the formation of polytechnics, many independent art schools merged into larger institutions. This process continued into the 1990s as polytechnics transformed themselves into universities.

In terms of industry engagement, the major change in Arts education in the latter half of the 20th century was a change in the curriculum from instructive

to discursive learning. This meant that teacher practitioners moved from the margins to the centre of the student experience. Students learned through projects that closely mirrored professional contexts and they learned directly from industry practitioners, often in the workplace. Learning-by-doing in the studio becomes commonplace and there is increasing specialisation as students focus on roles that are needed in the emerging creative industries.

At the same time, Arts HE has been subjected to the same pressures as the HE sector as a whole. In particular, rising student numbers from a few thousand in the 1970s to over 150,000 today, has placed enormous pressure on learning environments and access to specialist facilities. As with other disciplines, Arts HE has responded to further Government initiatives to shape HE to meet the needs of the economy. Business studies and entrepreneurship have assumed a greater presence in the curriculum and work-based learning, this is especially evident in that placements are now delivered in the majority of Arts HE courses.

A degree is the entry-level qualification for many 'production' roles in creative industries. Creative arts and design do not enjoy a 'good press' with many

agencies, including sector agencies. Sector agencies are critical of course content and observe that Arts HE degrees do not offer good chances for high levels of life-time earnings. Despite this, Arts HE courses are enduringly popular and have seen levels of extraordinary growth in the last 15 years.

Today Arts HE pedagogies are recognised across the HE sector as ideal for supporting the development of higher-level skills, especially graduate entrepreneurship and creativity. These pedagogies have also been adopted by many other disciplines.

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 Agency
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

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