

CHEAD

(Council for Higher Education in Art & Design)

Summary review of the Year 2012/13

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The Council for Higher Education in Art & Design (CHEAD)

CHEAD is the association of 67 educational institutions with degree or postgraduate provision in art and design, represented by their most senior academic concerned with art and design.

CHEAD provides leadership and an inclusive, cohesive body for and on behalf of Art and Design higher education in the UK four nations, advancing knowledge and understanding in the sector and promoting the sector's interests to others.

CHEAD focuses on art and design subjects; these subjects relate closely to other subjects – for example: media, performing arts, architecture, and art and design history – CHEAD welcomes interaction with and between these subjects. CHEAD Executive members and officers, in carrying out the business of the organisation, place the wider interests of the sector first. CHEAD shares with its members the objective of enhancing the student experience of HE in Art and Design, and respects the independent and diverse approaches adopted by members in this regard.

CHEAD has an Executive Committee of elected officers and members, which meets 4 times a year. Council (the full membership) meets three times a year, including a two/three day residential conference each Spring at various venues throughout the UK and elsewhere in Europe. Business meetings are held in London in November and May and are followed by CHEAD Forum, with guest speakers on key agenda issues.

Key Achievements 2012/13

- We strengthened the voice of our sector on issues both within and outside of higher education and focused on different levels of the decision-making hierarchy: we joined the All Parliamentary Group on Art & Design Education, whose purpose is to raise the profile of Art, Craft and Design Education in parliament and to allow the issues around art, craft and design education to be questioned and debated at the highest level; similarly, we continued our engagement with the Associate Parliamentary Group for Design Innovation, a forum for open debate between Parliament and the UK's design and innovation communities. Moreover, through our engagement with the Visual Arts UK network, we add a view from higher education to a national voice for the visual arts sector. VAUK members managed to brief members of the House of Lords and prompt them raise a number of questions in a debate of the E-Bacc in the House of Lords.
- In addition, we responded to several consultations on issues affecting research assessment, research publication and the reform of the National Curriculum in schools in England.
- We continued the CHEAD Leadership Development Programme, concluding the series of our 2nd cohort and preparing the launch of a 3rd cohort. The Programme supports aspiring senior academic managers in art and design in their career development. A number of delegates have since been able to move on to more senior positions and some of these are now acting as mentors to new participants.
- We saw the conclusion of the project, *The Art School Gallery – Understanding the effectiveness of galleries in the HE sector*, funded by the Leadership Foundation and led by Professor Stephanie James, Associate Dean and Head of School of Visual Arts at the Arts University College at Bournemouth. The project will strengthen galleries' ability to offer leadership within and beyond their institution in exploiting their wider potential as a resource for learning.
- Our Annual Conference, *CHEAD Engage*, which was held at Central Saint Martins College of Art & Design, offered a mix of key speakers, opportunities for networking and workshops on various discipline and management related issues affecting our members. The aim of the conference investigate the contribution that art and design can make in different areas of our society and how robust research is vital to communicating this value.
- Underlying our activities was a review of our CHEAD strategic plan, after the end of our previous 3-year strategy. The review was conducted together with our members and aim is to contribute to the development of the A&D community, its standing and stature as well as its engagement with the outside world.

Strategic Focus and Activities

The year 2012/13 has seen the start of our new Chair, Professor Linda Drew, which therefore gave an opportunity to review our strategic plan. The previous plan under our former Chair, Emma Hunt, had taken CHEAD through a period of significant change and therefore this offered a good moment to evaluate our priorities and the landscape within which our members and CHEAD operates.

The priority for the new plan was to allow members to have a direct say in its development. In an iterative process throughout this year, we invited our members to identify overarching categories that could capture members' concerns and particular issues that could usefully be addressed through CHEAD activities. The purpose of the new strategy has been:

- To provide space for reflection of A&D's values in relation to a wider range of themes.
- To contribute to the development of the A&D community, its standing and stature as well as its engagement with the outside world.
- To identify and plan activities that are best suited in order to meet the above aim.

At the same time we have engaged with the current changes affecting art and design education in the UK. We made our voices heard in different fora and at different levels of the policy-making hierarchy. In light of the profound reforms of the National Curriculum of schools in England, much of our engagement focused on England, although it will have an impact on all of our members who recruit from all of the UK.

Alongside this main focus, we continued to run a range of activities that feed into several strategy themes and which comprise seminars, conferences, projects, research and the nurturing of strategic links with key bodies in the sector.

Building on the work from the previous strategic plan, we continued to engage with, and drew on, a number of bodies and committees to which we have been invited to contribute, which include:

- Member of the Associate Parliamentary Design and Innovation Party Group
- Member of the All Party Parliamentary Group on Arts, Crafts and Design Education.
- Member of the Visual Arts UK network of arts organisations
- Observer on the Council of the National Society for Education in Art and Design (NSEAD)
- Member of the Arts / HEI Partnership Group, organised by Arts Council North
- Member of the Crafts Industry Board, convened by Creative and Cultural Skills.

In our new strategy we have established the following areas for attention. There is considerable overlap between the areas and we hope that our

activities can therefore inform our strategy as broadly as possible. For each area we distilled particular aims and scheduled activities to achieve these. As indicated above, these aims have been drawn up from direct feedback from our members:

- Curriculum
- Scholarly activity & knowledge development
- Research
- Learning & Teaching
- Engagement & Advocacy

In support of this work we strive to provide a professional and efficient operation; the main change this year has been the move of our CHEAD office to new premises. After almost seven years at Woburn House, our new home is in the vibrant Farringdon. In particular, we share address with our colleagues from the Association of Art Historians and the Design History Society, which we hope will open further opportunities for collaboration.

A membership organisation arguably can only operate effectively as such, if it allows its members' views to influence its direction. We believe that our new strategic plan gives us a new platform that allows us to achieve that. As always, we are grateful for the continued support from our members and the positive links with many of our related organisations. We hope that these connections will also allow us in future to shape the sector, to influence debates and to provide a valuable service to our membership.

On a more sombre note, this year has been over-shadowed by the sad passing of Martin Downie, Dean of Faculty of Arts, York St John University. Martin was a long serving member of our CHEAD Executive Committee, who died in November 2012 following a short illness.

It has been a very sad loss, most tragically of all to his family, but also to our CHEAD community (and our Executive meetings). Even if his positive spirit and sense humour could not make you smile, the bold designs of his shirts certainly always could.

We remain grateful for the time that we were able to spend with Martin and the hospitality that we received from Martin and his colleagues during our Annual Conferences in York St John 2012 and Liverpool 2009, where Martin had been working prior to moving to York.

Christoph Raatz
Executive Secretary

CHEAD's values

In order to engage effectively with the related communities both within and outside of higher education, we articulate our values and position ourselves and our activities in relation to a range of themes, which derived from the six major societal and economic challenge themes that span the Research Councils, as identified by Research Councils UK (RCUK) in its Strategic Vision 2011-15. This approach shall give our activities relevance and allow us to engage in debates about ourselves outside our discipline.

The overarching themes are:

- Business, Economy and Innovation
- Health & Wellbeing
- Environment and Sustainability
- Identity & Security
- Education, Scholarship and Research

Regional Seminars

In early summer term we invited our members to bid for funding to host regional events as the place to articulate values of art and design education and to position art & design within this broader intellectual landscape. At the core of the events would be the question of what are the ideas, which both respond to, and have the potential to impact on, the current and changing contexts for HE and for A&D?

The idea behind these events builds on the work from the CHEAD conference in Edinburgh 2011 and subsequently furthered at the Annual Conference in York in 2012. Delegates had identified the importance of articulating the value of art and design and its education to other disciplinary communities, prospective students and public audiences. CHEAD's executive subsequently considered how best to interrogate and explain how the epistemologies, scholarly infrastructure, practical working methods, outcomes and experiences employed within art and design educationally and professionally, may provide insights that translate or bridge between disciplinary fields, contribute to cultural, social and economic advancement and generate new knowledge or enhance public understanding.

The success and values of art and design and its education are regularly identified by the quality of the artefacts produced, but with little detailed analysis or articulation as to the knowledge, media and methods employed in such achievements. To date the practices of art and design, both educationally and professionally have been primarily analysed and articulated by others (philosophers, educationalists, sociologists and historians). Our regional seminars aim to develop voices from within the Art & Design community and offer CHEAD and its members a way to share these ideas and experiences with colleagues across disciplinary fields as well as with a range of public audiences.

CHEAD Engage, Annual Conference 2013, Central Saint Martins College of Art & Design

As always, we organise our annual conference as a place where members can discuss the broader values underpinning art and design higher education. This year's conference was held at Central Saint Martins College of Art & Design, March 2013. Its aim was to investigate the contribution that art and design can make in different areas of our society and how robust research is vital to communicating this value.

A total of 71 delegates attended the conference and our speakers included the architect Paul Williams, Director, Stanton Williams; Professor Geoffrey Crossick, Distinguished Professor of the Humanities, School of Advanced Study, and former Vice-Chancellor, University of London, and Director of AHRC Cultural Value Project; Lesley Butterworth, General Secretary, NSEAD; Prof. Sally Brown, Emeritus Professor, University of Stirling, and project consultant, *Beyond the Senior Phase – University Engagement with Curriculum for Excellence*; Jocelyn Bailey, Head of Manufacturing, Design & Innovation; Manager, Associate Parliamentary Design & Innovation Group; and a session curated by the student group, Q-Art, and chaired by Sarah Rowles, Director, and Rachel Wilson, Manager, Q-Art

In addition to the plenary sessions, the conference also offered an afternoon of optional sessions that focused on issues related to delegates' day-to-day challenges in senior management, including a meeting of the CHEAD gallery network, a discussion group on crafts in today's HE environment, a members' exchange on management issues, and a meeting of the CHEAD Subject Association Links Group.

The conference took place in the impressive surroundings of the new home of Central Saint Martins. The Granary Building is at the core of the wider London Kings Cross re-development project and delegates had the opportunity to visit the building and its facilities, or to enjoy a guided tour of the whole Kings Cross building project.

We were pleased with the positive feedback from the conference, in particular the structure of thematic and optional sessions and look forward to continuing the debate at next year's conference, which shall be held at Manchester Metropolitan University in March 2014.

Curriculum

This part of our strategy focuses on the content of art and design education. The objectives are:

- To promote the currency of the art and design curriculum in the 21st century
- To lead a dialogue with groups around issues that influence the art and design curriculum

With the general stress on the student experience in higher education, issues related to learning and teaching and curriculum development became a more prominent focus for CHEAD in the course of the previous year. Therefore, continuing from that year, we have worked closely with the Higher Education Academy and, in particular, the HEA Art & Design subject lead, Carolyn Bew.

Indeed, this co-operation has been commended by the HEA as an example of good practice. With Carolyn as a co-opted member of our Executive Committee, we feel that we are in a good position to engage with such issues.

As a new area of engagement, we used this year to distil from debates with our members and colleagues from related organisations the key objectives of this theme. On the one hand, our regional seminars will touch on the content of an art and design education. At the same time, members have expressed strong interest in rekindling and reopening debates about art and design historical study in art and design schools.

Together with the Association of Art Historians and the Design History Society we are therefore planning a seminar for 2013/14, which shall appraise the opportunities and challenges that have resulted as the legacies of the Coldstream 'settlement'. We view this as the start of an ongoing debate and evaluation and look forward to working with our members .

Scholarly Activity & Knowledge Development

This section of our strategy shall allow us to keep up with knowledge, debates and practice. In particular, the aim is to provide for sector leadership and staff development in art and design.

Publication of pamphlets

One element of this theme is the publication of a series of pamphlets that will debate specific aspects that form core parts of art and design education. This idea is inspired by the work, led by Professor Anne Boddington, who organised a seminar in June 2012, *Art & Design and Innovation & Business*, and which subsequently led to the publication of a pamphlet that aimed to extend our audience, stimulate discussion and engage with staff and students to create opportunities for publishing and sharing new ideas. This pamphlet was introduced to our members at the Business & Forum meeting in November 2012 and we look forward to producing further papers in the course of the next two years, which shall focus on craft and on spaces for learning.

Leadership development

The CHEAD Leadership Development Programme has been one of the main pillars of CHEAD. The programme aims to provide professional development for higher education managers that is specifically tailored to art and design, in order that they might develop their skills and potential for HE A&D senior management positions. A particular task is to take into account current resource constraints.

This year concluded the series for the second cohort, with a wider range of themes. Seminars from this series have again examined various aspects of leadership in higher education art and design: general issues of leadership in HE A&D and the art of persuasion and management in turbulent times; due diligence and financial planning, and human resource management. In this year we held two further seminars, focusing on developing a research culture

in art and design (Brighton, September 2012) and on mergers and strategic change (University for the Creative Arts, November 2012).

We are very grateful for the continued generous support from senior academics from within the CHEAD network and the wider HE communities who offered their time and shared their own experiences with our delegates. Speakers across this series included Prof. Janet Beer (VC, Oxford Brookes University), Prof. John Last (Principal, Norwich University College of Art), Andrew McConnell (Director of Finance, University of Huddersfield; Chair of British Universities Finance Directors Group), Anne Boddington (Dean, Faculty of Arts, University of Brighton), Emma Hunt (Dean of School of Art, Design & Architecture, University of Huddersfield; CHEAD Chair), Professor Maureen Wayman (Visiting Professor of Art & Design, University of Leeds), Professor Mark Hunt (Deputy Vice Chancellor, University for the Creative Arts), Professor Andrew Brewerton (Principal, Plymouth College of Art), Professor Jonathan Woodham (Director, Centre for Research and Development, University of Brighton), Dr. Anne Galliot (Senior Research Officer, University of Brighton), and Gwen Wileman (HR Consultant and Executive Coach).

Attendance has continuously grown since the first cohort. Some 45 delegates had joined the seminars in the course of the second cohort.

Feedback from all seminars has continued to be very positive. In particular, delegates have highlighted the valuable opportunity to network with peers and with senior colleagues in an informal setting. Indeed, a feature available to participants in the programme is a mentoring facility, through which participants can access the longer-term support of members of the CHEAD Executive Committee and the wider CHEAD community.

A number of participants have since managed to move on to more senior positions. We are therefore excited by the success of the programme and we look forward to launching a third cohort in the next academic year.

Craft

In response to demand from our members, at our Annual Conference in March 2013 we offered a small discussion group on crafts in today's higher education environment. There was strong agreement on the need for continued debate and a broader opportunity for exchange among members, for example about strategies for protecting craft areas within an art school portfolio or the use of research to strengthen the craft areas. We therefore aim to arrange further discussions during 2013/14.

With our renewed engagement in this debate we further managed to join a new Craft Industry Board, which has been convened by Creative & Cultural Skills in early summer 2013. The Craft Industry Board aims to build on and create afresh the Craft Skills Advisory Board, set up by the Department of Business, Innovation and Skills, previously chaired by Skills Minister John Hayes MP. The new Craft Industry Board will be an industry-led group, inclusive of all craft.

The purpose of the group is to provide a sector-focused strategy group to support the economic growth of the craft sector in the UK. It is stated that the group will be independent, working on behalf of the craft sector, with Creative & Cultural Skills administering meetings and supporting the group. The group will advocate for, and advise policy and decision makers on, the best ways of ensuring that crafts are encouraged, supported and sustained and that craft skills are passed on to future generations.

We look forward to contributing to the Board in the next academic year and will update our members in due course.

Research

This theme of our strategy focuses on how to influence research funding. A broader and more long-term aim further is to build the international influence of CHEAD. The specific objectives are:

- To strengthen our sector's power to influence research
- To support the development of a cohesive sector infrastructure across research, research training and research methods.

While institutions were occupied with submissions for the Research Excellence Framework, overall this was a relatively quiet period for this theme.

Research Excellence Framework

In October 2012, Hefce issued a call for nominations for research users: people outside of academia in the private, public or charitable sectors, who make use of university research in their organisation or professional activity, commission or collaborate with academic researchers, or have been asked to participate in the REF in some way.

With the support of our members, CHEAD received 27 nominations from across the UK and we eventually submitted 16 candidates to Hefce. Our aim had been to submit candidates from as broad a spectrum of expertise as possible, and we hope that our nominations will be able to play a valuable role in the research assessment.

HEI Galleries Network

The CHEAD Galleries Network is an opportunity for its members to share experiences and to discuss areas of mutual concern. Concluding a project from the previous year, a number of Network members have engaged with the project '*The Art School Gallery – Understanding the effectiveness of galleries in the HE sector*', funded by the Leadership Foundation and led by Professor Stephanie James, Associate Dean and Head of School of Visual Arts at the Arts University College at Bournemouth. The project enabled in-depth research to take place that for the first time brought together stakeholders with the task to develop a framework for determining the way in which leaders assess effectiveness and evaluate the impact of the 'Art School' Gallery.

The project had included a symposium in early 2013 during which a selection of six institutions shared their practice and we heard from Sarah Shalgosky, Director of the Mead Gallery, Warwick University.

As we already reported last year, from the case studies, it is clear that there is no single model for the arrangements of a gallery within a higher education setting. The aims, programming and operation of such galleries are varied and diverse with little commonality in terms of budgets, available resources and management structure.

Equally, it is difficult to define any coherent shared position on the strategic direction for the work of galleries within HE institutes, with the exception that in almost all cases the institute recognises the benefit of the gallery as a front of house or shop window on the work of the university and an opportunity for interaction with a public audience.

Most agreed with the premise that the art school gallery space offers a focus for virtual as well as material interactions and provides an extended network of collaborators. The gallery is a physical space, a place of exhibition and congregation, and a conceptual space that sustains a wider sharing of ideas through discourse and critical exchanges: a space of bringing in and sending out.

Further areas of research are now proposed as a stage two. In this, it is proposed that there may be advantage in establishing a process of peer review that may provide the opportunity for networked advocates for the visual arts. Such a peer review group has a potential to raise awareness and the sharing of best practice and, as such, bring value to the diversity of approaches within the gallery. We look forward to working together with our members to strengthen the network and to enable these activities.

Learning & Teaching

Our close link with the Higher Education Academy and, specifically, with Carolyn Bew, the HEA Discipline Lead for Art & Design, shall allow us to develop this theme and to focus on life cycle pedagogies and the diversity of both staff and students. Our specific objective is to promote a greater understanding and appreciation of the diversity of the HE A&D staff and student bodies and the constituent elements of life cycle pedagogies and external communities.

Subject Associations Links Group

One forum for this objective has been our Subject Associations Links Group. This group brings together the various subject associations, such as the National Association of Fine Art Educators, the Association of Fashion and Textile Courses and others. Their shared aim is to maintain close contact and to explore possibilities for joint action in areas of mutual interest. Led by Carolyn the Group met at the Annual Conference in March 2013, and gave an opportunity for the representatives to network and discuss issues of

association governance, etc. We will be seeking to strengthen this over the next year.

CHEAD Fellowships

Further inspired by our link with the Higher Education Academy has been a plan for a new CHEAD Fellowship, which shall build on the HEA Art & Design Learning & Teaching Fellowships. While the plans were still in their infancy by the end of the academic year, with support from the HEA we look forward to developing this initiative in the course of the following year. We hope that this will provide real support to teaching staff across our member institutions and may become a prominent feature in our portfolio of activities.

Engagement & Advocacy

As indicated in the introduction to this report, in recent periods we have strengthened our efforts to influence the influencers and to lobby in new contexts. The groundwork was done under the leadership of our previous Chair, Emma Hunt, and we are proud of the progress that we made in 2012/13. The specific objectives are:

- To anticipate and influence current policy debates and issues relevant to the sector
- To articulate and promote the value of higher education in art and design, specifically the value of the beneficial economic and social impact, to the wider world
- To project externally the important contribution of HE in Art and Design to the creative economy in the UK and beyond

While our contributions to the various groups, as described below, may remain largely behind the scenes, we strongly feel that these links are a valuable part of our efforts to make our members' voices heard.

Advocacy at parliamentary level – All Party Parliamentary Group for Art, Craft & Design Education (APPG) and the Associate Parliamentary Design & Innovation Group (APDIG)

Since joining the Design Commission in 2010, CHEAD has become associate member of **APDIG**. This has given us a valuable channel to make our voices heard on issues related specifically to design higher education. The Associate Parliamentary Design and Innovation Group is a cross-party coalition of parliamentarians and design sector organizations that works to develop new design policy ideas, critique existing government decision-making around design, communicate within Parliament the enormous potential value of design, and help the design community better engage with the policy process. The APDIG is made up of more than 30 Parliamentarians from all parties and both Houses and co-chaired by Gavin Williamson MP (Con) and Barry Sheerman MP (Lab). Through our associate membership, we are able regularly to update APDIG and fellow associate member organisations on the key issues affecting our sector at the periodic meetings. In addition, the Head of the Design, Manufacturing & Innovation Group, Jocelyn Bailey, spoke at this year's Annual Conference, sharing with our members her experience of

lobbying members of both houses of Parliament. We look forward to continuing our membership to this group.

While APDIG focuses on design, in June 2012 this year, CHEAD was invited to join the **All Party Parliamentary Group for Art, Craft and Design Education (APPG)**. Following the lobbying of the National Society for Education in Art & Design (NSEAD), the APPG was inaugurated in March 2013 and is chaired by Sharon Hodgson MP, Shadow Minister for Children and Families, The mission statement is:

'Art, craft and design education is essential to the economy and the cultural, spiritual, creative and social well being of all. It empowers individuals, enabling them to engage with our rich visual and cultural heritage, to express themselves and become visually literate and perceptive. Access to high quality art, craft and design education is an entitlement for everyone and is vital to our quality of life and economic success.'

In light of the profound changes introduced by the Secretary of State for Education, Michael Gove, the APPG will be an interesting forum and one, in which we hope we will be able to play an active role.

Visual Arts UK

Complementing our engagement in the above groups is our membership of the network **Visual Arts UK**.

VAUK, is an alliance of national bodies working collectively to be a powerful voice for the visual arts in the UK. Together the group advocates for the visual arts sector and its workforce including artists and makers; connect people, ideas and knowledge across the visual arts and support visual arts leaders and those who work with them. The Alliance was initiated in 2008, out of an identified need to bring together key leaders of national bodies and their organisations' collective intelligence in order to share information and ideas, support each other and provide a united voice for the visual arts at a time of great change. CHEAD was invited to join VAUK in 2011.

Similar to the APPG, VAUK members have been concerned with the government reforms of school education: on behalf of VAUK, Rosy Greenless, Director, Crafts Council, wrote a letter to the Independent, protesting against the government's plans related to the E-Bacc. At the same time, network members further had a conversation with members of the House of Lords, who subsequently raised some pertinent points in a debate in the House of Lords.

Significantly, in February 2013 Michael Gove dropped his plans for a new 'English Baccalaureate Certificate. While the outcry and subsequent protest had been widespread and prominent, we are pleased that we have managed to do our own small share through our engagement in VAUK and, through this, with the 'Bacc for the Future' campaign.

Consultation responses

Alongside our committee work, on behalf of our members we also responded to a number of consultations and which we published on our CHEAD website. In particular:

- **Reform of the National Curriculum in England:** the proposed changes have been widely reported and debated in the media. In our response we expressed our concerns over the proposed content of the draft programmes of study for art & design and for design & technology, which lacked ambition and insufficiently reflected the breadth and depth of the subjects. Moreover, at a minimum we felt that neither draft PoS addressed moral, spiritual and social dimensions of the subjects.

In early August we further responded to the follow-up consultation on the changes that the government had made to the draft programmes of study following the first consultation. While we were pleased that the government had chosen to involve the help of professional bodies, such as the Design & Technology Association, to rewrite the PoS for D&T, we expressed our disappointment that no such opportunity had been taken for the A&D programme of study. Overall, therefore, we remain worried about the reforms and how this will affect the number and levels of future students from English schools in our member institutions.

- **DCMS Consultation on the classification of the creative industries:** with this consultation the DCMS proposed to introduce a new way of defining the creative industries, based on a statistical assessment of 'creative intensities' of various industries. The proposals had received a lot of attention due to the perceived omission of 'crafts' from the creative industries. However, in lights of a subsequent clarification by DCMS we broadly supported the proposals and feel that the new methodology will permit a more systematic and therefore robust definition of the creative industries.

While the consultation focused largely on changes to a statistics methodology, it did raise attendant issues of capturing the economic contribution of small businesses to the UK economy, and which are a key characteristic of the crafts economy industry in the UK. This had been raised in various briefing sessions and we look forward to engaging with further initiatives through our membership of APDIG and APPG.

- **Hefce Consultation on Open Access publishing of research:** CHEAD largely supports the proposed reforms. However, we highlighted the fact that the consultation made no reference to practice-based research, where reference to peer reviewed and to publisher's versions of the output may not apply. Consequently, while we were supportive of the overall changes, we argued that it would be premature to include the non-standard output in the current Open Access policy.

All our consultation responses are published on the CHEAD website. We would like to thank our members for their support and hope that they feel that we adequately represent their views.

Linkages

In addition to our work with VAUK, APPG and APDIG, CHEAD works in partnership with other key bodies across the sector, and this has also been a core strength of CHEAD over many years.

Over the past year, members of the CHEAD Executive Committee therefore have worked together with a broad range of key organisations, either in individual meetings to explore joint agendas, by running joint initiatives, as members of working groups or speakers at events organised by these bodies: Arts Council England, Crafts Council, Design Council, ukadia, HEA, the Group for Learning in Art & Design (GLAD), Association of Principals of Specialist Colleges in Art & Design (APSCAD), UCAS, and the AHRC. As always, we remain grateful for the positive and productive working relationships that we enjoy with these organisations and hope that they will continue to have a positive effect on our work on behalf of our members.

CHEAD Structure

The Executive Committee ensures that CHEAD operates in accordance with the objects enshrined in its constitution. Members of the Executive Committee, including the officers of Chair, Vice Chair and Treasurer, are elected by the registered representatives of CHEAD member institutions. The Executive Committee comprises the Chair, who is therefore also the Chair of CHEAD, the Vice Chair, the Honorary Treasurer, the Executive Secretary ex officio, six elected members and up to four co-opted members, plus the Chair of the Group for Learning in Art & Design (GLAD) and the Higher Education Academy Division Lead for Art & Design ex officio. The terms of appointment for officers and members of the Executive Committee is normally for three years.

In order to ensure continuity, it is the aim to arrange elections and terms of office of the elected officers in each year, so that only one elected officer shall stand for election. Retiring members of the Executive Committee are eligible for re-election but should not normally serve for more than two terms of appointment consecutively.

The Executive Committee has the power to co-opt a maximum of four Ordinary Members to full Committee membership to serve for a term of up to 3 years. This power is normally used to ensure that work on key issues for CHEAD can be effectively and efficiently carried out by the Executive.

CHEAD Executive 2012/13

Chair

Professor Linda Drew
Deputy Director, Glasgow School of Art

Vice Chair

Professor Anne Boddington
Dean of Faculty of Arts, University of Brighton

Hon Treasurer

Dr. Jenny Walden
Associate Dean Research, Faculty of Creative and Cultural Industries,
University of Portsmouth

Executive Secretary

Christoph Raatz

Executive

Natalie Brett
Head of College, London College of Communication, University of the Arts
London

Dr. Bryony Conway
Dean of School of Art & Design, University of Wolverhampton

Professor Norman Cherry
Pro Vice Chancellor, College of Arts College of Arts, University of Lincoln

David Crow
Pro Vice Chancellor & Dean, Manchester Metropolitan University

Professor Juan Cruz, Director, Liverpool School of Art & Design, Liverpool
John Moores University (*co-opted*)

Judy Glasman
Head of School of Art & Design & Associate Dean Academic Quality,
University of Hertfordshire

Professor Stephanie James, Head of the School of Visual Arts, Arts University
College at Bournemouth (*co-opted*)

Professor John Last,
Principal, Norwich University College of Art, & Chair, Group for Learning in Art
& Design *ex officio*

Dr. Angela Partington, Head of Creative Industries, Faculty of Arts, Creative
Industries and Education, University of the West of England
Now Associate Dean of Faculty of Art, Design & Architecture, Kingston
University

Anne Smith
Dean of School of Fashion & Textiles, Central Saint Martins College of Art &
Design, University of the Arts London

Executive Committee changes for 13/14:

Incoming members:

Professor Karen Fleming
Director Research Institute Art and Design, University of Ulster

Professor Susan Orr
Dean of Learning, Teaching and Enhancement, University of the Arts London

Gill Sandford
Dean of Faculty of Creative Industries, University of South Wales (*co-opted*)

Professor Sally Wade
Director of Sheffield Institute of Arts, Faculty of Arts, Computing, Engineering
and Sciences & Chair of GLAD (*co-opted*)

Outgoing members:

Natalie Brett
Bryony Conway

John Last
Anne Smith

CHEAD Member Institutions 2012/13

England

Anglia Ruskin University
Birmingham City University
Arts University College at
Bournemouth
Bradford College
University of Brighton
Bucks New University
University of Chester
Cleveland College of Art & Design
Condé Nast College of Fashion &
Design
University of Derby
De Montfort University
University of East London
University College Falmouth
University of Gloucestershire
University of Hertfordshire
University of Huddersfield
Kingston University
University of Central Lancashire
Leeds College of Art & Design
University of Leeds
Leeds Metropolitan University
University of Lincoln
Liverpool John Moores University
Loughborough School of Art &
Design: Loughborough University
Manchester Metropolitan University
Middlesex University
University of Northampton
Northumbria University
Norwich University College of the
Arts
Nottingham Trent University
Plymouth College of Art & Design
University of Portsmouth
The Royal College of Art
University of Salford
Sheffield Hallam University
The Slade School of Fine Art:
University College London
Winchester School of Art:
University of Southampton
Staffordshire University
University of Sunderland
University of Teesside
University of the Arts London:

Camberwell, Chelsea &
Wimbledon College of Arts
Central Saint Martin's College of
Art & Design
London College of
Communication
London College of Fashion
University for the Creative Arts
University of the West of England,
Bristol
Wolverhampton School of Art &
Design: University of
Wolverhampton
University of Worcester

Scotland

Duncan of Jordanstone College of
Art & Design: Dundee University
The Edinburgh College of Art
The Glasgow School of Art
Gray's School of Art: The Robert
Gordon University, Aberdeen
University of the West of Scotland

Wales

University of Wales Institute,
Cardiff
North Wales School of Art and
Design:
Swansea Metropolitan University
Glamorgan University
University of Wales Trinity St David

Northern Ireland

University of Ulster

Annex: CHEAD Strategic Plan 2013/15

CHEAD Strategic Plan 2013-2015

Strategic Aim for 2013-2015

CHEAD's aim for the period of 2013-2015 is to contribute to the development of the A&D community, its standing and stature as well as its engagement with the outside world.

About CHEAD

CHEAD provides leadership and an inclusive, cohesive body for and on behalf of Art and Design higher education in the UK four nations, advancing knowledge and understanding in the sector and promoting the sector's interests to others.

CHEAD focuses on art and design subjects; these subjects relate closely to other subjects – for example: media, performing arts, architecture, and art and design history – CHEAD welcomes interaction with and between these subjects. CHEAD Executive members and officers, in carrying out the business of the organisation, place the wider interests of the sector first. CHEAD shares with its members the objective of enhancing the student experience of HE in Art and Design, and respects the independent and diverse approaches adopted by members in this regard.

Preamble

In order to engage effectively with the related communities both within and outside of higher education, we articulate our values and position ourselves and our activities in relation to a range of themes, which derived from the six major societal and economic challenge themes that span the Research Councils, as identified by Research Councils UK (RCUK) in its Strategic Vision 2011-15. This approach shall give our activities relevance and allow us to engage in debates about ourselves outside our discipline.

The overarching themes are:

- Business, Economy, Innovation
- Health & Wellbeing
- Environment and Sustainability
- Identity & Security
- Education, Scholarship, Research

Led by CHEAD members, CHEAD's position shall be reviewed and refined continuously.

The following are our strategic objectives:

Objective	Activity	Target for 13/14
1. Curriculum (<i>The content of art and design education</i>)		Executive Lead: Jenny Walden
<ul style="list-style-type: none"> To promote the currency of the art and design curriculum in the 21st century. To lead dialogue with groups around issues that influence the art and design curriculum. 	1. To organise joint CHEAD / AAH / DHS symposium on curriculum	<ul style="list-style-type: none"> To propose hosting an invitational scoping seminar, "What's the point of teaching A&DH?"
	2. To link with 1 to 2 other discipline groups.	<ul style="list-style-type: none"> To contact MeCCSA and SCHOSA for exploration of joint agendas
	3. To describe the core values of art and design education	<ul style="list-style-type: none"> Delivered through regional seminars
	4. To draft position papers	<ul style="list-style-type: none"> To draft paper on "Research agenda for HE A&D and CHEAD between now and REF2018"
2. Scholarly activity & knowledge development (keeping up with knowledge, debates with practice)		Executive Lead: David Crow
<ul style="list-style-type: none"> To provide for sector leadership and staff development in art and design 	1. The publication of a "Art & Design and..." pamphlet series, specifically:	
	2. Art & Design and ... Craft	
	3. Art & Design and ... building	<ul style="list-style-type: none"> To draft paper
	4. To organise a series of seminars for the 3rd cohort of the Leadership Development Programme	<ul style="list-style-type: none"> Finance seminar, September '13 Introductory seminar, October '13 Prepare 2-year plan
	5. To develop the CHEAD website as a resource for CHEAD members and the wider sector	<ul style="list-style-type: none"> To agree on a way forward for new website
	6. To organise a national themed seminar programme on Craft	<ul style="list-style-type: none"> To launch programme and link with NSEAD and CCSkills Craft Industry Board
3. Research (how to influence research funding, international influence of CHEAD)		Executive Lead: Anne Boddington
<ul style="list-style-type: none"> To strengthen our sector's power to influence research To support the development of a cohesive sector infrastructure across research, research training and research methods 	1. To give a voice to research group active in the sector through events and seminars	
	2. To engage with key international research networks	<ul style="list-style-type: none"> To approach Cumulus for exploration of joint agendas To develop case studies on issues not well publicised
	3. To organise meetings and activities for the Gallery Network	
	4. The engagement with research assessment and government consultations related to wider issues of research funding.	<ul style="list-style-type: none"> To keep watching brief

Objective	Activity	Target for 13/14
	5. To provide training to help improve the quality of research funding bids from the sector	<ul style="list-style-type: none"> To take stock of sector's needs
	6. To convene a CHEAD Research Leaders Group	<ul style="list-style-type: none"> To launch group and define ToR
4. <u>Learning & Teaching</u> (life cycle pedagogies, the diversity of both staff and students)		
		Executive Lead: Carolyn Bew, Susan Orr, Sally Wade
<ul style="list-style-type: none"> To promote a greater understanding and appreciation of the diversity of the HE A&D staff and student bodies and the constituent elements of life cycle pedagogies and external communities 	1. To work with GLAD and HEA and give voice to innovative L&T practices.	
	2. To maintain the Subject Associations Links Group and to improve their efficacy in meeting shared objective	<ul style="list-style-type: none"> To convene SALG meeting To invite NTF to speak at CHEAD Business / Forum meeting
	3. To provide CHEAD A&D Teaching Fellowships	<ul style="list-style-type: none"> To invite other organisations to co-fund To launch scheme
	4. To explore destination of A&D graduates post-08 recession	<ul style="list-style-type: none"> Scoping meeting to evaluate feasibility and demand. To apply for HEA funding
5. <u>Engagement & advocacy</u> (influencing the influencers and lobbying in new contexts)		
		Executive Lead: Linda Drew
<ul style="list-style-type: none"> To anticipate and influence current policy debates and issues relevant to the sector To articulate and promote the value of higher education in art and design, specifically the value of the beneficial economic and social impact, to the wider world To project externally the important contribution of HE in Art and Design to the creative economy in the UK and beyond 	1. To contribute to current issues, e.g. the debate of the national curriculum in England and the UK	<ul style="list-style-type: none"> To attend NSEAD Council meetings To respond to NC Consultations
	2. To invite key influencers from relevant bodies (TSB, DfE, etc) to meet with colleagues and speak at CHEAD events	<ul style="list-style-type: none"> To engage with representatives from NSEAD, Craft Industry Board, Cultural Capital Exchange
	3. To lobby and to contribute to lobbying groups, such as APDIG, APPG and Visual Arts UK	<ul style="list-style-type: none"> To attend meetings of various groups and report to CHEAD membership
6. <u>Operations</u>		
		Executive Lead: Christoph Raatz
<ul style="list-style-type: none"> To run CHEAD as a professional and efficient organisation 	1. To clarify CHEAD's legal status	<ul style="list-style-type: none"> To confirm incorporation of CIO
	2. To confirm CHEAD memberships	<ul style="list-style-type: none"> To send out renewal forms To secure payments

Objective	Activity	Target for 13/14
	3. To prepare annual accounts in co-operation with the accountant	<ul style="list-style-type: none"> • To prepare accounts
	4. To introduce banking services (online banking, card payment, company debit card)	<ul style="list-style-type: none"> • To introduce facilities
	5. To develop the CHEAD website	

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