Continuing Professional Development in Liverpool City Region's Arts and Cultural Sector:

Exploring needs, engagement and the role of Higher Education

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FULL RESEARCH REPORT

A final research report completed for Culture Campus Liverpool and LARC Thrive

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EXECUTIVE SUMMARY

The *'Continuing Professional Development (CPD) Exploring needs, engagement and the role of Higher Education'* study was commissioned by Culture Campus Liverpool in association with Liverpool Arts and Regeneration Consortium (LARC) Thrive programme, with financial support from the North West Development Agency (NWDA) Innovation Voucher scheme. The work forms part of a wider strategic commitment to:

➢ Enhancing continuing professional development (CPD) in the city's arts, cultural and creative sector(s).
➢ Improving the relationship between professional arts, cultural and creative practitioners and the city's higher education institutions (HEIs).
➢ Developing a more cohesive higher learning community in the city.

Culture Campus[1] aims to support innovative collaboration between higher education (HE) and cultural sectors "so helping to attract and retain the talent and creativity, vital to the future success of the City Region". The Arts Council England-funded national Thrive programme "aims to provide a systematic approach to helping cultural organisations gain the expertise needed to respond to and influence a rapidly changing environment". The Liverpool Thrive project[2] includes CPD as a core activity in its key aim of developing the sector's civic leadership capacity. The research, along with fulfilling Culture Campus and LARC Thrive objectives, contributes to a regional strategy of helping the creative and digital sector in Merseyside to grow and become more competitive and innovative.

The study was designed to analyse the current CPD needs and expectations of the cultural sector workforce in the Liverpool City Region, with a particular focus on HE provision. Within this broad aim, individual objectives included:

➢ To identify and profile current CPD needs amongst the sector workforce in terms of skills, professional practice, knowledge and expertise
➢ To explore levels of engagement in CPD activities both locally and nationally
➢ To investigate attitudes towards HE provision including perceived advantages, disadvantages, barriers and incentives towards participation

The research findings and recommendations summarised below are subsequently intended to be used constructively in developing and sustaining a more cohesive, appropriate and effective CPD relationship between HEIs and arts, cultural and creative sector(s) in the Liverpool city region. This in turn can help to create a 'virtuous circle' of collaborative opportunities for both sectors in relation to professional practice, teaching and learning and research.

A multi-method approach was used throughout the project – for a full description of research methods used and detailed analysis of findings, including illustrative examples from the data, please refer to section 2 of the **full research report**. The views expressed are those of the project participants, subject to researcher interpretation, based on systematic

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[1] More information available from http://www.culturecampus.co.uk/

[2] More information available from http://www.larc.uk.com/projects/liverpool-thrive

analysis of data collected throughout the project, in consultation with commissioners and key stakeholders.

KEY FINDINGS

Defining CPD

At the beginning of the project it was considered important to structure the research around a single, comprehensive definition of CPD, which would establish an intellectual and practical understanding of the term between researchers and participants, and help to guide meaningful discussion on the topic. As such, the following definition was chosen:

> *Any process or activity that provides added value to the capability of the professional through the increase in knowledge, skills and personal qualities necessary for appropriate professional practice.*

The need for a comprehensive definition of CPD proved to be significant throughout the research process, as the term is often interpreted differently by different cultural and creative practitioners, and by academics and HE personnel alike. Implications of and reasons for this are discussed throughout the report.

The definition given above provides the substance for recommendations emerging from the research, particularly in light of the need to redefine many (particularly informal and non-accredited) HE activities as meaningful CPD opportunities, and to raise awareness of these activities within arts, cultural and creative professional communities.

The sector's CPD relationship with Higher Education

Who? Where? When? Limited knowledge and awareness of HE's CPD offer

The majority of arts, cultural and creative practitioners have no knowledge or awareness of what CPD opportunities exist within Liverpool's HEIs, and do not receive information directly from them, despite receiving, or having access to, frequent and regular information from a wide range of other providers concerning CPD opportunities.

Active engagement with CPD in HEIs was subsequently marginal amongst research participants.

Those with personal and professional connections within HEIs are more likely to be aware of HEI courses and opportunities, and to be proactive in engaging with the HE community. It is acknowledged that there are 'pockets of brilliance' within universities.

Those with no existing personal or professional connections find it difficult to engage with HEIs, and do not know 'who to speak to' within 'faceless' HE organisations. Even amongst those practitioners who have a reliable contact within HE, it can be difficult to navigate the organisation beyond their initial point of entry and 'pocket of brilliance', reflecting a lack of connected working and professional linkage in HEIs.

Initial versus continuing professional development and HEIs

HEIs are most commonly associated with entry-level qualifications, and with providing an initial programme of learning that qualifies practitioners to *begin* working in the arts, cultural and creative sectors.

HE conversely is not readily associated with *continuing* professional development, or as providers of CPD learning opportunities that are relevant to professional practice.

Respondents have identified a number of alternative providers of CPD opportunities within the region, some free of charge, which are considered to be reliable and appropriate to their needs.

The HE community is also more commonly associated with research, which in itself is valued as a form of CPD, particularly within fast-changing commercial creative sectors. Participants also report limited knowledge and awareness of what research exists within HE, and that they usually have to 'dig deep' to find out about it.

Contingency value and resistance to the 'hard sell'

Despite such criticism, a high contingency value is placed on HEIs in the city and in their potential as CPD providers. They are respected institutions, and cultural practitioners value having the option to engage with them.

In an 'ideal world', many cultural and creative practitioners aspire to and express an interest in postgraduate study, but do not feel able to commit the time, money and energy required in a real world professional context.

Practitioners are extremely resistant to what they perceive to be a 'supply and demand' sales pitch from HEIs, whereby arts, cultural and creative sectors and organisations are the customers. Participants felt 'over consulted and under engaged' by universities in terms of establishing a meaningful professional development relationship between the two sectors.

Practitioners are however very interested in improving dialogue and communication with HEIs, and moving towards a mode of co-production and co-delivery in terms of a CPD offer. In this respect, HEIs will be providing CPD opportunities 'with' and not 'for' the sector.

CPD in the cultural and creative sector: context and conditions

The culture of cultural CPD

CPD with an emphasis on long-term professional or career development is still in an emergent stage within the city's arts cultural and creative sectors.

Those organisations with a CPD lead, e.g. designated Human Resource Development (HRD) co-ordinator, are more likely to be proactive in supporting CPD and embedding a culture of professional development.

Consortia arrangements such as LARC and COOL have been particularly effective in enabling an improved CPD culture within the sector in terms of learning from one another and running joint CPD schemes such as the LARC Emerging Leaders Programme. This illustrates the value of collectivism and collaboration in the sector.

Practitioners and sector leaders alike express a strong desire for a culture shift in terms of support for CPD, and a more embedded systematic approach to long-term career development.

Sector heterogeneity and implications for CPD: interpretation and relevance

The professional characteristics of the wider arts cultural and creative sectors are extremely diverse, and as such CPD needs vary according to sub-sector, artistic and professional practice, commercial/public sector orientation, size of organisation/business, and roles and responsibilities within them.

It is therefore inappropriate to think of the wider sector as a homogenous professional community with a 'one size fits all' CPD market.

Where CPD needs are superficially common, they can be interpreted differently by different types of cultural practitioner, e.g. leadership in a commercial SME can have a different orientation to that in a large publicly-funded organisation. The former practitioners are more likely to think of leadership as a form of *business acumen* linked to commercial growth and development; the latter will perceive leadership as a form of *political acumen* linked to negotiation and more tacit forms of personal leadership.

There is also a tension between 'generic' and 'sector-specific' CPD needs, and preferences within arts cultural and creative communities. Some practitioners are happy for example to engage in generic leadership training programmes that are targeted towards a range of sectors and professions, others prefer tailored leadership training opportunities that are set within the context of their own professional practice.

Currency, timeliness and value

As it stands, CPD needs are often instant and approached on a needs-must basis, e.g. keeping on top of technological developments, project-based skills needs etc. Arts, cultural and creative practitioners work according to different time-scales, and skills gaps often need to be filled as soon as they are identified.

In this sense, HE curricula and the bureaucratic process in universities is slow to respond. On the flip side, universities are trusted, reliable sources of learning and development, thus creating a tension between what is instantly available to sector practitioners and what is potentially regarded as a high quality product.

CPD needs are often set within the context of wider public policy agendas, and may not be explicitly associated with arts cultural and creative practice. The Find Your Talent programme for example required relevant practitioners to expand their knowledge on health and well-being, child development etc.

CPD providers therefore need to anticipate sector needs, and be responsive on **an inter-disciplinary basis**. Universities should not assume that practitioners will only look towards arts and media departments – business and management, education, health and social science departments are just as relevant.

The practice of CPD in the sector

CPD needs and development priorities

As a snapshot of current CPD requirements, the following broad categories are most commonly represented:
1. **Management** skills and expertise (e.g. HRM; project management)
2. **Business** skills and expertise (e.g. Business planning; marketing)
3. **Professional** skills and expertise (e.g. Curating; choreography)

Specific CPD priorities include: leadership skills; business/strategic planning; HRM/line management; applied [evaluation] research.

Practitioners also have a 'rolling programme' of other generic CPD needs associated with public-facing organisations and services, including customer care, health and safety etc.

A wide range of other CPD needs were identified in smaller numbers, illustrating the diversity and complexity of the wider sector.

CPD activities and engagement

Preferred CPD activities and methods invariably involve taking time and space away from the workplace, e.g. *external* conferences, exhibitions, courses and training events.

Indicators of effective CPD opportunities include opportunities for networking; peer support; currency and relevance; time/space away from workplace; active problem-solving; applied learning.

Respondents instinctively cite limited 'time and money' as a barrier to CPD engagement, yet sector leaders indicate a willingness within organisations to provide support for the 'right' CPD opportunities.

Group discussions revealed that different types of CPD needs are more appropriately met by different types of learning opportunities and environments, indicating the need to tailor CPD opportunities to both learning need and practitioner profile.

Information, quality and guidance

Arts, cultural and creative practitioners have access to and receive a wide range of information relating to CPD opportunities and training providers. This can often be difficult to discern due to volume, but respondents did not report any significant problems in 'finding' information, other than in relation to HEIs.

Email alerts are the preferred/most accessible source of information, and these are available [and widely used] from a range of sector-based organisations.

In choosing CPD opportunities, some degree of quality assurance is preferred amongst practitioners. In this context, practitioners will often return to providers that they have used before and value, rely on peer review and recommendations, and seek out providers that are perceived to be credible, trustworthy and reliable – this is where HE can have a competitive advantage.

A set of recommendations are made in section 5 of the full research report.

1 INTRODUCTION

The *'Continuing Professional Development in Liverpool City Region's Arts and Cultural Sector: Exploring needs, engagement and the role of Higher Education'* research project was commissioned by Culture Campus Liverpool in association with Liverpool Arts and Regeneration Consortium (LARC) Thrive programme, with financial support from the North West Development Agency (NWDA) Innovation Voucher scheme. The project was completed by Kerry Wilson of the Centre for Cultural Leadership and Andrew Goodwin of Open Lab (both based at Liverpool John Moores University) between March and August 2010.

The work forms part of a wider strategic commitment to enhancing continuing professional development (CPD) in the city's arts, cultural and creative sector(s). The Arts Council England-funded national Thrive programme "aims to provide a systematic approach to helping cultural organisations gain the expertise needed to respond to and influence a rapidly changing environment". The Liverpool Thrive project[3] includes CPD as a core activity in its key aim of developing the sector's civic leadership capacity. Culture Campus[4] aims to support innovative collaboration between higher education (HE) and cultural sectors "so helping to attract and retain the talent and creativity, vital to the future success of the City Region".

The research findings and subsequent recommendations reported below are intended to be used constructively in developing and sustaining a more cohesive, appropriate and effective CPD relationship between higher education institutions (HEIs) and arts, cultural and creative sector(s) in the Liverpool city region. The views expressed are those of the researchers based on systematic analysis of data collected throughout the project, in consultation with commissioners and key stakeholders.

2 RESEARCH AIMS AND OBJECTIVES

The project was designed to analyse the current continuing professional development (CPD) needs and expectations of the cultural sector workforce in the Liverpool City Region, with a particular focus on HE provision. Within this broad aim, individual objectives included:

- ➢ To identify and profile current CPD needs amongst the sector workforce in terms of skills, professional practice, knowledge and expertise

- ➢ To explore levels of engagement in CPD activities both locally and nationally

- ➢ To investigate attitudes towards HE provision including perceived advantages, disadvantages, barriers and incentives towards participation

- ➢ To identify current gaps in CPD provision in relation to:

    - o Opportunities to revise current provision

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[3] More information available from http://www.larc.uk.com/projects/liverpool-thrive

[4] More information available from http://www.culturecampus.co.uk/

    o Opportunities to develop new CPD provision

    o Providing effective information and guidance on CPD provision to the sector

3 RESEARCH METHODOLOGY

A mixed-method approach was applied throughout the research in order to enable the input of as many cultural practitioners as possible within the relatively short time-frame available for the project. A predominantly qualitative orientation was used, to establish a deeper understanding of the complexities involved in CPD activities and engagement within the sector, as opposed to the more descriptive investigation of CPD needs more commonly associated with 'skills analysis' studies. The research was supported by a review of the literature on existing CPD/skills needs evidence in the sector, including previous research commissioned or undertaken by relevant organisations and professional bodies. References to the literature are included within the main discussion on research findings (section 4) rather than as a separate literature review.

3.1 Online city-wide survey of all arts, cultural and creative practitioners

The first data collection activity involved an online survey of arts, cultural and creative sector workforce in the Liverpool City region, which was conducted via open invitation between 18th March and 20th April 2010. A total of 42 respondents chose to complete the survey. The survey contained four key sections as follows:

> ➤ **'About you' –** demographic information including sub-sector or 'type' of cultural practice; employment status; length of time in service; role and organisation; age; professional membership
> ➤ **CPD needs and engagement –** identifying CPD priorities; engagement in CPD activities; preferred methods for CPD; planning and initiation; barriers to CPD engagement
> ➤ **Higher education and CPD provision –** exploring engagement with and attitudes towards higher education as CPD providers; advantages and disadvantages of HE provision
> ➤ **CPD information and guidance –** access to and awareness of information and guidance on CPD opportunities; preferred information sources; limitations of and gaps in CPD market for arts, cultural and creative practitioners, and recommendations made

Most survey respondents (n = 17) described their current organisation or professional sub-sector as 'performing arts', closely followed by 'visual arts' and 'gallery' (12) and 'theatre' (10). A wide range of other arts, cultural and creative practices were represented but in smaller numbers, including 'design', 'multi-media/digital/technology', 'writing and literature' and generic sector practices such as 'education and training' and 'professional agency/body'. Respondents were asked to select all categories that apply – 'broadcasting' was the only category not selected.

The majority described themselves as currently employed full-time (n = 33), with only 2 self-employed respondents and 3 freelance/consultants. The average age was 36-45 (33.3%),

and 25 respondents (59.5%) have worked in their current organisation for less than 5 years. 10 respondents however have worked in the sector on a cumulative basis for 5-10 years, 8 for 11-15 years and 6 for 21-25 years. This suggests a relatively mobile sample in terms of professional development and progression. 17 respondents were currently members of a professional body – these include sector-specific bodies such as the Arts Marketing Association, Royal Society of Arts and National Association for Gallery Education, and wider professional associations including the Chartered Institute of Management, the Chartered Institute of Library and Information Professionals and the Institute for Careers Guidance.

Respondents were given the option of providing their current job title and naming their current organisation (if applicable). Of the 35 job titles provided, 8 included 'Director' and a further 10 'Head' or 'Manager'. Only 5 respondents have explicitly artistic, creative or technical roles (including 'artist', 'curator' and 'lighting design'). The majority perform administrative, management and project-based functions. Information on employing organisations indicates a bias within the sample towards high profile cultural organisations in the city, including Tate Liverpool (n = 6), Unity Theatre (n = 6), Royal Liverpool Philharmonic (n = 4), Liverpool Biennial (n = 3) and The Bluecoat (n = 3).

- *The survey sample therefore was relatively homogenous in terms of employment status and 'type' of professional practice. Demographic data including job title and membership of professional associations also suggests a sample with high levels of professional conscience, responsibility, mobility and attention to professional development.*

- *Survey data therefore cannot be expressed as a generalization of attitudes and behaviours within the region's sector as a whole, but as a useful indication by which other data generated by the project can be compared.*

- *Limitations with the survey sample were addressed in other data collection activities, e.g. interviews with creative industry representatives and a focus group session with targeted members of creative industry SMEs.*

3.2 Interactive discussion/focus groups at LJMU's The Automatic

Two focus group sessions took place in May 2010 at The Automatic[5], a training, research and development facility based at Liverpool John Moores University. Focus group discussions were facilitated by trained Automatic staff members using the innovative Distiller software, which allows participants to type responses to questions which are then displayed anonymously on a big screen to prompt further discussion. Responses can be ranked and extracted, and then saved and printed to enable timely and efficient data collection. The first session was run specifically for creative industry participants from targeted SMEs in the region; the second for members of larger cultural organisations invited via various professional networks and mailing lists. A total of 12 participants attended the

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[5] For more information on The Automatic please see http://www.ljmu.ac.uk/automatic/

sessions, which ran for approximately 2 hours with breakfast and lunch provided enabling a relaxed and convivial atmosphere.

Discussions covered the following topics, and enabled a comparison between 'type' of cultural and creative practitioner groups: definitions and interpretations of CPD; acquiring information on CPD opportunities; choosing and engaging in CPD opportunities; describing CPD needs.

3.3 Interviews with key sector leaders

A total of 8 semi-structured interviews were also conducted with selected organisational managers or leaders with specific HRD knowledge, experience or awareness, in order to gain a more strategic overview of CPD policy and practice in the region's arts, cultural and creative sectors. Please see appendix 2 for the research instrument [interview questions] used during this stage of the project. Interviews were conducted in person or by telephone depending on availability, each lasting 45-60 minutes, and were recorded and fully transcribed. Organisations represented at this stage included:

- National Museums Liverpool
- Unity Theatre
- ACME
- Everyman Playhouse
- Hope Street Ltd
- COOL
- Culture Liverpool
- Merseyside Dance Initiative

Verbatim quotations are used as supporting evidence throughout the report. In order to respect participant confidentiality, interviewees are referenced by sub-sector, e.g. 'Interviewee – Performing Arts'.

3.4 Observation of CPD event

Culture Campus hosted a half-day CPD seminar on 27th April 2010 at The Bluecoat in Liverpool, which provided a platform for discussion on CPD opportunities within the city's 3 HEIs for arts cultural and creative practitioners, and scope for development in this area. The seminar was attended by approximately 30 delegates from both sectors, including the project's Lead Researcher in order to participate in discussion, observe and collect supplementary data.

3.5 The issue of response rates and research participation

It is worth noting that response rates and interest in contributing to the project within the arts, cultural and creative sectors were relatively low. Researchers spent considerable time for example recruiting participants for the qualitative exercises (interviews and focus groups), and low interest is also indicated by the total number of survey responses, which was widely advertised across professional networks and 'live' for a significant time period. Anecdotal comments made during informal conversations with practitioner colleagues indicate that the sector in Liverpool is experiencing considerable 'survey fatigue' and feels

'over consulted' by the HE community (this is a research finding in itself and is discussed in more detail in section 4.3). It is advised that other researchers in the field be mindful of this – in terms of research methodology, the telephone interview was the most agreeable method to our participants, who welcomed the opportunity to talk rather than complete 'impersonal surveys'.

4 SUMMARY OF FINDINGS

Research findings, including supporting data from each of the research methods used, are summarised below according to the following key sections and subsequent emerging themes:

  ➢ **CPD in the cultural sector: context and conditions**

  ➢ **The practice of CPD in the sector**

  ➢ **The sector's CPD relationship with Higher Education**

4.1 CPD in the cultural sector: context and conditions

4.1.1 Defining CPD

At the beginning of the project it was considered important to structure the research around a single, comprehensive definition of CPD, which would establish an intellectual and practical understanding of the term between researchers and participants, and help to guide meaningful discussion on the topic. As such, the following definition was chosen:

> ***Any process or activity that provides added value to the capability of the professional through the increase in knowledge, skills and personal qualities necessary for appropriate professional practice.***

The need for a comprehensive definition of CPD proved to be significant throughout the research process, as the term is often interpreted differently by different cultural and creative practitioners, and by academics and HE personnel alike. Implications of and reasons for this are discussed throughout the report. By way of example, the two focus groups each defined the term differently in relation to what CPD means to them. The first group including members of creative SMEs adopted a distinctly casual approach to defining CPD:

"corporate speak for stuff I just do to learn new stuff"

"online how to's"

"It's not a phrase I have heard often. I suppose it needs training needs for your own career"

The second focus group, which included members of larger cultural organisations, interpreted CPD much more formally, and seemed more familiar and comfortable with the term, indicating an organisational influence not necessarily experienced by all cultural and creative practitioners:

"Lifelong learning and training"

"Extending your learning, can be quite institutionalised"

"Continuous learning [with] personal and professional benefits"

The definition given above provides the substance for recommendations emerging from the research (section 5 of the final report), particularly in light of the need to redefine many (particularly informal and non-accredited) HE activities as meaningful CPD opportunities, to raise awareness of these activities within arts, cultural and creative professional communities and to shape the culture of CPD within the sector.

4.1.2 The culture of cultural CPD

Despite emerging distinctions between the way in which different cultural and creative practitioners understand and engage in CPD, the research has revealed that CPD across the relevant sectors is still in its relative infancy as an embedded practice and conscious priority. CPD tends to be undertaken on a 'needs-must' basis, including when skills-gaps are identified for particular projects or performances for example. Reasons given for this include the fact that people and organisations are often working 'beyond capacity' for most of the time, and do not have the time or space to devote to professional development that links more intrinsically to personal interests, long-term career aspirations and organisational development.

> "If you are 3-5 person business you are concentrating on getting the job done and getting the money in. Thinking about your skills needs and your staff needs is way down the list really. You might sign up for something, for a course, and then come that course you have go to complete a piece of work by 5 o'clock so the course is going to go out the window. Even if you have paid fifty quid for it." (Interviewee: Governance and Advocacy)

> "If you've got to get a show on, you've got to get a show on, so that's your focus… therefore making time for developmental and supporting activities is actually really difficult for an awful lot of people" (Interviewee – Performing arts)

A number of research participants recognised the need to change this, and some organisations are beginning to embed more systematic and considered CPD policies and practices. This is most common and effective where there is an organisational lead, such as a human resource development (HRD) coordinator, or a member of the organisation's senior management team that is more predisposed to staff and organisational development. Such individuals can help to 'shape' organisational approaches to CPD, and other incentives such as Investors in People awards help to motivate cultural organisations:

> "It's done on a couple of different levels if you like but it all comes back to me at the end of the day… we have line management meetings, there's a standard form to complete for that and one of the sections is about CPD…we also have annual appraisals which identify areas that the individual might be interested in looking at in the year coming up… we're quite good at internal skills exchange… if somebody doesn't know something but there's somebody that does, there's quite a lot of helping each other in that respect. We do a retreat each summer, which all staff, casual, freelance, volunteer and our trustees attend and we look at a particular area of development for the organisation each year and that filters through in terms of all the responsibilities and what people need to do, and feeds into the business plan, which means people have the opportunity to help form and shape the business plan". (Interviewee – Performing arts)

> "We've got Investors in People, obviously that's given every 3 years but we work hard to maintain expected levels of that" (Interviewee – Performing arts)

> "There's practical things like I will send round general bits of information every day that comes to my desk, of which there is loads, I will pin things up in the office in paper form... and I guess because I've been here a long time, and because the staff group isn't huge I also know everybody and what everybody needs, so I'll do face-to-face stuff, one-to-one, and they know they can do that with me.. it goes from the formal to the completely informal" (Interviewee – Performing arts)

> "Recently my job has changed from being Director of Finance and Admin, which covered as the name suggests finance but a whole host of other things under admin, HR was one of those... it was actually rather an impossible job... so some months ago we looked at changing it... so finance is looked at separately now, and I'm administrative director... the biggest [responsibility] is now HR so that's a massive shift within the organisation and a stronger acknowledgement of the need to improve all our HR systems" (Interviewee – Performing arts)

Collaborations including LARC and Creative Organisations of Liverpool (COOL) are also having a positive impact with regards to changing and developing CPD philosophy and practice in the city. The spirit of leadership and collectivism inspired by these initiatives is important in providing peer learning opportunities, and the potential for resource sharing and joint commissioning of training and development in the future. Organisations such as Culture Liverpool are also organising collaborative events, in association with organisations including Business and the Arts and ACME, which look at how arts, cultural and creative sectors can collectively meet shared challenges. Such collaborations are also helping to shape a 'culture change' with regards to how CPD is approached and managed:

> "It's quite interesting that through the LARC group, and the HR group within that, it's probably really good timing that my role's changing and I have that support group, and you're doing this and talking about CPD... our organisation has been in existence since 1999, with new artistic Directors since 2003, so quite a long time... but with quite a lot of arts organisations the administrative departments, HR, marketing, are only just starting to strengthen so we really are at the start of all this... we've never looked at CPD, staff training and development absolutely holistically" (Interviewee – Performing arts)

> "We are (LARC) going to combine forces to try to deliver courses so I suspect we will do more of the developmental stuff, because we'll be sharing costs so that will help... we're at the beginning of a very useful way of operating" (Interviewee – Performing arts)

> "Some organisations in the COOL collective are really strong at responding to tenders and delivering commission-based services... for others this would be a CPD need as they have no experience whatsoever... they're all at very different stages... what COOL needs to do is work collectively and collaboratively, to share resources... retaining our individuality but coming together when the time is right... it's about learning from one another" (Interviewee – Governance and Advocacy)

Dods and Andrews (2010) have written about the significance of competencies, qualities and attributes in the sector, and found that the more personal qualities of passion, commitment and motivation translate into competencies such as recognising connections, taking responsibilities and using initiative. The need for a greater, more explicit long-term focus on *people* development and career progression with appropriate organisational support was also acknowledged by interviewees:

> "There is a difference between employer-led training and a professional's personal development... the thing about professional development, you need to have one eye on what you're doing at the moment, but also one eye on your aspirations and where you want to go... if your development plan

doesn't reflect that, it's going to be lacking… we need to make sure that employers are supportive of that aspiration… it's about developing skills within the sector, not just about developing skills within the organisation" (Interviewee – Governance and Advocacy)

4.1.3 Sector heterogeneity and implications for CPD: interpretation and relevance

The heterogeneity of the sector, its multiplicity of sub-sectors, professional identities and practices is a key consideration for CPD providers. It is inappropriate to view 'the sector' as an arts, cultural and/or creative homogenous mass with shared CPD needs and preferences. Its variety in itself affects practitioners' interpretations of and approaches towards CPD. The focus group sessions with two different 'types' of practitioner revealed that the creative SME group saw CPD as very much part of their daily jobs and routines, and something that is achieved vicariously through practice, perhaps due to the problem solving nature of their jobs. The cultural organisations group saw CPD as something that you do in addition to your daily job, requiring the 'time out' to consciously engage in CPD and reflect on the experience. As such, the CPD needs of creative SMEs are more likely to be immediate and identified on a needs-must basis; of the two groups, practitioners within large organisations are more likely to be conscious of career development in-line with organisational objectives or otherwise.

The orientation of various cultural sub-sectors will also influence the way in which individual CPD needs are interpreted and approached. Where CPD needs are superficially common for example, they can be interpreted differently by different types of cultural practitioner: leadership in a commercial SME can have a different orientation to that in a large publicly-funded organisation. The former practitioners are more likely to think of leadership as a form of *business acumen* linked to commercial growth and development; the latter will perceive leadership as a form of *political acumen* linked to negotiation and more tacit forms of personal leadership. This can also affect the extent to which cultural practitioners will look for training opportunities tailored towards the cultural sector, or more generic opportunities that are relevant to, and pitched towards, a range of businesses, services and organisations:

> "…in my view any generic business support is very rarely suitable for creative industries because business advisors don't understand the creative industries." (Interviewee: Governance and Advocacy)

> "The needs of people in the music sector are sometimes different than the needs of people who lead a design agency because it's a slightly different sub-sector and there are different market things but those things I have talked about are the broad ones that everybody needs. Everybody needs leadership skills and those managerial skills that people just assume they have got when you start building a business but sometimes you just haven't." (Interviewee: Governance and Advocacy)

4.1.4 Currency, timeliness and value

As CPD needs are identified on 'needs must' basis within the creative and cultural sectors, identified skills gaps are furthermore required to be met or filled as soon as possible. This gives a certain immediacy to finding and undertaking CPD opportunities. Along with 'immediate' CPD needs linked to current projects or initiatives, they are also identified as cultural practitioners reach 'crisis' points within their professional practice, which gives CPD a similar sense of critical urgency:

> "In terms of the bigger companies sometimes its agencies like ours knocking on the door saying 'have you thought of this?' Sometimes they just wake up one morning and go 'What am I doing? I am managing 40 people'. Or they hit a crisis were once you were working with 5 of your mates and then you employ another 10 people and they start having HR issues which they have never had to deal with before. Sometimes it's the crisis that triggers it and that's not ideal." (Interviewee: Governance and Advocacy)

Timeliness within the digital/creative sub-sector is [much more generally] imperative in terms of keeping up with technological change – HE curricula was not believed to be in pace with real work agendas in this sense amongst research participants; focus group members for example felt that it was difficult for universities to stay relevant in terms of this particular type of CPD. Industry guidance indicates that "there is a growing need to provide creative businesses with access to trusted sources of information about emerging technology trends and the opportunity to explore and evaluate the potential implications for their businesses" (Technology Strategy Board,2009, pp. 31). Technical university qualifications do not guarantee a job for life in the sector – practitioners consider themselves to be self-taught in maintaining and updating their professional skills. There is an opportunity therefore for HEIs to continue their professional development relationship with digital creative industries, utilising the expertise in computing and digital media departments.

Discussion with participants in the Culture Campus CPD seminar exposed other conditions for immediate and more *inter-disciplinary* CPD opportunities, linked to policy agendas and collaborative working in the sector. One participant from National Museums Liverpool described her involvement with the Find Your Talent programme, which had prompted a need and desire for knowledge of child development and learning processes. This had led to an investigation of CPD opportunities within (or offered by) university education departments. This illustrates the need for responsive, inter-disciplinary CPD offers to cultural practitioners, which anticipate rather than react to working patterns in the sector, particularly high profile policy agendas and initiatives which include a range of public services. The interdisciplinary aspect is essential:

> "CPD should really be flexible enough to meet the training and development needs of all people working in the cultural sector rather than specific to any particular discipline or element... it should be self-directed and reflect the work of the person undertaking that development" (Interviewee – Governance and Advocacy)

In other policy-driven contexts, the cultural sector in some [national] cases has been instrumental in aligning its own CPD policies and practices, as evidenced by the museums libraries and archives council's self-assessment framework for working with children and young people, which allows practitioners to self-assess their own development needs, but also enables the sector to demonstrate its skills and expertise in this field, and its commitment to effective working (MLA, 2008). The Modernisation Review of Public Libraries (DCMS, 2010) stated that universities should begin to deliver library qualifications within a 'new framework' of professional skills founded on user-driven policy and practices, including customer service and people skills, community outreach and working with children. There is potential therefore for HEIs to work more closely with professional associations and governance bodies in this context.

4.2 The practice of CPD in the sector

In defining the skills needed to drive productivity in the sector, Creative and Cultural Skills (2010) recommend that the emphasis should be on 're-skilling' and 'up-skilling', to include 'higher level' skills such as digital skills, innovation and entrepreneurship, competitiveness and business strategy. Findings from this research resonate with such principles of up-skilling and adding value to professional practice in relation to business, management and leadership.

4.2.1 CPD needs and development priorities

Survey respondents were asked to define their current CPD needs according to category (please see table 1 for results). Perhaps non-surprisingly given the professional characteristics of this particular sample, 'management' and 'business' skills and expertise were the most frequently selected. Professional skills, or those closely associated with arts, cultural and creative practices are also commonly needed. 'Other' CPD needs not represented by pre-determined categories included advanced skills relating to strategic management including leadership, advocacy and fundraising, and other more general knowledge requirements relating to context-specific objectives including diversity, social inclusion and learning.

Development of specialist **professional** skills and expertise (e.g. curating; choreography)	**19**
Development of specialist **technical** skills and expertise (e.g. stage lighting; design technology)	**5**
Development of generic **ICT** skills and expertise (e.g. MS Office; web authoring)	**12**
Development of **management** skills and expertise (e.g. HRM; project management)	**26**
Development of **business** skills and expertise (e.g. business planning; marketing)	**22**
Development of **personal** skills and expertise (e.g. communication skills; confidence building)	**20**
Development of **other*** skills and expertise	**7**
*Please specify: 'Bid writing (funding applications)' 'Leadership skills' 'Networking nationally and internationally; Advocating within a policy framework (this doesn't seem to me to be either conventional business skills nor personal skills)' 'Policy related knowledge including diversity, reaching the 'hard to reach' and wrt professional skills, more specifically learning methods' 'Risk assessment training'	

Table 1 – CPD needs by category [online survey results]

Survey respondents were subsequently asked to describe in more detail their CPD **priorities** (up to 3). Specified priorities relate to the categories defined above, and include:

CPD Priority 1	CPD Priority 2	CPD Priority 3
Business/strategic planning (4) **Leadership skills/development (5)** **Applied research**	Access (1) **Business [advanced] planning (3)** Advocating in a policy framework (1)	Research (1) Audience development (1) Arts strategy (1) Budget/financial management (2) Business skills/planning (2)

skills/evidence-based practice (3)	Assertiveness (1)	**Communication skills (3)**
Digital marketing (2)	Online marketing (1)	Customer service (1)
Equality and diversity (2)	Employment law (1)	Health and safety (1)
ICT/Audio Visual Technology skills (3)	Change management (2)	Technical skills (1)
HRM/line management (3)	Networking (1)	Networking (2)
Project management (2)	Curating/artistic programming (1)	Visitor access (1)
Networking (2)	Training skills [train the trainer] (2)	Management/Leadership (1)
Strategic advocacy (1)	**Management/Leadership skills (4)**	Careers guidance (1)
Art interpretation (1)	Project management (2)	Stress management (1)
Communication skills (1)	ICT/new media (2)	Understanding of cultural sector (1)
Mediation skills (1)	Financial control (1)	Web design (1)
Presentation skills (1)	Market research (1)	
Time management (1)	Funding applications (1)	
	Further education [MA – subject not specified] (1)	
	International working (1)	
	Product design and development (1)	
	Presentation skills (1)	
	Procurement of goods and services (1)	
	Clerical skills (1)	
	Research and development (1)	
	Learning methods and pedagogy (1)	
	Arts in personal development (1)	

Table 2 – CPD priorities (numbers indicate frequency of survey responses)

It is noticeable that many of the principal priorities (first column) were shared, i.e. more than one respondent has described this CPD need as their main priority, indicating a commonality of purpose across the sample. Second and third choices are more varied within each column (in terms of level of priority) but there are significant similarities across first, second and third choices, many of which relate to generic skills development rather than CPD needs that can be described as unique to the arts, cultural and creative sectors. The most commonly occurring CPD priorities for example are business planning, advanced management and leadership skills, people management and communication skills.

Discussion at The Automatic sessions allowed a more detailed examination of CPD needs between different practitioner groups. Participants were asked to describe their organisation's current CPD needs, as well as their own personal CPD needs (listed in table 3). Here we can see that creative industry practitioners regard their organisation's CPD needs as functional, operational and very commercially orientated, whereas personal CPD needs within this group become more aspirant, left-field and linked to creativity. The 'cultural organisations' group described much more strategic and holistic organisational needs, and also seem much more inclined to relate their own personal CPD needs to their professional practice, and in synthesis with organisational development.

Group 1 - Creative SMEs		Group 2 - Cultural organisations	
CPD needs [organisation]	CPD needs [personal]	CPD needs [organisation]	CPD needs [personal]
Marketing Business planning Accounts and book-keeping Business development Finance Marketing and brand development Budgeting Office organisation Line management	Route to further qualifications Snow boarding MA Product design R&D How to put more hours in the day	Marketing/comms/audience development Marketing development and communications; funding and development strategies fort the org Developing capacity and morale in teams likely not to grow in numbers Small team of staff are often required to work cross-departmentally and fulfil each other's roles More practical guidance on how to facilitate creative workshops with students Selling what it has to offer to different markets	Increase in confidence that I am more than my current position Public speaking confidence Labyrinth facilitator course Audience development; strategic planning Management training; funding strategies; public communication Organisational management

Table 3 – Automatic discussion groups: CPD needs (organisational and personal)

Interviewees similarly shared useful information on the 'life course' of CPD needs, particularly for the creative industries, which again reveal subtle differences on the level of management and leadership training required for example, depending on the size and scale of a commercial creative operation as it develops from a start-up to lift-off business. There are other 'life course' CPD needs implications relevant to the sector, based on career trajectories, changing roles and the need to renew or revalidate qualifications (interestingly an area where HE is regarded as useful and relevant):

> "It varies but there is still a lot of basic stuff that is needed hence in the past we have those business focussed workshops. It's partly just getting them away from their desks and actually thinking about where their business is going some of that visioning – 'what are we doing and why are we doing it?'... We've got the basic business stuff like managing cash flow, pricing, marketing – that is always needed I think. How to use social networks to promote your business and things and the dangers of using it wrongly. IP, people always need advice on IP. Company structure, again that's one of the constant things – what is the best structure for the business?" (Interviewee: Governance and Advocacy)

> "And then at a slightly higher level I think it is leadership. 12 years ago when we started there was an awful lot of one man bands and micros and stuff. A lot of those businesses have grown. All those programmes like Lead and Accidental Leaders have developed around (to support) a business that you started off with your mates is now a business with 30-40 people and turnover half a million. 'What do I do?' and 'How did I get here?' or 'I've never done any formal stuff.' People do need that so it is worth doing things like the Accidental Leaders programme that Vision and Media are doing." (Interviewee: Governance and Advocacy)

> "[HE] gives the opportunity to formalise, or qualify if you like, experience that they've acquired on the job over a number of years, so they could take on that higher education challenge if you like and have enough work experience and interest behind them... especially in the arts... you kind of set out to be something else in the arts, and you've kind of changed jobs two or three times and become something different... that wasn't really where you started so you don't have any qualifications that match what you do now" (Interviewee – Performing arts)

Interviewees identified other more generic CPD needs, described as a 'rolling programme' of staff development requirements linked with running a public-facing organisation. These include customer service, health and safety and public administration:

"CPD needs are quite broad-ranging, there are little bits of common ground… legislative, health and safety stuff and common ground areas like customer service… but then they become more specific identified with the actual departments that we've got, which would be marketing, technical, and then administrative which would include things like management and HR skills, that kind of thing"
(Interviewee – Performing arts)

4.2.2 CPD activities and engagement

Along with CPD needs, survey respondents were also asked to describe their CPD activities in relation to previous experiences and preferred 'types' of CPD activity. Table 4 summarises the number of CPD activities undertaken locally, nationally and internationally in the past 2 years:

	Locally	Nationally	Internationally
Attending external courses/training events	24	13	1
Attending external conferences/exhibitions	20	27	7
Workplace coaching/mentoring	18	1	0
Workplace courses/training events	18	3	0
Secondments/job shadowing	1	0	0
Distance/open learning	1	0	0
Reading books/journals/professional publications	25	24	12
Membership of professional networks/bodies	9	15	2
Undertaking research/professional writing	8	7	6
Studying for further/additional qualifications	9	3	0
Membership of committees/boards/steering groups	18	7	4

Table 4 – CPD activities undertaken in last 24 months [online survey results]

In terms of active engagement therefore, external courses and training events are the most popular local CPD activity, external conferences and exhibitions the most popular national (and overall) activity, and reading books/journals/professional publications is the most popular international activity (no doubt for its relative ease of access). Respondents were asked to describe which activities are considered to be the most effective and why. Based on this data (summarised in table 5), significant conditions for effective CPD activities include their currency, timeliness and 'real world' relevance; opportunity for networking and peer support; knowledge sharing, problem solving and idea generation.

Most effective CPD activities	Reasons for effectiveness
External conferences and events (20)	Networking opportunities; peer support; relevance and currency; learning outcomes; active problem solving; time/space away from workplace
External courses (19)	Focused learning; specialist teaching [trainers]; currency and relevance; networking; time/space away from workplace; application of theory to practice; practical skills development; self-appraisal and reflection
Membership of professional bodies/networks/committees (11)	Learning from others; partnership working/relationship building; currency and relevance; collaboration; sharing of best practice; idea generation
Coaching/mentoring (9)	Real world advice; relevance and currency; appropriate expertise; consistency
Workplace training (8)	Easy access; team building; sector-specific
Wider reading (8)	National/international perspectives; relevance and currency; ease of access; professional benchmarking

Secondments/job shadowing (6)	Experiential learning; relevance; consistency
Research/study (6)	Credibility; empowerment; career progression
Professional collaboration (2)	
Trade fairs (1)	
International visits (1)	
Open learning (1)	

Table 5 – Most effective CPD activities (numbers indicate frequency of survey responses)

Participants in the second Automatic discussion group [cultural organisations] were asked to design their 'perfect' CPD activity in response to two previously identified CPD needs. Dividing into two different groups, each one was asked to design a unique CPD opportunity focusing on venue, duration, training provider, cost, materials, learning outcomes and ongoing support, with one group focusing on 'marketing and communications' as a CPD need, and the other looking at 'confidence building'. Results are listed [verbatim] in table 6, and reflect the differing requirements for different 'types' of CPD need (one more related to personal aptitude than the other), and the benefits of consultation with specific CPD audiences. This is reflected in the way in which the cultural sector itself develops its own CPD opportunities: Sue Kay (in Bolden, 2006) observes that the various 'tailored' leadership development programmes that currently exist for the sector each have their own take on what cultural leadership means, priorities for development and modes or methods of programme delivery.

CPD Need: Marketing and Communications	CPD Need: Confidence Building
Bring in experts or invest in travel	Geared to me personally
Expertise and prestige	One-to-one support
Immersive experience	Informal setting
Appropriate strategies for organisation: overview + specific	Presentation skills
Bespoke strategies	Public speaking
Cross-organisation shadowing	As real as possible
Follow-up and reflection	Mentoring
Ongoing mentoring	Provision of key tools
Fit for purpose	Would need to feel it was having an effect after short period of time
Structured reflection on application	Option of one or two mini top-ups; 3 month intervals
Positive branding and reputation	Would like to feel that at the end of it I could help to improve others' confidence
Good clients [credibility]	Insight into working in/presenting in other environments would help me to feel less pigeon-holed
Personal networks	Would have to be sensitively branded
Inspirational trainers who redefine the field	Wouldn't necessarily have to be delivered from someone in same sector – an external point of view could help me realise what I am already capable of
	Good mix of participants (sector/experience)
	In relevant physical environment
	Technique building – practical exercises (tool-kit)

Table 6 – Automatic session on defining the 'perfect' CPD opportunity

In this context, and relating back to the heterogeneity of the wider sector, it is important to consider the conditions under which individual practitioners undertake, or consider undertaking CPD activities:

"When we do sessions with businesses we insist on it being a 5.30-6 start because we recognise that people have got busy lives and they are not in the lucky position of being paid by the public sector and stuff like that. You get them at 5.30 when hopefully they have got the work done. You give them a nice drink and a valuable session and let them go by 7 so they can go home and see their family. Time is a real pressure depending on the size of the business." (Interviewee: Governance and Advocacy)

When asked how CPD activities are planned and initiated most survey respondents answered 'under my own initiative' (n = 33), followed by 'informally with my manager/peers' (n = 26). A further 25 respondents answered 'during formal appraisal/performance management review'. Despite the presence of formal structures it would seem informal approaches to CPD are more prevalent. 59.5% of respondents believe their organisation to have a designated CPD budget; 8 respondents answered 'no' to this question and 9 answered 'don't know'. When asked to identify potential barriers to CPD engagement, 'limited time and resources' and 'cost' were perceived as the most significant – please see table 7 for the full summary of potential barriers.

Cost	37
Lack of relevant courses	17
Lack of organisational support	12
Limited time and resources	37
Limited personal motivation/inclination	4
Limited information on and awareness of what is available	16
Other*:	4
*Please specify: 'Organisation's unwillingness to develop additional skills in workforce' 'I work on a rota system, releasing me from my duties has an impact on other staff and my own duties. I have a vague idea of how CPD works in my organisation, there seems to be no formal agreements rather things happen haphazardly when there is budget/time.' 'Organisation does not focus on individual employees' cpd needs – small amount of people trained to train and generate external income but not cascaded internally.' 'Poor CPD planning in my organisation.'	

Table 7 – potential barriers to CPD engagement (numbers indicate frequency of survey responses)

It is worth noting that 'lack of organisational support' was selected by 12 survey respondents, and additional comments provided by respondents within the 'other' field reflect a certain degree of disenfranchisement in relation to CPD within an organisational context. Interview conversations however reveal a growing effort to reconcile CPD tensions and improve organisational practices and approaches, as previously inferred within section *4.1.2 'The culture of cultural CPD'.* The following quote indicates that (although a significant culture change may take time) this also translates into a growing willingness to allocate money and resources to the 'right' CPD offer:

"Most immediately it's the header on the email bulletin to be honest. If it sounds attractive people will have a look at it. It is as simple as that. The amount of information people get these days it's just 'that sounds alright'. Beyond that it's the usual things. When is it taking place? Who is the deliverer? Is it someone we know? Is it someone we think is good? How much does it cost? It's the when and the where's and how much. Then they will think about the relevance of it. It's a combination of all those things. They look down and think that looks relevant but then if something costs £500 then maybe it's not that relevant. I think on that though people will pay if it is the right sort of programme. People will see the value and put their hands in their pocket. It's a bit difficult in Merseyside because people have had 14 years of Objective One and nearly everything has been free. Trying to get away

from that and the heavily subsidised thing is probably going to take another year or two I guess. I certainly sense from the decent companies and the companies that are actually looking to grow value stuff like training in the organisation if it's the right product then they will fork out for it." (Interviewee: Governance and Advocacy)

4.2.3 Information, quality and guidance

In relation to *available* information and guidance on CPD opportunities, the most prolifically used source of information, for local, national and international CPD opportunities, is 'email alerts and mailing lists', followed by internal communication tools for local opportunities and 'known websites' for national opportunities (full summary in table 8).

	Locally	Nationally	Internationally
Email alerts/mailing lists	30	33	11
Known websites	20	27	8
Search engines [e.g. Google]	13	20	5
Social networks [e.g. Facebook]	11	11	4
Professional press	11	26	6
Internal communication tools [e.g. newsletters; e-bulletins]	29	9	1
Word-of-mouth [colleagues; peers]	31	18	5
Marketing literature [e.g. promo leaflets; circulars]	20	20	3

Table 8 – use of CPD information sources [online survey results]

When asked about preferred information sources, email alerts are by far the most popular choice as they are considered to be the most readily accessible in terms of daily working practices. Alerts from recognisable websites in particular become reliable, trustworthy sources of information:

- 'Most of my life is organised through my inbox, and it's easier to have the information find me rather than have to go looking for it.'
- 'Email alerts – quick, fast and effective.'
- 'Email alerts from websites – such as Creative Choices, Museums Association etc. Regular offer sent direct to inbox with no need to search.'
- 'Local email alerts – artinliverpool.com is very good for providing information on local courses/jobs etc.'

This was supported and reiterated by focus group participants and interviewees. The following quote indicates that practitioners themselves are adept at this level of information sharing, and would expect the same from other organisations and services:

> "When we started our email bulletin 5 years ago I thought it would only be valuable to freelancers and stuff. Actually we get loads of stuff from the bigger companies. It's because it's done in one email. [colleague] just culls the information from all the e-bulletins he signs up to so people find it really valuable. People tend to [be] really well connected but also isolated as well. Lots of people, one man bands, working from your house or a little studio means you don't have much contact so getting info out is really important and is one of the things we are good at." (Interviewee: Governance and Advocacy)

Other preferred sources include professional press, internal communications and simply 'word of mouth', including recommendations from colleagues and peers. With each of these methods, they are considered reliable because of the implied endorsement or quality

assurance. There are clearly conditions inherent in the extent to which information is accessed, accepted and acted upon, including associated degrees of credibility, reliability, and trust:

> "I think that is where we have an advantage because we have been around a long time. Often we have worked with those big companies when they were little companies. We have grown with them so they come to us and find what is available." (Interviewee: Governance and Advocacy)

> "I think it is about making sure that the programmes that are there are really good. I have heard loads of good feedback from the Accidental Leaders programme. Hyper Island deliver it and some of the feedback is that it's about getting people to be open about their business with their peers. You know normally you are a competitive business but businesses from the same city or the same region are also similarly successful so you are swapping stories and learning people have done stuff. So I think it's partly about making people aware of what's out there and partly about getting them to trust you and having a really good quality thing. If I pick someone from Mando and they say 'I went on a great course' they are more likely to shout about it to other companies and that's better than me saying 'this is a really good course.' Partly it's getting people to raise their heads from their day to day stuff but it's about making sure the courses, the programmes or sessions are correctly geared towards them to begin with." (Interviewee: Governance and Advocacy)

Marketing CPD opportunities effectively therefore is a significant challenge, not only in communicating the quality and reliability of the product, but also in ensuring the quality, suitability and appropriateness of participants:

> *"There are key challenges in ensuring the right people know about the events (marketing), understand the content sufficiently to know who will most benefit and addressing practicalities, such as times of day, locations, accessing financial support for travel and 'back-filling' costs, which can deter people from attending"*
> *(Renew Consulting, 2009, pp. 13)*

4.3 The sector's CPD relationship with Higher Education

It is important to note that the research summarised in this report not only contributes to commissioners' wider strategic and operational objectives, but to national policy incentives to ensure a stronger working skills development relationship between HE and cultural and creative sectors:

> *"Government policy should reflect the range of skills required by creative businesses and ensure these are delivered through secondary and higher education. From courses for fashion designers to architects, from computer programmers to film producers, the HE framework must deliver the specialist skills needs of the sector, as well as the broader business skills needed to commercialise creative ideas".*
> *(CBI, 2010, pp. 4)*

To this effect, along with profiling CPD needs, the research also sought to explore levels of engagement with and perceptions of HEIs as providers of such skills development.

4.3.1 Who? Where? When? Limited knowledge and awareness of HE's CPD offer

Of the survey sample, only 11 (26.2%) have participated in a CPD activity provided or facilitated by a higher education institution (HEI) in the past 24 months. Activities undertaken included:

- BA Degree (2)
- Culture Campus seminar (2)
- Impacts 08 conference (2)
- MA Cultural Leadership at LJMU (1)
- Careers day (admission requirements)
- ILM Leadership course, Royal Northern College of Music
- Research skills training
- MA Historic Environment Conservation

These represent a mix of accredited taught programmes and non-accredited events. Survey respondents were also asked if they plan or expect to participate in any CPD activities provided or facilitated by HEIs in the next 12 months – 6 answered 'yes', 20 (47.6%) answered 'no' and 16 answered 'don't know'. One survey respondent raised a pertinent issue regarding the lack of accessible information on what CPD opportunities are available within HEIs - an issue that was also consistently raised in research interviews:

- '[we] don't have enough information about all the relevant options (e.g. business management in cultural sector, web tools ditto) available from all the universities for review in one place. A Cultural Institute could help resolve this.' [survey respondent]

  "[HE] need to make sure that arts organisations know what's on offer, my information and knowledge is very limited... I know that they do loads now, compared to years ago they do loads more now, but I'm not really sure what!" (Interviewee – Performing arts)

  "I'm not aware that we get much stuff [information] from any of the universities, if anything" (Interviewee – Performing arts)

Having accessible routes in to the higher education environment is central to making the first connection in engaging with HE CPD activities and opportunities. Again the nature of the arts, cultural or creative sub-sector or organisation will affect this; Automatic discussion groups revealed a discernable difference between creative SMEs and larger cultural organisations in that the former group lack the formal structures that support larger organisations in making informed choices on CPD opportunities. Creative SMEs rely heavily on personal links and networks for everything – especially as a route into HEIs, which are largely regarded as 'faceless' big organisations where personal connections do not comprehensively exist. Where *individual* relationships and connections *do* exist, these are highly valued and the quality and effectiveness of such relationships was acknowledged. These "pockets of brilliance" however do not extend into meaningful communication routes *within* universities, and often break down due to institutional silos and lack of connected working within HEIs. Knowing *who* to speak to within HEIs therefore is vital:

  "I think people do [engage with HEIs] where they have got prior relationships and stuff but if I am being honest I think there is probably scepticism. I am probably not saying anything other people haven't but it depends on if you have got a good relationship with someone in there then you might try and follow it up that way. Trying to negotiate your way through the complexities of the universities and knowing who to go to if you have [not] got a known point of entry is difficult really I

think. That is not a criticism that's just the way your big systems and big organisations work. Finding the right person sometimes is enough to put some people off I think." (Interviewee: Governance and Advocacy)

4.3.2 Initial versus continuing professional development and HEIs

Higher education, it would seem, is mostly associated with entry-level qualifications within the arts, cultural and creative sectors rather than continuing professional development. This includes undertaking a prescribed programme of study, leading to an award that qualifies individuals to begin to work in the sector (e.g. undergraduate degree such as BA Art History):

> "A lot of HE courses are things that people undertake before they start to work in the sector... a lot of arts related courses, that are more directly related to our sector, you would tend to do as first degrees... there are post-grad degrees, but I'm not really aware of people doing post-grad degrees that are directly related within our organisation... running theatres isn't something that you equate with a HE course" (Interviewee – Performing arts)

During Automatic discussion group sessions, creative SME practitioners regarded and valued universities very strongly as providers of graduates to the sector, and as research institutions. Research is however identified as a significant form of CPD – "if we don't keep innovating, bye-bye business" – but participants commented that universities are not doing enough to share and disseminate research, indicating that they have to 'dig deep' to find out about it. This exposes another communication blockage between the two sectors, which if overcome could lead to a mutually beneficial knowledge sharing relationship, with the potential to build meaningful (i.e. industry relevant) research programmes and collaborative opportunities.

Returning to the issue of 'providing graduates to the sector', there is evidence to suggest that this may impact negatively upon practitioners' perceptions of universities' capacity to deliver courses and learning opportunities that are relevant to professional practice and industry needs. This is based on practitioners' evaluation of graduate entries to the sector, their skills, abilities and readiness for professional practice, and is an issue recognised by Skillset (2009). This is encouraging a certain cynicism perhaps of the 'continuing' professional value of the HE offer. When combined with the various communication difficulties associated with trying to engage with HEIs, this can potentially be extremely discouraging:

> "I think there is a scepticism about what the universities have to offer... because they deal with universities on a couple of levels, so obviously graduates and placements and stuff... I don't want to be overly critical here but the general feedback is that the graduates that are coming out of a lot of creative industries courses aren't fit for purpose so that might impact. I think the solution is for better dialogue between the universities and businesses. How you do that is a big issue. We tried to work with universities and stuff and we found it a nightmare. A really difficult task." (Interviewee: Governance and Advocacy)

Another limiting factor is that HEIs are not generally associated with providing the more generic CPD opportunities needed by cultural and creative practitioners, who often rely on alternative providers and opportunities, some of which are free of charge, and others offer (what are perceived to be) more flexible learning opportunities:

"We do take advantage of [financial] assistance, bursaries and subsidised training, and also the occasional free training that shared between Business and the Arts or LARC partners, or the Mersey Partnership… I've just had some great training all through the Mersey Partnership… if you work with small budgets like we do you get very good at looking for the cheap and free" (Interviewee – Performing arts)

"I can get our staff onto NVQ level 4 for free… it might take two years to complete but there's a lot of 'on the job' requirements, there's not a lot of extra work you have to do… people come in and observe you at work… there are very kind of straight forward ways to help people to do it… for some people it's a much more obvious and better choice to make" (Interviewee – Performing arts)

4.3.3 Contingency value and resistance to the 'hard sell'

Despite the apparent lack of engagement identified above, survey respondents did consider there to be certain advantages of CPD activities within the higher education sector, as summarised in table 9. The most significant advantages were considered to be 'time and space away from workplace/professional environment in a learning environment' (n = 30) and 'opportunity to meet new people/expand networks in the learning sector' (n = 32).

The opportunity to gain a higher level accredited qualification	27
The knowledge and expertise of higher education staff	26
The reputation and credibility of higher education institution	15
The 'time and space' away from workplace/professional environment in a learning environment	30
Opportunity to meet new people/expand networks in the learning sector	32
Re-engaging with formal education	19
Other*	1
*Please specify:	

Table 9 – Perceived advantages of CPD activities provided by HEIs (numbers indicate frequency of survey responses)

In a 2001 study of CPD activities for arts and design practitioners, the following limitations of HE provision were observed:

> *"We asked what are the main factors that limit take-up of existing provision and that would need to be considered in initiating new opportunities. Practitioners have found existing provision to be inflexible in terms of content and delivery. Opportunities are often inadequately responsive to individual requirements, with too much material re-used from other courses or infrequently updated. Pedagogic approaches, and the packaging and timing of provision are often insufficiently adapted to the needs of people engaged in demanding professional careers. There are particular problems where people are self-employed and have to seize immediate opportunities which may conflict with any commitment to structured education or training. There is a common perception of high cost, and some concern about quality control including uneven academic standards."*
> *(HEFCE, 2001, pp.4)*

When compared to the survey sample's perceived *disadvantages* of CPD activities provided by HEIs (summarised in table 10), there appears to be a certain idealism attached to higher education provision – identified disadvantages indicate that HE programmes and activities do not logistically fit with cultural sector practitioners' working practices, conditions and

lifestyles, reflecting some of the observations made by HEFCE in 2001. The 'cost of academic study/qualifications' is a significant barrier, and despite indicating that the time and space away from the workplace in a learning environment is a significant *advantage* of higher education, the length of HE courses, required investment in terms of personal commitment, and level of work involved were considered to be distinct disadvantages. There is an inference therefore that, in an 'ideal world', survey respondents would choose to engage with CPD activities in higher education, but this is not considered to be realistically achievable.

The cost of academic study/qualifications	**30**
Level of work involved [e.g. written assignments]	**22**
The required investment needed in terms of personal commitment	**24**
Having to take significant 'time and space' away from workplace/professional environment due to length of HE courses	**25**
Formality of higher education environment	**5**
The limited practical relevance of academic offer	**10**
Other*	**2**
*Please specify: 'Availability (my position involves an amount of evening work)' 'That staff cannot take advantage of HE opportunities due to limited time within the job to learn offsite'	

Table 10 – Perceived disadvantages of CPD activities provided by HEIs (numbers indicate frequency of survey responses)

The distinction between what is desirable and achievable is supported by respondents' 'additional comments' on the relative advantages and disadvantages of CPD activities provided by HEIs. The condition of practical relevance is also raised again here:

- 'For me the most important [challenging] thing is the individual student's commitment to successfully completing the course.'
- 'I have been accepted onto an MA course but know if I do not find any funding I will struggle to cover the course fees. Money is my only barrier when it comes to courses and higher education to further my own development. I would feel uncomfortable asking for help in the workplace as I feel cheeky.'
- 'It should be practical and relevant to the professional work I do, and take cognisance of the national and international perspective as well as local.'
- 'The title CPD can cover a wide range of activities certain members working within the arts can already be undertaking, like myself, [and] not necessarily see that it is on par with what CPD is geared to involve on the wider scope of development.'
- 'Very difficult to juggle if you have a young family and need to pay for childcare.'
- 'Whilst desirable, higher education study seems to require a large commitment above and beyond other CPD or learning opportunities, but in an ideal world I would like to do a postgrad qualification.'

The issue of being able to take up formal, accredited CPD within a HEI (e.g. postgraduate courses) in an "ideal world" was explored further during interview conversations. What has emerged is that a strong *contingency* value is placed on HE, and the potential of formal study. This means that cultural and creative practitioners value having the opportunity, or the option to engage in the higher learning process, and believe that this option should continue to exist should they ever find themselves in the realistic position to participate and

engage. There is a sense that should this opportunity become more accessible, and more compatible with professional responsibilities and lifestyles, then participation and engagement would increase.

Along with considering alternative modes of delivery, that are mindful of the practical conditions and limitations outlined in this report, cultural and creative practitioners also demonstrate a desire for HEIs to change the way in which they approach and communicate with the sector. Research participants expressed an extremely strong resistance to what is considered to be the "hard sell" from universities, and the one-way construction of a supply-demand relationship. It is absolutely imperative that universities change the *way in which they communicate* with practitioners, as well as increasing the volume of communication. This includes being more receptive to industry ideas, being mutually engaged and enabling a two-way dialogue. Respondents felt that some existing claims to 'working with' industry in this context are superficial, and lack sincerity:

> "At its most simplistic the DCI are changing rapidly and universities aren't keen to change quickly. You need people teaching who [are] still involved in the industry or very recently involved in the industry. Again I am not saying anything new it's just what businesses are saying. I understand why making that happen is very difficult for universities. You have long fixed term contracts and just because you are involved in the DCI doesn't mean you are necessarily a good teacher. I think the way forward is to find ways to have really meaningful dialogue and stuff." (Interviewee: Governance and Advocacy)

> "I got a call saying 'can you get a group of businesses together for me because we have to show how we are working with industry.' It was a person I really like but it didn't sound good." (Interviewee: Governance and Advocacy)

It is fair to conclude therefore that the arts, cultural and creative sectors feel 'over consulted' and 'under engaged'. HEIs should work towards developing and delivering a CPD programme with and not for the sector, involving appropriately qualified, interested and committed people from within HEIs.

> "[HE should] have a presence and a seat around the table... that may well every so often attending a COOL meeting, or a LARC meeting... and I suppose articulating what the offer could be for the arts and cultural sector, and what exchange of skills could be undertaken... so it's communication, and then devising CPD programmes collaboratively with arts producers and arts practitioners... if you're going to be developing something for artists, develop it with artists" (Interviewee – Governance and Advocacy)

5 RECOMMENDATIONS

The data has been used to construct a series of recommendations intended to help Improve and develop the CPD relationship between HEIs and arts, cultural and creative sector(s) in the Liverpool city region. The overwhelming response from research participants indicates willingness to work *with* HEIs, and a desire for a more symbiotic, *constructive* and mutually beneficial relationship between the two sectors:

> "So I think people are willing to do it but its got to be relatively easy for them because they are running businesses. There are often requests in places like this to have meetings between businesses, Liverpool Vision and universities and I sort of go 'well what's the point?' We are asking them to come out, and I am not worried about the people in the universities because they are getting paid but why would I ask a business who I have a good relationship with to come in for another session around a table with a university if it isn't going to go anywhere? You convince me it's going somewhere and I will get them there but otherwise I am not going to put my name to it. It's partly our role acting as honest brokers but then again I am reluctant to do it until I know something practical is going to come from it... Again I think people are sick of being consulted about that sort of stuff. They want things to happen rather than just more talking about it...." (Interviewee: Governance and Advocacy)

If HEIs are serious about their intentions and commitment towards effective industry engagement, and delivering relevant continuing professional development opportunities to the arts, cultural and creative sectors, it is a priority for them to improve their **communication infrastructures** and methods for sharing information with extended professional networks.

All recommendations are intended to re-emphasize the shared definition of CPD used throughout the project as follows:

> ➢ *any process or activity that provides added value to the capability of the professional through the increase in knowledge, skills and personal qualities necessary for appropriate professional practice.*

In this context, the following **short and long-term** recommendations are made:

5.1 Short-term recommendations

These relate to what can be done on a practical, short-term basis with respect to improving the CPD relationship between HEIs and arts, cultural and creative practitioners.

5.1.1 CPD Audit

It would be beneficial for each HEI to undertake an audit of all CPD opportunities on an *interdisciplinary* and *cross-faculty* basis, avoiding assumptions about what is relevant to arts, cultural and creative sectors, and to include informal, public and non-accredited events. These could include for example the Educational Visions Professorial Lectures series run by the Faculty of Education, Community and Leisure at Liverpool John Moores University (2010). This would ensure greater awareness-raising of what opportunities already exist within HEIs, and enable a consideration of how these can be effectively marketed towards cultural and creative sectors, along with other professional communities.

5.1.2 CPD Good Practice-sharing within HE community

Considerable good practice already exists within Liverpool's HEIs in relation to CPD opportunities and connected working with the arts, cultural and creative sectors, as suggested by the 'pockets of brilliance' alluded to within the research. It was not the purpose of this project however to profile and evaluate existing practice. Researchers acknowledge that this would be useful from a knowledge sharing perspective, and subsequently encourage and recommend that HEIs do more to learn from one another. During the Culture Campus CPD workshop in April 2010 for example, delegates learned about a mutually impactful collaboration between The Bluecoat and Liverpool Hope University, whereby a member of The Bluecoat's curatorial team teaches at Hope University on a voluntary [unpaid] basis, enabling a working relationship with academic colleagues to emerge, which has also facilitated student volunteers, work placements and other 'fit for purpose' exchanges between the two organisations.

5.1.3 Sustaining Cross-sector Dialogue

In a knowledge-sharing context, it is strongly advised that members of both professional communities use to greater effect existing brokerage platforms and networks within the Liverpool City region, including Culture Campus, LARC, COOL and the newly formed Institute of Cultural Capital[6] (ICC) in order to develop and sustain effective dialogue. The LARC HRD group for example provides a link to the sector with a clear professional development remit.

5.1.4 Communicate, share and promote

It is absolutely imperative that HEIs are more proactive in communicating, sharing and promoting their CPD opportunities, both as individual organisations within own marketing strategies, and collectively as part of a higher learning community. This includes on-line, print and digital media information sharing tools, which match preferences outlined in this study. The CPD portal – led by the University of Liverpool – has significant potential in this context and should be utilised by each HEI. Effective CPD audits, as recommended above, will be the 'first step' in ensuring that a CPD Portal contains all relevant information, enabling HEIs to introduce and re-engage professional sectors where there is a desire to be part of a wider higher learning community.

5.2 Long-term recommendations

From a long-term perspective, the following perhaps more ambitious recommendations are made. Researchers acknowledge the additional strategic and operational commitment

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[6] The Institute of Cultural Capital (ICC) is a strategic collaboration between the University of Liverpool and Liverpool John Moores University. ICC aims to improve policy-making around cultural innovation in Europe, drawing on the city of Liverpool's experience in delivering and researching major culture-led regeneration programmes of international significance. Through critical research and its holistic synthesis with policy and practice, the Institute will seek to encourage and unlock cultural potential and creativity to promote social inclusion, health and well-being, economic innovation and urban regeneration.

required to fulfil such initiatives, but believe that these will provide the infrastructure for a more sustainable and appropriate cross-sector CPD relationship.

5.2.1 A CPD Fellows scheme

Time and time again, participants in the CPD needs study referred to the need to know 'who' to contact within HEIs, and that those contacts once identified should have relative knowledge and awareness of the professional sector from both strategic and operational perspectives, and of relevant opportunities and programmes across the HE community.

The following recommendation involves the selection and appointment of CPD Fellows[7] within the city's HEIs – this scheme would follow the practice of established Teaching Fellow [or Enterprise Fellow] initiatives and should operate as follows:

➢ One CPD Fellow per academic faculty [all faculties]. This is essential to overcome the isolated 'pockets of brilliance' and poor navigation issues in HE and to ensure greater synthesis within universities.

➢ Each Fellow paid a nominal salary/stipend as formal acknowledgement of CPD role

➢ Each Fellow spends a suggested one day per week working on CPD objectives in collaboration with all CPD Fellows and arts cultural and creative practitioners.

➢ The CPD Fellow network then works on the following core objectives:

    o Identifying and promoting existing inter-disciplinary CPD opportunities across all HEIs.

    o Identifying and consulting with key personnel in university business functions/departments such as marketing and communications, graduate development and careers, business development and knowledge exchange etc.

    o Consulting with practitioners in the sector on CPD needs on an ongoing basis.

    o Designing, developing and delivering new, responsive and inter-disciplinary CPD opportunities across all HEIs.

➢ Fellows should be carefully and appropriately selected and appointed according to the following criteria:

    o Interest in and aptitude for applied learning and CPD philosophy and practice.

    o Interest in, knowledge and experience of, and care for the arts, cultural and creative sectors.

    o Willingness and capacity to actively engage in discussion and dialogue with a range of professionals and practitioners.

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[7] A similar system is already in place at Liverpool Hope University, using cross-faculty CPD champions as part of a clearly constructed CPD strategy. The University has for example produced a positioning document on how it might provide CPD opportunities for LARC members, and through its Creative Campus initiative is seeking new collaborations with cultural and creative sectors.

- o   Willingness and ability to balance responsibilities and core professional objectives.

- o   Active enthusiasm for all of above.

The system should, in time, be replicated by the arts, cultural and creative sectors via the selection and appointment of CPD Champions for example. The strong existing network of sector representatives, lobbyists and advocates via initiatives including Culture Campus, LARC and other agencies including COOL and ACME act as initial catalysts. A capacity building function that replicates the CPD Fellow scheme would help to maintain cross-sector connections. This recommendation is supported by research participant comments:

> "I think the way to do it is to find champions from within the sector so you have John from River Media on the Vision board and Matt from Mando on lots of boards. They understand how the public sector work. People who can move between these things. If you can get them to act as advocates as well as people like ACME that's a key part of it. Maybe that's the way to do it. Get key industry people on board and let them go out there and host those sort of sessions with you." (Interviewee: Governance and Advocacy)

The key outcomes of this research relate to some of the identified limitations of HEIs in the city with respect to communicating with sector-based practitioners and professionals, and this should rightly be the focus of emerging recommendations. Once established, the CPD Fellow network would provide a foundation from which further initiatives can be developed, including the following recommendations:

5.2.2 Models of delivery: Re-thinking the accepted advantages of HE offer

Despite the limitations described above, there exists a strong desire within the arts, cultural and creative professional communities to engage with HE, to participate in (particularly postgraduate) programmes and be part of a higher learning community. It is widely accepted that CPD programmes within the professional cultural community should reflect 'the realities of practice' (Lester, 1999). HEIs should consider adapting both their formal learning and CPD offer to suit the preferred learning modes of arts cultural and creative professionals, working more closely with practitioners themselves. The following suggestions are made in light of this:

5.2.2.1 Portfolio of Professional Development/Practice Model

Once a CPD Fellow network is in place, universities in the city could collaboratively initiate a certificated, mentored Portfolio of Professional Practice scheme. This would help to:

- ➢   Embed a philosophy and practice of long-term, career orientated professional development within arts, cultural and creative sectors within the city.

- ➢   Strengthen the CPD relationship between the two sectors with an explicit, branded, mutually beneficial and significant initiative which is co-produced by both sectors.

- ➢   Align the universities' non-formal, non-accredited events and opportunities with professional development e.g. open lectures and seminars, exhibitions, performances.

Operationally, the scheme would emulate CPD schemes run by professional associations and bodies such as the Museums Association[8] and Chartered Institute of Library and Information Professionals (CILIP), and have the following structure:

➢ Participants register for the scheme and pay a nominal fee e.g. £200.

➢ Participants are allocated a professional [sector based] and an academic mentor (CPD Fellow in first instance)

➢ A personal development plan is devised with key objectives, to be achieved over a 2-3 year period.

➢ Participants build a portfolio of professional development. Mentors help in pointing to relevant events/opportunities in both sectors and providing support and guidance. Given practitioners' resistance to investing in the time and commitment required to complete a postgraduate award, the scheme should not be demanding in terms of requiring participants to complete coursework or equivalent. The scheme should be genuinely flexible and accessible.

➢ Towards the end of the agreed period, participants reflect on and evaluate their experience [in conversation or writing] and are given some form of HE approved CPD certification.

It is worth noting that the professional community is already engaging in mentoring schemes via LARC – the proposed initiative could build upon existing examples. It is dependent upon an effective CPD Fellow scheme – a priority would be to make sure that mentor-mentee partnerships are suitable and appropriate – and is put forward as a sequential recommendation rather than as a priority development. A similar recommendation on accredited CPD was recently put forward to the National Association of Local Government Arts Officers (West, 2009), indicating suitability to arts professionals and potential for 'scaling out' of the proposed scheme.

5.2.2.2 Graduate trainee delivery scheme

It is not the intention of researchers to completely undermine the potential significance and value of formal, accredited postgraduate HE programmes within the context of continuing professional development. The project revealed that there is a high aspirant and contingent value placed on higher level study and qualifications. When synthesised with the view that universities are more commonly associated with entry-level qualifications and initial training and development, universities can potentially increase their postgraduate market, aligned with a CPD orientation and a more seamless route through undergraduate programmes, work experience, professional practice and postgraduate awards.

The graduate trainee model, as used in legal and library and information professions enables a more seamless approach:

➢ Graduates [from any BA/BSc discipline within a Liverpool HEI] are appointed as a Graduate Trainee within an arts, cultural or creative organisation/business for 12 months.

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[8] For more information please see http://www.museumsassociation.org/download?id=37023

- ➢ This is based on the understanding that on completion of traineeship, graduates then undertake an arts, cultural or creative postgraduate degree, again within a Liverpool HEI.

The proposed benefits of the scheme include:

- ➢ Improved graduate retention in the city.

- ➢ Greater synthesis between both sectors, and between taught programmes and professional practice.

- ➢ Improved market for postgraduate programmes and their relative CPD identity.

The Graduate Trainee post should preferably be paid, full-time and offer the same employee benefits, terms and conditions as all paid members of staff. There are of course cost implications of this. An alternative layered approach could build upon existing voluntary work practices and internships in the city, for example the successful Liverpool Biennial volunteer programme, and internships offered by Royal Liverpool Philharmonic Orchestra. Similarly postgraduate students could study/volunteer on an equitable part-time basis. To make it credible, authoritative and attractive, similar to other professional models, it should be a paid scheme that reflects sector commitment and investment.

6 IN SUMMARY

The research complements and supports existing Culture Campus and LARC initiatives, reflecting a shared commitment to enhanced arts cultural and creative sector collaboration and connectivity with higher education in Liverpool. A significant component of this is the CPD Portal[9], currently in development at the University of Liverpool. With the right business solution, this could help to alleviate some of the issues identified by the research concerning poor communication from HEIs on their CPD offer. The CPD Fellow network will enable a personable approach to effective communications, and help to build a powerful, cohesive strategy that includes the portal, print and other multi-media methods.

The culture of CPD in the cultural and creative sectors has been widely commented on in this report. Of equal significance is the culture of CPD within HEIs, including organisational commitment to providing a meaningful CPD offer alongside formal, accredited higher education learning opportunities. Discussion on what is possible between the city's HEIs is encouraged, including a reflection on where good practice already exists. A collective commitment to CPD will also complement other collaborative initiatives in the city, including the Institute of Cultural Capital, in reinforcing the mandate to build relationships between academics, practitioners and policy-makers, extend the physicality of campus boundaries and build a cultural critical mass.

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[9] Please see http://www.cclip.org.uk/

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Appendix 1

The online survey closed with four open-ended questions gauging opinion on:

> The **limitations** of current CPD provision for arts, cultural and creative sector workers
> Current **gaps in the market** in terms of CPD provision for arts, cultural and creative sector workers, and subsequent recommendations
> **Recommendations on current available information and guidance** on CPD provision for arts, cultural and creative sector workers
> **Any other comments** in relation to CPD provision for arts, cultural and creative sector workers

For information responses are summarised in full in table a. With reference to identified 'limitations', respondents are careful to point out that, despite the trend for more generic CPD needs (e.g. management functions, leadership skills), some tailoring of courses may be required for CPD activities to be pitched at an appropriate level and context for the sector. This is reflected in comments relating to gaps in the market and subsequent recommendations made.

Limitations	Gaps in the market	Information and guidance	Other comments
Availability of relevant courses CPD low priority in organisation Cost (11) Time restrictions (6) **Haphazard approaches:** 'It is too fragmented, too many independent institutions/organisations sometimes trying to do the same thing. Collaborations and sharing of resources would be good.' Knowing what is available **Quality and appropriateness of courses:** **'Not high level or high quality enough for senior managers and leaders'** **'Very often the courses are too basic or too advanced – something for middle management would be appreciated.'** **'Often too generic, don't really get to the practicalities of what we need.'**	Courses around international working, strategy and cultural policy **Management training to help junior/middle staff progression:** 'It's difficult for those of us at middle management level to get 'higher level' training when it's not relevant to the job we have now, even though it's the direction we're taking' 'Training for staff who are interested in strategic planning in the practical areas of running a venue – the 'Cinderella' departments if you like, but where it is vital to have motivated, skilled staff. It's no good having marvellous 'cultural leadership' if the practical leadership is found wanting.' More creative methods to match culture of sector Sector should create their own CPD activities and help one another	**What is needed:** Greater guidance as well as information Single resource Directory style format providing information on all information from all providers More local information Information on what is provided for/by other public service organisations	Arts organisations need to work together/collaborate more to help with formal/informal CPD The CPD value of voluntary work is often undervalued

Table a – final survey comments

Appendix 2

INTERVIEW QUESTIONS

Section 1 – CPD in your organisation

What broadly speaking are the **current** CPD needs [skills, knowledge and expertise] within your **organisation**?
  ➢ In your opinion are these representative of your particular sub-sector/profession or unique to your organisation?

How is CPD managed, administered and supported in your **organisation**?
  ➢ What are the relative advantages/disadvantages of your current system?

What in your experience:
  ➢ Hinders CPD in the **sector**?

  ➢ Supports CPD in the **sector**?

Section 2 – The role of Higher Education

Does your organisation have any experience of undertaking CPD activities with the higher education sector [universities]:
  ➢ For your own personal development or that of other individual colleagues?
  ➢ On behalf of your organisation collectively [e.g. organising events; commissioning training]?

If 'no' are there any reasons for this?
If 'yes' how would you describe the experience and its impact?

What do you think higher education/universities have to offer in terms of CPD for the sector?
  ➢ How appropriate for your organisation is the HE offer?

How can higher education's CPD relationship with the sector be improved?

Section 3 – CPD information and guidance

How does your organisation acquire information on what CPD opportunities are available for the sector?

Do you have any reliable resources for CPD information and guidance [please describe]?

What informs the decision making process when selecting CPD providers in your organisation [e.g. cost, feedback from others/peer evaluation, proximity]?

Are there any other comments you would like to make concerning CPD in the arts, cultural and creative sectors(s)?