

# The Visual Arts Blueprint

A workforce development plan  
for the **visual arts** in the UK  
November 2009



**Creative & Cultural Skills** is the Sector Skills Council for Advertising, Craft, Cultural Heritage, Design, Performing Arts, Music, Visual Arts and Literature. There are 25 Sector Skills Councils in total, established in 2005 as independent employer-led UK-wide organisations governed by the UK Commission for Employment and Skills.

**Creative & Cultural Skills** exists to bridge the gap between industry, education and the Government to give employers real influence over education and skills in the UK.

**Creative & Cultural Skills'** vision is to make the UK the world's creative hub.

**Creative & Cultural Skills'** mission is to turn talent into productive skills and jobs, by:

- Campaigning for a more diverse sector and raising employer ambition for skills
- Helping to better inform the career choices people make
- Ensuring qualifications meet real employment needs
- Developing skills solutions that up-skill the workforce
- Underpinning all this work with high quality industry intelligence

The Visual Arts Blueprint is part of the Creative Blueprint, Creative & Cultural Skills' Sector Skills Agreement with the UK Commission for Employment and Skills. The Creative Blueprint for England, Scotland, Northern Ireland and Wales is available at [www.ccskills.org.uk](http://www.ccskills.org.uk).

**Creative & Cultural Skills** has produced this Visual Arts Blueprint in partnership with **Arts Council England**.

**Arts Council England** works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives.

As the national development agency for the arts, Arts Council England supports a range of artistic activities from theatre to music, literature to dance, photography to digital art, carnival to crafts.

Great art inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better.

Between 2008 and 2011 Arts Council England will invest in excess of £1.6 billion of public money from the Government and the National Lottery to create these experiences for as many people as possible across the country.

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# Contents

- 1 Introduction**
- 2 Key challenges for the visual arts sector**
- 3 Summary of actions and recommendations**
- 4 Profile of the visual arts sector**
- 5 Recommendations**
  - 5.1 Entry to the visual arts sector and workforce diversity
  - 5.2 Children and young people
  - 5.3 Further and Higher Education and the development of qualifications
  - 5.4 Continuing Professional Development
  - 5.5 Management and leadership
  - 5.6 Business and enterprise
  - 5.7 Advocacy and raising the ambition of the sector
- 6 Next steps**
- 7 References and further reading**
- 8 Useful links**
- 9 Acknowledgements**

## Foreword



Installation view of Turner Contemporary Open 2009  
Courtesy of Turner Contemporary

In the last decade or so, the visual arts world has grown from a tight network of artists, experts and enthusiasts into a significant interlinked workforce of individual careers, all contributing to the UK's creative life and to its economy.

Artists, public institutions and organisations have, partly through necessity, become more entrepreneurial; boundaries are less fixed between commercial, not-for-profit and social enterprises, and employees and the self-employed alike move freely between the public and private sectors.

In this complex market, visual arts workers need to acquire and maintain a multiplicity of skills, and find ways to match those skills to job or employment opportunities. Information and support does exist, but, without a clear single entry point, individuals and organisations can find it hard to locate the right training at the time when they need it. The visual arts education system in the UK has an excellent reputation, but has more to do when it comes to preparing new entrants for the reality of life as an artist, or in one of the many other occupations in the sector. Low pay and benefits, and poor recruitment procedures, have contributed to the self-perpetuating lack of social class and ethnic diversity in the workforce.

The current economic situation presents other important challenges: earnings may be low or uneven, and artists and others will benefit from developing supportive business skills whether they remain solely engaged in their practice or are, as is often the case, pursuing portfolio careers.

Wide consultation has demonstrated that those who work in the visual arts are keen to draw on the many examples of good, effective practice which do exist, to make sure that education, information, entry routes, peer networking, job progression and training are better coordinated and supported.

That is why Creative & Cultural Skills has formed a partnership with Arts Council England and worked closely with the Scottish Arts Council, the Arts Council of Wales and the Arts Council of Northern Ireland to get to grips with developing skills and training for the visual arts. Together, along with trade associations and partners, we will work with the education and training sector and seek to influence its development.

Thank you to those of you who participated in the consultation which has led to this ambitious action plan. It is a Visual Arts Blueprint for the future.

**Vivienne Bennett**

Chair, UK Skills Advisory Panel for Visual Arts

**Lucy Newman Cleeve**

Trustee, Creative & Cultural Skills



Central Saint Martins

Courtesy of the University of the Arts London

Photography by Karl Grupe

# 01

## Introduction



- 04
- 05



## Introduction



*St. Peters Church in Ludlow*  
Painted by Helena Lane Day  
Centre users  
Courtesy of DASH –  
Disability Arts in Shropshire  
Photography by Paula Dower

The visual arts is a complex, exhilarating and sometimes irreverent sector dominated by individuals and sole traders, many of whom manage portfolio careers moving between commercial and not-for-profit activities. Preconceptions are often challenged and new ways of doing things are constantly being devised. Around the creative hub of artists, many of whom also contribute to education programmes and community work, the art world is supported by technicians, curators, managers, publicists, academics, educators, project managers, art theorists and critics, among others. The sector's employers are museums, galleries, studios, arts centres, public sector agencies, public art agencies, education bodies, studio organisations, festivals and art fairs.

This Visual Arts Blueprint focuses on the skills needs of all those who work in this varied and dynamic sector, or who use their visual arts practice and experience as a springboard into other sectors. We aim to ensure that the visual arts continue to deliver world-class creative thinkers and practitioners, and that access and progression routes enable anyone who has the right ability to develop their full potential.

It is important to emphasise that recommendations for how artistic practice should develop are outside the scope of this document; it focuses instead on the more generic skills that artists and others need to underpin their careers, whether they choose to spend their lives in the visual arts or to transfer in and out of other sectors.

The Visual Arts Blueprint is one of a family of action plans spanning the creative sectors, stemming from research undertaken by Creative & Cultural Skills into the skills needs of the creative and cultural industries. This research – the Creative Blueprint<sup>1</sup> – surveyed over 2,000 employers across the creative and cultural industries, examining skills issues. Nine broad themes for action were identified:

- Management and leadership
- Entry points into the creative and cultural industries
- Workforce diversity
- Progression routes and careers information, advice and guidance
- Continuing Professional Development (CPD)
- Qualifications reform
- Business support
- The role of creativity and culture in schools
- The provision of robust industry intelligence

<sup>1</sup> Creative & Cultural Skills. (2007). *The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries – Skills Needs Assessment*. Creative & Cultural Skills.



Edwige\_and\_Megan\_at\_Barkston\_House\_Leeds as part of UNITED Megan Smith  
 Courtesy of the artist  
 Photography by East Street Arts (ESA)

The Creative Blueprint was published in April 2008 and has now been submitted as a formal skills needs analysis for the creative and cultural industries, as part of the Sector Skills Agreement signed with the UK Commission for Employment and Skills. Action plans for other industries have been or are currently in development, with Design, Cultural Heritage and Craft complete, and Performing Arts, Literature and Music under preparation. There are many crossovers between the Visual Arts Blueprint and the other industry-specific action plans, and it is important to note that some skills needs – for example, specialist conservation and curatorial skills (Cultural Heritage) and particular practitioner or designer-maker skills (Craft) – will also have been considered within those. The Visual Arts Blueprint takes individual artists and those around them as its starting point.

Creative & Cultural Skills has collaborated with individuals, organisations and agencies from the visual arts sector throughout the UK to develop the proposed actions outlined in this document. We held two initial workshops for the Visual Arts Blueprint, firstly at the Government Art Collection in November 2007 and then at London South Bank University in May 2008. Arts Council England became a key partner in establishing an Advisory Panel, drawn from key visual arts partners throughout the UK<sup>2</sup>, who made important contributions to developing the draft document. Further focus groups with artists and consultation events with a range of visual arts organisations took place with the help of colleagues in the four UK Arts Councils. As well as feedback from a-n The Artists Information Company, Artquest, Frieze, the National Arts Learning Network and the Council for Higher Education in Art and Design, amongst many others, we also received approximately 450 online feedback submissions.

The Visual Arts Blueprint also draws on a wealth of current cultural policy and publications, as well as many examples of good practice which space does not allow us to include. We are grateful to those organisations and individuals who have allowed us to represent or quote them. In particular, Arts Council England's *Turning Point*<sup>3</sup> and the National Endowment for Science, Technology and the Arts (NESTA)'s *The Art of Innovation*<sup>4</sup> provided key additional data about the visual arts workforce.

We are grateful for all the numerous comments, proposals and ideas that shaped the Blueprint to genuinely reflect the aims of all those who work in the visual arts.

<sup>2</sup> See full list on page 53

<sup>3</sup> Arts Council England. (2006). *Turning Point: A strategy for the contemporary visual arts in England*. Arts Council England.

<sup>4</sup> NESTA (ed. Hasan Bakhshi). (2008). *The Art of Innovation: How fine arts graduates contribute to innovation*. NESTA.

# 02

## Key challenges for the visual arts sector





# Key challenges for the visual arts sector

*Whilst You Wait*

Sarah Bridgland

Courtesy of Man&Eve





*Sometimes we fly too high,  
some times we dive too  
deeply...and then we walk*  
Collaboration between  
Longreach House Mental  
Health Unit and Rosie Hadden  
Courtesy of Arts for Health,  
Cornwall

Some key challenges arose consistently throughout the consultation, as follows, and will be tackled throughout the Blueprint.

- Neither the role of the visual arts sector nor its contribution to the UK economy has, historically, been effectively monitored or recorded, meaning that there is a lack of clear, consistent statistics over time. This has had a clear effect on funding and thus resources, and there is a need for better coordination in this regard.
- Students, whether in school or in Further or Higher Education, do not necessarily get effective advice on career and training options in the visual arts; sources of information have lacked coordination and clarity.
- The nature of the visual arts sector, with many small businesses and individual practitioners, prevents easy organisation of training provision and funding for training; it is often difficult for artists to find timely and cost-effective professional development opportunities, and difficult for small organisations to release staff to undertake further training.
- Employers don't always understand visual arts qualifications and what they can offer, and there appears to be some mismatch between those qualifications and the skills employers need.
- There are significant financial barriers to a successful visual arts career, especially at entry level. The workforce in the sector lacks diversity, and there is a particular need to find and develop the leaders of the future from all parts of the community.
- Business-focused training is not always built in to visual arts education, leaving practitioners and workers less able to manage their careers effectively.
- Although there are many highly effective support services agencies the visual arts does not have a significant body equivalent to Equity (in the theatre sector) or the Museums Association (in the museums sector) to represent professional needs across its workforce.



# 03

## Summary of actions and recommendations





# Summary of actions and recommendations

Workshop

Courtesy of the University of the Arts London

Photography by Alys Tomlinson





The Visual Arts Blueprint makes the following recommendations in summary. The actions listed aim to kick-start activity and identify potential partners, thus putting in place a useful framework for addressing the key challenges identified for the visual arts workforce. New partnerships are welcome, and the next step will be to prioritise according to a specific timescale.

Amanda Cox  
Courtesy of the University  
of the Arts London  
Photography by  
Alys Tomlinson

14

15

## Entry to the visual arts sector and workforce diversity

Recommendation	Actions	Partners	Timeframe
<b>Ensure that information on careers, training and work opportunities is easily and widely accessible</b>	<ul style="list-style-type: none"> <li>Employers in the sector to advertise opportunities widely and in accessible formats</li> <li>Creative Choices<sup>®</sup> website to continue to promote relevant, thorough careers advice and guidance, and to be marketed widely</li> </ul>	<ul style="list-style-type: none"> <li>Employers in the sector</li> <li>Creative &amp; Cultural Skills</li> <li>Sector organisations</li> <li>UK Arts Councils</li> </ul>	By 2010
<b>Ensure that visual arts courses have strong, relevant links to the profession so that those entering the sector are properly prepared</b>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills to continue to lead a programme of reform to ensure that education provision meets the demands of the sector</li> <li>Agencies such as CHEAD to continue to encourage education providers and employers to work closely together, so that training is as relevant to new sector entrants, and/or those re-training, as possible</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> <li>Council for Higher Education in Art and Design (CHEAD)</li> <li>Further and Higher Education Providers</li> <li>Organisations leading qualification development</li> <li>Funders such as HEFCE</li> <li>UK Arts Councils</li> <li>Employers in the sector</li> </ul>	By 2012
<b>Ensure that internships are fair and offer high-quality career development opportunities</b>	<ul style="list-style-type: none"> <li>Employers to adopt a cross-sector Code of Practice for internships in the creative industries</li> <li>Internship best practice to be shared at all levels</li> </ul>	<ul style="list-style-type: none"> <li>Employers in the sector</li> <li>Creative &amp; Cultural Skills</li> </ul>	By 2010
<b>Develop new entry-level opportunities through programmes such as Apprenticeships</b>	<ul style="list-style-type: none"> <li>Employers to ensure that their entry-level jobs are accessible and structured for learning</li> <li>Creative &amp; Cultural Skills to continue to deliver the Creative Apprenticeships programme and ensure the accessibility of the visual arts sector</li> <li>Visual arts sector to take up other opportunities for Apprenticeships and equivalent programmes</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> <li>Employers</li> <li>Further Education institutions</li> </ul>	By 2010
<b>Develop and support programmes which promote diversity within the visual arts workforce</b>	<ul style="list-style-type: none"> <li>UK Arts Councils to support specific diversity programmes such as Inspire (currently being rolled out by Arts Council England and the Royal College of Art)</li> <li>Creative &amp; Cultural Skills to continue to monitor workforce diversity</li> </ul>	<ul style="list-style-type: none"> <li>UK Arts Councils</li> <li>Creative &amp; Cultural Skills</li> <li>Arts organisations</li> </ul>	By 2010

## Children and young people

Recommendation	Actions	Partners	Timeline
<b>Ensure that the visual arts has a role to play in broad education initiatives like the cultural offer</b>	<ul style="list-style-type: none"> <li>Work with local authorities to promote quality visual arts education in and outside of schools</li> <li>Visual arts to be featured in education development or reform programmes such as 21<sup>st</sup> Century Schools, Building Schools for the Future (BSF), and the 14–19 Diploma in Creative and Media</li> </ul>	<ul style="list-style-type: none"> <li>UK Arts Councils</li> <li>Creativity, Culture &amp; Education (CCE)</li> <li>Professional organisations such as engage</li> <li>Creative &amp; Cultural Skills</li> </ul>	By 2012
<b>Ensure access to both support and effective training for visual arts practitioners working with children and young people</b>	<ul style="list-style-type: none"> <li>Training organisations to ensure that as many practitioners working with children and young people as possible are accredited, supported and monitored</li> </ul>	<ul style="list-style-type: none"> <li>Training bodies</li> <li>Children's Workforce Development Council</li> <li>Children's Workforce Network</li> <li>England and Wales' Training and Development Agency for Schools</li> <li>Teach in Scotland</li> <li>Education providers</li> <li>Creative &amp; Cultural Skills</li> <li>UK Arts Councils</li> </ul>	By 2011
<b>Train and support careers advisers so that they fully understand the wide range of visual arts careers available, and the many opportunities for moving in and out of other sectors</b>	<ul style="list-style-type: none"> <li>Work to develop closer links between the sector and careers advice services, using <a href="http://www.creative-choices.co.uk">www.creative-choices.co.uk</a> as a vehicle</li> <li>Creative &amp; Cultural Skills to ensure that in-depth information on career pathways in the visual arts is available online</li> <li>Agencies and employers to support the development of accurate and relevant careers advice</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> <li>The Careers Advice Service</li> <li>Skills Development Scotland</li> <li>Careers Service NI</li> <li>Careers advisers</li> <li>Employers and professional organisations</li> </ul>	By 2011
<b>Influence the school curriculum wherever possible so that it fully reflects the skills and competencies needed by the visual arts sector</b>	<ul style="list-style-type: none"> <li>Ensure that visual arts and craft practitioners continue to visit school classrooms</li> <li>Continue to support the need for the development of critical skills and visual literacy as an integral part of the curriculum</li> <li>Creative &amp; Cultural Skills Scotland to continue to support the Curriculum for Excellence in Expressive Arts as it rolls out in schools</li> <li>Ensure that initiatives like Arts Award and Artsmark continue to support skills development relevant for the visual arts sector</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> <li>Professional organisations</li> <li>Government departments, for example DCMS, DCSF, and BIS</li> <li>UK Arts Councils</li> </ul>	By 2010

## Further and Higher Education and the development of qualifications

Recommendation	Actions	Partners	Timeline
<b>Support and encourage technical and business skills training in all visual arts degree programmes and courses</b>	<ul style="list-style-type: none"> <li>Sector to work with Higher and Further Education to support the development of relevant professional development within courses</li> <li>Ensure that education providers are aware of the support for artists available through professional organisations such as a-n The Artists Information Company</li> </ul>	<ul style="list-style-type: none"> <li>Council for Higher Education in Art and Design (CHEAD)</li> <li>Visual arts sector employers</li> <li>Creative &amp; Cultural Skills</li> <li>Professional organisations</li> </ul>	By 2012
<b>Support and encourage initiatives which help ensure that courses recruit students from a wide range of backgrounds</b>	<ul style="list-style-type: none"> <li>Widening participation initiatives by the National Arts Learning Network (NALN) and the Council for Higher Education in Art and Design (CHEAD) to be built upon and copied elsewhere</li> </ul>	<ul style="list-style-type: none"> <li>National Arts Learning Network</li> <li>CHEAD</li> <li>UK Arts Councils</li> </ul>	By 2012
<b>Continue to support the Foundation Diploma in Art and Design (FAD)</b>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills to recommend that the FAD continues as a 'stand alone' qualification</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> <li>Visual Arts sector employers</li> </ul>	By 2010
<b>Map out the opportunities for National Occupational Standards (NOS) within the visual arts sector</b>	<ul style="list-style-type: none"> <li>Investigate the opportunities presented through the development of National Occupational Standards in terms of informing future skills development, training and qualifications, and to identify transferable skills</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> <li>Employers and practitioners from the sector</li> </ul>	By 2010

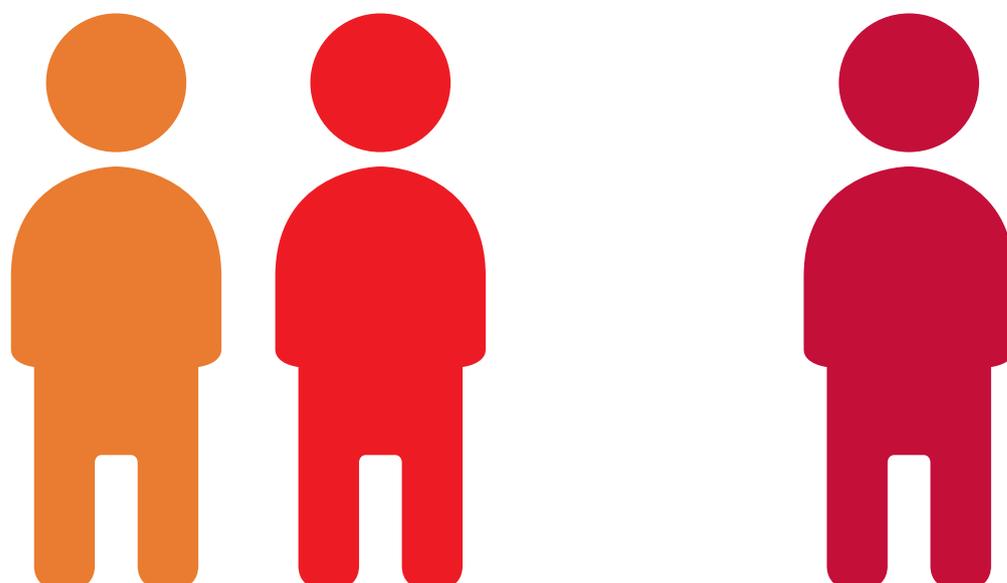
## Continuing Professional Development

Recommendation	Actions	Partners	Timescale
<b>Recognise and support artists' networks and peer exchange opportunities</b>	<ul style="list-style-type: none"> <li>UK Arts Councils to work together to review the provision of networks and peer exchange opportunities in different regions and subsectors</li> </ul>	<ul style="list-style-type: none"> <li>UK Arts Councils</li> <li>VAGA</li> <li>Scottish Artists Union</li> <li>Other professional organisations</li> </ul>	By 2011
<b>Support the continuation, expansion and development of relevant professional training programmes</b>	<ul style="list-style-type: none"> <li>Ensure that training provision reflects the need for flexible and portfolio career development</li> <li>Encourage better access to facilities and expertise so that practitioners can acquire new skills flexibly and efficiently at key moments in their careers</li> <li>Support professional development membership schemes e.g. the Contemporary Art Society and Arts Council Collection curatorial programmes</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> <li>UK Arts Councils</li> <li>Higher and Further Education Institutions</li> <li>Professional organisations</li> <li>Local authorities</li> </ul>	By 2012
<b>Visual arts organisations to work together to undertake joint training provision</b>	<ul style="list-style-type: none"> <li>Employers to work together to identify and access shared training provision, with the support of networks such as Arts Council England's Turning Point</li> <li>Employers to explore funding opportunities to support the above, for example via group training associations</li> </ul>	<ul style="list-style-type: none"> <li>Visual arts organisations</li> <li>Sole traders</li> <li>Creative &amp; Cultural Skills</li> <li>UK Arts Councils</li> </ul>	By 2012
<b>Visual arts sector employers to support the Continuing Professional Development of their employees</b>	<ul style="list-style-type: none"> <li>Employers to encourage their employees to draw up CPD plans, including both formal training and informal professional development such as skill sharing, shadowing, mentoring, self-directed goal setting and peer learning</li> <li>All relevant bodies and associations to continue to promote Investors in People to the visual arts sector where relevant</li> <li>Agencies to support employers and networks in the encouragement of professional development</li> </ul>	<ul style="list-style-type: none"> <li>Employers in the sector</li> <li>Investors In People</li> <li>Creative &amp; Cultural Skills</li> <li>UK Arts Councils</li> </ul>	By 2010
<b>Promote the importance of professional development and ensure that opportunities are coordinated and widely accessible</b>	<ul style="list-style-type: none"> <li>Ensure that centralised directories of professional development training are up to date and thorough, including opportunities from beyond the sector</li> <li>Ensure that information on the funding opportunities available for training and development is easily accessible</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills through Creative Choices<sup>o</sup> (<a href="http://www.creative-choices.co.uk">www.creative-choices.co.uk</a>)</li> <li>UK Arts Councils</li> <li>Support services</li> </ul>	By 2010



## Management and leadership

Recommendation	Actions	Partners	Timescale
<b>Sector to follow good management practice wherever possible, and to ensure that best practice examples are available for its managers</b>	<ul style="list-style-type: none"> <li>• Training bodies to offer, and employers to make use of, widespread access to guidance and training on management issues</li> <li>• Management resources to be signposted clearly</li> </ul>	<ul style="list-style-type: none"> <li>• Employers</li> <li>• Training bodies</li> </ul>	By 2010
<b>Improve working conditions across the visual arts sector</b>	<ul style="list-style-type: none"> <li>• UK Arts Councils to collaborate with sector agencies such as the Scottish Artists Union to develop mechanisms for union-style rights and benefits to improve working conditions. Best practice models can be borrowed from other sectors</li> <li>• Agencies and campaigning bodies to come together to develop recruitment codes of conduct</li> <li>• Arts Council England to address the need for a trade association for contemporary art</li> <li>• Commercial galleries to be supported in current moves to set up a professional association</li> </ul>	<ul style="list-style-type: none"> <li>• UK Arts Councils</li> <li>• Professional organisations</li> <li>• Employers</li> </ul>	By 2012
<b>Ensure that leadership programmes are widely available to the full breadth of the visual arts community, and that best practice is shared</b>	<ul style="list-style-type: none"> <li>• Work with key providers (Clare, Cultural Leadership Programme, Higher Education) to promote opportunities more widely</li> <li>• Arts Councils to develop the Turning Point national network and other regional forums to ensure that arts organisations leaders can share learning</li> <li>• Visual arts professional bodies to investigate international best practice e.g. Columbia University Center for Curatorial Leadership, Getty Leadership Institute</li> <li>• Develop new ways of exchanging leadership and management skills</li> </ul>	<ul style="list-style-type: none"> <li>• Cultural Leadership Programme</li> <li>• Clare Leadership Programme</li> <li>• Higher Education</li> <li>• Creative &amp; Cultural Skills</li> <li>• UK Arts Councils</li> <li>• Creative &amp; Cultural Skills Leadership Programme Scotland</li> <li>• Creative &amp; Cultural Skills Leadership Programme Northern Ireland</li> </ul>	By 2012
<b>Explore opportunities for high-level knowledge transfer from other sectors such as theatre, business and broadcasting</b>	<ul style="list-style-type: none"> <li>• Investigate the option for professional representative bodies to take on the role of creating forums for sharing knowledge between other relevant industries and cultural sectors</li> </ul>	<ul style="list-style-type: none"> <li>• UK Arts Councils</li> <li>• Professional organisations</li> </ul>	By 2010



## Business and enterprise

Recommendation	Actions	Partners	Timeline
<b>Improve the range and promotion of visual arts-focused business support and training, especially for small businesses and sole traders</b>	<ul style="list-style-type: none"> <li>Key agencies to work together to ensure that business support relevant to the visual arts is available and accessible</li> <li>Existing services – for example, the marketing and sponsorship guidance available from Arts &amp; Business and a-n The Artists Information Company – to be promoted more widely</li> <li>Visual arts professional bodies to signpost existing advice, and develop further guidance, on organisational and business development</li> <li>Promote business training opportunities amongst gallery directors</li> </ul>	<ul style="list-style-type: none"> <li>Business Link</li> <li>Regional Development Agencies</li> <li>UK Arts Councils</li> <li>Creative &amp; Cultural Skills</li> <li>Cultural Enterprise Office (Scotland)</li> <li>Workers' Education Association (NI)</li> <li>Arts &amp; Business</li> <li>a-n The Artists Information Company</li> </ul>	By 2011
<b>Public, private and social enterprise business models should be strengthened across the visual arts sector</b>	<ul style="list-style-type: none"> <li>Cross-sector partnerships to be set up, and best practice shared</li> <li>Access to business-related resources should be clearly signposted</li> </ul>	<ul style="list-style-type: none"> <li>HE institutions</li> <li>Regional Development Agencies</li> <li>Industry bodies</li> <li>Employers</li> <li>Other funders</li> </ul>	By 2012
<b>Develop art market opportunities by supporting open studios, emergent commercial galleries and collector schemes</b>	<ul style="list-style-type: none"> <li>UK Arts Councils to develop market development infrastructure in regional cultural hotspots</li> <li>UK Arts Councils to work strategically with the Own Art interest-free loan scheme and the Contemporary Art Society to develop art sales and collecting</li> <li>UKTI to work with arts agencies to develop international and business development opportunities</li> </ul>	<ul style="list-style-type: none"> <li>UK Arts Councils</li> <li>Contemporary Art Society</li> <li>UKTI</li> <li>Trade associations</li> </ul>	By 2012

## Advocacy and raising the ambition of the sector

Recommendation	Actions	Partners	Timeline
<b>Ensure that the contribution made by the visual arts to the UK economy is clearly articulated and widely stated, and ensure that Government recognises its impact</b>	<ul style="list-style-type: none"> <li>Coordinate, review and disseminate labour market intelligence</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> </ul>	By 2010
<b>Advocate and embed the recommendations from the Visual Arts Blueprint into regional and national cultural and skills plans, and ensure that mechanisms are in place for its delivery</b>	<ul style="list-style-type: none"> <li>Work with regional and national agencies to ensure that the Visual Arts Blueprint integrates with related strategies, and allow for regional variations</li> <li>Establish advisory groups with representatives from the sector where needed to support the implementation of recommendations within the Blueprint</li> </ul>	<ul style="list-style-type: none"> <li>Creative &amp; Cultural Skills</li> <li>Regional Development Agencies</li> <li>Arts Council England, with Turning Point regional groups/ national network</li> <li>Scottish Arts Council</li> <li>Arts Council of Wales</li> <li>Arts Council of Northern Ireland</li> <li>Government departments, e.g. DCMS, DCFS, and BIS</li> </ul>	By 2012

# 04

## Profile of the visual arts sector





# Profile of the visual arts sector

*Untitled*  
Daniel Silver  
Courtesy of the artist  
and Ibid Projects, London





Courtesy of Cardiff School of Art & Design at the University of Wales Institute, Cardiff

The visual arts sector is important not only in its own terms but also for its contribution to other industries such as design, advertising, interactive media, game design, film and publishing. The position of the visual arts within the creative industries has important implications for wider workforce development and consequently for the UK economy as a whole.

- The visual arts sector covers individual artists, publicly-funded institutions large and small, commercial galleries, studios, trade associations, art fairs and a vast range of employees, consultants, freelancers and volunteers.
- The visual arts sector employs 37,480 people, 28,490 of whom are artists. Of these individuals 46% are freelance in total.
- The sector features 4,580 businesses, of which 75% employ fewer than five people.
- The visual arts sector's overall contribution to the national economy (GVA) is £1.9 billion. This does not include figures for Craft, often grouped with Visual Arts, or Cultural Heritage – together these come to another £4.1 billion.
- 95% of people working in the visual arts sector are white, and 50% are female.
- 22% of the workforce is based in London, 1% in Northern Ireland, 7% in Scotland, and 7% in Wales.
- Employees are often highly qualified (38% have first degrees and a further 19% have a postgraduate degree or diploma).

Examples of professional roles in the visual arts include:

- |  |                                  |
|--|----------------------------------|
| – Administration                           | – Interpretation and learning    |
| – Agent or dealer                          | – Information Technology         |
| – Art handler                              | – Lecturer                       |
| – Agent                                    | – Legal and copyright services   |
| – Archives and library management          | – Marketing                      |
| – Artist                                   | – Operations management          |
| – Audience development                     | – Photography                    |
| – Conservation                             | – Policy                         |
| – Critic                                   | – Post-production                |
| – Curator                                  | – Press                          |
| – Development, fundraising and sponsorship | – Project management             |
| – Director                                 | – Public art commissioning       |
| – Events management                        | – Publishing                     |
| – Finance                                  | – Registrar                      |
| – Framing                                  | – Sales                          |
| – Freelance consultant                     | – Secretarial and office support |
| – Front-of-house                           | – Shipping                       |
| – Gallery management                       | – Technician                     |
| – Graphic design                           | – Teaching                       |
| – Gallery educator                         | – Touring management             |
| – Human Resources                          | – Web development                |

# 05

## Recommendations





# Recommendations

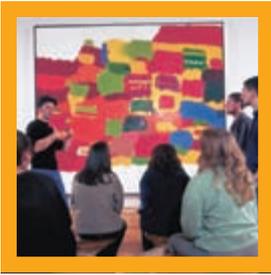
*The House of Books Has No Windows*

Janet Cardiff & George Bures Miller

Courtesy of Modern Art Oxford

Photography by Andy Keate





Courtesy of Cardiff School of Art & Design at the University of Wales Institute, Cardiff

## 5.1 Entry to the visual arts sector and workforce diversity

The visual arts have much to offer as a career, and there is no shortage of people with ambitions to be part of the sector. Many successfully complete art and design courses at all levels. Those working in the sector are often highly qualified. Thirty-eight percent have first degrees and a further 19% have a post-graduate degree or diploma. Many others have no qualifications at all.

Despite the wide variety of courses available, there is evidence that employers find it difficult to understand the relevance of some Art and Design Higher Education (HE) and Further Education (FE) qualifications. At the same time, new entrants to the profession can, despite their high level of qualification, lack the skills they need to take their careers forward. Employers report difficulty in filling some 23% of vacancies<sup>1</sup>, with applicants lacking either the right skills (35%) or the right experience (37%)<sup>2</sup>. The sector is short of administration, marketing, leadership and IT skills; commercial galleries in particular seek skills in database management, archiving, bookkeeping, human resources and health and safety.

For many, working as an intern or volunteer is an essential first step on the ladder, but this imposes a financial barrier which only adds to the sector's existing diversity gaps<sup>3</sup>. Internships – already an established and understood entry point – could be better organised to offer identifiable skills gains, and made more widely accessible. The Code of Practice for internships in the creative industries currently being worked on by Skillset, Creative & Cultural Skills and Arts Council England will provide formal guidance for internship provision, the goal being that work placements are advertised, structured and include proper learning opportunities. The creation of formal Apprenticeships specifically for the visual arts sector could also add another entry route.

Some jobs have very specific training needs that require bespoke training solutions. For instance, local authority posts in public art require both arts and regeneration expertise. There are certain curatorial niche area skills – such as time-based art, new media, and gallery education and learning – that could benefit from training packages developed in partnership with arts venues and HE institutions. For example, the Oriel Davies Gallery in Newtown, Wales, runs a Young Curators project for 15–24-year-olds who work for around eight months with a coordinator to develop an exhibition or project idea. They also run a six-month inFocus Curator internship focusing on the curatorial and project management aspects of gallery projects, such as contracts, marketing, and presentations. These examples of good practice could be built upon.

Many organisations, networks and initiatives are already signposting information and opportunities for skills development and experience in the visual arts. However, it is clear that the sector needs to provide clear and easy access to high-quality, impartial advice to help new entrants and those re-training understand which courses and qualifications will be of most use to them. A key option for the provision of simplified and unified advice is Creative & Cultural Skills' web portal, Creative Choices°. This is designed for individuals and employers and offers independent, consumer-focused intelligence about courses on offer, with live data and statistics on the skills and development needs of the creative sector.

<sup>1</sup> Centre for Educational Development, Appraisal and Research, Warwick Institute for Employment Research, University of Warwick. (2005). *Working in the Presentation of the Contemporary Visual Arts*. University of Warwick.

<sup>2</sup> Creative & Cultural Skills. (2007). *The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries – Skills Needs Assessment*. Creative & Cultural Skills.

<sup>3</sup> The Panel on Fair Access to the Professions. (2009). *Unleashing Aspiration: The Final Report of the Panel on Fair Access to the Professions*. Central Office of Information.



Courtesy of Cardiff School of Art & Design at the University of Wales Institute, Cardiff

Underlying some of the issues facing the visual arts sector is a lack of understanding of its value and importance to many aspects of contemporary life. The valuable work already being done to address this by many visual arts organisations and practitioners in schools, colleges, universities and other community organisations should be developed and better resourced.

A vital issue to be addressed at entry level and throughout the workforce is the diversity of multicultural, multi-identity Britain, which should be reflected in cultural provision and activity; this is a significant challenge for the visual arts. Among the 37,480 people working in the visual arts, only 5%<sup>4</sup> come from black, Asian and minority ethnic (BAME) groups, and there are still relatively few black or Asian middle-level curators. However, some organisations are working to counteract this trend, such as Northern Ireland's Ethnic Minority Artists Forum; this is hosted by the Community Arts Forum and is designed to support the professional development needs of artists from ethnic minorities living and working in Northern Ireland.

Although the sector has an equal split between male and female workers<sup>5</sup>, informal research suggests that many women find it difficult to manage the balance between bringing up their families and continuing their working practice. Students on HE visual arts courses are still predominantly white and middle class<sup>6</sup>, though HE institutions are working to ensure fair admissions practices and to widen participation in visual arts education.

Many disabled people feel overlooked by the mainstream visual arts world, and, while there are many well-regarded projects currently being carried out to counteract this, they could be copied more widely throughout the UK. The Glasgow-based organisation Project Ability, Celf o Gwmpas in Wales and Action Space in England all offer workshops for those with learning disabilities, while Art and Power (England) focuses on the disabled, deaf and socially excluded. Project Art Works and Art House Wakefield are providing key training and facilities for those with access needs, and Artlink Central links up special needs groups with professional artists in the Central Scotland area. The Bristol-based Artists First group is a collective of 16 visual artists with learning difficulties seeking to support each other and planning to forge relationships with local schools in the future to raise awareness. Another project with huge potential to raise awareness of disability issues within the arts sector is Unlimited, part of the London 2012 Cultural Olympiad and due to be implemented throughout the whole UK from October 2009 onwards. The project offers a £1.5million commission fund to disabled artists, as well as bespoke training, showcases, and opportunities for international collaboration. While these projects indicate a plethora of activity in this area, it remains a postcode lottery of provision.

Through a clearer understanding of the broad spectrum of skills required in the visual arts, the sector must work towards becoming a more open community, attracting people from a wider range of class, ethnic and ability backgrounds. Clearer job advertisements, equal opportunities policies and more recruitment from other sectors such as IT could help here.

A diverse workforce broadens critical debate, maintains the high level of innovation, and helps the visual arts to continue challenging stereotypes and orthodoxy, as it always has done.

<sup>4</sup> Creative & Cultural Skills. (2008). *Visual Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.

<sup>5</sup> Creative & Cultural Skills. (2008). *Visual Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.

<sup>6</sup> Council for Higher Education in Art and Design (CHEAD). (2006). *Literature Review: Widening participation in higher education art and design*. CHEAD.



Courtesy of the  
Scottish Arts Council

### Summary of recommendations

- Ensure that information on careers, training and work opportunities is easily and widely accessible, via tools such as the Creative Choices° website ([www.creative-choices.co.uk](http://www.creative-choices.co.uk)).
- Ensure that visual arts courses have strong, relevant links to the profession so that those entering the sector are properly prepared, and that education providers and employers work closely together.
- Ensure that internships are fair and offer high-quality career development opportunities, with best practice shared at all levels.
- Develop new, accessible, and structured entry-level opportunities through programmes such as Apprenticeships.
- Develop and support programmes which encourage diversity within the visual arts workforce.

## 5.2 Children and young people

Young people emerging from their early visual arts education and their parents need informed and accessible guidance about visual arts at the point of making decisions about future courses or careers. Careers advisers also need to be well trained and properly informed about the options available in the visual arts, so that they are able to provide clear directions to appropriate and effective training. Young people will then be able to move forward either into a visual arts career or, using the skills they have developed, into one of the many other areas of work where their expertise and ability will be valuable.

Tackling the problem of the under-representation of people from less privileged and minority ethnic backgrounds has to start with an inclusive curriculum, and with opportunities to engage with a wide range of artists forming a key part of education provision. Much valuable work is already being done by practitioners. Government initiatives such as the cultural offer, which commits to providing five hours of culture per week for all children and young people, will help broaden experience, as well as, hopefully, instilling an awareness of the visual arts in younger generations for years to come.

Contact with living artists is one of the most important methods of encouraging young people towards a career in the visual arts. Creativity, Culture & Education (CCE), an organisation created to generate cultural and creative programmes for children and young people in England, has demonstrated that direct access to professional artists improves understanding of the practical and theoretical skills required to work in the industry. engage Cymru, the Welsh arm of engage, the National Association for Gallery Education, has run research projects designed to explore the contribution that galleries and artists can make to the new Foundation Phase curriculum in Wales for children aged between two and five, while the 2004–2009 Creative Youth Partnerships programme (CYP) in Northern Ireland has forged links between schools, youth clubs and community groups and high-quality creative arts programmes. The programme increased participation in the arts and built strong community arts partnerships.

The involvement of artists needs to be encouraged in curriculum delivery – for instance, as part of the 14–19 Diploma in Creative and Media currently being rolled out in England. Extending schools in the take-up of the Arts Award is another way to improve visual arts participation in schools.

With current changes in safeguarding regulations around working with young people, it is vital that artists or practitioners going in to schools or working with young people are supported. The Children’s Workforce Development Council offers advice and training, and visual arts practitioners should be made aware of what is on offer.



*Big Fish*  
John Kindness  
Courtesy of Belfast Visitor  
and Convention Bureau

There is a gap between formal school-based qualifications and the creative activities in which young people take part, and work should be done to recognise their creative achievements – perhaps through the development of ‘creative portfolios’ – to provide better progression into education through Creative Apprenticeships, FE and HE. This would help admissions tutors to understand how visual arts experience complements more formal qualifications. One programme aimed at encouraging young people who are less engaged with traditional academic paths is Visual Roots (coordinated by engage), a gallery placement programme for vulnerable young people through which participants receive an acknowledgement such as the Arts Award. The participants, who have often been excluded from formal education, undertake work-related learning, which can lead to further opportunities in the visual arts.

It is also important for teachers to be able to keep abreast of current visual arts practice. The National Society for Education in Art and Design (NSEAD)’s Artist Teacher Scheme helps secondary school art teachers to regain or develop their own personal practice, with benefits for their teaching which will in turn help to engage pupils with contemporary art. The Artes Mundi Prize in Wales provides a guidance pack<sup>7</sup> which offers information, images and gallery activities to teachers and students, supported by teacher training days. Another engage programme called Watch this Space provides continued professional development for teachers new to galleries as well as for artists new to working with schools. Similarly, Children in Scotland, supported by the Scottish Arts Council, completed in June 2009 a pilot of the Arts Education in Practice Professional Development Award for artists working with children and young people. It is important that we build upon this good practice.

#### Summary of recommendations

- Ensure that the visual arts have a role to play in broad education initiatives like the cultural offer.
- Ensure access to both support and effective training for visual arts practitioners working with children and young people.
- Train and support careers advisers so that they fully understand the wide range of visual arts careers available, and the many opportunities for moving in and out of other sectors.
- Influence the school curriculum wherever possible so that it fully reflects the skills and competencies needed by the visual arts sector.

### 5.3 Further and Higher Education and the development of qualifications

In 2004–05, 4,200 providers were delivering 34,600 courses in visual arts-related fields. Over 77,000 students at FE/HE levels were studying visual arts throughout the UK<sup>8</sup>. Students who embark on these courses, especially in times of financial uncertainty, must be able to select the courses best suited to their aims; they must be able to achieve through those courses the skills, knowledge and understanding they need, whether they remain in the visual arts or transfer those skills elsewhere. And students are becoming more demanding; research from NESTA indicates a growing interest in training that delivers the right technical skills<sup>9</sup>.

It is key to reform some qualifications to ensure that students are able to take relevant, employer-endorsed courses that will furnish them with the skills they need to find a job at the end of their studies, or enable them to define their next steps more specifically. Some students are able to take the Foundation Diploma in Art and Design (FAD) before they begin to study in higher education.

<sup>7</sup> The Artes Mundi 3 Education Pack 2008, available at <http://www.artesmundi.org/newsItems/news13.php>

<sup>8</sup> Creative & Cultural Skills, (2007). *The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries – Understanding Supply*. Creative & Cultural Skills.

<sup>9</sup> The National Endowment for Science, Technology and the Arts (NESTA) (ed. Hasan Bakhshi). (2008). *The Art of Innovation: How fine arts graduates contribute to innovation*. NESTA.



Installation view of artist Yuko Nasu with her work Future50 exhibition, Axis  
Courtesy of Axis  
[www.axisweb.org](http://www.axisweb.org)

This enables them to widen their creative experience and make a more informed choice about their BA degree. Although the FAD is outside the mainstream pathways of 14–19 education, it is widely supported by the visual arts sector and has proved popular with students, with over 15,000 in 2007<sup>10</sup>. Creative & Cultural Skills will therefore recommend that it continues as a ‘stand alone’ qualification.

FE/HE institutions already do a great deal to support students into employment, but it is increasingly important that courses include basic skills such as CV writing, preparing job applications, managing a freelance career and other aspects of professional development. For example, in Scotland, Creative & Cultural Skills works with the Scottish Funding Council and the organisation Scotland’s Colleges on curriculum development and towards the inclusion of business skills in creative courses, using information based on consultation between FE/HE institutions and industry.

More can be done to link visual arts students with professional practitioners and organisations in the sector, both to ensure that their skills are the right ones and to support them into work through networks such as a-n The Artists Information Company’s Fast Forward scheme. For example, the Cultural Enterprise Office (CEO), Scotland’s specialist business support and development service for creative and cultural businesses and individuals, and the National Endowment for Science, Technology and the Arts (NESTA) are working with Creative & Cultural Skills in Scotland to offer business and employability tools to FE lecturers in creative subjects to enable them to embed these skills into existing courses.

Another model of good practice is the Royal College of Art’s FuelRCA professional practice programme, which provides hands-on advice and guidance through a host of dedicated networks, including workshops, seminars and mentoring services. Artquest, funded by Arts Council England, has marketed its professional development programmes as peer-led networking opportunities, supporting the idea of the portfolio career. Scotland’s Cultural Enterprise Office provides a service for recent graduates in the creative sector, while the Royal Society for the encouragement of Arts, Manufactures and Commerce and the National Council for Graduate Entrepreneurship have together set up Flying Start, the first national investment readiness programme for UK university graduates of design and creative arts courses. Again, it is vital that these examples of good practice are built upon and sustained.

Creative & Cultural Skills will be working with visual arts employers to map out the opportunities for National Occupational Standards (NOS) within the sector in terms of informing future skills development, training and qualifications, and to identify transferable skills. Standards provide a clear description of what you need to know and what you need to be able to do to perform a job successfully. This allows education providers to develop courses that match up directly with skills needs in the workplace. Similarly, employers can use standards to create job descriptions, develop staff training courses and support the appraisal process.

It is also vital to support and encourage course providers to recruit students from a wide range of backgrounds. The emphasis placed on diversity by the National Arts Learning Network and the Council for Higher Education in Art and Design should be extended throughout the sector.

<sup>10</sup> Pye Tait Consulting on behalf of the Learning and Skills Council (LSC). (2007). *Review of the Diploma in Foundation Studies (Art and Design) in a Changing FE/HE Environment – Final Report*. LSC.



Rachel Postgate  
Cleveland College  
of Art & Design FE  
Summer Show 2009  
Courtesy of Cleveland  
College of Art & Design

As a loose guide to employment figures in the rest of the visual arts sector, NESTA found that, from over 500 fine art graduates surveyed in 2008, only around 40% found work in the arts and cultural industries. Another 17% went into publishing, media, design, craft or new media<sup>11</sup>. There may be more to be done by FE/HE institutions to identify and promote transferable skills achieved through the study of the visual arts, so that students, rather than feeling that they have failed if they don't become a successful artist, understand the wider opportunities which may be available to them elsewhere.

### Summary of recommendations

- Support and encourage technical and business skills training in all visual arts degree programmes and courses, and build links between education providers and professional organisations such as a-n The Artists Information Company.
- Support and encourage initiatives which help ensure that courses recruit students from a wide range of backgrounds.
- Continue to support the Foundation Diploma in Art and Design (FAD).
- Map out the opportunities for National Occupational Standards (NOS) within the visual arts sector in terms of informing future skills development, training and qualifications, and to identify transferable skills.

## 5.4 Continuing Professional Development

Continuing Professional Development (CPD) is made up of formal training such as short courses and qualifications, and informal elements such as mentoring and peer support. Visual arts organisations share the difficulty, common across the cultural sector as a whole, of providing training for employees; in small organisations it is hard to spare anyone, and money is always tight. The sector's many freelancers and sole traders similarly find it difficult to take training time away from income-earning work, and also find it hard to locate the right courses at the right time. For those based in rural areas, training provision is likely to be even harder to find, organise and fund.

Arts Council England research has identified that the key skills most often sought by visual arts employers are effective communication (90%), sector-specific specialist skills, teamworking, problem solving, networking and literacy. Over 50% of the visual arts organisations surveyed expect that their need for fundraising, networking and management skills is likely to increase in future. Specific skills needing immediate improvement are fundraising (60%) and IT (39%)<sup>12</sup>.

Many organisations are already active in the area of CPD. Artquest, the agency offering professional services to artists in London, has found that artists prefer to access information on matters such as taxation and legal advice online, but place a high value on face-to-face networking and peer learning opportunities across the board. The Wales Artist Resource Programme (WARP) runs peer-to-peer sessions, group mentoring and a national programme of seminars, while initiatives such as Networking Artists' Networks (NAN), delivered by a-n The Artists Information Company, provide an accountability and support framework for the peer review of research and development bursaries for artists throughout the UK. A survey of members of Artists' Interaction & Representation (AIR), a campaigning and networking scheme run by a-n The Artists Information Company, revealed that over 80% of those questioned thought that receiving peer advice on their own professional development plans was 'important' or 'very important'.

<sup>11</sup> The National Endowment for Science, Technology and the Arts (NESTA). (2008). *The Art of Innovation: How fine arts graduates contribute to innovation*, edited by Hasan Bakhshi. NESTA.

<sup>12</sup> Centre for Educational Development, Appraisal and Research, Warwick Institute for Employment Research, University of Warwick. (2005). *Working in the Presentation of the Contemporary Visual Arts*. University of Warwick.



*Opertus Lunula Umbra*  
*(Hidden Shadow of Moon)*  
 U-Ram Choe  
 Courtesy of FACT

Artists' studios and workshops, and their wider networks, play an important role in developing working conditions, sustainable practice, networking opportunities and skills training for practitioners where their resources allow, and more could be done both to improve the range and widen the availability of this valuable support. Organisations such as the National Federation of Artists' Studio Providers in England could work with their members to develop strategic provision of studio-based training. Commercial galleries also play a large role in mentoring and developing their artists, as well as advising on their external artists' and interns' portfolios and development needs.

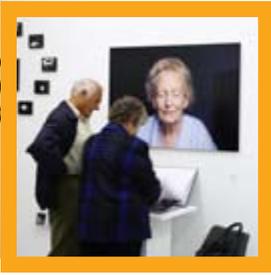
Many organisations already work to support artists and other visual arts workers. For example, the Artists' Professional Development Network is a UK-wide network of 40 organisations providing CPD for practising artists. All the UK Arts Councils fund production facilities which teach skills as well as provide access to equipment vital for the practical requirements of making art. There is a growing demand from artists for these centres not only to provide technical support, but to foster critical dialogue and support CPD activity. Artists' Access to Art Colleges (AA2A) has been a successful partnership with Higher Education Institutions enabling practitioners to access facilities and workspace.

Centres of excellence in specific art form areas such as new media, photography, printmaking, artists' moving image, live art and sculpture could play a more important role in providing short courses to progress artists' understanding and skills. Technical skills development could be accompanied by marketing and business management support, and delivered by trusted training providers in the sector. Visual arts organisations and practitioners could also consider joining together in clusters, to access opportunities for government funding and collaborate with training providers in the provision of bespoke courses. Due to the research-based nature of the visual arts practice, the role of library, archive and exhibition resources is also central to professional development.

The key is coordination of opportunities and clarity of information, so that visual arts workers and organisations know where to find and how to fund the training they require.

#### Summary of recommendations

- Recognise and support artists' networks and peer exchange opportunities.
- Support the continuation, expansion and development of relevant professional training programmes, making sure that all practitioners have better access to facilities and expertise.
- Visual arts organisations to work together to undertake joint training provision.
- Visual arts sector employers to support the Continuing Professional Development of their employees (both formal and informal).
- Promote the importance of professional development and ensure that training and funding opportunities are coordinated, promoted and widely accessible.



Bex Singleton  
Central Saint Martins  
College of Art & Design  
Courtesy of the University  
of the Arts London  
Photography by Luke Potter

## 5.5 Management and leadership

The visual arts sector is dominated by small organisations employing five people or fewer, and by individuals working as sole traders or freelancers. The larger visual arts organisations find it hard to retain staff, and many people move in and out of other sectors throughout their working lives. This makes it particularly difficult to identify the leaders of the future, and difficult for them to benefit from the support and training they need to reach their full potential.

In 2005, 60% of those employed in the visual arts earned less than the national median (£18,000 per year). Only 2.8% earned more than £40,000 per year and 75% of the workforce had no pension provision attached to their posts<sup>13</sup>. In a sector with such a significant number of self-employed workers, good practice in freelance fees and payments also needs to be addressed<sup>14</sup>. Despite an even split between male and female workers in the sector, only 43% of women hold managerial or executive managerial positions in the industry<sup>15</sup>.

Research from Creative & Cultural Skills shows that negotiated pay structures, terms and conditions and job titles are essential for creating a sense of career progression to support both those demonstrating management and leadership potential early in their careers, and already established leaders<sup>16</sup>. Working conditions more broadly also need to be addressed, and the set-up of a trade association in the visual arts sector would assist this greatly.

Often, non-curatorial staff are not involved at a senior level; for example, annual membership surveys held by engage, the National Association for Gallery Education, reveal that education staff in the sector find it difficult to progress within their careers and therefore to gain senior management roles. This finding has been backed up by the RSA's study *Get it: The power of cultural learning*<sup>17</sup>. As such, there is a real need for high-quality, widespread leadership training programmes throughout the sector.

Continuing investment in existing programmes and sector-specific management and leadership courses and other provision throughout the UK is essential. The Clore Leadership Programme, established in 2004, aims to strengthen leadership across a wide range of cultural and creative activities, including the visual arts, through Fellowships, short courses and governance development. The Cultural Leadership Programme (CLP) promotes excellence in leadership across the creative and cultural industries by supporting an ambitious range of activities, opportunities and resources. In addition to its provision of work-based and intensive leadership learning, CLP has recognised the need to develop provision specifically for artists and practitioners and has prioritised this by commissioning two pieces of action research and offering artist practitioner placements, to better understand the language and provision of leadership development for artists<sup>18</sup>. CLP Peach placements to enable mid-career leaders to learn through shadowing leaders have been hosted by the National Portrait Gallery, the Barbican, the Royal Academy and the Tate.

<sup>13</sup> Arts Council England. (2006). *Turning Point: A strategy for the contemporary visual arts in England*. Arts Council England.

<sup>14</sup> a-n The Artists Information Company. (2005). *Good Practice in Paying Artists*. a-n The Artists Information Company.

<sup>15</sup> Creative & Cultural Skills. (2008). *Visual Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.

<sup>16</sup> Creative & Cultural Skills. (2008). *Visual Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.

<sup>17</sup> Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA). (2009). *Get it: The power of cultural learning*. RSA.

<sup>18</sup> <http://www.culturalleadership.org.uk/development-priorities/>



Courtesy of the  
Naughton Gallery,  
Queen's University Belfast

There are also well-regarded courses in cultural leadership already available at, for example, City University, London, and Liverpool John Moores University. Meanwhile, Creative & Cultural Skills has launched both the Creative & Cultural Skills Leadership Programme Scotland and the Creative & Cultural Skills Leadership Programme Northern Ireland, an investment in excellence in leadership across the creative and cultural industries in these nations. Led by industry, the modular programmes aim to develop dynamic and diverse leaders for the 21<sup>st</sup> century. It is vital to share best practice across the sector, and to ensure that these programmes are widely accessible. Indeed, examining current practice across all professional spheres (both within the creative and cultural industries and elsewhere, such as theatre, business and broadcasting) could also help, and forums could be set up to ensure the consistent and coordinated sharing of best practice between sectors.

It will be important to ensure that current and future programmes provide management and leadership role models for black, Asian and minority ethnic staff (BAME) to ensure continuing improvement of diversity in the sector. Specific initiatives such as the Inspire Fellowships have already begun to make positive changes.

#### Summary of recommendations

- Sector to follow good management practice wherever possible, and to ensure that best practice examples and other resources are available for its managers.
- Improve working conditions across the visual arts sector to develop appropriate processes, codes of conduct and benefits.
- Ensure that leadership programmes are widely available to the full breadth of the visual arts community, and that best practice (including international examples) is shared.
- Explore opportunities for high-level knowledge transfer from other sectors such as theatre, business and broadcasting, including the possibility of cross-sector management forums.

### 5.6 Business and enterprise

The creativity and skills of British artists are an extremely valuable element in the UK's knowledge economy, and visual arts organisations and practitioners are by nature and necessity entrepreneurial. In 2005, 28% of the income of publicly funded visual arts venues in England came from sales, sponsorship, retail and other activities<sup>19</sup>. There is also strong evidence of success in the commercial sector; the UK has the second largest art market in the world, demonstrated among other events by the Frieze and Zoo Art Fairs. The visual arts sector includes many flexible and new business models: social enterprises, charities, local authorities, companies limited by shares, not-for-profit companies limited by guarantee, and sole traders. Many organisations embody the mixed economy in their structures; many charities have trading arms for income generation, and commercial galleries are often run by artist-curators primarily motivated by the cultural value of the artists they represent.

<sup>19</sup> Burns Owens Partnership in partnership with Experian Business Strategies. (2005). *Final Survey Report* [on the extent and distribution of contemporary visual arts activity across England]. Arts Council England.



Courtesy of the  
Museums Association  
Photography by  
Joel Chester Fildes

Income generated through artistic practice is often supplemented by other work, sometimes beyond the visual arts. However, many visual artists lack the requisite business and enterprise skills necessary to function as a sustainable business or successful sole trader, and both individuals and organisations would benefit from more help with business skills. Even though success in the visual arts is not measured in merely financial terms, artists do want more retail opportunities to generate income. A broad structure of workshops, open studios, galleries, curatorial and selling spaces already provides many programmes of information, advice and guidance, but artists still need support to help them develop a business approach to their practice.

The Workers' Education Association in Northern Ireland runs a scheme called Creativity Thirst, which provides short courses on developing business plans and portfolios, including IT presentations and promotional material. bloc in Wales, an organisation for creative technology practitioners, offers seminars on intellectual property, online marketing tools and key IT skills. Visual Artists Ireland, a membership body co-funded by the Arts Council of Northern Ireland, runs a series of hands-on training workshops for its members on subjects such as how to negotiate a contract, gain public art commissions, and navigate the freelance tax and insurance landscapes. Moves are already being made to set up a professional association for (and run by) young commercial galleries in order to facilitate ready access to help on issues such as accounting, legal advice, and VAT. The visual arts world is centred on knowledge production and open-ended artistic process; this openness will best be developed through peer learning and practice-led discussion through training sessions and shared approaches such as these.

In art and design education there is a traditional tension between the pursuit of creative practice for its own sake and the need to gain skills necessary for successful employment. Research into employability in the creative industries<sup>20</sup> suggests that HE models are emerging which remove the barriers between teaching, research, the needs of the sector and the employability of graduates. A number of regional partnerships already exist between HE institutions, regional development agencies and other funders, creative and cultural industry bodies and businesses around the UK, and this trend could be both supported and extended.

It is important that the business practices operating in the visual arts, particularly in relation to risk, growth, recoupment, reinvestment, partnership development, innovation and exploitation of intellectual property, are more widely articulated in order to attract wider investment, enhance professionalism and encourage competitiveness. Knowledge of the international arts scene and the opportunities it presents is also increasingly vital; programmes such as UK Trade & Investment (UKTI)'s Passport to Export provide workshops and mentoring to cater for commercial galleries or practitioners looking to extend their focus overseas. Further partnerships between the visual arts sector and UKTI could be developed to help to cement this global outlook.

<sup>20</sup> Art, Design and Communication – Learning and Teaching Support Network (ADC-LTSN). (2003). *Future Directions for Employability Research in the Creative Industries* by Linda Ball. ADC-LTSN. Quoted by: Warwick Institute for Employment Research, University of Warwick. (2005). *Working in the Presentation of the Contemporary Visual Arts*. University of Warwick.



*Easy Target*  
Sam Messenger  
Courtesy of Man&Eve

Wider research into key market development and global trends is needed, with a more joined-up approach to commissioning and analysis between the Sector Skills Councils, Arts Councils, FE/HE and the Department for Culture, Media and Sport (DCMS). Targeted research studies and evaluation are vital to identify skills development issues and support lobbying for artists and visual arts organisations throughout the UK.

#### Summary of recommendations

- Improve the range and promotion of visual arts-focused business support and training, especially for small businesses and sole traders.
- Public, private and social enterprise business models should be strengthened across the visual arts sector via cross-sector partnerships and signposting of business-related resources.
- Develop art market opportunities in regional cultural hotspots by supporting open studios, emergent commercial galleries and collector schemes, as well as extending the focus internationally.

### 5.7 Advocacy and raising the ambition of the sector

The creative and cultural industries are central to the UK economy<sup>21</sup>, and the place of the visual arts could be better understood. There are many stimulating opportunities in this complex, fast-moving, inventive sector, but more needs to be done – for new entrants, seasoned practitioners and funders and Government alike – to map what is available and to understand the contribution these roles, and the sector as a whole, make to society and the UK economy. It is vital to ensure that the contribution made by the visual arts to the UK economy is clearly articulated and widely stated via labour market intelligence, and that Government recognises the sector's impact

We now need to advocate and embed the recommendations from the Visual Arts Blueprint into regional and national cultural and skills plans and ensure that mechanisms are in place for its delivery. Specific advisory groups in Scotland, Wales and Northern Ireland will focus on developing specific action plans taking into consideration the differing policy and funding contexts in these nations.

Much existing government policy already works towards this goal, but it is important to ensure that the particular needs of this very diverse sector – one which has never been easy to pigeonhole – are not overlooked.

#### Summary of recommendations

- Ensure that the contribution made by the visual arts to the UK economy is clearly articulated and widely stated via labour market intelligence.
- Advocate and embed the recommendations from the Visual Arts Blueprint into regional and national cultural and skills plans and ensure that mechanisms are in place for its delivery.

<sup>21</sup> Demos. (2006). *Inclusion, innovation and democracy: Growing talent for the creative and cultural industries* [provocation paper]. Demos.

# 06

## Next steps





## Next steps



Courtesy of Cardiff School of Art & Design at the University of Wales Institute, Cardiff

If you are an individual or organisation and identify with the recommended actions because they match your goals or business aims, please get in touch with Creative & Cultural Skills at [engagement@ccskills.org.uk](mailto:engagement@ccskills.org.uk) to register your interest.

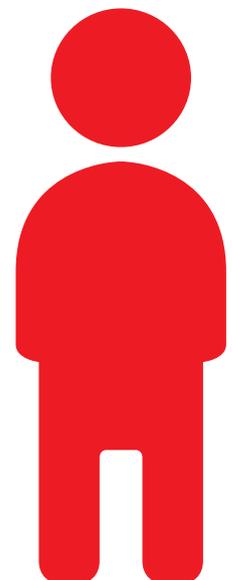
Potential partners include:

- **Artists, freelancers and employers**, including sole traders across the visual arts disciplines and throughout the UK
- **Membership, strategic and representative bodies**, including UK Arts Councils, the Contemporary Art Society, Visual Artists Ireland, the Artists' Professional Development Network, the Visual Arts and Galleries Association, the Crafts Council, craftscotland, the Live Art Development Agency, the Architecture Centre Network, ixia, the National Federation of Artists' Studio Providers, engage, a-n The Artists Information Company, Artists' Interaction and Representation, the Scottish Artists Union, HI-Arts, publications, friends schemes, and others
- **Continuing Professional Development support services and facilities organisations**, including Artquest, Axis, London Printworks Trust, Lumen, Artsadmin, Photofusion, the Belfast Print Workshop, the Seacourt Print Workshop, Edinburgh Printmakers, the Glasgow Print Studio, the Highland Print Studio, Dundee Contemporary Arts (and Print Studio), the Film London Artists' Moving Image Network (FLAMIN), the Leicester Print Workshop, Peacock Visual Arts, Book Works, the National Glass Centre, the Foundation for Art and Creative Technology (FACT), Access Space, and others
- **HEI (Higher Education Institutions) professional bodies**, including the Council for Higher Education in Art and Design, the Group for Learning in Art and Design, and the National Society for Education in Art and Design
- **Commissioning agencies, festivals and bodies**, such as Commissions East, Artangel, Artpoint, the Strathpeffer Pavilion Art Fair, the Liverpool Biennial, the International Festival of Contemporary Art, the National Trust, English Heritage, the Edinburgh Art Festival, the Glasgow International Festival of Visual Art, the Brighton Festival, the Perth Festival of the Arts, and others
- **Diversity-led organisations**, including INIVA, Autograph ABP, Access Space, the Arts & Disability Forum, Project Art Works, Project Ability, Art House, the New Art Exchange, B3 Media, Alchemy Anew, Chinese Arts Centre and others
- **Workspace providers**, including Workshop and Artists' Studio Provision Scotland (WASPS), ACME Studios, SPACE, Art Gene, East Street Arts and others
- **Art galleries**, such as the New Art Gallery Walsall, Modern Art Oxford, the Golden Thread Gallery, BALTIC Centre for Contemporary Art, Cornerhouse, Arnolfini, the Collective, the Whitechapel Art Gallery, Nottingham Contemporary, Peacock Visual Arts and others
- **Talent incubator venues and agencies**, including Showroom, the Cubitt Gallery, Catalyst Arts, Flaxart Studios, Wysing Arts Centre, Metal, Chisenhale Gallery, New Contemporaries, and others
- **Commercial galleries**: Sadie Coles HQ, The Scottish Gallery, Hollybush Gardens, the Martin Tinney Gallery, the Workplace Gallery, the Open Eye Gallery, The Works, Victoria Miro Gallery, The International 3, Man&Eve and others



Installation  
Anna Jones  
Camberwell College of Art  
Courtesy of the University  
of the Arts London

- **Media arts organisations**, such as Proboscis, Mute, Blast Theory, Grizedale Arts, folly, Watershed Media Centre, AV Festival and others
- **Museums and heritage organisations**, such as the Museums Association, the Museums, Libraries and Archives Council, The Art Fund, Tate, and local authority museums
- **Community visual arts organisations**, including Artlandish, Exeter Phoenix, QUAD, Café Gallery, Mid Pennine Arts, Resonance104.4fm, Voluntary Arts Ireland, the Community Arts Forum, Voluntary Arts Scotland and others
- **Trade associations and art fairs**, such as the Society of London Art Dealers, Frieze, Zoo Art Fair
- **Visual arts research centres and partners**, including the National Art Library, the Arts and Humanities Research Council, Higher Education institutions and others
- **Touring and distribution agencies**, such as Craftspace, Film and Video Umbrella, SpaceCraft, LUX, Picture This, Tate Connect and others
- **Regional Development, Economic Development and Enterprise Agencies**, including Arts & Business, Cultural Enterprise Office, Scotland, and others
- **Government**, including the Scottish Government (Riaghaltas na h-Alba), Welsh Assembly Government (Llywodraeth Cynulliad Cymru), the Department for Culture, Media and Sport, the Department for Culture, Arts and Leisure in Northern Ireland, the Department for Children, Schools and Families, the Department for Business, Skills and Innovation, local authorities, and others
- **The education sector and its regulators and funders**, including the Department for Business, Innovation and Skills, the Department for Culture, Media and Sport, and the Department for Children, Schools and Families in England, the Learning and Skills Council and its future iterations in England (the Skills Funding Agency, the Young People's Learning Agency, and the National Apprenticeships Service), the Office of the Qualifications and Examinations Regulator (Ofqual), the Qualifications and Curriculum Development Agency in England, the Higher Education Funding Council England, the Department for Children, Education, Lifelong Learning and Skills in Wales, the Higher Education Funding Council Wales, the Scottish Qualifications Authority, Scottish Enterprise, the Scottish Funding Council, the Department for Employment and Learning Northern Ireland and the Council for the Curriculum, Examinations and Assessment in Northern Ireland, together with Awarding Organisations and Further and Higher Education Institutions across the UK



# 07

## References and further reading





# References and further reading

Jennifer May Evans and Shino Omichi

Camberwell College of Art

Courtesy of the

University of the Arts London





*Ferro-terrosaurus*  
Valley of Stone  
Robin Dobson  
Courtesy of Mid Pennine Arts

**a-n The Artists Information Company.** (2007). *Boxed in – how cultural diversity policies constrict black artists*, edited by Sonya Dyer. a-n; originally published by the Manifesto Club.

**a-n The Artists Information Company.** (2006). *Future Forecast: Outcomes and issues – Towards a new infrastructure for the visual arts*. a-n.

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**Voluntary Arts England.** (2008). *Edutainment: The Benefits of Arts and Crafts in Adult and Community Learning*. Voluntary Arts England.

# 08

## Useful links







*Seeing is Believing*  
Kathryn Wightman  
Courtesy of Brighton Art Fair

AccessArt: Visual Arts  
Teaching & Learning  
[www.accessart.org.uk](http://www.accessart.org.uk)

AIR – Artists' Interaction  
& Representation  
[www.a-n.co.uk/air](http://www.a-n.co.uk/air)

Alliance of Sector Skills  
Councils  
[www.sscalliance.org](http://www.sscalliance.org)

a-n The Artists  
Information Company  
[www.a-n.co.uk](http://www.a-n.co.uk)

Artes Mundi Prize  
[www.artesmundi.org](http://www.artesmundi.org)

Artquest  
[www.artquest.org.uk](http://www.artquest.org.uk)

Arts Award  
[www.artsaward.org.uk](http://www.artsaward.org.uk)

Arts & Business  
[www.artsandbusiness.org.uk](http://www.artsandbusiness.org.uk)

Arts Council England  
[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

Arts Council of Northern  
Ireland  
[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

Arts Council of Wales  
(Cyngor Celfyddydau  
Cymru)  
[http://www.artswales.org/  
sitearea.asp?siteareaid=55](http://www.artswales.org/sitearea.asp?siteareaid=55)

Artsmark  
[www.artsmark.co.uk](http://www.artsmark.co.uk)

Business Link  
[www.businesslink.gov.uk](http://www.businesslink.gov.uk)

Cibas (University of  
Portsmouth service  
providing free portfolio  
review sessions)  
[www.port.ac.uk/research/cibas](http://www.port.ac.uk/research/cibas)

Children's Workforce  
Development Council  
(CWDC)  
[www.cwdcouncil.org.uk](http://www.cwdcouncil.org.uk)

Clore Leadership  
Programme  
[www.cloreleadership.org](http://www.cloreleadership.org)

Collectorplan (an  
interest-free credit plan  
to help people buy art in  
Wales)  
[www.collectorplan.org.uk](http://www.collectorplan.org.uk)

Columbia University  
Center for Curatorial  
Leadership  
[www.curatorialleadership.org](http://www.curatorialleadership.org)

Community Arts Forum  
[www.caf.ie](http://www.caf.ie)

Contemporary Art  
Society  
[www.contemporaryartsociety.org](http://www.contemporaryartsociety.org)

Council for Higher  
Education in Art and  
Design (CHEAD)  
[www.thead.ac.uk](http://www.thead.ac.uk)

Creative Choices<sup>o</sup>  
[www.creative-choices.co.uk](http://www.creative-choices.co.uk)

Creative & Cultural Skills  
[www.ccskills.org.uk](http://www.ccskills.org.uk)

14–19 Diploma in  
Creative and Media  
[www.direct.gov.uk/diplomas](http://www.direct.gov.uk/diplomas)

Creative Partnerships  
[www.creative-partnerships.com](http://www.creative-partnerships.com)

Creative People  
[www.creativepeople.org.uk](http://www.creativepeople.org.uk)

Creative Youth  
Partnerships (Northern  
Ireland)  
[www.cypni.org.uk](http://www.cypni.org.uk)

Creativity, Culture &  
Education  
[www.creativitycultureeducation.org](http://www.creativitycultureeducation.org)

Cultural Enterprise Office  
[www.culturalenterpriseoffice.co.uk](http://www.culturalenterpriseoffice.co.uk)

Cultural Leadership  
Programme  
[www.culturalleadership.org.uk](http://www.culturalleadership.org.uk)

Department for  
Business, Innovation &  
Skills  
[www.bis.gov.uk](http://www.bis.gov.uk)

Department for Culture,  
Media and Sport (DCMS)  
[www.dcms.gov.uk](http://www.dcms.gov.uk)

Department for Culture,  
Arts and Leisure,  
Northern Ireland  
[www.dcalni.gov.uk](http://www.dcalni.gov.uk)

Department for  
Employment and  
Learning, Northern  
Ireland  
[www.delni.gov.uk](http://www.delni.gov.uk)

Design Council  
[www.designcouncil.org.uk](http://www.designcouncil.org.uk)

Design Show Liverpool  
[www.designshowliverpool.com](http://www.designshowliverpool.com)

Dumfries & Galloway  
Council  
[www.  
artandcraftsouthwestscotland.com](http://www.artandcraftsouthwestscotland.com)

engage – The National  
Association for Gallery  
Education  
[www.engage.org](http://www.engage.org)

England's Regional  
Development Agencies  
[www.englishrdsas.com](http://www.englishrdsas.com)



Installation view of *Strange Days and Some Flowers*  
Dan Baldwin  
Courtesy of Storey Gallery  
and bean photo  
Photography by beanphoto

Find Your Talent  
[www.findyourtalent.org](http://www.findyourtalent.org)

Flying Start  
[www.flyingstart-ncge.com](http://www.flyingstart-ncge.com)

Frieze Art Fair  
[www.friezeartfair.com](http://www.friezeartfair.com)

FuelRCA  
<http://www.rca.ac.uk/Default.aspx?ContentID=159557>

Future Jobs Fund  
[www.dwp.gov.uk/futurejobsfund](http://www.dwp.gov.uk/futurejobsfund)

Getty Leadership Institute  
[www.getty.edu/leadership](http://www.getty.edu/leadership)

Hertfordshire Visual Arts Forum  
[www.hvaf.org.uk](http://www.hvaf.org.uk)

HI-Arts  
[www.hi-arts.co.uk](http://www.hi-arts.co.uk)

Higher Education Funding Council for England  
[www.hefce.ac.uk](http://www.hefce.ac.uk)

Higher Education Funding Council Wales  
[www.hefcw.ac.uk](http://www.hefcw.ac.uk)

InnovationRCA  
[www.innovation.rca.ac.uk](http://www.innovation.rca.ac.uk)

Investors in People  
[www.investorsinpeople.co.uk](http://www.investorsinpeople.co.uk)

Learning and Skills Council  
[www.lsc.gov.uk](http://www.lsc.gov.uk)

National Arts Learning Network  
[www.naln.ac.uk](http://www.naln.ac.uk)

National Endowment for Science, Technology and the Arts (NESTA)  
[www.nesta.org.uk](http://www.nesta.org.uk)

National Skills Academy  
[www.nsa-ccskills.co.uk](http://www.nsa-ccskills.co.uk)

National Society for Education in Art and Design (NSEAD)  
[www.nsead.org](http://www.nsead.org)

Networking Artists' Network  
[www.a-n.co.uk/nan](http://www.a-n.co.uk/nan)

Oriel Davies Gallery  
[www.orieldavies.org](http://www.orieldavies.org)

Own Art  
[www.artscouncil.org.uk/ownart](http://www.artscouncil.org.uk/ownart)

Paradox – Fine Art Higher Education in Europe  
<http://paradox.wimbledon.ac.uk>

Qualifications and Curriculum Development Agency (QCDA)  
[www.qcda.gov.uk](http://www.qcda.gov.uk)

Rhubarb Rhubarb  
[www.rhubarb-rhubarb.net](http://www.rhubarb-rhubarb.net)

Scottish Artists Union  
[www.sau.org.uk](http://www.sau.org.uk)

Scottish Arts Council  
[www.scottisharts.org.uk](http://www.scottisharts.org.uk)

Scottish Enterprise  
[www.scottish-enterprise.com](http://www.scottish-enterprise.com)

Scottish Funding Council  
[www.sfc.ac.uk](http://www.sfc.ac.uk)

Scottish Government (Riaghaltas na h-Alba) – Arts, Culture & Sport  
[www.scotland.gov.uk/Topics/ArtsCultureSport](http://www.scotland.gov.uk/Topics/ArtsCultureSport)

Scottish Qualifications Authority  
[www.sqa.org.uk](http://www.sqa.org.uk)

Shetland Arts  
[www.shetlandarts.org](http://www.shetlandarts.org)

Skillset (Sector Skills Council for Creative Media)  
[www.skillset.org](http://www.skillset.org)

Training and Development Agency for Schools (TDA)  
[www.tda.gov.uk](http://www.tda.gov.uk)

UK Commission for Employment and Skills  
[www.ukces.org.uk](http://www.ukces.org.uk)

UK Design Skills Alliance  
[www.ukdesignskills.com](http://www.ukdesignskills.com)

UK Trade & Investment  
[www.uktradeinvest.gov.uk](http://www.uktradeinvest.gov.uk)

Unlimited  
<http://www.london2012.com/get-involved/cultural-olympiad/projects/unlimited.php>

Visual Artists Ireland  
[www.visualartists.ie](http://www.visualartists.ie)

Visual Arts and Galleries Association  
[www.vaga.co.uk](http://www.vaga.co.uk)

Visual Arts Data Service  
[www.vads.ac.uk](http://www.vads.ac.uk)

Wales Artists' Resource Programme  
[www.g39.org](http://www.g39.org)

Welsh Assembly Government (Llywodraeth Cynulliad Cymru) – Culture and Sport  
[www.wales.gov.uk/topics/cultureandsport](http://www.wales.gov.uk/topics/cultureandsport)

Workers' Educational Association (Northern Ireland)  
[www.wea-ni.com](http://www.wea-ni.com)

# 09

## Acknowledgements



50
51

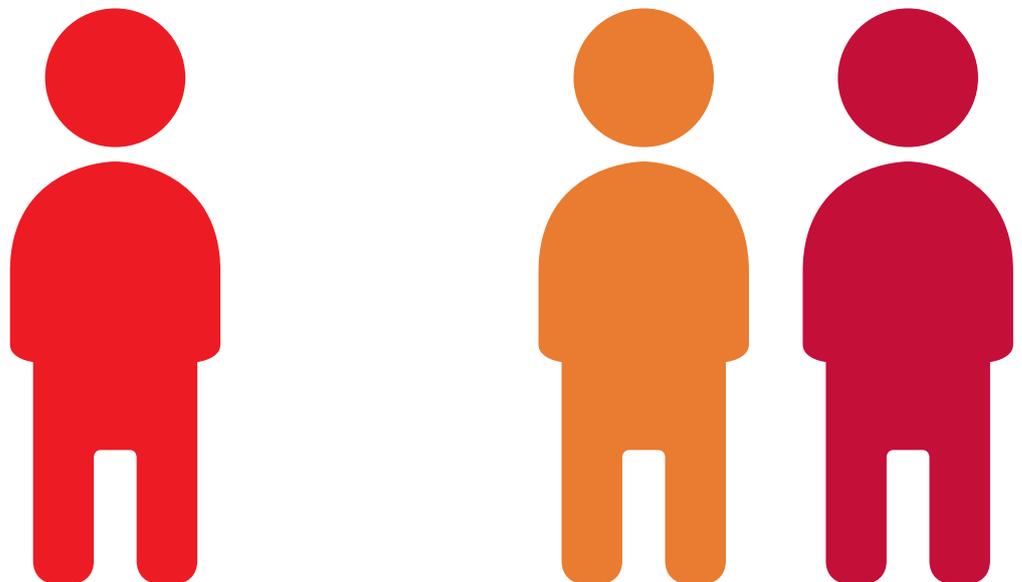




Installation view of  
*Sons of Pioneers*  
Matthew Houlding  
Courtesy of Ceri Hands Gallery

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We would like to thank the members of our Advisory Panel for their invaluable insight throughout this consultation process:

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### **Paul Hobson**

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### **Russell Martin**

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### **Shreela Ghosh**

*INIVA*

### **Simon Bradshaw**

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### **Soraya Rodriguez**

*Director, Zoo Art Fair*

### **Stephen Beddoe**

*Programme Manager, Artquest*

### **Verity Haines**

*Arts Director, Arts & Business*

### **Vivienne Bennett**

*Director, Visual Arts Strategy, Arts Council England*

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