



DISCUSSION DOCUMENT



INTRODUCTION

Within this folder is a discussion document produced as part of the process of putting together a national strategy for the arts and media. It does not form part of the strategy. Neither does it express any sort of 'official' view. It was written in order to focus discussion and stimulate ideas.

WHY?

The arts and media in Britain are in renaissance. Over the last decade, they have shown a confidence and diversity never seen before. In quality of work and audience demand, the arts and media have never looked healthier or more central to people's lives. More than ever before, the arts are a source of civic pride as well as personal enrichment.

The arts and media in Britain are in crisis. Scarcely a day goes by without press stories of theatres facing closure, grants being cut or audiences declining; of a lack of good innovative work in all art forms; of the absence of a sense of direction, purpose and adventure.

These views may not be incompatible, and each has some truth. What is beyond doubt is that ideas of what is art have expanded; that demand has rightly grown for access to the arts, film and broadcasting to be the right of all rather than the privilege of the few; and that resources, both public and private, have struggled to keep up. Growth in the variety of the arts contains its own problems. So how can the strategic injection of public money, and the growth of partnership with the private sector, encourage new developments? What should the priorities be? How do we make sure that the opportunity to enjoy the arts is spread ever more widely throughout society?

This is where the national arts and media strategy comes in. In 1990, the Minister for the Arts asked the arts and media funding bodies (the Arts Council of Great Britain, the British Film Institute, the Crafts Council and the Regional Arts Associations/ Regional Arts Boards) to prepare a national strategy. One of its purposes is to provide the basic framework for their work. The Scottish and Welsh Arts Councils are conducting parallel exercises; and the local authorities and museums funding bodies are also associated with the strategy.

A further purpose is to consider whether the public money spent on the arts and media has been used to best effect, and how those responsible can do better in the future. It is important that all those with experience of and a passion for the arts and media provide support, assistance and advice to get the strategy right. Most important, it must be seen as a strategy for the arts and media, not for the bureaucrats.

HOW?

The paper in this folder is part of this process. It is one of a series of discussion documents; each is available free on request. Responses to them will be collated by the National Arts and Media Strategy Unit. Arising from this, a draft of the strategy will be prepared by Spring 1992. This too will be available for comment. The final version of the national arts and media strategy will be completed by Summer 1992. The hope is that the resulting document will be slim, challenging and readable - and that it will provide a mission statement for the arts and media over the next decade, as well as setting out clear goals and targets.

The national arts and media strategy will not write a single novel, put on a single play or make a single film. What it can help bring about, if the funding bodies receive the help of those who care about the arts and media, is the maximum opportunity for such creativity to flourish and for it to enrich the lives of ever more people. Your contribution to this process will be valuable and valued. Please send your views on this discussion document to the address below, to arrive by 30 November 1991.

For further information on the national arts and media strategy, please contact:

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TRAINING

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NATIONAL ARTS AND MEDIA STRATEGY: DISCUSSION DOCUMENTS ON TRAINING IN THE ARTS

These papers have been written in order to generate discussion and debate. They are not a chapter of the national arts and media strategy or a definitive statement. The views they express are those of their authors, Rick Welton and David Watt.

We should like to hear what you believe may be the key issues throughout the field of arts training over the next few years. (Except where otherwise indicated, the term 'arts training' will be used to cover both arts management training and vocational training for arts practitioners. Please feel free to comment on either area or on both.) With these papers as background, we should welcome views on all or any of the following questions, as well as on any other matters connected with arts training on which you wish to comment. We should also like your views on the recommendations in the discussion documents.

The papers

1. Do the papers raise and deal adequately with the key issues? If not, where and how could they do better?
2. What, if anything, distinguishes arts management training from any other sort of management training? Should they be given separately, and if so, why?

Principles and recent developments

3. What have been the most exciting developments in arts training over the past five years, in Great Britain or elsewhere? What may be possible exciting areas for development over the next five?

Public funding

4. Is the current public funding of arts training adequate and spent to best effect? If not, how could it be improved?
5. If there were a significant increase (say, 30% in real terms) in the funding of arts training what should be the priority areas for these additional resources? What effects might this have?

The broader context

- 6.** How well does the relationship work between the commercial and non-commercial sectors of training provision? How would you like to see it develop over the next ten years?
- 7.** What are likely to be the key effects on training in this country of international developments within Europe and elsewhere?
- 8.** What will be the main issues over the next ten years in relation to training and the amateur, training and cultural diversity, training and women, and training and disability?
- 9.** How well does the relationship work between arts training and the education sector (including schools, further and higher education, and informal education)? How would you like to see this relationship develop over the next ten years?
- 10.** Are there major needs in terms of physical infrastructure (such as buildings and equipment) if arts training is to achieve its full potential? How are these needs likely to change over the next ten years?

**NATIONAL ARTS AND MEDIA STRATEGY
AUGUST 1991**

NATIONAL ARTS & MEDIA STRATEGY

DISCUSSION DOCUMENT ON ARTS MANAGEMENT TRAINING

DAVID WATT AND OTHERS¹

Introduction

This discussion paper will examine the role that structured and sustained arts management training and development could and should play over the next decade. The 1990's offer positive changes that include an improved status for vocational education and opportunities aided by the European Single Market. Improvements will be tempered by negative constraints that include continuing economic difficulties and the "Demographic Time Bomb" that will see a 20% reduction in the arts audience and potential workforce in the 18-24 age band by 1994.

Effective training offers arts organisations opportunities to increase the benefit of positive change and lessen the impact of negative factors. Despite the recent growth of awareness in training it is clear that most arts organisations have yet to introduce the personnel systems of job identification, staff recruitment and selection, appraisal and organisational development that provide the essential context for training to be effective.

The commitment to human resources involves taking seriously staff and management communication, the way personnel are treated and ways people become motivated and are encouraged to develop new skills and aptitudes. It also involves appreciating how individual management styles serve or hinder the needs of the organisation and its public. Perhaps above all it involves reviewing the way people are interviewed, recruited and inducted into an organisation and the way their work is developed, monitored, evaluated and guided.

If these factors are not taken seriously then arts organisations will cease to merit the continued investment of public subsidy and will lose the commitment of their staff.

Strategic planning by arts organisations provides the essential framework for identifying aims and objectives and determining the activities and resources necessary for their fulfilment.

The future artistic success of arts organisations will lie in management capability to develop sufficient numbers of appropriately skilled people to support the achievement of strategic objectives.

¹ See foot of page 18 for membership of discussion group.

The key role of arts management training during the 1990's lies in influencing and supporting human resource management and development.

Training issues

The need to support and improve the professional skills and capacities of managers in accordance with the changing pattern and needs of employment has received the endorsement of the country's principal political parties, trade unions and employers' organisations.

In 1988 the Management Charter Initiative was established by a group of leading employers, the Government and interested professional bodies with the objective of improving the quality, quantity, relevance and accessibility of management development in the UK.

Introducing the initiative, the Secretary for State for Trade and Industry advocated that all organisations recognise that the professionalism of their managers at all levels is a key to their success and the development of the talents of their managers must be a central part of their strategy.

A code of practice commits participating organisations to the following key objectives:

To encourage and support managers in continuous development of management skills and leadership qualities in those with whom they work.

To ensure that the development of managerial expertise is a continuous process and is integrated with the work flow of the organisation.

To provide a coherent framework for self development within the context of organisational goals.

Effective training both defines and underpins good management and employment practice :

Extending career opportunities by increasing the recruitment pool.

Helping staff to learn their jobs more quickly and effectively.

Developing individual effectiveness, retaining skilled workers and reducing the costs of staff turnover.

Improving an organisation's management of all its resources.

Increasing staff versatility and skill flexibility.

Raising organisations' capabilities to accept and manage change.

In the arts, practitioners in all fields have faced, depending on your choice of euphemism, unprecedented crises or challenges, threats or opportunities generated by an era of enormous political, social, cultural and economic change. Within a decade we have changed from a "profession" to an "industry" moving from "social value" to "economic importance".

In the age of training it is time for the training of arts managers to come of age. The training and development of all arts practitioners, should form an integral part of all arts organisations policies, strategies and activities. The achievement of this goal must be based upon:

Arts organisations maintaining three - five year planning cycles that incorporate programmed staff training and development.

Evaluation of arts organisations' activities in relation to their stated aims and objectives.

Support for the personnel management function of senior arts management.

Acknowledgement of the existing skills of current arts managers.

Development of qualification-backed training offering arts managers a broad range of opportunities for the continuous development of professional skills.

Increased financial resources available to arts organisations for staff training and development.

Systems for monitoring and evaluating the effectiveness of training.

The next decade will see arts management training dominated by four issues:

Strategic planning by arts organisations linking organisational objectives to staff development and appraisal.

The accreditation of training linked to standards of competence, within a coordinated national framework.

The adoption of certificated training incorporating the accreditation of prior learning.

Increased pan-national training and employment opportunities.

Progress chasing

Arts management has long been perceived as synonymous with weak or crisis management and regarded as the preserve of the failed artist.

In 1985 an article in 'The Spectator' described Britain's arts managers as

"A ragged army of scholar - bureaucrats with scant entrepreneurial zeal and attitudes stuck in the dark ages".

The criticism generally unjustifiable then is clearly unsustainable now. The "essential" and "desirable" skills of the arts manager have shifted and expanded, at best in advance of and at least in accordance with the spirit of an age of public accountability, cost effectiveness, market orientation and income generation.

A criticism however that can be justified is that arts management training has to date routinely been used to provide little more than palliatives - administered without reference to the overall objectives of an organisation or the appraisal and development of its staff.

It is arguably inevitable, given the sustained financial pressures placed on arts organisations over the last five years, that training has been:

- Introduced with little or no analysis of training needs of organisations and individuals.
- Offered outside any formal structure of agreed professional standards.
- Provided with insufficient resources.
- Undertaken without any direct linkage to systems for staff appraisal and development.

Within the last decade we have however seen considerable progress in the development of arts management practice: moving away from a position where training was regarded as being not only unnecessary but probably even positively harmful to the status quo of organisations and their activities, and to the creativity, vision and genius of individuals, moving towards a position where training is regarded as a luxury or optional extra.

Within recent years we can begin to find positive evidence of the benefits of arts management training, in support of organisational and individual development by means of full and part-time vocational education, specialised short-course providers, traineeships, bursaries and travel opportunities.

Within the next decade we must complete the shift in attitude and practice, towards the general acceptance within all sectors of the arts that training must be rooted in the tactical and strategic management of arts organisations and integral to the continuous professional development of all arts managers.

The importance of training

Training exists as both an instrument to effect change and an effect of change. The purpose of training is to stimulate and support the acquisition, development or improvement of a definable skill or area of expertise.

The future training and development of arts managers must centre around improving the existing skills of an individual in support of the objectives of the organisation.

Specifically, arts management training must encompass management skills and areas of knowledge particular to the arts and fields of general management practice appropriate to the arts; and also present an analysis of the wider social and cultural context relevant to the arts.

As more arts organisations introduce and implement strategic thinking and planning, then the training provision required to generate and sustain development will, in itself, demand increasingly sophisticated human resource planning. This will require arts organisations to develop effective training policies, adequate training budgets and accurate systems for evaluation.

It is anticipated that arts management training provision during the next ten years will itself have the following seven objectives:

- i) To provide all arts management training within a coordinated framework that assures professional and comparable standards of competence.**

- ii) To create an infrastructure for accredited arts management provision based upon :**
 - industry lead body**
 - regional and national arts development agencies**

**national network of approved training providers
professional association of arts management training providers.**

- iii) To support the development of the human resource management function within arts organisations.**
- iv) To create increased financial resources for training including the commitment of all arts organisations receiving subsidies to allocate 1% of their annual turnover for investment in staff training and development.**
- v) To increase opportunities for arts management training to ensure that training is available and accessible equally to all.**
- vi) To expand knowledge and awareness of arts management by means of research and publishing, information systems, conferences and special events**
- vii) To extend the opportunities available for the international exchange of arts management practice, training and personnel.**

In offering objectives for future training provision we acknowledge the inequality which is present in existing vocational education. We have sought to present these objectives within the spirit and practices of equality of opportunity and provision.

i) To provide all arts management training within a co-ordinated framework that assures professional and comparable standards of competence.

Frame of reference

Current training provision is variable in terms of geographical availability, quality of content and delivery, professional relevance and cost.

It is yet to create equitable career access or support clear career paths. It is currently available from a range of disparate and unco-ordinated sources that embrace:

Higher education courses that include arts management specialisations within community, performance and visual arts, business, leisure and tourism management courses.

Specialised higher education courses concentrating on arts and cultural policy and management.

Sector specific specialised course offered by professional associations.

A broad range of general management courses and distance learning programmes appropriate to arts managers in all sectors of the arts.

Short courses and modular programmes specifically designed for arts managers.

Placements and bursaries that support workplace training in a host organisation.

Training designed for specific communities and cultural groups.

Standard practice

By 1993 the arts employers, via industry-lead bodies including the Arts and Entertainment Training Council, plan to have in place recognised standards of competence for all levels of employment in all sectors of the arts. The professional standards will form the blueprint for the future training of all arts managers, when set within the framework of an organisation's strategic plan.

The training thus provided will be accredited by the National Council for Vocational Qualifications at the appropriate NVQ - National Vocational Qualification-level. Offering clearly defined evidence of the professional skills and capabilities of arts managers and the quality and comparability of training provision.

Appropriate training providers will offer a greater range of arts management qualifications through an agreed system of certification.

Most will form part of a national, or international, credit accumulation scheme offering flexible and more accessible training to arts managers. This creates a choice of training approaches that include attendance at courses offered by approved providers, placements, distance learning programmes and supervised training in the workplace, together with the accreditation of an individual's existing competences.

The validation by the NCVQ for arts management training will confirm the levels and standards of competence achieved by trainees and guarantee the comparability of all similarly validated training.

Over the next decade potential arts managers will be trained according to standards of professional competence that have been identified and accepted by employers, practitioners and professional associations. Existing arts managers will be able to acquire NVQs that endorse their professional competence by means of the assessment and accreditation of prior work experience and training, topped up if necessary by further elements of training.

Thus arts management training will be provided :

- To nationally recognised standards and levels of competences.
- Within a coordinated framework that facilitates and encourages availability, flexibility and comparability of provision and individual providers.
- In accordance with the planned employment needs of the various sectors of the arts and entertainment profession.
- By means of a system that values and acknowledges the existing skills of current arts managers.

ii) To create an infrastructure for accredited arts management provision based upon:

**industry lead body
regional and national arts development agencies
national network of approved training providers
professional association of arts management training providers**

The leading edge

As already stated it is clear that the arts employers will play a significant role in determining the shape of arts management training through the 1990s.

Its industry-led body will formally link employers, trade unions, professional associations and training providers in a radical appraisal of the standards of competence required by all arts practitioners at all levels of employment within each sector of the arts.

The training infrastructure required to "deliver" the industry standards must be based upon a programme of planning and investment over the next five years to:

- Support the human resource management function in arts organisations.

- Formulate core and specialised training curricula.
- Assess and reorganise existing training provision in accordance with a competence-based orientation.
- Create a comprehensive network of training providers and partnerships.
- Establish systems to monitor and evaluate the effectiveness of training provided.

Towards a brand new relationship

The reorganised regional and national arts funding organisations must acknowledge their key responsibility for:

- Developing and publishing their own exemplary training policies and strategies.
- Training their own staff to support the human resource management function in arts organisation.
- Establishing specific targets for the introduction, implementation and evaluation of staff appraisal and training programmes in all publicly subsidised arts organisations.
- Ensuring that arts organisations allocate an appropriate proportion of their financial resources for investment in training.

Training networks

To ensure that arts management training is offered throughout the whole spectrum of vocational education will require a coordinated network of training providers and appropriate partnerships based upon:

- Arts organisations operating effective organisational, team and staff appraisal systems as the basis for identifying training needs and appropriate training approaches and for evaluating the outcomes of training.
- Specialist arts management training organisations offering an integrated service comprising employer training, organisational development consultancy, in-house training, training courses in core and specialised management skills, and the evaluation of the effectiveness of training.

- Availability of arts management as a specialisation on general management vocational courses.
- Creation and distribution of distance learning materials and audio-visual and published training aids.

Professional association of training providers

At present an Arts Management Training Forum (AMTF) exists as an informal national grouping of interested training providers meeting 4-5 times a year. Efforts have begun to formalise its status and establish its role as a professional body for individuals and organisations involved in the direct provision of arts management training. AMTF has created links with the Arts and Entertainment Training Council and a Council of Europe backed initiative for a European network of cultural administration centres.

The future role of an extended AMTF should include :

- Liaison with arts managers to inform and update training.
- The development of a wider membership base representative of all individuals and organisations involved in the management and delivery of arts management training.
- The organisation of an annual conference of arts management trainers and managers from which appropriate working groups would be established to investigate and report upon specialist topics.
- Liaison with relevant organisations including the Management Charter Initiative, the industry lead body for sectors of management; TDLB, the Training and Development Lead Body, the industry lead body for the training profession; and the national network of TECS - Training and Enterprise Councils.
- Liaison with a network of training specialists within national and regional arts development agencies.
- Liaison with other associations of trainers from all social, cultural and professional groupings.
- Liaison with international associations promoting training in arts management.

The accreditation of individual arts management trainers and training organisers by means of eg BS 5750 the British Standard for quality assurance.

iii) To support the development of the human resource management function within arts organisations

Towards the integration of training

Strategic planning supported by the standards of competence developed for all levels of management in the arts will provide not only the blueprint for training but also the operational framework for arts organisations. Before the end of the decade all arts organisations should be using these competences to clarify job descriptions, to establish objective measurable targets for use in staff appraisal and to identify all staff training and organisational development needs.

Arts organisations using standards in this way will seek training for staff which specifically incorporates the same standards of competence.

If the standards are the blueprint then the foundation for the future development of training lies in improving the human resource management function within the overall management of art organisations.

Accordingly, training programmes involving staff recruitment, staff appraisal, human resource planning, counselling, training needs identification and job and training evaluation must be provided over the next three years for all senior arts managers.

Appropriately trained managers will thus be equipped to introduce and implement personnel management practices based upon:

- Organisational development needs required to fulfil strategic objects.
- Systems for job evaluation and staff appraisal linked to "training contracts" for each member of staff.

Subsequently arts organisations, linking organisational strategic planning to human resource management, will introduce and maintain rigorous monitoring and evaluation systems to assess the impact of their investment in staff training and development.

All will serve to integrate training into the management practices and management culture of arts organisations completing the process of change within which

training becomes regarded as essential for individual and organisation development alike.

iv) To create increased financial resources for training including the commitment of all arts organisations receiving subsidies to allocate 1% of their annual turnover for investment in staff training and development.

Investing in training

In order to create and sustain a training culture that is based upon an holistic approach integrating staff training into organisational development, it will be essential to achieve an adequate level of expenditure on training. Staff training must be regarded as the principal means for arts organisations to meet their stated aims and objectives effectively and efficiently. That priority must be reflected in the allocation of resources devoted to creating and supporting training.

An Industrial Society survey of British industry's expenditure on training in 1984 concluded that 1% of a company's annual turnover should be regarded as a minimum threshold figure for training provision.

Thorough arts management training policies and their implementation will require a similar level of investment by arts organisations to support the provision and evaluation of their own training programmes.

The financial resources required to fund training must be based on a range of sources including:

- Specific commitment for arts management training from central government channelled through the Training and Enterprise Councils' network and/or the national and regional arts development agencies.
- Public subsidy to arts organisations to include a requirement that arts organisations show a firm commitment to direct expenditure on staff training.
- Three-yearly negotiations with arts organisations on levels of expenditure on training appropriate to organisational needs and the related budget linkage of grants.

v) To increase opportunities for arts management training to ensure that training is available and accessible equally to all.

The provision of arts management training by a network of approved organisations

within a framework of nationally accepted standards offers unprecedented opportunities for increasing the accessibility of training, allowing :

- The development of training integrated into management culture and practice which will require the support of a broader range of training approaches including courses offered with a choice of timetable, distance learning programmes, work place training, trainee posts and placements.
- Trainees to achieve qualifications by credit accumulation by following elements of training from different providers and approaches.
- The potential requirement for all "approved" training organisations to offer a range of support facilities and services to improve the physical access to training.

It is self-evident that the genuine accessibility of training cannot be increased by changes to physical and organisational factors alone. Training must directly contribute towards and benefit from the removal of discrimination in education and employment faced currently by many people in this country due to their colour or their physical disability.

Accordingly all future training in arts management must be :

- Based upon a greater consultation on the training needs of all cultural and social groups.
- Provided and organised by trainers and managers who are representative of the range of communities and interests present in our society.
- Affordable.
- Supported by genuine opportunities for career access and development.

vi) To expand knowledge and awareness of arts management by means of research and publishing, information systems, conferences and special events

The "new" profession of arts management will only be created and maintained by the creation, collection and dissemination of information on professional practice, social and cultural issues and relevant future trends.

To date arts organisations, arts funders and training providers have generated, for their own purposes, information covering most aspects of management of the arts. This material suitably edited and appropriately published would provide the information to support competence based training.

Any expansion of training will require a nationally coordinated research and development programme to produce training approaches and materials required to support competence based training.

vii) To extend the opportunities available for the international exchange of arts management practice, training and personnel

All the objectives of arts management training in the United Kingdom will be influenced by the development of the European Single Market.

Following 1993 comparable training provision will develop on a pan European basis enabling arts staff to choose widely from a range of internationally recognised training and qualifications.

It is anticipated that by the end of the decade the improved standard and status for the training for British arts managers will aid the exchange of training and employment well beyond the European Community.

To be continued.....

"We trained hard - but it seems that every time we were beginning to form up into teams, we would be reorganised. I was to learn later in life that we tend to meet any new situation by reorganising, and a wonderful method it can be for creating the illusion of progress while producing confusion, inefficiency and demoralisation."

Gaius Petronius, AD 66

The formulation of a National Arts and Media Strategy offers a unique opportunity to review all aspects of the financing, creation, promotion, presentation and distribution of all areas of the arts.

It would seem inevitable in such a "labour intensive industry" that any evaluation will reveal training needs for practitioners in all art forms.

Planned training and development will not only serve to support the skills of practitioners but should also play a key role in defining and underpinning all elements of the strategy.

The National Arts and Media Strategy must integrate individual and organisational training needs and provide a comprehensive analysis of the training investments and plans required to fulfil all strategic objectives.

Arts managers, as holders of the human resource management function, will play a crucial role in the implementation of the strategy by ensuring that arts

organisations maintain sufficient numbers of skilled staff to support the achievement of all stated objectives.

The proposed objectives for training will identify, support, evaluate and continuously update the arts management skills required by employers in the arts and entertainment industries.

Summary

This discussion paper examines the role that structured and sustained arts management training could and should play over the next decade.

The future artistic success of arts organisations will lie in management capability to develop sufficient numbers of appropriately skilled people to support the achievement of strategic objectives.

The key role of arts management training during the 1990s lies in influencing and supporting the human resource management and development.

Effective training both defines and underpins good management and employment practice:

- Extending career opportunities by increasing the recruitment pool.
- Helping staff to learn their jobs more quickly and effectively.
- Developing individual effectiveness, retaining skilled workers and reducing the costs of staff turnover.
- Improving an organisation's management of all its resources.
- Increasing staff versatility and skill flexibility.
- Raising organisations' capabilities to accept and manage change.

The training and development of all arts practitioners should form an integral part of all arts organisations policies, strategies and activities. The achievement of this goal must be based upon:

- Arts organisations maintaining three to five year planning cycles that incorporate programmed staff training and development.
- Evaluation of arts organisations' activities in relation to their stated aims and objectives.
- Support for the personnel management function of senior arts management.
- Acknowledgement of the existing skills of current arts managers.
- Development of qualification-backed training offering

arts managers a broad range of opportunities for the continuous development of professional skills.

- Increased financial resources available to arts organisations for staff training and development.
- Systems for monitoring and evaluating the effectiveness of training.

The next decade will see arts management training dominated by four issues:

- Implementation of strategic planning by arts organisations, based upon hierarchies of objectives and organisational and staff evaluation by means of performance indicators.
- The accreditation of training linked to standards of competence, within a coordinated national framework.
- The adoption of certificated training incorporating the accreditation of prior learning.
- Increased pan-national training and employment opportunities.

As both instrument and reflection of change it is anticipated that arts management training provision during the next ten years will itself have the following seven objectives:

- i) To provide all arts management training within a co-ordinated framework that assures professional and comparable standards of competence.**
- ii) To create an infrastructure for accredited arts management provision based upon:**
 - industry-lead body;**
 - regional and national arts development agencies;**
 - national network of approved training providers;**
 - professional association of arts management training providers.**
- iii) To support the development of the human resource management function within arts organisations.**
- iv) To create increased financial resources for training including the commitment of all arts organisations receiving subsidies to allocate 1%**

of their annual turnover for investment in staff training and development.

- v) To increase opportunities for arts management training to ensure that training is available and accessible equally to all.
- vi) To expand knowledge and awareness of arts management by means of research and publishing, information systems, conferences and special events
- vii) To extend the opportunities available for the international exchange of arts management practice, training and personnel.

The formulation of a National Arts and Media Strategy offers a unique opportunity to review all aspects of the financing, creation, promotion, presentation and distribution of all areas of the arts.

The National Arts and Media Strategy must integrate individual and organisational training needs and provide a comprehensive analysis of the training investments and plans required to fulfil all strategic objectives.

The proposed objectives for training will identify, support, evaluate and continuously update the arts management skills required by employers in the arts and entertainment industries.

From a discussion group that included :

Frances Fairman : Arts Management Centre, Newcastle Polytechnic.

Christopher Maughan : Arts Training Programmes, Leicester Polytechnic.

Pat Shimmon : Arts Council.

Keith Silvester : Arts Management Regional Training Centre, University of Sussex.

Katie Spicer : Arts Council.

David Watt : Centre for Arts Management, University of Liverpool

A NATIONAL ARTS AND MEDIA STRATEGY

DISCUSSION DOCUMENT ON VOCATIONAL TRAINING FOR ARTS PRACTITIONERS

RICK WELTON¹

1 Introduction

- 1.1 It is difficult in the arts, as in any industry, to look beyond the immediate short term difficulties, towards the longer term trends, potentialities and opportunities. Faced with the current economic recession and the pressure on local government spending many arts projects are literally struggling to survive. They are hardly excited by talk of long term investment in training and of a new framework of vocational qualifications that may take several years to be fully realised. And yet it is just such initiatives which can improve the future outlook and have a dramatic effect on arts practice and employment prospects.
- 1.2 The financial downturn notwithstanding, the overall trend for the arts has been, and still is, one of growth, and it is during periods of growth that planning and investment are both more feasible and more effective. The past ten years has seen training move steadily up the arts and political agenda so that today, with recent announcements by Government and Opposition, vocational training is set for re-integration into the school curriculum.
- 1.3 The growth in arts activity, in attendances, employment and expenditure, matched by a new commitment to training throughout industry, seem to offer a golden scenario. We must see behind both trends however to identify the objectives and needs for future vocational training. We should be able to look to our training strategy to have an impact on a number of employment issues, from equality of opportunity in career progression to access to the wider European job market. The Government objective of a more highly skilled UK workforce which has driven the establishment of the new national vocational qualifications framework should not be at odds with the aims of arts training, even though we would argue the success of the arts industry cannot, and should not, be measured in simple economic terms.

¹ *This discussion document was written by Rick Welton in a personal capacity. Although he is Project Director for Arts and Entertainment Training Council, the views expressed are his own and do not necessarily reflect the policies of AETC.*

2 Training today: review

- 2.1 The starting point must be a review of vocational training for arts practitioners now. This short document cannot hope to provide a full survey, a task which other reports have in any case at least partly covered. (See Training for Excellence, Scottish Arts Council; Route to Recognition, Practical Arts for the Training Agency; Greater London Arts Training Policy among others). But we will list the main delivery mechanisms and categories of training providers, and more importantly highlight the deficiencies in present arrangements.
- 2.2 An important point to note is that whilst we often think of vocational training and education as separate entities, it has always been the case that many courses and qualifications offered by colleges and universities in drama, music, fine and applied arts are substantially vocational. The gap between such vocational education and what we call vocational training continues to narrow as institutions such as Trinity College of Music recognise the need for the curriculum for the training of a performing artist to combine business management training and language training alongside vocational training as performers and teachers (David Pratley, Trinity College of Music).

2.3 Delivering vocational arts training

We are considering here the full range of training for practitioners, be they artists or performers, managers or administrators, amateurs or development officers. Indeed the range of occupational areas continues to expand as the arts extend the boundaries of activity and re-assert their place within a broader social and community context, in public art, in arts for health, in community care, for example. We also recognise the relationships that exist between the subsidised and commercial arts worlds, described charitably as symbiotic or more ambivalently as parasitic. However you perceive the relationship, it is also true that it is in the subsidised arts sector that the strongest commitment to training is found.

2.4 The main categories of training delivery are:

a) Formal full-time education

Notably through graduate and post graduate courses at several universities and polytechnics and such traditional institutions as the major drama, music, dance and art colleges. Through a range of certificates and diploma courses accredited variously by Council for Dance Education and Training (CDET) and National Council for Drama Training (NCDT), and the colleges themselves. There is considerable variation in the curriculum offered by courses with

similar titles and a similar variety in the qualifications awarded. This lack of consistency is confusing to students and potential employers and leads to qualifications being accorded status dependent on the subjective ranking or profile of the institution.

Through BTEC diploma courses offered by an increasing number of colleges of further education and polytechnics. BTEC has agreed with the National Council for Vocational Qualifications that as standards are developed by each industry (including the arts and entertainments) it will base its course guidelines and qualifications on them.

b) Short courses

This is a rapidly growing area with courses from 1/2 day to 5 or 10 days being offered by a wide range of organisations. Management related courses tend to predominate, but there are notable exceptions such as The Puppetry Summer School, Welfare State celebrations courses and Leicester Polytechnic Arts Training Programme community arts skills courses. The main providers of these courses are:

- professional bodies and associations such as the Arts Development Association, Theatrical Management Association, Independent Theatre Council, and Minority Arts Advisory Service.
- private training organisations such as Directory of Social Change, RTI, The Management Centre and the Marketing Resource Centre.
- academic institutions including the four regional training centres- the voluntary sector, particularly National Council for Voluntary Organisations and Volunteer Centre UK
- funding bodies, notably the regional arts associations, Crafts Council and BFI.

c) Training Projects

Several projects have been set up, usually with the support of national funding bodies to fulfil specific training needs such as the Arvon Foundation for writing and Fool Time for circus skills.

d) Traineeships and Placements

These have usually been organised and funded by national and regional funding bodies, but schemes have also been run by British American Arts and Arts

Development Association. They offer on the job training which can be extremely effective.

e) Distance Learning

This is an underdeveloped area for arts training but one which deserves more attention.

f) Workshops

Many arts organisations offer informal training opportunities often aimed at introducing young people to arts skills and leading to access to employment or further education.

g) Employment training

Projects such as The Hope Street Project in Liverpool and Theatre Station Blyth offer arts-based training to unemployed people through ET funding often supported by the European Social Fund.

h) Part-time day and evening classes

Like workshops these are often an informal entry point for progression to further education, and may be organised as part of a local authority education programme, WEA or by an arts project.

3 Training today: analysis

3.1 From this brief summary, it is clear that there is a whole lot of training going on. But is it the right training, is there really enough of it, and is it actually available to the people who want it or need it? Regrettably, the answer to all three questions, based on a review of recent reports on arts training, is a qualified no.

3.2 Qualified because of course there is much that is right about arts training. In general the UKs achievements in this respect are excellent and such developments as regional training centres are models for other countries to follow. Equally the standard of much artform training is highly respected. Within the Arts Council, the Training Unit has made consistent efforts to target its funding towards the training needs of black arts workers, aware of the causal relationship between training and employment prospects.

- 3.3 But however successful these initiatives may be, the overall picture is of a haphazard, fragmented and poorly advocated training system that is not geared to the needs of the 1990s, let alone the 21st century. We must look at training in relationship to a set of objectives which reflect our understanding of the central importance of effective training for the individual, for the success of the arts industry and therefore for the quality of our lives.
- 3.4 So where are we failing? Most of all perhaps in making the case for vocational training. The lack of status accorded to arts training has led to low investment by Government, funding bodies, arts employers and local authorities. It has resulted in thin or non-existent advice and information on training and careers in the arts from school age and onwards. It has let local authorities off the hook over discretionary grants to the point where the infrastructure for dance and drama training is especially threatened and many individuals are denied access to training. A lack of commitment by employers means that in-service training is still at a very low level with few opportunities being given for developing and updating skills leading to career progression within the arts. At present too many people leave the arts to follow alternative, often better paid, careers just at the point when their experience and skills would be most valuable. Raising the status of training is an essential prerequisite to improving investment.
- 3.5 Much training at present fails to meet current employment needs. Too often the curriculum has been set by trainers and educators out of touch with latest developments. The establishment of industry lead bodies (ILBs) with the primary function of defining occupational standards should eventually overcome this deficiency. Several ILBs are working towards setting these standards in the cultural sector: The Arts and Entertainment Training Council (AETC), Arts and Entertainment Technical Training Initiative (AETTI), Museums Training Institute (MTI), Skillset (for film, TV, video and broadcasting) and Photography, Crafts and Design Lead Bodies. Training providers will be able to take these standards and design courses which teach the skills and competences to achieve them.
- 3.6 There is a confusion of awards and qualifications whose value to the candidate and the employer may be unclear. New qualifications can be based on the standards set by an ILB and will have national status and recognition. Existing qualifications can be harmonised with these National (and Scottish) Vocational Qualifications (N/SVQs).
- 3.7 At present short courses, whoever operates them, tend not to be accredited and yet this is the growth area for training. To be taken seriously by employers and individuals, training needs to be accredited. The modular, unit-based

structure of N/SVQs should make it possible for many short courses to be integrated into the new system.

- 3.8 The few statistics available to show the share of employment for women, black people and people with disabilities in the arts show an unsatisfactory picture. Training should be able to assist in correcting this situation in two main ways. First by ensuring that training opportunities are equally available to all sectors of the population and that there are no barriers to entry to training and qualifications; second by providing equal opportunities training which raises awareness of racial, sexual and other forms of discrimination and provides the procedures for fair recruitment and personnel management. Regrettably such initiatives have come mainly from the subsidised arts sector but commitment and, more importantly, financial resourcing, have so far had only a marginal effect. The continued failure to correct these historic imbalances impoverishes the lives of the individuals who are denied access to training and so to jobs, and impoverishes our society as a whole.
- 3.9 The haphazard quality of our national training provision is also reflected in the type and quantity of vocational training available. In terms of delivery there is almost no distance learning available in the arts. Yet potentially, this is a method which should be attractive and accessible, and which can be provided at low cost to any location. The geographical spread of training also needs consideration as does the need for the support of new training ventures to fill particular gaps, such as in puppetry training.
- 3.10 Finally what is singularly lacking is an overview of the whole arts training field, covering the subsidised and commercial sectors. There is no clear focus for initiating new developments, developing broad policies, responding effectively to Government directives and undertaking the research into employment which should inform training priorities. The Arts Council Training Unit cannot represent the broader arts and entertainment industry because it has neither the remit of industry nor the resources to undertake the role. It is most effective in the area of training placements and bursaries, directing these to fulfil its equal opportunities objectives, in funding innovative new training work and in piloting small scale schemes to fulfil particular art form needs. What the Arts Council as a body has never recognised is the value of real and substantial investment in training. What is required is a quantum leap in resources not the dilution of the impact of already meagre resources by devolution of inconsequential sums to regional arts boards.

4 Future needs

- 4.1 Vocational training and education in the arts underpins the future development and continued success of the arts. It is the entry point for many people into the arts industry and should be the entry point for most. It should sustain, refresh, renew and develop each individual practitioner during their career. It should ensure the best practice in all aspects of their employment. It should fit each individual to make the best of the wider employment prospects offered by Europe. It should reduce and eventually overturn the historic disadvantages which affect entry and progression in the arts for many people in our society.
- 4.2 High quality training, relevant to the needs of employment, positively targeted to meet new needs as they arise, will lead to a more effective arts industry. This will result in a strengthened economy, an improved ratio of earnings to expenditure and higher levels of investment by funding bodies where this is needed.
- 4.3 The crucial question, however, is how best this new order can be brought about. Mention has already been made of the initiative of National and Scottish Vocational Qualifications and the implications this will have for training content, assessment and validation. Over the next five years the new framework will be set in place and many of the improvements mentioned should follow if the industry lead bodies, and in particular AETC, are able to develop acceptable standards and then see that these are implemented.
- 4.4 Whilst by no means a flawless model, an ILB does have the advantage of being a highly representative body by its constitution. The AETC in particular draws its support from national and regional funding bodies, trade unions, professional and employer associations. It spans the subsidised and commercial, statutory and voluntary sectors and encompasses all the artforms (with the exception of areas described in 3.5 above).

5 Some recommendations

5.1 Identifying responsibility for the national arts training strategy

- 5.1.1 The lack of a recognised industry focus for training has been noted. Although the ILBs are still new and in the process of assuming their responsibilities for standards development and vocational qualifications, they do meet many of the criteria as representative bodies able to consult with, and reflect accurately the needs of, their respective industries. As industry training organisations ILBs are in a position to attract resources from Government and industry to fulfil their national strategic role.

5.1.2 It is recommended that AETC embraces this role and forms a consortium able to respond on appropriate issues. The consortium should include those ILBs listed in 3.5 above. It should seek the necessary resources to provide a range of services including (but not limited to):

- advocacy of training at all levels from Government to individual employers and practitioners
- policy development and response systems
- research
- development and production of training materials
- piloting of new delivery methods and courses, careers packs and videos
- an information service on qualifications, courses and other training matters.

5.1.3 The role of the Arts Council and regional arts boards (RAB) should be to provide specialist advice and policy relating to artform training and arts management training within their geographical remit and constituencies of interest. In this respect they are a primary partner with the ILBs in relation to the subsidised arts.

5.2 Resourcing training

5.2.1 Training is funded and provided from a variety of sources some of which are statutory, some voluntary and some commercial. Funding support can be provided towards delivery costs or towards the fees charged, or both. The range of issues requiring urgent attention here includes:

- the disadvantageous situation on statutory and discretionary grants to students wishing to follow many arts based courses, particularly in drama and dance and the problems which follow for the institutions concerned.
- the devolution to Training and Enterprise Councils and Local Enterprise Councils of Employment Training funds which are proving less accessible to arts based training schemes.
- the increasing financial pressures on colleges of further and higher education which make the high cost of arts courses less attractive unless these are pitched at a very generalist level.

- 5.2.2 In relation to the brief of the Arts Council, the success of training placements and bursary schemes which have proved particularly effective in attracting women and black arts practitioners should be re-inforced. It is therefore recommended that these schemes receive a substantial increase in funding and that the schemes should continue to be administered centrally for cost efficiency. RABs should be involved in monitoring regional take-up, in channelling and encouraging applications and in supervising placements in their areas.
- 5.2.3 The Training Unit at the Arts Council should be retained at its current strength to continue to administer these schemes and to channel grant aid to strategic training initiatives. Each RAB should have a designated training officer to deliver training policy in their region and realistic budgets to ensure increased training provision at regional level.
- 5.2.4 A new fund should be established by the Arts Council for application by freelance, self-employed practitioners who wish to undertake training which for others would be funded by an employer.
- 5.2.5 A national target for spending on training should be agreed by AETC, for implementation by all its member organisations (including the national arts councils). Such a target has already been agreed by Independent Theatre Council. It is recommended that all employers should allocate at least 1% of gross operational expenditure to training. Funding bodies should also provide 1% of total grant aid to training, earmarking this within grants to revenue clients.

5.3 Occupational standards

- 5.3.1 The identification of occupational standards is to be welcomed, Once approved by industry, all training in occupations where standards exist, should be designed to meet those standards and any grant aid or other funding should be conditional upon this.
- 5.3.2 AETC should allocate sufficient resources to ensure widespread understanding of occupational standards and to encourage their take-up by employers, training organisations and practitioners.

5.4 Qualifications

- 5.4.1 The plethora of qualifications and awarding bodies is unhelpful to employers wishing to know what skills and abilities are possessed by a job applicant, and confusing to potential training entrants or those working to develop their careers further.

5.4.2 It is recommended that as far as possible existing qualifications should seek an equivalence with relevant N/SVQs as soon as these are available and that AETC maintains a full qualifications and courses database showing such equivalences.

5.5 Access to training

5.5.1 Comprehensive statistics should be researched on training undertaken by, and the employment profiles of, women, black and disabled arts practitioners. These statistics should be regularly updated so that accurate trends can be identified and effective strategies produced to overcome disadvantage. This work should be commissioned by AETC in association with the Arts Council.

5.5.2 Attitudinal training on equal opportunities should be a requirement for funded organisations.

5.5.3 Schemes which target sectors of society which are under-represented among arts practitioners should be devised and encouraged through Arts Council Training Unit grant aid.

5.6 Access to Europe

5.6.1 Work opportunities in Europe will be helped by the harmonisation of qualifications across the European Community which N/SVQs will facilitate. However AETC in particular must actively pursue issues relating to harmonisation and work to ensure that moves by some member states to protect occupational areas are quashed.

5.6.2 Specific training programmes geared to upgrade skills and knowledge on working in and touring to mainland Europe are needed. These may be best constructed as short courses or bolt-on units, but the lead should be taken by the Arts Council to ensure that appropriate course are developed.

5.7 Skills shortages

5.7.1 Several reports have identified skills shortages among arts practitioners which include inter alia:

- administration in specific artforms
- arts development skills
- small business skills for individual practitioners

- -

- training skills

A more structured approach to identifying skills shortages is needed upon which to base the development of future training programmes.

- 5.7.2 It is recommended that AETC in association with the Arts Council commissions a research project to establish an authoritative picture of skills shortages, training availability and student destinations. With this information to hand a strategy can be formulated to meet these identified shortages and make the case for the additional resources required.

6 Conclusion

- 6.1 Training underpins the success of the arts and will enable us to respond to the demographic, economic and cultural changes ahead. But to do so we must over the next five years:

- raise the perceived status of training throughout the arts industry
- establish the link between training and improved performance
- convince funding bodies and employers that investment in training therefore pays dividends
- use training as an effective means of achieving a pattern of employment among arts practitioners which reflects the composition and balance of the workforce and society as a whole
- ensure that arts practitioners are able to take full advantage of the wider employment opportunities offered by the European Community.

- 6.2 A strategy for vocational training for arts practitioners must therefore take a central place in the strategy for the arts as a whole.

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