

MAPPING PROVISION AND PARTICIPATION IN POSTGRADUATE CREATIVE ARTS AND DESIGN

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We would also like to thank Geoff Pike at Employment Research Limited for administering the surveys, and Jo Regan, Miranda Munro, Gill Brown and Natalie Gonnella at IES for their help with the research and the production of this report.

Finally, we would like to thank all the individuals who participated in the surveys. Thank you for sharing with us your thoughts about postgraduate study.

Preface

I am very pleased to introduce the report 'Mapping Provision and Participation in Postgraduate Creative Arts and Design', commissioned by the National Arts Learning Network (NALN).

NALN is a national Lifelong Learning Network comprising specialist arts institutions, working together to widen participation in higher education and to ensure a more diverse workforce for the Creative and Cultural Industries. In commissioning and disseminating these reports we aim to make a significant contribution to widening participation in postgraduate study in the creative arts. It is my hope that the arts higher education sector will respond quickly and effectively to the challenges identified by this research.

I would like to thank the authors of the reports for their detailed and insightful work, and the Institute for Employment Studies for their interest in this important area. I would also like to express very great thanks to Danny Killick (Central Saint Martins College of Art and Design), John Last and Pauline Smith (The Arts Institute at Bournemouth) and Neil Powell (Norwich School of Art and Design), who made up the Steering Group for this NALN project. In particular, I would like to thank Professor Alan Cummings of the Royal College of Art. His particular concerns about diversity in art and design at postgraduate level were the starting point for the research, he managed the project to a successful conclusion on behalf of the NALN, and he chaired the Project Steering Group.

Mark Crawley
Director of the National Arts Learning Network
June 2008

A second report 'Creative Careers and Non-traditional Trajectories' is being published alongside this one.

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EXECUTIVE SUMMARY

Introduction

The overall aim of this research study by the Institute for Employment Studies (IES) was to provide the National Arts Learning Network (NALN) with a statistical analysis of the provision of postgraduate study in creative arts and design (CAD) subjects across the UK, and participation in such study by learners from different backgrounds. It also explored progression from undergraduate to postgraduate study and beyond, and the perceptions of potential postgraduate students. It complements the more qualitative research on experience and understanding of work and study pathways of actual and potential CAD postgraduate students from a range of backgrounds, being undertaken by researchers at the Open University.

There were two main strands to the quantitative research: secondary analysis of data supplied to IES by the Higher Education Statistics Agency (HESA) in special data runs for the years 2003/04 – 2005/06, one on students and the other on graduate destinations; and surveys of final year undergraduates and of applicants to masters courses at NALN member institutions. The research was undertaken during 2006 and 2007. The findings provide a wealth of new baseline evidence for the NALN to use in its work on developing progression routes for students with vocational qualifications or experiential learning backgrounds.

Understanding the data

In order to understand what the evidence on provision and participation in postgraduate study means, it is important to define clearly the coverage of the HESA data and definitions used in the analysis. This is set out in detail in Chapter 1. The main focus is postgraduate programmes defined by level (ie higher degrees, diplomas and certificates), taken full- or part-time by home (ie UK domiciled) students at a UK higher education institution (HEI), although some of the analysis covers NALN member institutions only (specialist arts colleges and universities in NALN). An area of contention can be where to draw subject boundaries. The analysis takes mainly a broad definition of creative arts and design which covers the standard HESA subject group 'W' (a narrower definition) and part or all of related subject groupings (such as architecture, publishing, landscape design, media studies) which are in other HESA subject groups. This approach was undertaken to fit better with how NALN members view the subject area, but different definitions and scope can lead to variations in assessing student numbers and patterns, which can be confusing.

Provision of postgraduate study across the UK

Taking the broader definition of the CAD subject area:

- Around five per cent of the total UK-domiciled postgraduate population are studying CAD subjects (20,000 students). The total CAD postgraduate provision across the UK is higher (31,000), as around one-third of the total student population come from outside of the UK (the rest of the EU and further overseas), a higher percentage than in the postgraduate population overall.
- Postgraduate level CAD study is offered at almost all UK HEIs, but student numbers vary widely between institutions and courses. Together, the NALN member institutions account for nearly 12 per cent of the total CAD postgraduate student population (20 per cent if the narrower CAD subject definition, see above, is used). The two largest NALN member postgraduate providers are the University of Arts London and the Royal College of Art. A number of non-NALN institutions have significant numbers of postgraduates studying CAD (e.g. Goldsmiths College, University of the West of England, University of Central England, Birmingham (now Birmingham City University), Middlesex University), or CAD related subjects (e.g. University of Wales, Aberystwyth, City University, London Metropolitan University).
- There is a regional dimension to CAD postgraduate provision, with students concentrated in London, although other strong regions include the South East, North West and South West (and Scotland for CAD related disciplines). This distribution corresponds closely with the distribution of NALN institutions. This regional pattern may impact on progression to postgraduate study, particularly for students outside of these regions who are less mobile due to family or work commitments or financial constraints.
- Taught masters programmes are the most popular type of CAD postgraduate study, and even more so than for postgraduate study overall. CAD masters are more likely to be taken through full-time rather than part-time study, in contrast to all subjects where part-time study is more prevalent. Masters courses and full-time postgraduate study are more prevalent in NALN institutions than elsewhere. Thus, a wider range of postgraduate level qualifications and more flexible modes of study seem to be offered outside of NALN which may impact on the type of students NALN members attract.

Widening participation and diversity

- Postgraduate CAD students are younger and more likely to hold a first degree than the average postgraduate student, although there is a sizeable minority who come to postgraduate study in CAD later in their careers (aged 50 and over). CAD courses have a better representation of male students than across all postgraduate study, especially in related CAD disciplines (although males are still outnumbered by females), but they have a poorer representation of black and minority ethnic students. Compared to all postgraduate CAD students, NALN students are more likely to be younger, female and white.
- Some differences are evident in choice of postgraduate study by age, gender and ethnicity. Women are considerably more likely to study at taught masters level than men, as are black students (which appears to be a recent pattern); whereas doctoral study is more common amongst male students and older individuals. Asian students are relatively more likely than students of other ethnic backgrounds to study towards postgraduate diplomas or certificates. Older students and black students are much more likely to study part-time than younger or white students, but there is little difference in modes of study found by gender. It is important to be aware of these differences when institutions are looking at ways of increasing the diversity of their student populations. Disappointingly, there are no reliable data available on socio-economic status.
- There are noticeable gender and age differences in subject choice. Male students are more likely to choose architecture, music, media and cinematics; whereas female students are relatively more likely to be studying information services (including curatorial studies), fine art, design, drama, journalism and imaginative writing. Older students prefer fine art, music and imaginative writing; and younger students have a greater tendency towards architecture, media and journalism. Design studies is equally popular across all age groups.
- An undergraduate qualification is the key entry route to postgraduate study in CAD, particularly at masters level, and is more predominant than in masters provision overall. The entry profile across the group of NALN institutions mirrors this pattern. Very few enter via Accreditation of Prior and Experiential Learning (APEL) arrangements.

Flows from undergraduate to postgraduate study

- According to the HESA data on destinations of HE leavers, around one in four UK graduates go on to further study or training within six months of completing their undergraduate course (but more will do so later). Of these, eight per cent take further study in a 'creative' field or discipline, with almost one-third of them taking a postgraduate course (such as a masters). If they choose to study in the creative disciplines, it is more likely to be graphic art and design, journalism and editing, music, art, or architecture.
- CAD graduates are less likely to go straight on to postgraduate study (of any kind, regardless of level or subject) than other graduates in general. However, they are equally likely to take a masters course, but are much less likely to take professional qualifications or research higher degrees than graduates from other subjects. Those CAD graduates that do continue in study are relatively more likely to go on to study full-time, study at a NALN member institution and study in a creative field. They are less likely to fund their study through sponsorship or support from their employer than graduates generally.
- The general pattern for graduates continuing in study is that it is more common amongst black and minority ethnic rather than white graduates; first degree graduates with a higher level of attainment (generally moving on to research and taught masters courses); and for those with other undergraduate qualifications – who are essentially topping up their foundation degrees, diplomas or certificates to a first degree qualification. It is less likely among those who come into their undergraduate level study from the vocational qualification route. These patterns are also seen for CAD graduates, with a couple of exceptions: a relatively lower proportion of those with first class degrees go directly on to further study than found across all undergraduates; and a higher proportion with foundation degrees, certificates and diplomas do so than found for undergraduates as a whole, i.e. it is more common to 'top up' one's qualifications.
- However, it is very likely that others will go on to further study in the medium to longer-term rather than directly after undergraduate study, and so this is an underestimation of the likely flow into postgraduate study in CAD subjects. This is indicated by the postgraduate HESA student data (above), which shows CAD postgraduates are relatively more likely to enter with a first degree than found for other courses. This group of undergraduates may feel they need some time in the labour market before undertaking further study. We also found that over half of the final year students surveyed who were likely to apply for a postgraduate course, did not intend doing so for a year or two (see below).

Why go on from undergraduate to postgraduate study?

- The survey of final year undergraduates at NALN institutions, who were mostly taking first degrees, showed that just under a quarter were thinking about continuing study in CAD after completing their current course, but most had no definite career in mind at this stage. Over half of these had already applied or were likely to apply at some time in the future for a CAD postgraduate course, and most were confident about being accepted. There was a preference for masters courses and full-time study, and likely subjects tended to reflect their undergraduate study, though there was some uncertainty on choices. There was more uncertainty about institutional choice, though many intended to stay where they had taken their undergraduate course.
- A range of reasons were given for thinking about taking a postgraduate course, but the main one was the development of further knowledge and skills. Others of importance included personal interest, to improve career prospects and enjoyment of current course. Few potential barriers were seen. Reasons why students were not considering postgraduate study were more to do with a wish to finish studying for the time being, a desire to go into work and a lack of interest, rather than any specific barrier. The only real barrier cited was the expense involved.
- Furthermore, all the final year students surveyed had mostly positive views on the individual benefits to be gained from postgraduate study, such as being able to specialise, increasing self confidence and being able to 'network' with other artists and designers. They also felt that postgraduate study would make them more attractive to employers.
- There was more uncertainty, however, as to the specific premium that a postgraduate qualification would give them in the labour market, and how essential it was to have one in order to work in the creative industries. There was also some uncertainty as to whether the financial costs of doing it were worthwhile and how much a deterrent the high cost of studying actually was. Though financial issues are a concern, on balance there seemed to be more support for the 'benefits outweighing the cost' arguments.

Applicants' behaviour and views

- Further insights into motivations for applying to postgraduate study, and the characteristics and behaviour of applicants, came from the survey of applicants at a sample of NALN institutions. They had a more varied age profile, including a quarter aged over 35 years, but mainly traditional education backgrounds for entry to postgraduate study: four out of five were studying for or already held a BA/BSc degree, and for two-thirds, a first degree was their highest qualification (or going to be). Just under one-third had taken previously, or were studying currently for, a vocational qualification (but they could also have academic pre-HE qualifications, for example A-levels). Only a quarter were applying for a postgraduate course while currently studying – it was more common for them to have taken a break before re-entering higher education. Over 40 per cent of applicants were working in the creative sector at the time of making their application(s).
 - The applicants had a similar set of motivations for applying for a postgraduate place as the final year students in the other survey, mainly relating to skill development and employability, and also enjoyment/interest and social/networking reasons. Part-time course applicants were more likely to cite personal and interest reasons than full-time applicants.
 - Course content and the reputation of the institution were the main factors influencing decisions on where to apply, but other important factors included location, links with industry, facilities and likely employment prospects. Course fees were less important relative to these factors generally, but had more of an influence with some groups (part-timers, black and minority ethnic applicants). Factors of comparatively less influence generally included diversity of an institution's student body, entry requirements and having a part-time option, but these were of more importance to some students.
 - The majority had applied to just one university or college, and most were successful in getting offers. A wide range of institutions had been applied to, including both NALN members and the main CAD postgraduate non-NALN providers. One in six had previously studied at their preferred institution for postgraduate study – an indication of a degree of mobility within the HE sector. A wide range of subject preferences was given but most reflected previous subjects (of their highest qualification). The process of applying did not present any serious difficulties for most people, with a number of factors in the selection process given similar importance in applicants' minds (portfolios, interview performance, good degree, references, and relevant work experience).
- The main way applicants intended funding their study was by use of savings and earnings from paid work; bursaries and loans were also perceived to be important sources of finance. Finance was a main concern of applicants, especially the fees and the cost of materials. Coping with workload was another concern, especially for applicants to part-time courses and for older applicants, who in turn were slightly less concerned about financial matters than others. The financial costs of studying also featured strongly in responses by applicants to a more general question on their attitudes towards postgraduate study. However, as in the finalists' survey, so did perceived benefits. These benefits included the opportunities it gave to network with other professionals in the creative industries, improved long term employment prospects, increased attractiveness to employers, and the development of skills for self employment.
 - Looking further ahead, the majority of applicants had relatively clear career plans, such as working as an artist, working in fashion or textiles, teaching or researching. These are similar to actual destinations of postgraduates (see below), but contrast with final year undergraduate students' views who had much less definite career plans.

Flows into the labour market

- Finally, the HESA data also gave insights into actual destinations of postgraduate students in the same way as they do for undergraduates (i.e. six months after completing their course). Going on to work, particularly full-time work, after completing postgraduate study is less common amongst those from CAD taught masters programmes rather than from taught masters courses as a whole. In addition, those from CAD taught masters programmes who do go on to work are more likely to be in part-time work, working freelance (or self employed), on short fixed-term contracts, or in temporary work than postgraduates as a whole. This would indicate more flexible employment but less stability, at least in the short-term. They are also much less likely to be in a job where their level of qualification was a formal entry requirement, or at least was an advantage. This could have implications for the perceived quality of employment experiences.
- Personal contacts and networking are seen as particularly key to gaining work, and over one-third of employment is concentrated in London. Approximately half are working in creative occupations, key occupations being: artist, graphic designer, and product/clothing designer; and approximately two fifths are in creative sectors working for organisations that undertake cultural, film and TV, entertainment, artistic and literary, arts and news activities.
- The propensity within the CAD postgraduate group to get a job varies. Going into employment directly after postgraduate study is less likely for older CAD postgraduates – this is opposite to the pattern found for postgraduates generally, where moving into employment increases with age. This may indicate that older creative arts and design postgraduates are finding it harder to gain work after completing their studies or it may be that they are less likely to be looking for work, which would fit with the young profile of the creative industries. Also, there is very little ethnic difference in propensity to get work after taught CAD masters (narrow definition), but this is in contrast to the pattern across all postgraduates.
- These findings on postgraduate employment outcomes would benefit from further research investigations in order to help support and prepare postgraduate students better for their future careers.

Chapter 1: INTRODUCTION

In 2006 the National Arts Learning Network (NALN) commissioned researchers from the Institute for Employment Studies (IES) and investigators from the Open University (OU), to map the provision of postgraduate study in creative arts and design subjects; and also to gather accurate data on participation of learners from different backgrounds, exploring experience and understandings of such study from a range of potential students. The research involved several elements, and this report presents findings from the more quantitative elements undertaken by IES researchers which included:

- analysis of postgraduate student data
- analysis of undergraduate and postgraduate data exploring activities six months after leaving university or college
- surveys of potential postgraduate students – those currently studying at undergraduate level and those who have applied to a postgraduate course.

1.1 Background

The National Arts Learning Network (NALN), one of a number of HEFCE funded lifelong learning networks, brings together specialist art, design and performing arts institutions across the UK.¹ Its aim is to widen participation by increasing the number of learners progressing from vocational programmes, or the workplace, into higher education, and to help equip them for lifelong employment in the creative industries. It has funded a number of research projects to help better understand vocational pathways and barriers to higher education and beyond, and to help non-traditional learners access creative arts and design higher education and to progress through to postgraduate study and employment. For a full list of the projects, see the NALN website <http://www.naln.ac.uk>. This project focuses on the lack of diversity in postgraduate study, an important route to employment in the creative industries.

1.2 Context

Little previous research has specifically explored the issue of participation in postgraduate creative arts and design and the uneven representation of different groups in terms of their personal and educational backgrounds. However, there is much work focused on widening participation and inequalities in access generally to HE study (see for example, the government's White Paper, 'The Future of Higher Education' (2003), Gorard et al 'Review of Widening Participation Research: Addressing the Barriers to Participation in Higher Education' (2006), and HEFCE's report to Government 'Widening participation: a review' (2006)). There is also a growing policy interest and literature on the development of vocational and work-based routes to higher education (see for example, Connor and Little, 2007²; the recommendations in the 2006 Leitch

Review of Skills ‘Prosperity for all in the Global Economy – World Class Skills’ (2006) to improve the skills and employability of the existing workforce; and HEFCE’s significant investment in Lifelong Learning Networks whose key aim is to improve progression opportunities for vocational learners into and through higher education). What little evidence exists on postgraduate study tends to explore student motivations to take postgraduate qualifications, their experiences in study and outcomes but this does not tend to focus on how these relate to diversity issues nor on creative arts and design subjects in particular. A few key messages from research and policy in these areas are worth presenting to help set the context for the findings from our new research on postgraduates:

- Students’ reasons for undertaking postgraduate study vary according to the level of that study and previous labour market experience. Snape et al. (2001)³ found that PhD students were generally motivated by an intrinsic desire to continue learning for its own sake, whereas masters students were more motivated by a desire to further their career aspirations. Research⁴ focused specifically on Arts and Humanities doctoral students found a key motivation to be intellectual fulfilment and professional development (rather than the potential to access better jobs and higher earnings). Yet Bowman et al. (2004)⁵ found masters students who had previously been in the labour market and had had less than satisfying experiences were likely to be motivated by a desire to find more fulfilling and higher status work. Work by Barber et al. (2004)⁶ found that students overwhelmingly enjoyed their postgraduate experience and felt they had gained valuable knowledge and skills, as well as a sense of personal achievement. Snape et al. (2001) characterise the perceived benefits of postgraduate study as personal development, professional development, enjoyment of learning and the student lifestyle, and the chance to study a subject in an in-depth manner.
- A range of barriers to participation in HE affect students from different backgrounds. These can include from an individual perspective: unfamiliarity with what to expect, lacking confidence, not seeing easily ‘which’ pathway to take and financial concerns; and also structural/HE sector issues of the lower esteem accorded to vocational qualifications compared with academic ones at many universities and the lack of knowledge of many staff of the content of vocational programmes at colleges. Barriers can work in complex ways, and relate to specific subject disciplines and every stage of an individual’s educational career (see for example, Gorard, et al. 2006, and others).
- Despite various qualification reforms and policy initiatives on widening participation, young people with vocational qualifications still do not apply in large numbers to university or college degree programmes. However, in creative arts and design subjects, the A-level route to university is less dominant, with almost one-third applying with a vocational level 3 qualification (Connor and Little, 2007). This compares to eight per cent on average across all subjects.

- Barriers to participation in HE art and design have been identified as including a perception of the arts being the preserve of the privileged, a lack of role models of people succeeding from similar cultures and family backgrounds, lack of encouragement from family and school, a lack of information on education and careers in art and design, and concerns that it is not a good career option (see CHEAD research, 2006 reports).⁷
- HEFCE performance indicators show that both creative arts and performing arts are among the least diverse undergraduate subject areas, with students more likely to be from middle class backgrounds than those found in other subject areas. Research by CHEAD has identified minority ethnic students, disabled individuals and young people from lower socio-economic backgrounds as key under-represented groups.
- Widening participation initiatives need to address disadvantage during all stages of the student lifecycle, encompassing applying to university, learning support during their courses, in postgraduate study and employment outcomes (HEFCE’s guide to good practice, 2001). Most research and activity has focused on pre-HE entry and retention in undergraduate study.
- Research on participation of black and minority ethnic students in postgraduate creative arts and design programmes (for the Royal College of Art, 2004)⁸ showed that they were half as likely to participate as white students, and that their pattern of participation varied between institutions and regions, and within the creative arts subjects. There were also some gender patterns within ethnic groups. Additionally, this research showed that image and attractiveness to black and minority ethnic groups and perceptions of how they would be treated were factors that needed to be addressed to improve diversity.

1.3 The postgraduate project

The Institute for Employment Studies (IES) with researchers from the Open University (OU) received funding from NALN in 2006 to undertake research focused on postgraduate provision and participation. The project was managed by the Royal College of Art (RCA) and supported by three other network members who formed a steering group: Central Saint Martins College of Art and Design, Norwich School of Art and Design, and The Arts Institute at Bournemouth.

This study responded primarily to NALN’s concerns about the lack of research on diversity and widening access to postgraduate study and progression to careers in the creative industries. Although taking postgraduate study in creative arts and design is an important route to careers in the creative industries, it was thought that relatively few students from vocational or work-based learning backgrounds successfully took this route. Furthermore, NALN member institutions are concerned that the postgraduate landscape is changing and that postgraduate provision may also need to change to respond to the increasing and widening body of students and their demands and expectations.

1.3.1 Methodology and research questions

The overall project built on previous successful projects for the RCA that focused on diversity within the postgraduate creative arts and design student body and combined both qualitative and quantitative approaches. The IES strands of the study involved several data analysis and survey elements (while the OU strand focused on in-depth qualitative work investigating work and study pathways, see separate report 'Creative Careers and Non-Traditional Trajectories', Taylor & Littleton (2008)). The main stages were:

a. Analysis of HESA national student data

This was undertaken to:

- map postgraduate creative arts and design provision across the country, focusing on study mode, level of postgraduate study, subjects offered and institution – essentially to establish the range and volume of provision and where it was located
- explore student participation patterns within creative arts and design provision to assess the extent of under-representation of those with vocational qualifications and pathways and with non-traditional backgrounds. Vocational pathways are regarded as taking qualifications for entry to HE other than foundation year diplomas or GCE A-levels.

A special run of student data was purchased from HESA and several years of student data were used to explore trends. The data were analysed using SPSS, a statistical analysis programme. Key questions of interest included:

- Who offers postgraduate study in creative arts and design (PG CAD)?
- Which institutions offer PG CAD – which are the largest, is there a regional dimension to provision, and has the profile of institutions offering PG CAD changed over time?
- What proportion of the PG CAD student population do NALN members account for?
- What does the subject profile look like in NALN institutions?
- Who studies PG CAD?
- Does the profile of students differ according to level of study, mode of study and place of study?
- Has the profile of students taking PG CAD changed over time?

b. Analysis of HESA national destinations data

The national Destination of Leavers from HE survey (the DLHE survey) captures data on the activity of individuals six months after graduating from their higher education institution, and analysis of this dataset was undertaken to:

- explore flows into postgraduate creative arts and design study from undergraduate level study, focusing on the education and personal backgrounds of those moving directly to postgraduate study – essentially exploring undergraduate decisions about further study
- investigate the destinations of postgraduate creative arts and design graduates to understand their early experiences after study – essentially exploring postgraduate labour market outcomes.

Again, a special run of these data was purchased from HESA, covering both undergraduates and postgraduates, and then analysed using the statistical analysis package SPSS. Key questions of interest included:

- Who goes on to study postgraduate creative arts and design from undergraduate study – where do they study and what did they study before?
- Where do postgraduate creative arts and design graduates go after completing their courses – what jobs do they do, what industries do they go into, how do they get these jobs and was their qualification important in gaining work?

c. Collection of primary data from potential postgraduate students

Surveys were undertaken to supplement the analysis of the available HESA data to further explore routes or pathways to postgraduate study across key groups of individuals with a potential or actual expressed interest in postgraduate study. Data was collected to explore:

- the personal and educational backgrounds of potential postgraduate students and their likelihood of taking up postgraduate study in the near or more distant future
- motivations to take up postgraduate study and preferences for postgraduate study
- any perceived barriers or de-motivators to postgraduate study including issues around perceived access

Two small surveys were undertaken: a survey in early 2007 with over 100 responding undergraduates in their final year of an undergraduate course in a creative arts and design subject at a NALN institution; and a second survey in late 2007 with 450 responding applicants to postgraduate courses in creative arts and design subjects at a NALN institution. Individuals were sampled through participating NALN institutions and were sent survey questionnaires via these institutions. We are grateful for the support of these institutions in undertaking the surveys. Data from the completed questionnaires were entered into and analysed using SPSS.

Key questions of interest included:

- Who considers postgraduate study?
- What kind of postgraduate study do individuals consider?
- How accessible is postgraduate study?
- What benefits can postgraduate study provide?

1.3.2 Structure of the report

Following the design of the research, this report is structured as follows:

Chapter 2 provides findings from the analysis of national postgraduate student data – particularly focusing on provision of postgraduate study and participation in postgraduate study.

Chapter 3 presents findings from the analysis of undergraduate destinations data – particularly focusing on movements from undergraduate study to postgraduate study to explore direct routes to postgraduate study, and also flows from postgraduate study.

Chapter 4 presents findings from the surveys of potential postgraduates – focusing on routes to, and decisions about, postgraduate study.

Chapter 5 presents a discussion of the main findings from the research and some conclusions.

1.4 Understanding the national data

Before setting out the research findings in the following chapters, it is important to describe the coverage of the data, the definitions used and the assumptions/decisions underlying the analysis.

1.4.1 HESA

The Higher Education Statistics Agency (HESA) is the key source of statistics about publicly funded higher education in the UK (plus the University of Buckingham). The agency regularly collects a range of data on students, graduates, higher education staff and resources. The data presented in Chapter 2 are taken from their student datasets for 2003/04, 2004/05 and 2005/06. These datasets cover students on higher education courses, that is, programmes above level 3 of the National Qualifications Framework.

The data presented in Chapter 3 are taken from HESA's Destinations of Leavers from Higher Education (DLHE) dataset for 2005/06. This dataset captures the short-term activities of those graduating in 2006 from higher education courses, that is the activities six months after completing their courses (captured as at January 2007). This dataset only covers students living in the UK or from the rest of the EU.⁹ The dataset does not include graduates from post degree certificate and diploma courses (postgraduate in time – see below), programmes that may be of interest to the NALN.

It should be noted that the HESA Standard Rounding Methodology has been applied to prevent the disclosure of personal information about any individual. This may mean that the total figures presented in tables may not exactly match the sum of rows or columns.¹⁰ There are also places where, due to the small numbers involved, data has been suppressed for confidentiality reasons.

1.4.2 Coverage of the data

Student data

The population of students analysed was restricted to students on postgraduate courses, however a range of study variables and background variables were explored (as summarised in Table 1.1). The main bulk of the analysis was focused on students from the UK.

Table 1.1: Variables in student dataset

STUDY VARIABLES	STUDENT VARIABLES
Name of institution	Home domicile
Mode of study	Age
Level of postgraduate study	Gender
Subject of study	Socio-economic classification
Length of postgraduate study	Highest qualification on entry
	Ethnicity

Destinations data

No restriction was placed on the destinations dataset, so the activities of both those from undergraduate and postgraduate courses were able to be explored. The range of study, student and destination variables explored are summarised below. Again, the bulk of the analysis was focused on graduates from the UK only.

Table 1.2: Variables in destinations dataset

STUDY VARIABLES	STUDENT VARIABLES	DESTINATION VARIABLES
Name of institution	Age	Activity
Region of study	Gender	Employment – occupation
Mode of study	Ethnicity	Employment – industry
Qualification obtained (UG & PG)	Domicile region	Employment – location
Subject of qualification obtained	Highest qualification (entry)	Employment – status
Classification of first degree		Employment – qualification required
Reason for taking the course		Employment – how found job
		Further study – mode
		Further study – qualification
		Further study – subject
		Further study – institution
		Further study – reason for study
		Further study – funding

1.4.3 Definitions used

Defining postgraduate

HESA defines postgraduate programmes of study according to the level of the qualification aim of the student, and they are defined as:

‘...those leading to higher degrees, diplomas and certificates (including Postgraduate Certificate of Education (PGCE) and professional qualifications) and usually require that entrants are already qualified to degree level (ie already qualified to level 6 of the National Qualifications Framework).’ (Students in Higher Education Institutions 2004/05, HESA, March 2006, p59).

The category includes doctoral programmes, research masters, taught masters, postgraduate diplomas/certificates, and other postgraduate courses. This last grouping includes professional qualifications, PGCE, and institutional postgraduate credits. However, postgraduate study can be defined according to when in a student’s educational career it takes place – ‘postgraduate in time’. Postgraduate study can thus be regarded as any study that takes place after an individual has graduated with a first degree or equivalent level. Often this can involve a one year ‘conversion’ type course to re-skill or reposition oneself in the labour market, and can act as a stepping stone to a postgraduate level course such as an MA.

‘Postgraduate in time’ qualifications include Graduate Certificates and Diplomas. These are regarded as HE level qualifications (the same level as a Bachelor degree) as the material on these courses is largely based on undergraduate material; so although these courses require a graduate level qualification for entry, HESA does not define them as postgraduate, instead they appear as undergraduate level. ¹¹ Therefore they are not included in our analysis of postgraduate students.

Published HESA data indicates that as many as one in five students (22.2 per cent including 4.1 per cent with a first degree), enrolled in the first year of creative arts and design courses at undergraduate level, may already have HE level qualifications – so they may be taking a period of further study after they have already graduated. However, a separate analysis of the undergraduate population undertaken by HESA (at our request), found that the number studying for graduate certificates and diplomas in creative arts and design subjects was very small.

Defining undergraduate

HESA also defines undergraduate programmes of study according to the level of the qualification aim of the student, and they define two categories of undergraduate qualification aims:

- First degrees – these include those with eligibility to register to practice as a doctor, dentist or veterinary surgeon, those with qualified teaching status or registration with the General Teaching Council and those which are obtained concurrently with diplomas.
- Other undergraduate qualifications – these include foundation degrees, Higher National Diplomas, Higher National Certificates, Diplomas of Higher Education and Certificates of Higher Education, NVQ/SVQ levels 4 and 5, professional qualifications at undergraduate level, other formal HE qualifications of less than degree standard, institutional credit and no formal undergraduate qualifications. As noted above this group also includes qualifications which could be regarded as ‘postgraduate in time’, what HESA refer to as ‘post-degree diplomas and certificates at undergraduate level’. HESA does not include these in their DELHE survey population and so they are not included in our analysis of destinations.

Defining full and part-time study

HESA largely defines full-time and part-time study according to how much time students spend at an institution across the academic year and expected hours of study per week. Full-time students are therefore defined as:

‘...those normally required to attend an institution for periods amounting to at least 24 weeks within the year of the programme of study...normally expected to undertake periods of study, tuition or work experience which amount to at least 21 hours per week’ (HESA Student Data, 2006)

Part-time students are defined as:

‘...those recorded as studying part-time, or studying full-time on courses lasting less than 24 weeks, on block release, or studying during the evenings only.’ (HESA Student Data, 2006).

For the DELHE data (described in Chapter 3) these categories are supplemented by those who were writing up their theses during the academic year. If graduates were writing up following full-time study, they are categorised as full-time students, and if they were writing up following part-time study, they are categorised as part-time students.

These definitions of full and part-time will be used in the chapters that make use of the national student and destinations data (Chapters 2 and 3). However, it should be noted that these categorisations of full and part-time study may differ from what an institution or a student may regard as such, particularly part-time study.

Defining creative arts and design study

In general, HESA uses the Joint Academic Coding System (JACS) hierarchical academic subject structure to categorise subjects of study. JACS has various levels of detail. At the top level there are 19 subject ‘groups’, one of which is termed ‘Creative Arts and Design’. This group covers nine ‘principal’ subjects: fine art, design studies, music, drama, dance, cinematics and photography, crafts, imaginative writing and others. In our analysis of HESA data, we have referred to this group of subjects as the narrow definition of creative arts and design.

However, as advised by the steering group, there are other subjects or related disciplines of interest to NALN outside of the narrow group. These include: architecture, landscape design, advertising, publicity studies, media studies, publishing and journalism. Together with the subjects listed above, we have referred to these as the broad definition of creative arts and design. For a full list of the subjects defined within creative arts and design and related subjects see Appendix 3.

However, when looking at the further study destinations of graduates in their DELHE survey, HESA uses the Standard Occupation Code (SOC) to categorise the subject of further study. This categorisation aligns study to types of jobs and allows for a much wider range of study opportunities to be described (beyond that offered in higher education alone). Unfortunately, this means it is difficult to match the subject of further study with the subject of original study – one uses JACS categories and the other SOC categories. We have identified a broad group of occupations which we have called creative occupations and using this we can identify creative further study (we also use this grouping when exploring employment destinations of postgraduates). This group includes: managers in creative roles/functions; engineers and designers in creative roles; teachers of performing arts; architects, technicians and draftspersons; librarians, archivists and curators; artists; authors and literary agents; performing artists, dancers, choreographers, and musicians; arts officers and producers; graphic artists and designers; journalists, editors and broadcasters; PR officers; photographers; marketing and advertising associates and assistants; auctioneers; and those in the garment, printing, glass, ceramic, furniture and precious metal working trades. For a full list of the occupations included within the broad definition of creative occupations see Appendix 4.

We also identified a broad group of sectors which we have termed creative industries and used this to explore, along with creative occupations, the destinations of postgraduate students. These sectors take into account the ‘footprints’ of the key sector skills councils for creative arts and design: Skillset, Creative and Cultural skills and Skillfast. For a full list of the sectors included within the broad definition of creative industries see Appendix 5.

Entry qualifications

To explore pathways to postgraduate study through the national data we look at students' highest qualifications on entry to postgraduate study. However, this only provides information about one qualification rather than all the qualifications gained by an individual which would give a much better idea of their pathway to postgraduate study. No such data is available through the HESA datasets.

Discussions with NALN member institutions would suggest that highest qualification on entry may mask or underestimate non-traditional pathways to postgraduate study. Non-traditional pathways are defined as those outside of the common pathway of: GCSE, A-level, foundation diploma year, first degree, postgraduate degree. So this would include anyone with vocational qualifications at any stage along the route to higher education. It is, however, very difficult to identify entrants with non-traditional pathways, even for institutions themselves. Generally institutions' record systems store highest qualification only. So for students on undergraduate courses (first degree or foundation degree) in many cases the highest qualification on entry is recorded as foundation course/year/diploma and so an individual's qualifications or pathway prior to this are unknown. Similarly, if an individual has moved from a foundation degree to a first degree, their highest qualification is recorded as foundation degree and their qualifications prior to these are not recorded.

We therefore attempt to explore more detailed pathways with our surveys of applicants to postgraduate study and final year undergraduates, the findings of which are presented in Chapter 4. We also attempt to explore this, using the HESA destinations dataset, by looking at qualifications on entry for undergraduates who then move on to postgraduate study. This is presented in Chapter 3.

Chapter 2: ANALYSIS OF POSTGRADUATE STUDENT DATA

Key findings

- There are over half a million postgraduate students in the UK and approximately 374,000 UK-based postgraduate students. Of these, five per cent are studying creative arts and design subjects and related disciplines (approximately 20,000) or three per cent are studying just creative arts and design subjects (approximately 11,000).
- One in five creative arts and design postgraduate students are at a NALN institution. The largest of these are the University of Arts London and the Royal College of Art – together these two NALN institutions account for 12 per cent of the postgraduate creative arts and design student population. Non-NALN institutions with significant numbers of postgraduate students following courses in creative arts and design are Goldsmiths College, Royal Academy of Music, University of the West of England, University of Central England and Middlesex University. Also the University of Wales, Aberystwyth, City University and the London Metropolitan University have significant numbers studying disciplines related to creative arts and design (such as architecture, journalism, media studies and advertising).
- There is a regional dimension to the provision of postgraduate creative arts and design courses, with students concentrated in London, although other key areas include the South East, North West and South West (and Scotland for related disciplines). This distribution corresponds closely with distribution of NALN institutions. The regional clustering may impact on students in some regions who wish to progress to postgraduate study after undergraduate study but stay in the same region, particularly students who are less mobile due to family or work commitments or financial constraints.
- The most common type of postgraduate creative arts and design provision is the taught masters programme, and part-time study is predominant. However, masters courses and full-time study are more prevalent in NALN institutions than elsewhere. A wider range of postgraduate level qualifications and more flexible modes of study are offered outside of the NALN network which may impact on the type of students NALN members attract.
- Postgraduate creative arts and design students are more likely to be younger and come to taught masters courses with a first degree than the average postgraduate student. But there is a sizeable minority who come to postgraduate study in creative arts and design later in their careers (aged 50 and over). Creative arts and design courses have a better representation of male students than across the whole postgraduate student population, especially in related disciplines (although males are still outnumbered by females) but have a poorer representation of black and minority ethnic students. Compared to all postgraduate creative arts and design students, NALN students are more likely to be younger and female. It is impossible to estimate the social class profile because of a near absence of data on this in the HESA dataset.

- In terms of study preferences, there are some diversity patterns clearly visible. Women are considerably more likely to study at taught masters level than men, as are black students (which appears to be a recent pattern); whereas doctoral study is more common amongst male students and older individuals. Asian students are relatively more likely than students of other ethnic backgrounds to study towards postgraduate diplomas or certificates (perhaps reflecting subject preferences). Older students are much more likely to study part-time. Black students are also more likely to study part-time but there is little difference in this regard by gender. NALN institutions should be aware of these differences in preferences when considering their relative successes in attracting different groups of students.
- There are also some subject differences noticed by gender, age and ethnicity. Male students are more likely to choose architecture, music, media and cinematics, whereas female students are relatively more likely to be studying information services (including curatorial studies), fine art, design, drama, journalism and imaginative writing. Older students prefer fine art, music and imaginative writing; and younger students have a greater tendency towards architecture, media and journalism. Design studies is equally popular across all age groups. Black students are more likely to study media, publicity and journalism; whereas Asian students preferred architecture and design.
- A key entry route to postgraduate masters study generally, and creative arts and design particularly, is through undergraduate study. Over two thirds of those on postgraduate creative arts and design masters programmes (narrow or broad definition) had a first degree (from a UK institution) on entry. Fewer already possess a higher degree than found in the wider masters population, and fewer had professional level qualifications. The entry profile across the group of NALN institutions mirrors this pattern. There are unfortunately no other data on education background in the postgraduate student dataset to enable analysis to be undertaken on how many students following vocational entry routes to undergraduate study go on to postgraduate masters courses.

2.1 Provision of postgraduate creative arts and design

In this section we examine who provides postgraduate study in creative arts and design and related disciplines. We explore the regional dimension to provision, and what is delivered in terms of mode, level and subject.

There are well over half a million postgraduate students studying at UK higher education institutions (HEIs), 545,370 in total; and the numbers have been increasing over the years (for example, up by four per cent in the last three years). Of these, 373,785 or 69 per cent are of UK domicile with a further nine per cent from elsewhere in the EU and 23 per cent from outside the EU.

The latest data from HESA indicates that over 16,000 (16,170) individuals were following a postgraduate course in a creative arts and design subject (using the narrow definition). This increases to over 31,000 (31,450) when using the broader definition of creative arts and design subjects and related disciplines. Interestingly the numbers studying creative arts and design subjects have been rising slightly faster than found across the whole postgraduate population (increasing by six per cent in the last three years using the narrow definition and by five per cent using the broad definition).

Approximately one-third of these postgraduate creative arts and design students are not of UK domicile, in that they are from other EU countries or further overseas. Focusing on UK students only, those following a postgraduate course in creative arts and design subjects and related disciplines (using the broad definition) account for five per cent of the UK domiciled postgraduate student population (or 20,315 individuals); a proportion that has remained unchanged over the last three years.

2.1.1 Institutions offering postgraduate creative arts and design

Data from HESA (2005/06) indicates that of the 167 publicly funded HE institutions in the UK (offering postgraduate study), 135 (81 per cent) had students following postgraduate courses in creative arts and design (full or part-time). For the rest of this section on postgraduate provision, we focus on students from the UK only (ie of UK domicile).

There are 10,680 students following courses in postgraduate creative arts and design subjects (narrow definition) spread across 135 institutions. The largest institutions, in terms of their share of postgraduate creative arts and design students (narrow definition), are shown in Table 2.1. University of the Arts London accounts for the largest share of postgraduate creative arts and design students (8.3 per cent), followed by the Royal College of Art (4.1 per cent) and Goldsmiths College (2.8 per cent). Goldsmiths is the largest non-NALN institution (see Appendix 2 for the full list of NALN institutions).

Table 2.1: Main institutions providing PG CAD subjects

INSTITUTION	CAD (NARROW)	% CAD (NARROW) POPULATION	% INSTITUTION PG POPULATION
University of the Arts London	890	8.3	66.8
Royal College of Art	440	4.1	86.7
Goldsmiths College	295	2.8	16.0
Royal Academy of Music	220	2.1	100
University of the West of England, Bristol	195	1.8	4.2
University of Central England in Birmingham	195	1.8	5.7
Middlesex University	190	1.8	6.1
The University of Leeds	175	1.7	3.3
The University of Southampton	170	1.6	3.7
Central School of Speech and Drama	165	1.5	55.8
Sheffield Hallam University	160	1.5	3.0
Trinity Laban	160	1.5	100
All postgraduates	10,680	100	

Base: UK domicile, CAD subjects only. Only the largest institutions are reported
Source: HESA Student Record 2005/06

If we take the broader definition of postgraduate creative arts and design subjects and related disciplines, there are 20,315 students across 146 institutions. The largest institutions in terms of their share of students are University of the Arts London (4.9 per cent), the University of Wales, Aberystwyth (3.4 per cent), City University (3.0 per cent) and London Metropolitan University (2.8 per cent).

Table 2.2: Main institutions offering PG CAD and related subjects

INSTITUTION	CAD (BROAD)	% CAD (BROAD) POPULATION	% INSTITUTION PG POPULATION
University of the Arts London	985	4.9	74.0
University of Wales, Aberystwyth	680	3.4	39.6
City University	600	3.0	10.6
London Metropolitan University	570	2.8	13.2
University of Central England in Birmingham	510	2.5	14.8
University College London	500	2.5	8.8
The University of Westminster	500	2.5	10.8
Royal College of Art	480	2.4	94.3
Leeds Metropolitan University	415	2.0	12.3
Goldsmiths College	400	2.0	21.5
All postgraduates	20,315	100	

Base: UK domicile, CAD subjects only. Only the largest institutions are reported
Source: HESA Student Record 2005/06

Prominence of NALN institutions

When the research began NALN had 22 members, including associates, across England and Scotland, the majority of whom have student data captured by HESA.

Looking at NALN member institutions only, together they account for nearly 20 per cent (19.9 per cent) of all the provision of postgraduate creative arts and design subjects (narrow definition), and just over 12 per cent (12.4 per cent) of all the provision of postgraduate creative arts and design subjects and related disciplines (broader definition) (see Tables 2.1 and 2.2). These proportions, or student share, have remained fairly stable over the last few years.

Amongst NALN University of the Arts London accounts for the largest group of students. Two out of every five postgraduate creative arts and design students in NALN are at University of the Arts London, and one in ten of all postgraduate creative arts and design students are at University of the Arts London. The Royal College of Art also accounts for a substantial group of postgraduates: one in five (20.8 per cent) of NALN students, and one in twenty (4.1 per cent) of all postgraduate creative arts and design students (see Appendix Table A2.1).

When looking at postgraduate creative arts and design subjects and related disciplines (broader definition), University of the Arts London and the Royal College of Art still account for the lion's share of students of UK domicile within NALN institutions, together accounting for three-fifths of students. However, using the broader definition gives Glasgow, Edinburgh and Falmouth a more prominent position within NALN (see Appendix Table A2.1).

When looking at the proportion of students that study creative arts and design subjects within each institution offering CAD courses, there is a clear distinction between NALN and non-NALN institutions. NALN institutions are essentially specialist creative arts and design institutions, as the vast majority of their student body are following courses in creative arts and design or related disciplines; whereas non-NALN institutions have a much lower proportion of their student body following these programmes. For example, three-quarters of all postgraduate students at University of the Arts London and nearly 95 per cent at the Royal College of Art are following CAD courses (broad definition), and this compares to less than 40 per cent of all postgraduate students at most of the non-NALN institutions with a large CAD student population (see Table 2.2).

2.1.2 Regional provision

Looking at student numbers by region of study, we can see that there is a regional bias towards creative arts and design students studying in London, with approximately one-third of all postgraduate creative arts and design students (using the narrow or broad definition) studying there. This compares to around one-fifth of the total postgraduate student body (across all subjects) who study in London (see Appendix Table A2.2). Other key areas, in terms of creative arts and design student numbers, are the South East, North West, South West, Scotland and Wales. Although, compared to its share of all postgraduate students, the South East accounts for a slightly smaller proportion of creative arts and design students, which is probably explained by its geographical position, neighbouring London. It is also interesting to note the under-representation of postgraduate CAD students in the West Midlands and the over-representation in Wales, both regions without a NALN institutional presence.

This regional pattern of study in postgraduate arts and design has remained more or less unchanged over the last few years.

NALN and the regions

The concentration of students in London is even more pronounced when focusing on students at NALN institutions only, which is not surprising given the number (and relative size) of member institutions based in London. Over three-quarters (76 per cent) of postgraduate creative arts and design students at NALN institutions are studying in London. This compares with less than a quarter (23.7 per cent) of postgraduate creative arts and design students studying at institutions outside of NALN. Similar to patterns noted above, using the broader definition to include related CAD disciplines gives Scotland and the South West a more prominent position within the regional distribution of NALN provision (see Figure 2.1 and Appendix Table A2.3).

Figure 2.1: Regional distribution of postgraduate creative arts and design students (per cent)

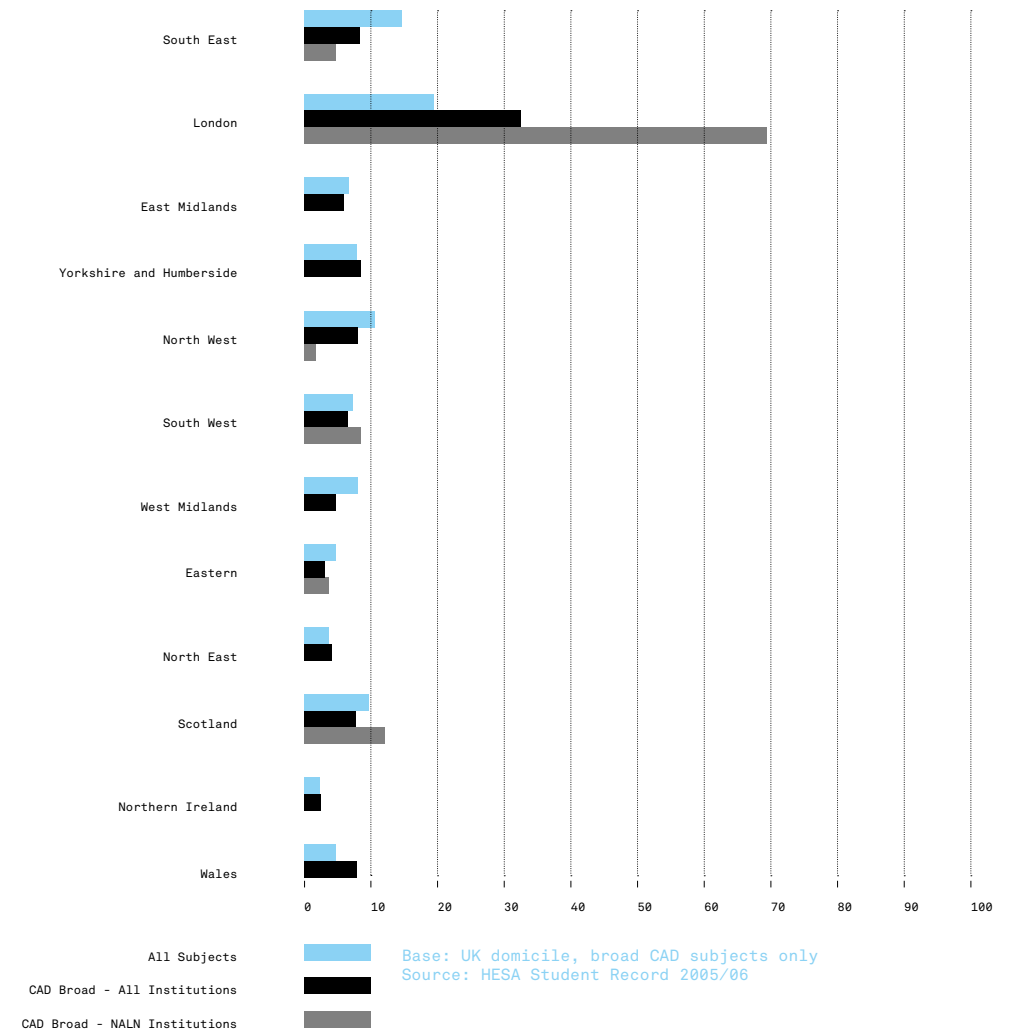


Table 2.3: Regional location of NALN institutions

NALN INSTITUTION	REGION
University of the Arts London	London
Royal College of Art	London
Central School of Speech and Drama	London
UCCA Canterbury, Epsom, Farnham, Maidstone, Rochester	South East
Norwich School of Art and Design	East
Glasgow School of Art	Scotland
Dartington College of Arts	South West
Wimbledon School of Art	London
University College Falmouth	South West
Edinburgh College of Art	Scotland
Rose Bruford College	London
The Arts Institute at Bournemouth	South West
Cumbria Institute of the Arts	North West
Ravensbourne College of Design and Communication	London

Source: HESA Student Record 2005/06

2.1.3 Level of study

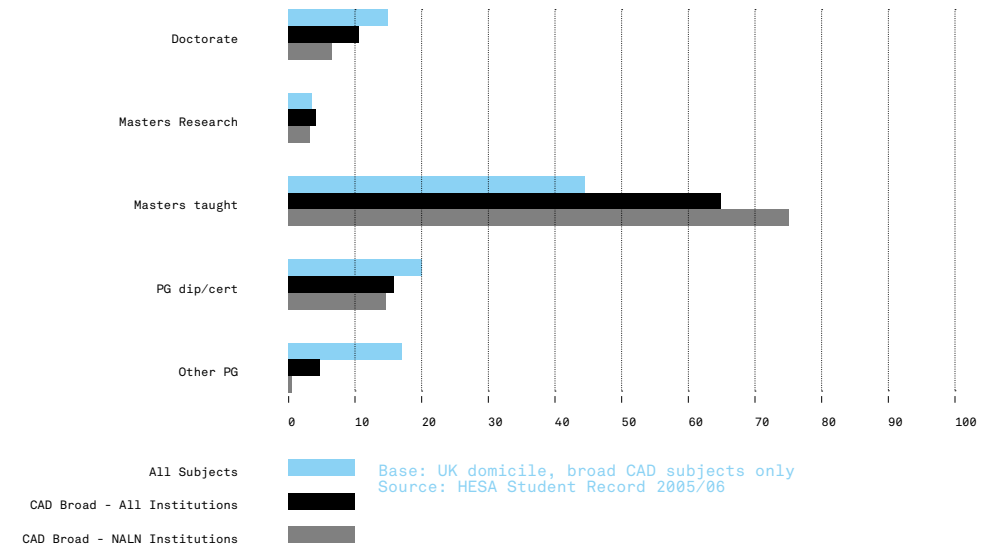
The most common level of postgraduate study is the taught masters degree course, for example MA. Indeed, two in every five postgraduate students in the UK (and of UK domicile) across all subjects are on taught masters programmes (44 per cent), with a further four per cent on research masters programmes. There are 15 per cent studying at doctoral level, 20 per cent on taught PG dip/cert programmes (not including PGCE), and 17 per cent studying for other PG qualifications (including PGCE). This pattern of postgraduate study has remained unchanged in the last few years (see Appendix Table A2.4).

Of all those studying postgraduate creative arts and design subjects and related disciplines, almost two-thirds (64.8 per cent) were following a taught masters degree course. This is a much higher proportion than found across all subjects, indicating that masters level study is much more common amongst CAD students. Correspondingly, all other levels of postgraduate study were less common among CAD students (see Appendix Table A2.4). There appears to be an increasing trend towards masters level study in CAD, as the proportion of students choosing to study at this level has been rising over the last few years.

NALN institutions

The dominance of masters level study is even more pronounced amongst Network institutions as taught masters degrees in creative arts and design subjects and related disciplines are more common amongst NALN institutions than non-NALN institutions (see Figure 2.2). Three in every four (75 per cent) students are following a taught masters course in a NALN institution compared to two in every three (64.8 per cent) in any institution (see Appendix Table A2.5).

Figure 2.2: Level of postgraduate study (per cent)

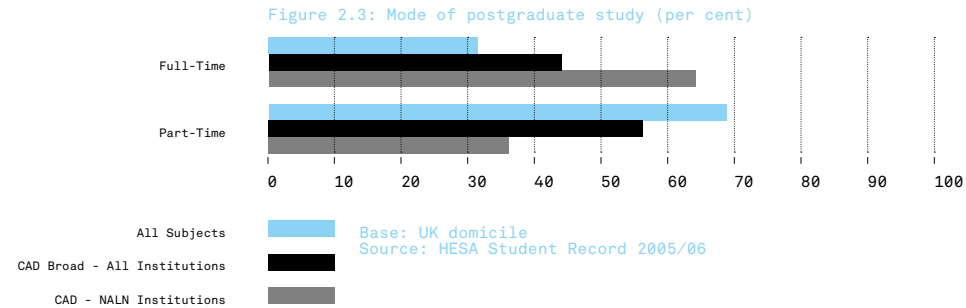


2.1.4 Mode of study

Most postgraduate students study part-time. Over two-thirds (68.6 per cent) of all postgraduate study (across all subjects) is undertaken part-time. Yet part-time study is under-represented in creative arts and design and related disciplines. Only just over half (56.1 per cent, so still the majority) of all postgraduate study in creative arts and design subjects and related disciplines (broad definition) is undertaken part-time (see Figure 2.3 and Appendix Table A2.6). Amongst CAD students, part-time study is even less common at masters level and at postgraduate certificate and diploma level. Indeed, full-time study is the most common study mode for diplomas and certificates (see Appendix Table A2.7).

NALN institutions

Part-time study is less common still amongst NALN institutions. Only one-third (36 per cent) of students at NALN institutions are studying postgraduate creative arts and design subjects and related disciplines part-time (see Figure 2.3). The vast majority, 64 per cent, are studying full-time. This pattern holds true across all levels of study at NALN institutions, with the exception only of doctoral study (see Appendix Table A2.8).



2.1.5 Subject of study

The largest subjects of study within postgraduate creative arts and design and related disciplines, in terms of student numbers are: architecture, information services, design studies, and music. Together these account for just over half (51.4 per cent) of students within the broader definition of creative arts and design subjects. Within NALN institutions, fine art and design studies are by far the most common subjects, together accounting for nearly three-fifths (58.4 per cent) of creative arts and design and related subjects (see Table 2.4).

Specialists (NALN institutions) versus Generalists

When comparing the subject profiles of NALN institutions with the top ten non-NALN institutions (in terms of postgraduate creative arts and design provision), we can see, as might be expected, a clear difference in the provision dedicated to creative arts and design subjects (see Appendix Tables A2.9 and A2.10). NALN institutions dedicate between 74 and 100 per cent of their provision to creative arts and design subjects (broad definition) with the exception of the Central School of Speech and Drama. Here 44.2 per cent of postgraduate provision is categorised by HESA as Education and Subjects Allied to Medicine, which covers the institution's Health Professions Council (HPC) accredited therapy courses.

Table 2.4: PG students in UK institutions 2005/06 studying broad CAD subjects by principal subject (UK domicile only)

SUBJECT OF STUDY	NALN INSTITUTIONS	%	ALL INSTITUTIONS	%
Broad programmes of creative arts and design				
Architecture	205	8.1	2,820	13.9
Information Services	0	0.0	2,710	13.3
Design studies	880	35.0	2,590	12.8
Music	5	0.2	2,315	11.4
Fine art	590	23.4	1,800	8.9
Media studies	35	1.4	1,625	8.0
Journalism	120	4.8	1,275	6.3
Drama	240	9.6	1,100	5.4
Imaginative writing	105	4.1	1,030	5.1
Cinematics/photography	130	5.2	905	4.5
Others in creative arts and design	165	6.5	760	3.7
Publicity Studies	0	0.0	475	2.3
Landscape design	20	0.7	350	1.7
Dance	5	0.1	165	0.8
Others in Mass Communications	0	0.0	110	0.5
Advertising	20	0.8	50	0.2
Crafts	0	0.0	20	0.1
All postgraduate	2,520	100	20,315	100

Base: UK domicile, broad CAD subjects only
Source: HESA Student Record 2005/06

Most NALN institutions specialise in providing a few key subjects within the broader category of creative arts and design subjects – ‘specialism within specialism’. Key specialisms at NALN institutions include (see Table 2.5):

- Royal College of Art – design studies, fine art and architecture
- Central School of Speech and Drama – drama, education, ‘subjects allied to medicine’ (therapy courses)
- Dartington College – ‘others in creative arts’ (for example Arts Management)
- University College Falmouth – journalism, fine art, imaginative writing, and marketing (including advertising)

- University of the Arts London – design studies, fine art, cinematics and journalism (reflecting the specialisms of its constituent colleges: Camberwell College of Arts, Central Saint Martins College of Art and Design, Chelsea College of Art, London College of Communication, and London College of Fashion)
- Wimbledon School of Art – fine art, ‘others in creative arts’ and design studies
- Edinburgh College of Art – architecture, fine art, design studies and landscape design
- Glasgow School of Art – architecture, ‘others in creative arts’ and fine art
- Norwich School of Art – ‘others in creative arts’, fine art, imaginative writing and cinematics
- University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone, Rochester – design studies, fine art, architecture and cinematics
- Ravensbourne College of Design and Communication – design studies
- Rose Bruford College – drama
- Cumbria Institute of the Arts (now the University of Cumbria) – design studies, fine art and media studies
- The Arts Institute at Bournemouth – education (PGCE to become specialist teachers in arts, design and media).

The main non-NALN creative arts and design providers dedicate around 15 per cent or less of their provision to arts, design, and related subjects, with the exception of Goldsmiths College and the University of Wales, Aberystwyth (dedicating 21.5 and 39.6 per cent respectively to creative arts and design subjects and related disciplines). Within these non-NALN providers of postgraduate CAD, provision tends to be spread across a range of creative arts and design subjects and related disciplines – ‘generalism within generalism’. Although the exception here is the University of Wales, Aberystwyth, which has a majority of students studying Information Services (which covers, for example, courses in information and library studies and archive administration) (see Table 2.6).

Table 2.5: Subject profile of NALN institutions

	ARCHITECTURE	LANDSCAPE DESIGN	INFORMATION SERVICES (INCL CURATORIAL STUDIES)	MARKETING (INCL ADVERTISING)	PUBLICITY STUDIES	MEDIA STUDIES (INCL FILM STUDIES/ FILM PRODUCTION)	PUBLISHING	JOURNALISM	FINE ART	DESIGN STUDIES	MUSIC	DRAMA	DANCE	CINEMATICS & PHOTOGRAPHY	IMAGINATIVE WRITING	OTHERS IN CREATIVE ARTS & DESIGN
ROYAL COLLEGE OF ART	x								x	x						
CENTRAL SCHOOL OF SPEECH AND DRAMA												x				x
DARTINGTON COLLEGE OF ARTS									x		x	x	x		x	x
UNIVERSITY COLLEGE FALMOUTH			x			x		x	x	x				x	x	
UNIVERSITY OF THE ARTS LONDON						x		x	x	x		x		x	x	
RAVENSBORNE COLLEGE OF DESIGN AND COMMUNICATION										x						
ROSE BRUFORD COLLEGE												x				
WIMBLEDON SCHOOL OF ART									x	x						x
EDINBURGH COLLEGE OF ART	x	x							x	x						
GLASGOW SCHOOL OF ART	x								x	x						x
NORWICH SCHOOL OF ART AND DESIGN									x					x	x	x
CUMBRIA INSTITUTE OF THE ARTS						x			x	x						
THE ARTS INSTITUTE AT BOURNEMOUTH																
UCCA CANTERBURY, EPSOM, FARNHAM, MAIDSTONE, ROCHESTER	x								x	x				x		x

Base: UK domicile postgraduate students at NALN institutions
 Source: HESA Student Record 2005/06

Table 2.6: Subject profile at the ten biggest non-NALN CAD (broad) providers

	ARCHITECTURE	LANDSCAPE DESIGN	INFORMATION SERVICES (INCL CURATORIAL STUDIES)	MARKETING (INCL ADVERTISING)	PUBLICITY STUDIES (INCL PR)	MEDIA STUDIES (INCL FILM STUDIES/FILM PRODUCTION)	PUBLISHING (INCL MULTI-MEDIA PUBLISHING)	JOURNALISM	OTHERS IN MASS COMMUNICATION & DOCUMENTATION	FINE ART	DESIGN STUDIES	MUSIC	DRAMA	CINEMATICS & PHOTOGRAPHY	IMAGINATIVE WRITING	OTHERS IN CREATIVE ARTS & DESIGN
UNIVERSITY OF CENTRAL ENGLAND IN BIRMINGHAM	x	x	x			x		x		x	x	x				x
LEEDS METROPOLITAN UNIVERSITY	x	x	x		x	x				x	x			x	x	
THE UNIVERSITY OF WESTMINSTER	x				x	x		x			x			x		x
THE ROBERT GORDON UNIVERSITY	x		x		x		x		x		x					x
GOLDSMITHS COLLEGE						x				x	x	x	x		x	
UNIVERSITY COLLEGE LONDON	x		x			x				x				x		
THE UNIVERSITY OF NOTTINGHAM	x					x						x	x	x		
THE UNIVERSITY OF SHEFFIELD	x	x	x					x				x				
UNIVERSITY OF WALES, ABERYSTWYTH			x							x			x	x		x
LONDON METROPOLITAN UNIVERSITY	x		x		x			x	x	x	x			x	x	

Base: UK domicile postgraduate students at ten largest non-NALN CAD (broad) providers
 Source: HESA Student Record 2005/06

2.2 Participation in postgraduate creative arts and design

In the previous section we examined who provides postgraduate study in creative arts and design and related disciplines, and the ways in which it is delivered. In this section we go on to look at who studies creative arts and design subjects at postgraduate level and how this student body differs to the postgraduate student body as a whole. We also examine patterns of participation within broad creative arts and design disciplines at NALN institutions compared to non-NALN institutions.

As noted earlier, the latest data from HESA indicates that over 16,000 (16,170) individuals are following a postgraduate course in a creative arts and design subject (using the narrow definition). This increases to over 31,000 (31,450) when using the broader definition of creative arts and design subjects. Approximately one-third of these students are not of UK domicile, i.e. they are from other EU countries or further overseas.

2.2.1 Who studies postgraduate Creative Arts and Design?

For the rest of this section on participation we focus on students from the UK only (UK domicile). HESA data allows us to examine participation in postgraduate study by a number of student characteristics, including: gender, age, and ethnicity. Socio-economic class is also available for some students. However, unfortunately, only five per cent of students in our dataset have their socio-economic class recorded. This is because it is not a HESA mandatory field on the Student Record for postgraduates, though universities are encouraged to collect it. It is not, therefore, possible to make any statistical inferences about the representation of students from different socio-economic backgrounds with any reliability.

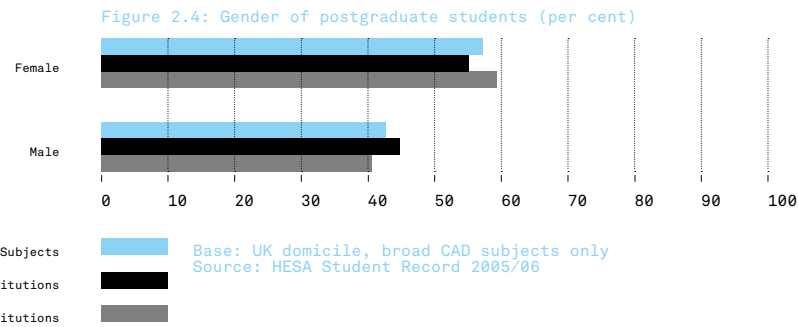
Focusing on students' personal characteristics, several patterns can be seen (see Appendix Table A2.11). Compared to the postgraduate student body as a whole, proportionally fewer women are studying creative arts and design subjects (57.3 compared to 55.2 per cent respectively). However, women still outnumber men within creative arts and design subjects, a pattern that has remained relatively constant over the past few years.

Creative arts and design students are more likely to be younger than the average postgraduate student, with nearly one-third of creative arts and design students (taking the narrow or broad definition) under the age of 25 compared to just over one-fifth of all students (21.9 per cent). This could suggest that within creative arts and design there is more of a tendency for students to carry on with higher education straight after completing study at undergraduate level (although this was not corroborated by the destinations data, see Chapter 3) or after a short time in the labour market (which appears more likely). There is also a slightly higher proportion of creative arts and design students (narrow definition) over the age of 50 than there is in the wider postgraduate population (10.9 per cent compared to 8.8 per cent), which would suggest that there are also a number of people returning to education to study creative arts and design in later life. Again, there has been little change in the age profile of students studying creative arts and design subjects and related disciplines in recent years.

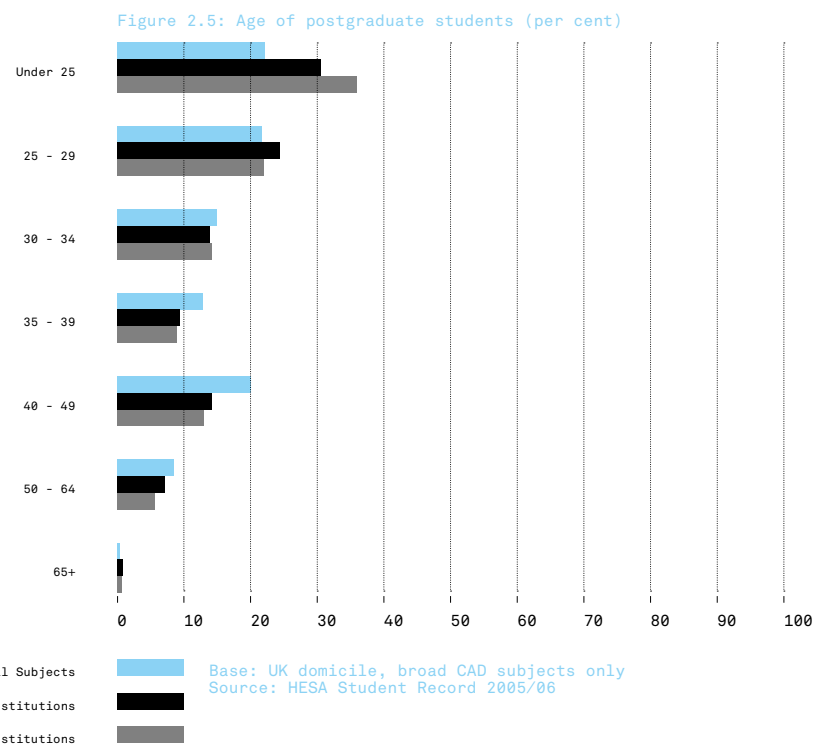
There are a higher proportion of white students studying creative arts and design subjects than in the postgraduate student population as a whole, especially focusing on the narrow definition of creative arts and design. This seems to be driven by a lower proportion of black and Asian students studying creative arts and design compared to all subjects.

How does the NALN student profile differ?

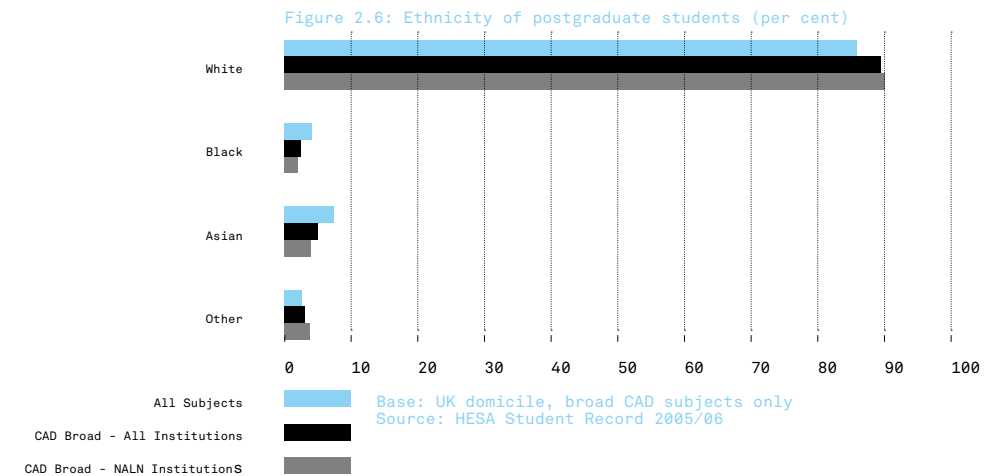
There is a gender bias in the NALN student profile which is more pronounced than found when looking at the postgraduate CAD student body and indeed the entire postgraduate student body (see Figure 2.4 and Appendix Table A2.12), and, looking at data for the last three years, the bias appears to be increasing. Compared to non-NALN institutions there is a higher proportion of women studying postgraduate creative arts and design subjects and related disciplines (broad definition) at NALN institutions (59.3 per cent compared to 54.3 per cent). This may indicate a need for NALN institutions, or the NALN itself, to undertake activities to attract more male students.



Postgraduate CAD students at NALN institutions also tend to be younger than those at non-NALN institutions (see Figure 2.5). Over one-third (35.9 per cent) of students studying at NALN institutions are under 25 compared to just 29.7 per cent at non-NALN institutions. There are also marginally fewer older students studying at NALN institutions with students over 50 making up 6.3 per cent of the postgraduate population compared to 8.1 per cent at non-NALN institutions. This may indicate a need to provide easier access to potential older students who may be coming to postgraduate study from the workplace rather than direct from undergraduate study.



In terms of ethnic background, students at NALN institutions are marginally more likely to be from white backgrounds than found at non-NALN institutions (90.1 compared to 89.3 per cent); and NALN institutions have proportionally fewer students from Asian backgrounds than found at non-NALN institutions (4.0 compared to 5.2 per cent, see Figure 2.6 and Appendix Table A2.12). This pattern has remained stable over the last few years and may indicate a need for NALN institutions to look at ways to attract students, particularly from Asian backgrounds.



2.2.2 How do they get there?

HESA data also allows us to examine participation in postgraduate study by highest level of qualification on entry to postgraduate study, and this gives an indication of the route taken to this level of study.

In order to explore variation in entry qualifications between creative arts and design subjects and the postgraduate population as a whole, we have focused on taught masters programmes only as this is the predominant level of study at postgraduate level, and in order to minimise the effect of variation in entry qualification due to differences in numbers of students studying at different levels of postgraduate study. For example, students studying at doctoral level are far more likely to already have a postgraduate qualification than are those studying at masters level. Also, as we have seen previously, provision at different levels of postgraduate study does vary between creative arts and design subjects and the postgraduate student body as a whole.

By far the most common entry qualification to taught masters programmes (of any subject) is a first degree qualification such as a BA or BSc from a UK institution, with three-fifths of all students entering with this level of qualification (59.2 per cent). This figure is even higher

for creative arts and design students with over two-thirds in the narrow or broad category entering onto a taught masters programme possessing a previous UK degree (67.9 and 68.8 per cent respectively, see Table 2.7). It is interesting to note however that the tendency to enter a masters programme with a previous first degree has fallen slightly over the last few years, particularly amongst those entering creative arts and design (narrow definition) masters programmes.

Approximately one-fifth (19.6 per cent) of students studying at masters level already have a postgraduate or equivalent qualification. Students studying creative arts and design subjects are marginally less likely to already possess a higher degree or a postgraduate diploma/certificate than found in the wider taught masters population (10.6 compared to 15.5 per cent). This would seem to indicate that for creative arts and design subjects taken as a whole, slightly fewer people decide to retrain at masters level than do for other subjects.

Looking at other entry qualifications or routes of particular interest to NALN, we can see that there are proportionally fewer creative arts and design students entering taught masters programmes with professional qualifications than found across all subjects. However, marginally more creative arts and design students enter with Accredited Prior Experiential Learning (APEL) or through an institution's own entrance exam than found across the wider student body – although the proportion entering taught masters programmes through this route is still relatively small (around two per cent).

Table 2.7: Entry qualifications of students in UK institutions 2005/06 – those studying taught masters only

ENTRY QUALIFICATIONS	CAD (NARROW)	% CAD (NARROW)	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS
HIGHER DEGREE	530	7.3	1,070	8.4	15,350	9.8
PG DIPLOMA/CERTIFICATE (EXCL PGCE)	240	3.3	435	3.4	8,835	5.7
PGCE	210	2.9	250	2.0	4,615	3.0
PG EQUIVALENT	40	0.6	50	0.4	700	0.4
VOCATIONAL QUALIFICATION – LEVEL 5	20	0.3	45	0.3	975	0.6
FIRST DEGREE (UK) INCL QTS	4,930	67.9	8,740	68.8	92,390	59.2
EU/OVERSEAS GRADUATE	305	4.2	660	5.2	9,245	5.9
GRADUATE EQUIVALENT QUALIFICATION	20	0.3	35	0.3	950	0.6
OU/HE CREDITS	35	0.5	55	0.4	830	0.5
CERTIFICATES/DIPLOMAS OF EDUCATION	45	0.6	55	0.4	1,220	0.8
HND/HNC/BTEC(EQUIV)	125	1.8	180	1.4	3,015	1.9
DIP HE	30	0.4	45	0.3	1,670	1.1
VOCATIONAL QUALIFICATION – LEVEL 4	5	0.1	15	0.1	185	0.1
PROFESSIONAL QUALIFICATIONS	45	0.6	85	0.7	6,490	4.2
FOUNDATION COURSE (HE LEVEL)	20	0.3	25	0.2	120	0.1
OTHER HE (BELOW DEGREE)	20	0.3	25	0.2	595	0.4
FOUNDATION DEGREE	5	0.1	15	0.1	100	0.1
OND/ONC/BTEC(EQUIV)	30	0.4	45	0.4	380	0.2
FOUNDATION COURSE (FE LEVEL)	20	0.3	20	0.2	50	0.0
ACCESS COURSE	10	0.2	20	0.2	130	0.1
BACCALAUREATE	15	0.2	20	0.2	285	0.2
GCSE/O LEVELS/SCE STANDARD	15	0.2	25	0.2	465	0.3
OTHER NON ADVANCED QUALIFICATION	50	0.7	65	0.5	665	0.4
GCE A/AS LEVELS	75	1.0	105	0.8	525	0.3
VCE A/AS LEVELS	0	0.0	0	0.0	5	0.0
OTHER LEVEL 3	200	2.8	290	2.3	2,485	1.6
OTHER EXPERIENCE/INST OWN EXAM (PLUS APEL/APL)	145	2.0	230	1.8	2,420	1.5
OTHER NON UK QUALIFICATION	35	0.5	65	0.5	790	0.5
NO FORMAL QUALIFICATION	35	0.5	45	0.4	480	0.3
ALL POSTGRADUATES (KNOWN ENTRY QUALIFICATION)	7,255	100.0	12,710	100.0	156,070	100.0

Base: UK domicile, masters students only
Source: HESA Student Record 2005/06

How does the NALN entry profile differ?

The pattern of entry qualifications for students following taught masters programmes at NALN institutions is very similar, and we find very little difference here between NALN and non-NALN institutions. Perhaps the only difference of note is that there are marginally fewer students entering taught masters at NALN institutions with a previous higher degree and a greater number entering with Level 3 qualifications (eg A-levels, foundation year course) than found at non-NALN institutions.

Table 2.8: Entry qualifications for CAD (broad) students on taught masters programs 2005/06

HIGHEST QUALIFICATION UPON ENTRY	NALN STUDENTS	% NALN STUDENTS	NON-NALN STUDENTS	% NON-NALN STUDENTS
HIGHER DEGREE	120	6.3	950	8.8
PG DIPLOMA/CERTIFICATE (EXCL PGCE)	70	3.6	365	3.4
PGCE	30	2.2	255	2.3
PG EQUIVALENT	5	0.3	40	0.4
VOCATIONAL QUALIFICATION - LEVEL 5	0	0.1	2	0.0
FIRST DEGREE (UK) INCL QTS	1,265	67.5	7,430	68.6
EU/OVERSEAS GRADUATE	105	5.6	555	5.1
GRADUATE EQUIVALENT QUALIFICATION	5	0.3	25	0.2
OU/HE CREDITS	10	0.5	45	0.4
CERTIFICATES/DIPLOMAS OF EDUCATION	5	0.3	50	0.4
HND/HNC/BTEC(EQUIV)	35	1.9	145	1.3
DIP HE	5	0.2	40	0.4
VOCATIONAL QUALIFICATION - LEVEL 4	0	0.1	10	0.1
PROFESSIONAL QUALIFICATIONS	5	0.3	80	0.7
FOUNDATION COURSE (HE LEVEL)	5	0.2	20	0.2
OTHER HE (BELOW DEGREE)	0	0.1	20	0.2
FOUNDATION DEGREE	5	0.2	10	0.1
OND/ONC/BTEC(EQUIV)	10	0.6	35	0.3
FOUNDATION COURSE (FE LEVEL)	15	0.7	10	0.1
ACCESS COURSE	5	0.4	15	0.1
BACCALAUREATE	0	0.0	20	0.2
GCSE/O LEVELS/SCE STANDARD	0	0.1	20	0.2
OTHER NON ADVANCED QUALIFICATION	15	0.9	45	0.4
GCE A/AS LEVELS	40	2.1	65	0.6
VCE A/AS LEVELS	0	0.0	0	0.0
OTHER LEVEL 3	65	3.5	220	2.0
OTHER EXPERIENCE/INST OWN EXAM (PLUS APEL/APL)	30	1.5	200	1.8
OTHER NON UK QUALIFICATION	5	0.2	60	0.5
NO FORMAL QUALIFICATION	5	0.3	40	0.4
ALL MA CAD(BROAD) STUDENTS (KNOWN ENTRY QUALIFICATION)	1,875	100	10,830	100

Base: UK domicile CAD (broad) students on taught masters programmes at all UK institutions
Source: HESA Student Record 2005/06

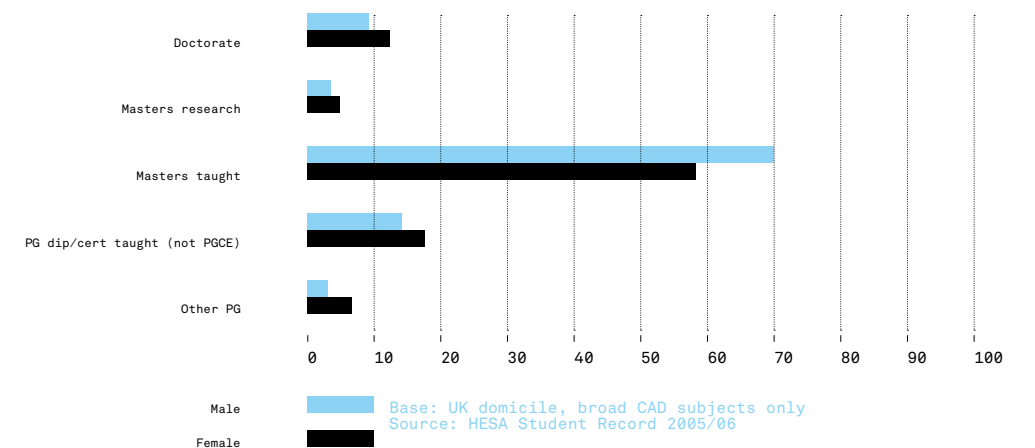
2.2.3 How do students study?

Level of study

As we have seen previously, the vast majority of postgraduate creative arts and design students are studying on taught masters programmes (64.8 per cent of UK domiciled students). This proportion rises to three-quarters (75.0 per cent) for UK domicile students at NALN institutions. It is interesting to look at the patterns of study for different groups of students following courses in creative arts and design and related disciplines.

We find that women are proportionally more likely to study at taught masters level than men (see Figure 2.7, 70 per cent of women are studying at this level compared to 58.3 per cent of men). However, male postgraduates are more likely than their female peers to be involved in postgraduate study at all other levels. Men make up the majority of doctorate, research masters, postgraduate certificate/diploma, and 'other postgraduate' students (see Appendix Table A2.13). Yet, interestingly this pattern is considerably less pronounced at NALN institutions. Across NALN similar proportions of men and women study at all levels of postgraduate study (see Appendix Table A2.14).

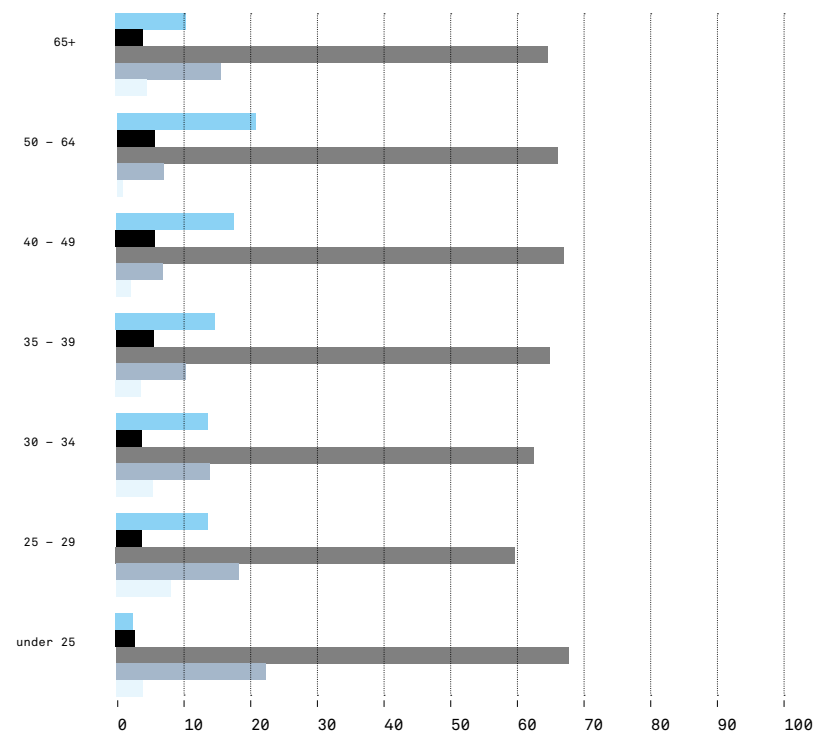
Figure 2.7: Gender and level of study (per cent)



As outlined above, the majority of all postgraduate creative arts and design students study at the taught masters level. This pattern holds true across all age groups, with around two-thirds of students in all age groups studying on taught masters programmes (see Figure 2.8). Although it is interesting to note that the proportion studying at masters level is lower for those in their late 20s and early 30s.

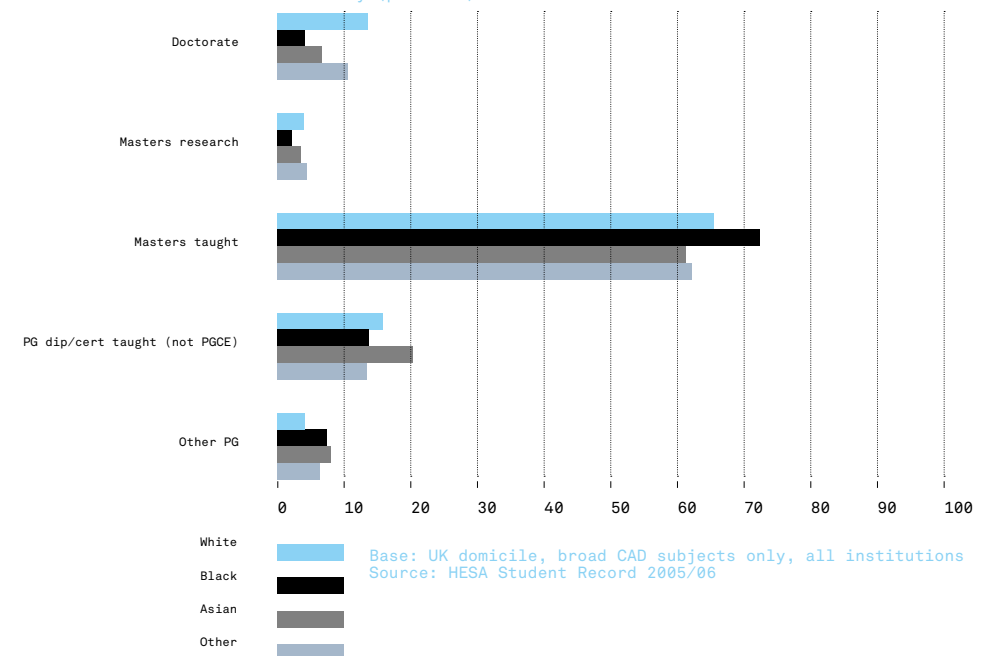
Doctoral study tends to be more popular with older students, with the highest proportion of doctorate students amongst 50 to 64 year olds (20.7 per cent). As might be expected, the lowest proportion of doctoral students is found for those under 25 (2.6 per cent), as this group are less likely to have reached the level of qualification required to enter most doctoral programmes. Postgraduate diplomas and certificates decrease in popularity with age. Almost a quarter of those aged under 25 (22.5 per cent) are studying at this level and this falls to just over one per cent of those over 65 years old (1.3 per cent).

Figure 2.8: Level of study in creative arts and design subjects (broad) by age (per cent)



Some difference in the level of study can be seen by ethnicity (see Figure 2.9). Black students are the most likely to be studying for a taught masters qualification (72.4 per cent compared to 64.8 per cent on average), whereas Asian students are the least likely to be doing so (61.2 per cent). The popularity of taught masters programmes amongst black students appears to be a recent pattern. Asian students are, however, relatively more likely to be studying towards a postgraduate diploma/certificate than students from any other background (20.4 per cent compared 15.8 per cent across all groups). This may be due to the popularity amongst Asian students of architecture, which has a higher level of provision at diploma level. Black and Asian students are the least likely to have continued with their education in creative arts and design to doctoral level with only 4.2 per cent of black and 6.7 per cent of Asian students studying at this level.

Figure 2.9: Level of study in creative arts and design subjects (broad) by ethnicity (per cent)



Base: UK domicile, broad CAD subjects only, all institutions
Source: HESA Student Record 2005/06



Mode of study

As noted earlier, a somewhat smaller proportion of students on postgraduate programmes of creative arts and design and related disciplines (broad) opt to study part-time (56.1 per cent) compared to students across all subjects (68.6 per cent). However, part-time students still make up the majority of students studying creative arts and design subjects at postgraduate level.

Again looking at the mode of study of different groups of postgraduate creative arts and design and related disciplines students, we can see some interesting patterns of preferences across postgraduate level study as a whole and at the taught masters level (see Appendix Table A2.15 and A2.16).

Women are only marginally more likely to study part-time than men (56.5 per cent compared to 55.7 per cent). However, at the taught masters level, the difference is more pronounced (57.5 per cent of women compared to 53.1 per cent of men studying part-time).

There is a significant association between age and mode of study. Young students are far more likely to be studying full-time than their older peers. Nearly three-quarters (74.3 per cent) of postgraduate creative arts and design and related disciplines students under the age of 25 study full-time. In contrast the vast majority of postgraduate students over the age of 30 study part-time, with the proportion ranging from 71 to nearly 84 per cent. This pattern is reflected when looking at those studying taught masters programmes, with 73.1 per cent of under 25 year olds studying full-time, and part-time study ranging from 70 to 84 per cent amongst students aged over 30.

There is also a clear association between ethnicity and mode of study. Black students are much more likely to be studying part-time than other students, 61.8 per cent compared to 55.4 per cent for all postgraduate creative arts and design and related disciplines (broad) students. Asian students are the least likely to be studying part-time (48.1 per cent). At the taught masters level the pattern is almost identical, although Asian students are even less likely to study part-time (42.4 per cent).

Subjects studied

In terms of the specific subjects studied at postgraduate level within the broad area creative arts and design subjects and related disciplines, there is a certain amount of variation according to students' personal characteristics.

Male students are more likely than female students to be following courses in architecture, music, media studies, and cinematics. Women on the other hand are more likely to be studying information services (including curatorial studies), fine art, design, drama, journalism, and imaginative writing (see Table 2.9).

Table 2.9: Subject studied by postgraduate students, by gender

SUBJECT	FEMALE	COL %	MALE	COL %
ARCHITECTURE	855	7.6	1,965	21.6
LANDSCAPE DESIGN	185	1.7	165	1.8
MARKETING (INCL ADVERTISING)	25	0.2	25	0.3
INFORMATION SERVICES (INCL CURATORIAL STUDIES)	1,965	17.5	745	8.2
PUBLICITY STUDIES (INCL PR)	335	3.0	135	1.5
MEDIA STUDIES (INCL FILM STUDIES/ FILM PRODUCTION)	790	7.1	835	9.2
PUBLISHING (INCL MULTI-MEDIA PUBLISHING)	150	1.3	75	0.8
JOURNALISM	765	6.8	510	5.6
OTHERS IN MASS COMMUNICATION & DOCUMENTATION	80	0.7	25	0.3
FINE ART	1,130	10.1	670	7.3
DESIGN STUDIES	1,510	13.5	1,080	11.9
MUSIC	1,045	9.3	1,270	14.0
DRAMA	720	6.4	380	4.2
DANCE	135	1.2	30	0.3
CINEMATICS & PHOTOGRAPHY	395	3.5	510	5.6
CRAFTS	10	0.1	10	0.1
IMAGINATIVE WRITING	640	5.7	390	4.3
OTHERS IN CREATIVE ARTS & DESIGN	465	4.2	290	3.2
ALL TAUGHT MA CAD (BROAD) STUDENTS	11,210	100.0	9,105	100.0

Base: UK domicile PG CAD (broad) students at UK institutions
Source: HESA Student Record 2005/06

In terms of age, there are interesting patterns found in the subjects studied. Although design studies appears to be equally popular across the age groups, some subjects clearly have a younger student body and others a much older student body.

Architecture is less popular amongst older students, instead this subject is most popular amongst students aged between 25 and 34, with around one in five students of this age group studying architecture. Media studies is another subject that tends to be less popular with older students, with only five per cent or less of students over the age of 50 taking up the subject. Students under the age of 25 are the most likely to be studying media studies with around one in ten studying the subject. Journalism too is particularly popular with the under 25s, with students in this age group twice as likely as students in any other age group to study the subject (twelve per cent compared to less than six per cent of any other age group, see Table 2.10).

Fine art tends to be particularly attractive to older students, with around one-fifth of students over 50 studying fine art compared to less than one-tenth of students under 35 studying the subject. Imaginative writing also tends to be more popular with older students, with the proportion of students studying the subject increasing through the age groups from just 3.2 per cent for under 25s to 19.9 per cent for students over the age of 65.

Music tends to be popular with students at either end of the age range, with over 20 per cent of over 65 year olds and around 15 per cent of under 25s studying for a music qualification. However, information services is less popular with students at either end of the age spectrum.

Participation in specific subjects also varies by ethnic background. Black students are relatively more likely than other students to be studying media studies, publicity studies and journalism. However, they are somewhat less likely than others to be studying cinematics or music (see Appendix Table A2.17).

Students from Asian ethnic backgrounds are the most likely to be studying architecture and design studies, with over two-fifths of Asian students studying these two subjects (43.5 per cent). Conversely, students in this group are relatively less likely than other groups to study drama and imaginative writing.

White students are relatively under-represented in architecture, media studies and journalism but are considerably more likely to choose to study fine art and music than students from black and minority ethnic backgrounds.

Table 2.10: Subject studied, by age of student

SUBJECT OF STUDY GROUPED, KEY SUBJECTS IDENTIFIED	UNDER 25	25 TO 29	30 TO 34	35 TO 39	40 TO 49	50 TO 64	65+
ARCHITECTURE	12.1	21.5	17.6	11.9	6.9	5.5	3.8
LANDSCAPE DESIGN	1.5	2.0	1.7	2.3	2.1	0.6	0.0
MARKETING (INCL ADVERTISING)	0.7	0.1	0.0	0.0	0.0	0.0	0.0
INFORMATION SERVICES (INCL CURATORIAL STUDIES)	8.0	14.2	16.6	16.5	18.2	14.2	2.6
PUBLICITY STUDIES (INCL PR)	2.3	2.7	2.4	2.9	2.0	1.0	0.6
MEDIA STUDIES (INCL FILM STUDIES/FILM PRODUCTION)	9.9	6.8	8.3	8.5	7.0	5.0	3.2
PUBLISHING (INCL MULTI-MEDIA PUBLISHING)	1.6	0.9	1.1	1.1	0.7	0.9	1.9
JOURNALISM	12.2	5.9	3.5	2.5	2.2	1.0	1.9
OTHERS IN MASS COMMUNICATION & DOCUMENTATION	0.8	0.4	0.6	0.3	0.4	0.5	0.0
FINE ART	4.9	6.3	9.5	11.1	13.8	18.8	20.5
DESIGN STUDIES	14.1	12.5	12.3	12.0	12.5	10.6	9.0
MUSIC	15.5	10.3	7.9	7.4	9.6	12.3	20.5
DRAMA	6.2	5.1	4.6	5.3	5.5	4.8	4.5
DANCE	0.8	0.6	1.1	1.0	0.9	0.6	0.6
CINEMATICS & PHOTOGRAPHY	4.3	4.6	5.1	4.6	4.1	3.9	4.5
CRAFTS	0.0	0.0	0.1	0.1	0.2	0.2	2.6
IMAGINATIVE WRITING	3.2	3.0	3.7	7.3	8.1	12.4	19.9
OTHERS IN CREATIVE ARTS & DESIGN	1.8	3.1	4.0	5.2	5.8	7.7	3.8
TOTAL (ALL SUBJECTS)	6,180	4,930	2,805	1,905	2,880	1,445	156

Base: UK domicile postgraduate CAD (broad) students
 Source: HESA Student Record 2005/06

Chapter 3: ANALYSIS OF DESTINATION DATA

Key findings

Undergraduate destinations

- There are almost a quarter of a million UK undergraduate students that HESA track each year in their destinations survey. Undertaking further study is the destination of around one in four at around the six months stage after graduation. This is most likely to be a taught higher programme such as a MA.
- Just eight per cent of graduates who go on to further study (of any kind) are undertaking study in creative fields, most commonly: graphic art and design, journalism and editing, music, art, and architecture. Going on to further study (in any field) is slightly less common amongst creative arts and design undergraduates (than other undergraduates), but for those that do, over one third are doing it in a creative field.
- Those from undergraduate creative arts and design courses who do go on to further study are less likely to be studying for a particular qualification and correspondingly, more likely to be preparing a professional portfolio of their work, compared with undergraduates as a whole. Although less likely to be aiming for a professional qualification or a research higher degree, they are as likely as other undergraduates who go on to further study to be taking a taught masters course. However creative arts and design undergraduates are relatively more likely to go on to study full-time, study at a NALN institution and study in a creative field than other undergraduates. This group is also less likely to fund their studies through sponsorship or support from their employer.
- Further study after undergraduate study is more common generally amongst black and minority ethnic groups. It is also more common for those with higher degree attainment (moving on to research and taught masters courses) and those with other undergraduate qualifications – essentially topping up their foundation degrees, diplomas or certificates to a first degree qualification. It appears to be less common amongst those who had entered their undergraduate level study with vocational qualifications or qualifications other than GCE A-levels. These patterns also apply to creative arts and design undergraduates, but with some slight differences. A lower proportion of creative arts and design undergraduates with first class degrees go directly on to further study than found across all undergraduates.
- It may be that relatively more creative arts and design graduates are going on to further and postgraduate level study in the medium to longer-term, after a gap of a few years in the labour market. This could be implied from the postgraduate student data in the previous chapter which indicated that creative arts and design postgraduates are relatively more likely to enter with a first degree than other postgraduates. However much higher proportions of those with foundation degrees and postgraduate certificates and diplomas in creative arts and design go directly on to further study than found for undergraduates as a whole. It seems, therefore, much more common for undergraduate creative arts and design students to ‘top up’ their first qualification.

Postgraduate destinations

- There are almost 75,000 UK postgraduate students that HESA track. The most common destination for this group is 'full-time paid work' and approaching three-quarters are engaged in this activity six months after completing their postgraduate course. The vast majority (almost 90 per cent) however are in some form of work. Only a small proportion of those in work (8 per cent) are in creative occupations and fewer are working in creative sectors (just under 6 per cent).
- Getting a job, particularly full-time work, is less common amongst those from creative arts and design than other taught masters courses. However, those that do so are more likely than postgraduates as a whole to be in part-time work, be working freelance (or self employed), to be on short fixed-term contracts or in temporary work. This suggests a generally more flexible but less stable employment pattern. This group are also much less likely (at six months) to be in a job where their level of qualification was a formal entry requirement, or at least was an advantage. This could have implications for the way they perceive the value of their qualifications in terms of relevance to getting employment.
- The propensity within the creative arts and design postgraduate group to get a job varies. Getting a job directly after postgraduate study is less likely the older the creative arts and design postgraduate is but this is opposite to the pattern for all postgraduates where moving into employment increases with age. This may indicate that older creative arts and design postgraduates are finding it harder to gain work after completing their studies or are less likely to be looking for work, which would fit with the young profile of the creative sector. Also there is very little ethnic difference in propensity to get work after a taught masters course in creative arts and design (narrow definition), in contrast to the pattern across all postgraduates.
- Personal contacts and networking are particularly key to gaining work for creative arts and design masters postgraduates; and over one-third of their employment is concentrated in London. Approximately half are working in creative occupations, key occupations being: artist, graphic designer and product/clothing designer; and approximately two-fifths are in creative sectors working for organisations that undertake cultural, film and TV, entertainment, artistic and literary, arts and news activities.

3.1 Moving from undergraduate study to postgraduate study

In this section we investigate undergraduate decisions about further study. We explore destinations from undergraduate study and focus on further study, and then examine in more detail the experiences of undergraduates from creative arts and design courses – what do these graduates do, what and how do they study, and how does their propensity to move on to further study compare with graduates as a whole?

3.1.1 What do graduates do?

There are almost a quarter of a million UK undergraduates of 2005/06 (237,400) of whom destinations are known. For the rest of this section we focus only on these undergraduates.

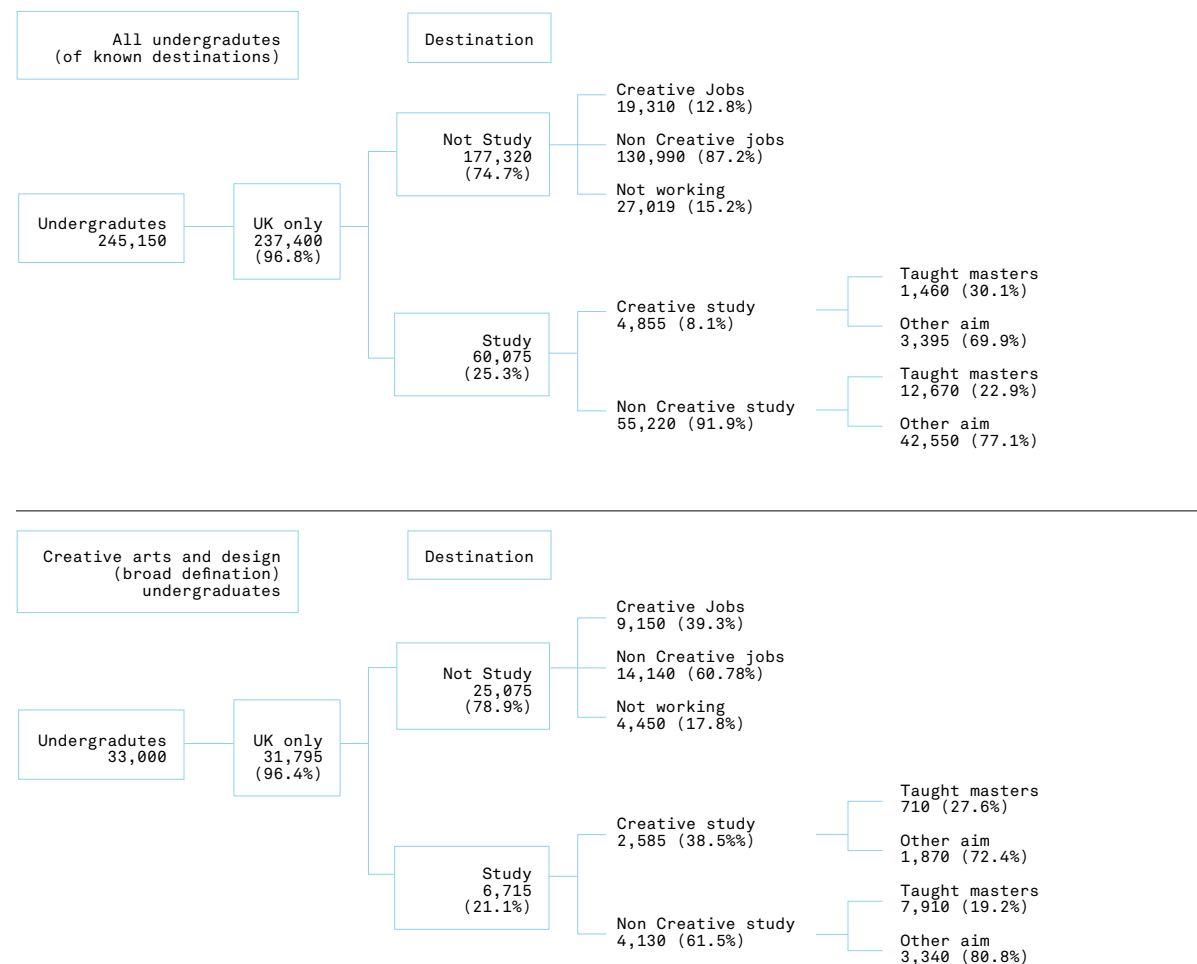
The most common destination is full-time paid work, and over half are engaged in this activity after six months (54 per cent, see Figure 3.3 and Appendix Table A3.1). Part-time work is much less common (accounting for only 8.4 per cent). Approximately six per cent of undergraduates are unemployed six months after graduating. However, a quarter (60,075 or 25.3 per cent) go on to further study. Graduates can state whether they are undertaking full-time study or whether they are combining study with work, and more report moving on to pure study rather than study whilst working (14.9 compared with 10.4 per cent).

Looking at further study destinations in more detail, UK graduates move on to a wide range of institutions to undertake their further study, one per cent go on to study abroad, seven per cent go on to a private body to study and four per cent move to the further education sector. Only one per cent, 715, of those moving to further study do so at a NALN institution.

Approximately one-third (34.7 per cent) of further study is taken part-time (see Appendix Table A3.2). A slightly greater proportion of study is taken in combination with work (41 per cent), which suggests that some individuals are undertaking full-time study whilst working. The vast majority of those moving on to further study after graduating are registered on a course (85.4 per cent) rather than registered as a research student, preparing a portfolio of work or engaging in private or unsupervised study. Almost a quarter (23.4 per cent) were aiming for a higher level taught degree (such as an MA) but postgraduate diplomas and certificates and also first degrees were common (18.7 per cent and 19.0 per cent respectively, see Appendix Table A3.2).

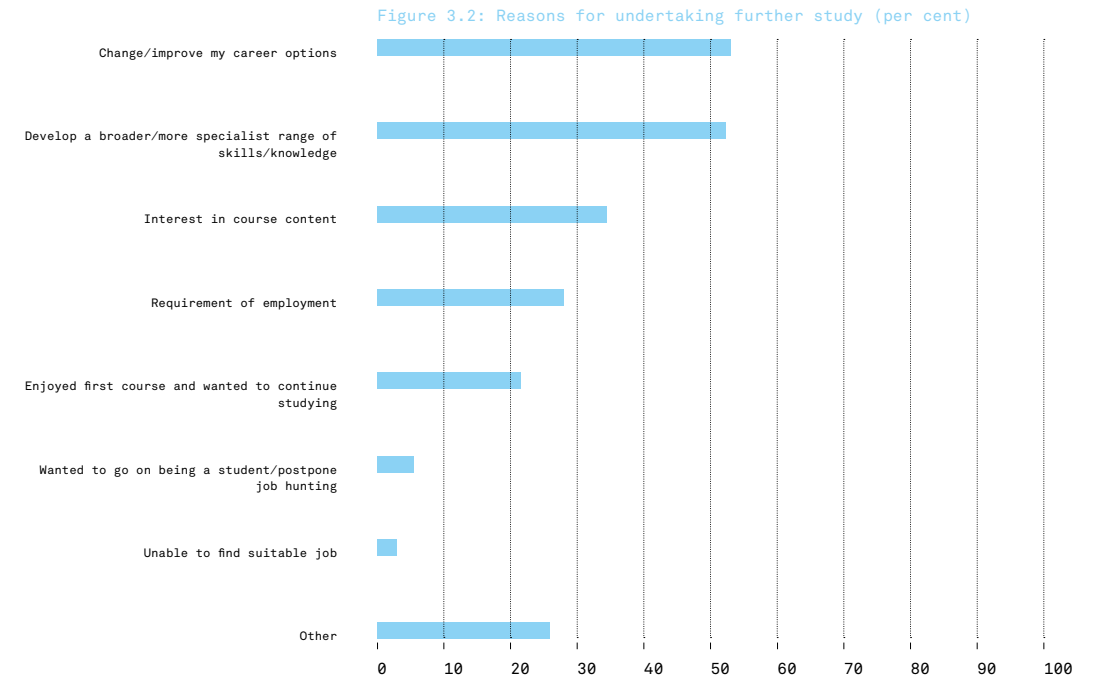
It is not possible to map subject of further study onto the same categories as subject of initial study, as further study is classified according to occupation. However, we created a group of study aligned to creative occupations which we have termed creative study (see Chapter 1 for a full discussion of the difficulties and Appendix 4 for a full list of occupations included in the group). About eight per cent (8.1 per cent) of all undergraduates who went on to further study, studied in these areas; for this group studying for a taught higher degree (such as a MA) was common (30.1 per cent, see Figure 3.1: Mapping flows from undergraduate study). Most common occupational areas within the creative grouping were graphic art and design, journalism and editing, music, art and architecture.

Figure 3.1: Mapping flows from undergraduate study (2005/06 graduates)



Source: HESA Destinations of Leavers from Higher Education Survey 2005/06

The most common reason for undertaking further study after undergraduate study is to improve one's career options, followed by a desire to develop a broader or more specialist range of skills or knowledge, and out of interest (see Figure 3.2). It is, therefore, not surprising that the most common method of funding further study is to self fund. Almost half of those going on to further study funded themselves (48.8 per cent) but almost a quarter (24.5 per cent) did receive a grant or award of some sort. Relatively few received some form of sponsorship or financial support from their employer (see Appendix Table A3.3).

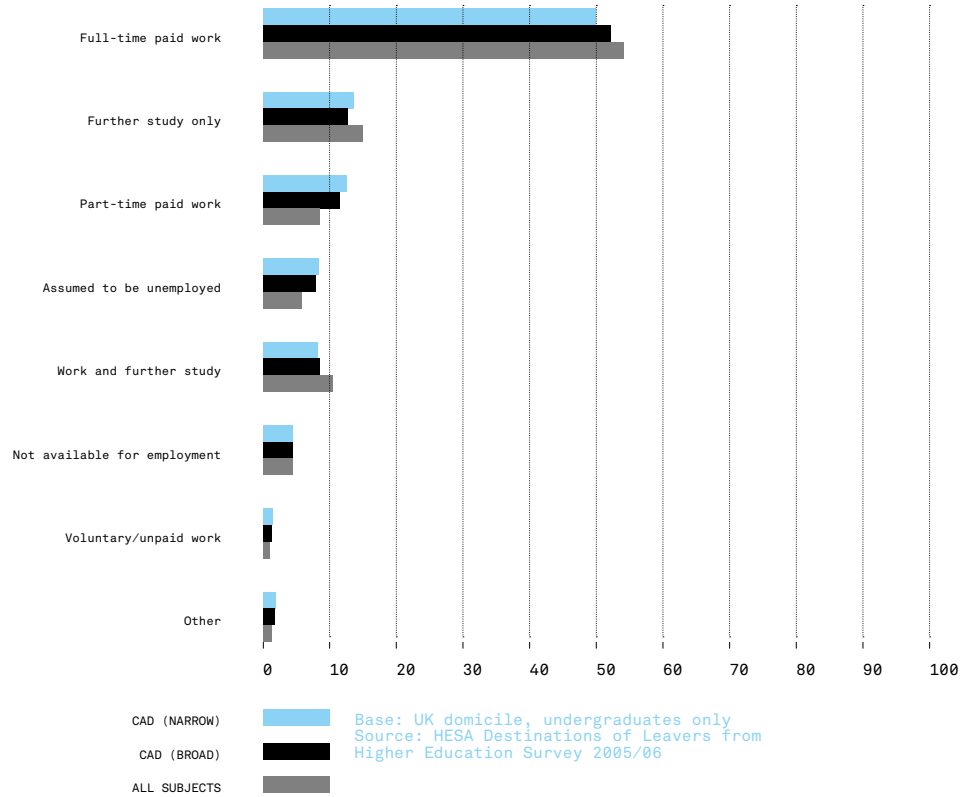


Base: UK domiciled undergraduates undertaking further study and giving their reasons for doing so
 Note: Multiple response question, so % do not sum to 100.
 Source: HESA Destinations of Leavers from Higher Education Survey 2005/06

What do creative arts and design graduates do?

Looking at creative arts and design graduates, a different pattern of destinations can be seen. This group are less likely to be in full-time paid work than found across all subjects (49.9 per cent) and more likely to be in part-time paid work (12.5 per cent), voluntary/unpaid work (1.4 per cent) and assumed to be unemployed (8.3 per cent). They are also less likely to be undertaking further study (21.7 per cent, see Figure 3.3). The same is true when looking at the broader definition of creative arts and design and related subjects. Further study is much more common amongst those from law, physical science, history and philosophy, architecture and planning, agriculture and biological science courses. It was considerably less common amongst graduates from medical courses, subjects allied to medicine, veterinary science or mass communication and documentation courses.

Figure 3.3: Destination, six months after graduating – all undergraduates



The study patterns of undergraduates from creative arts and design courses differ slightly from those moving on to further study from other courses. Creative arts and design graduates are relatively more likely to be preparing a professional portfolio of their work and correspondingly not aiming for a particular qualification (reflecting the nature of their transitions to the labour

market and further study) and of those registered as a student, they are more likely to be aiming for a first degree qualification, and less likely to be aiming for professional qualifications or for a research degree than those from other subjects. However, a similar proportion of creative arts and design undergraduates going on to further study go on to taught masters courses as found across all those moving on to further study (22.4 per cent compared to 23.5 per cent, see Figure 3.4 and Appendix Table A3.2). Creative arts and design undergraduates are also marginally more likely to be studying full-time (though this is driven by the greater tendency to go on to study for a first degree, which is largely full-time). Unsurprisingly, they are more likely to be studying at a NALN institution compared to those from other subjects, and are more likely to be engaging in creative study (see Appendix Table A3.2). It is interesting to note however that even using a broad definition of further creative study, only about two in every five creative arts and design undergraduates go on to study in these areas (38.5 per cent broad definition of undergraduate study and 37.6 per cent narrow definition, see Figure 3.1). They are also relatively less likely to fund their studies through sponsorship or financial support from an employer, instead they are more likely to self-fund. (see Figure 3.5 and Appendix Table A3.3).

Figure 3.4: Level of further study – comparing undergraduates from creative arts and design courses with graduates from other subjects (per cent)

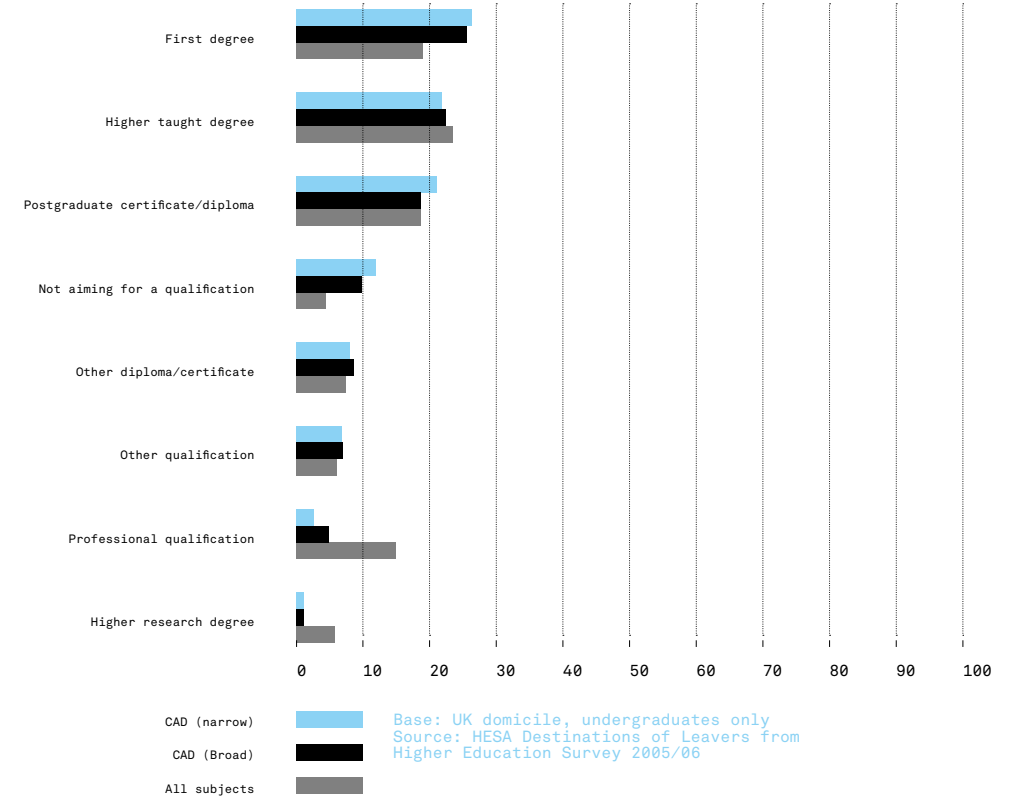
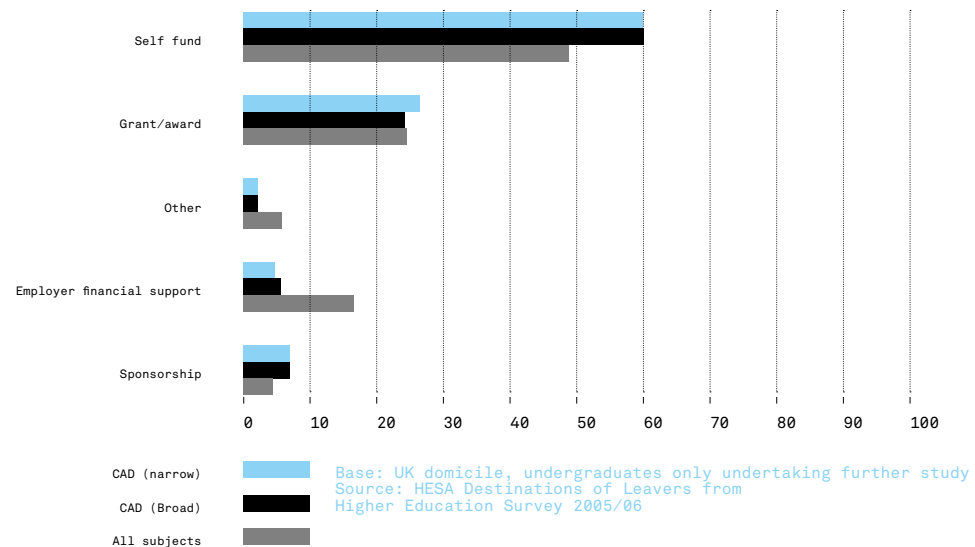


Figure 3.5: Method of funding further study – comparing undergraduates from creative arts and design courses with graduates from other subjects (per cent)



3.1.2 Who carries on to further study?

The data indicates that some groups of graduates are more likely to go on to further study of any type than others (see Appendix Table A3.4). Black and minority ethnic graduates are more likely to undertake further study, particularly Asian graduates who are likely to undertake study by itself rather than study combined with work (see Figure 3.7). This fits with findings from other research, for example, Connor et al. (2004).¹² It is also interesting to note that both those who obtained undergraduate qualifications other than a first degree, and those who obtained first class honours degrees at first degree level were the most likely to be going on to further study (see Figure 3.8 and Appendix Table A3.5). The former group are topping up their studies – moving from foundation degrees, certificates and diplomas in HE and HNC/HNDs on to first degrees; whereas the latter group are moving up from first class honours degrees onto research and taught masters courses. Those with first class honours degrees were considerably more likely than any other group to undertake study by itself rather than combined with work (22 per cent).

Those who entered their undergraduate degree course with vocational qualifications, or with qualifications other than GCE A-levels, were less likely to go on to further study after gaining their undergraduate qualification (see Appendix Table A3.6). This is likely to be due to a number of factors, including their attainment at first degree level (as the data indicates these groups are less likely to get a first class degree), difficulties accessing further study (either locally or a

course they prefer), less motivation towards further study and other real or perceived barriers affecting these students more than others. However, it should be noted that they are a diverse group in themselves, ranging from BTEC to Access course entrants, and so the propensity to go on to postgraduate study will vary too within the ‘vocationally qualified entry’ group.

A small group of undergraduates (approximately ten per cent) gave their reasons for taking their original undergraduate course, and the most common reasons given were for their current job or career, or out of an interest in the subject matter. It is interesting to note that of those who said they had originally undertaken an undergraduate course to change career or job, a much greater proportion (34 per cent) went on to undertake further study – indicating that for this group undergraduate studies were perhaps not enough to achieve their goal. This finding is indicative only, due to the large proportion of missing data.

Do those who go on to further study from creative arts and design subjects differ?

Comparing the outcomes of graduates from creative arts and design subjects with the outcomes across all graduates, differences were noticed in the propensity to study within the creative arts and design graduate group. Women were marginally more likely than men to go on to further study, but the reverse is true across all graduates. Similarly, older creative arts and design graduates were considerably more likely to undertake further study (after their undergraduate courses) than younger graduates, and again this pattern is not seen when looking at the outcomes of graduates as a whole (see Figure 3.6). There was no real difference in terms of the propensity to go on to further study between white and black and minority ethnic creative arts and design graduates; these were equally as likely to move on to further study. However, in the overall graduate population, black and minority ethnic graduates are more likely to continue studying after leaving university (see Figure 3.7 and Appendix Table A3.9).

It is interesting to note the difference in propensity to move on to further study according to qualification achieved. Graduates from creative arts and design subjects who graduated with a first degree level qualification were less likely to move on to further study than found across first degree graduates as a whole – approximately 17 per cent were in further study six months after graduating, compared to 23 per cent. Whereas, those from creative arts and design undergraduate studies that qualified with a foundation degree or HE Diploma or Certificate were considerably more likely to carry on (and top up their qualification) than found for similarly qualified undergraduates from across all subjects (see Figure 3.8 and Appendix Table A3.9).

Figure 3.6: Tendency to participate in further study six months after graduating (per cent engaging in study) – comparing undergraduates from creative arts and design courses with graduates from other subjects – by age

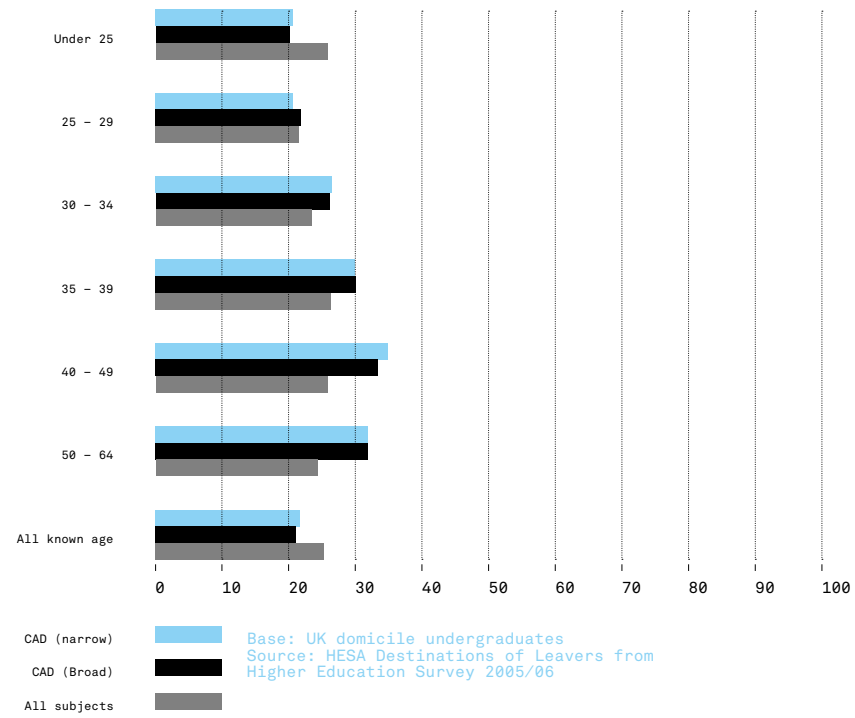


Figure 3.7: Tendency to participate in further study six months after graduating (per cent engaging in study) – comparing undergraduates from creative arts and design courses with graduates from other subjects – by ethnicity

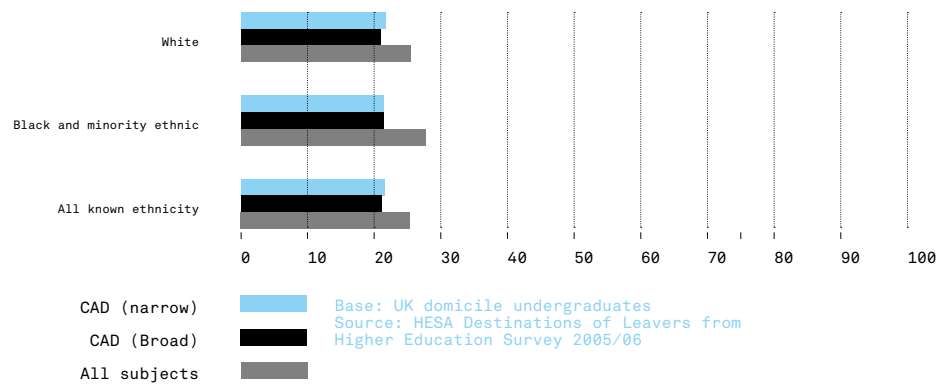
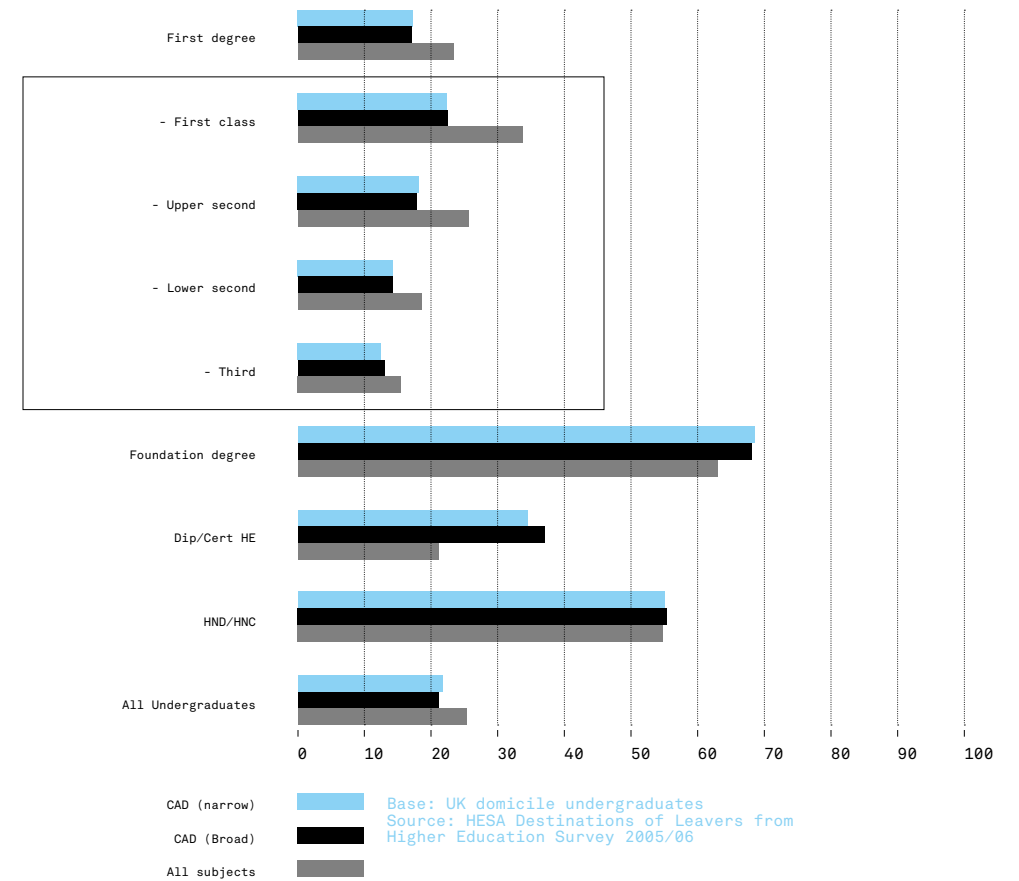


Figure 3.8: Tendency to participate in further study six months after graduating (per cent engaging in study) – comparing undergraduates from creative arts and design courses with graduates from other subjects – by level of qualification



3.2 Moving on from postgraduate study

3.2.1 What do postgraduates do?

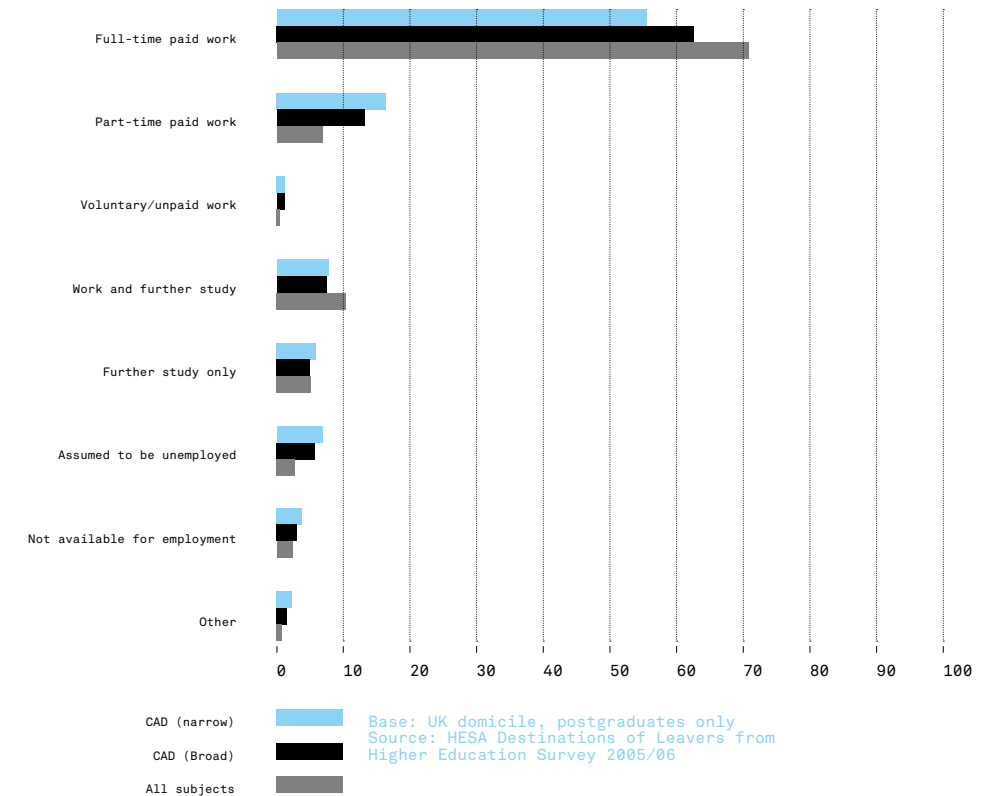
In this section we look at flows from postgraduate study to explore the destinations, particularly employment destinations, of postgraduates, and we focus on those graduating from taught masters programmes in creative arts and design, which are a particular interest to NALN.

There are over 80,000 (82,610) postgraduates from 2005/06 of whom destinations are known, the vast majority (74,460) of these were UK postgraduates in that they lived in the UK prior to their studies. The most common destination is full-time paid work, and approaching three-quarters (70.8 per cent) are engaged in this activity six months after completing their courses. Part-time working is much less common (accounting for only 6.9 per cent). Very few postgraduates are unemployed or unavailable for work after their studies (2.8 and 2.4 per cent respectively). Roughly one in six (15.7 per cent) continues to engage in study after completing their postgraduate studies – generally combining work with study rather than engaging in full-time study alone (10.4 per cent compared with 5.2 per cent). It is interesting to contrast the destinations of postgraduates with undergraduates described earlier. Postgraduates are considerably more likely to be in work after their studies, less likely to be unemployed and less likely to carry on with study. However, of those that do carry on with study this is more likely to be combined with work, whereas undergraduates who move on to further study are more likely to engage in pure study (see Appendix Table A3.8).

Looking at work destinations of postgraduates in more detail, the vast majority of work is full-time (79.9 per cent) and permanent (68.2 per cent) but approximately one in five (20.7 per cent) is on a fixed term contract (this may reflect the bias towards education roles, see below, where fixed term contracts are common). Very few postgraduates work freelance (4.3 per cent) and very few are in temporary positions (5.4 per cent). Postgraduates work across the UK and a spread of employment locations can be seen, however, key locations appear to be: London and the South East (accounting for 21.7 and 12.2 per cent respectively) and also Scotland (9.6 per cent) and the North West (9.4 per cent). Using our definition of creative occupations and of creative industries (see Chapter 1 and also Appendices 4 and 5), 8.3 per cent are working in creative occupations and 5.9 per cent in creative industries (see Figure 3.9 and Appendix Table A3.10).

The key methods of obtaining work appear to be through newspapers/magazines (21.4 per cent) and personal contacts/networks (18.9 per cent), followed by recruitment agencies/websites (13.7 per cent) and employers' own websites (11.5 per cent, see Figure 3.14 and Appendix Table A3.13). Few postgraduates gain their job through the careers service at their university or college or via speculative application (4.6 and 4.0 per cent respectively). The vast majority (69.6 per cent) of those in work felt their qualification was at least useful in gaining their job, and for 41.3 per cent their qualification was a formal entry requirement. It appears that both the level of qualification and the subject studied were important to employers (see Figure 3.13 and Appendix Table A3.13).

Figure 3.9: Destination, six months after graduating (per cent) - comparing MA creative arts and design postgraduates with the overall postgraduate cohort



What do graduates from taught masters programmes in creative arts and design do?

Looking at those from taught masters programmes in creative arts and design, a different pattern of destinations can be seen with much higher levels of part-time working and lower levels of full-time working than found across all postgraduates (see Figure 3.9). There are also relatively greater levels of voluntary or unpaid working (although the levels are still very low, even for creative arts and design postgraduates, at around one per cent). There are also lower levels of further study (which is a similar pattern to that found for undergraduates) and greater levels of unemployment and activities outside of the labour market.¹³

The employment patterns of this key group for NALN also differ from the postgraduate population as a whole. Again, there are much higher levels of part-time work with one in five (20.3 per cent) of those from narrowly defined creative arts and design programmes, working part-time soon after graduating (compared to only 7.8 per cent of all postgraduates, all subjects and levels of study,¹⁴ see Figure 3.10 and Appendix Table A3.10). There are considerably higher levels of freelance working, particularly amongst those from narrowly defined creative arts and design

taught masters (28.5 per cent compared to 4.3 per cent of all postgraduates in work), marginally higher levels of shorter-term fixed contracts (9.6 per cent compared with 7.1 per cent)¹⁵ and of temporary working (8.8 compared with 5.4 per cent, see Figure 3.11). This indicates greater flexibility of work patterns but also less employment stability. There is also a much higher concentration of employment in London amongst postgraduates from taught programmes in creative arts and design than found across all postgraduates (34.2 per cent compared with 21.7 per cent,¹⁶ see Appendix Table A3.10).

Approximately half of those from creative arts and design taught masters programmes (who go into work) are working in creative occupations (see Figure 3.12 and Appendix Table A3.10), most commonly working as artists, graphic artists and designers, product and clothing designers (using narrow definitions of creative arts and design courses) and also librarians, archivists, curators and museum assistants, and journalists and newspaper and periodical editors (when moving to a broader definition of creative arts and design courses). Teaching of performing arts and working as arts officers, producers and directors is also common (see Appendix Table A3.11). A slightly lower proportion of this group, approximately two-fifths, are working in creative industries (see Figure 3.12 and Appendix Table A3.10) which suggests that some individuals are working as ‘creatives’ in non-creative sectors. The most common sector is that which encompasses cultural activities, film and TV, entertainment, artistic and literary activities, arts and news activities. However, outside of our definition of creative industries, other common sectors for creative arts and design postgraduates from taught masters are education, other business services and sales (see Appendix Table A3.12).

Those moving from taught masters programmes in creative arts and design subjects into work are considerably less likely than working postgraduates as a whole to feel their qualification to be a formal requirement to enter their job, particularly those from the narrow definition of creative arts and design courses. Only one in ten (10.4 per cent) of the latter group reported their qualification was a formal entry requirement, compared to 41.3 per cent across all postgraduates getting work after graduating; but a further quarter did think it was an advantage in getting their job. However, almost half (46.4 per cent) of those from creative arts and design taught masters programmes felt their qualification had not been required at all (compared to 39.7 per cent using the broad definition of creative arts and design and 30.4 per cent across all working postgraduates, Figure 3.13 and Appendix Table A3.13). This pattern however appears to be driven by level of qualification achieved, as only 17.4 per cent of all postgraduates from taught masters programmes (all subjects) felt their qualification was a formal requirement for entry compared to much higher levels found for those who had achieved a doctorate or other postgraduate qualification which includes PGCE and professional qualifications (44.2 and 82.4 per cent respectively).

Personal contacts and networks are particularly key to gaining employment for our group of interest with approximately one-third (33.4 per using a narrow definition and 29.0 per cent using a broader definition) getting their job this way (compared with 18.9 per cent across all

postgraduates). Newspapers and magazines were also important but employer websites were considerably less so (6.3 and 8.3 per cent compared with 11.5 per cent across all postgraduates, see Figure A3.14 and Appendix Table A3.13)¹⁷

Figure 3.10: Work pattern of employment (per cent) - comparing MA creative arts and design postgraduates with the overall postgraduate cohort

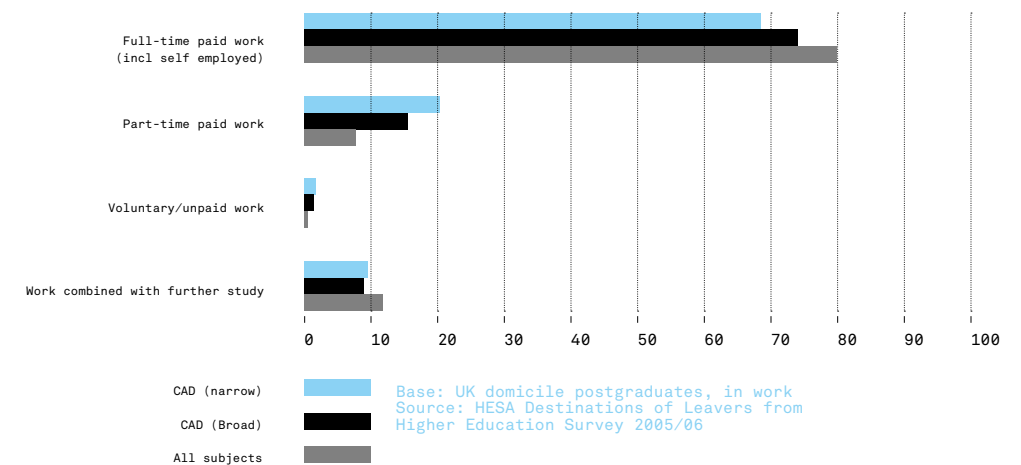


Figure 3.11: Employment duration (per cent) - comparing MA creative arts and design postgraduates with the overall postgraduate cohort

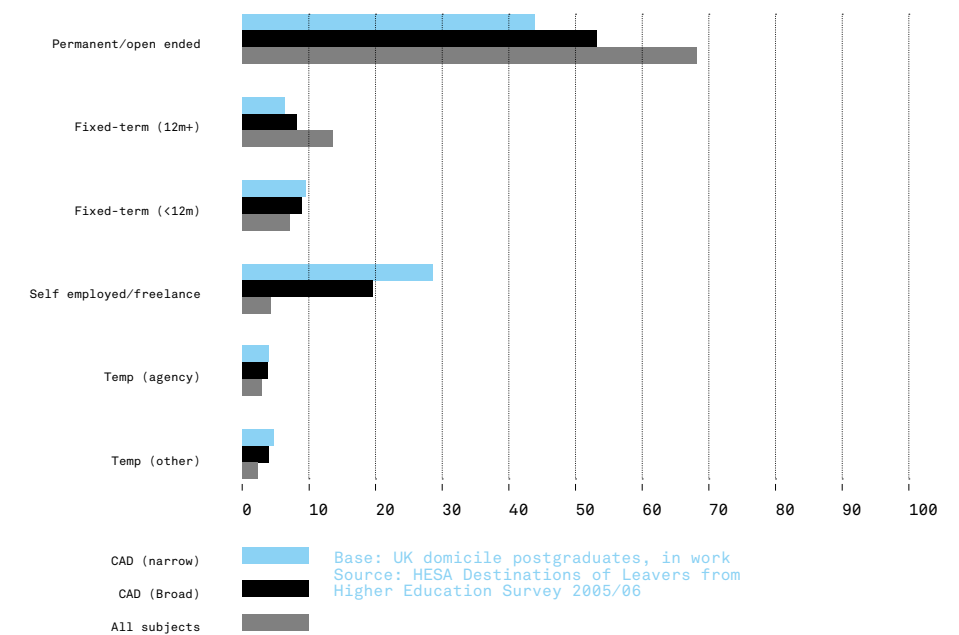


Figure 3.12: Occupation and industry (per cent) – comparing MA creative arts and design postgraduates with the overall postgraduate cohort

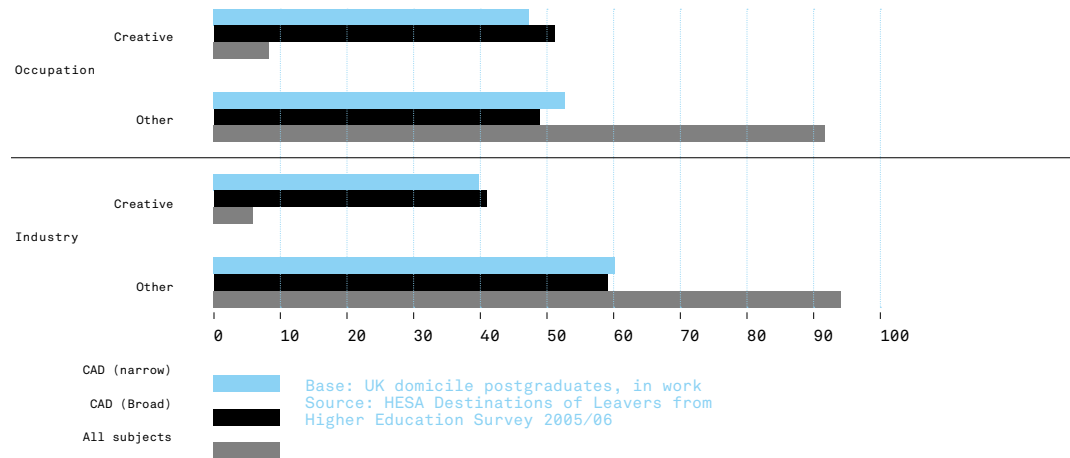


Figure 3.13: Getting into employment 'was their qualification required for the job' (per cent) – comparing MA creative arts and design postgraduates with the overall postgraduate cohort

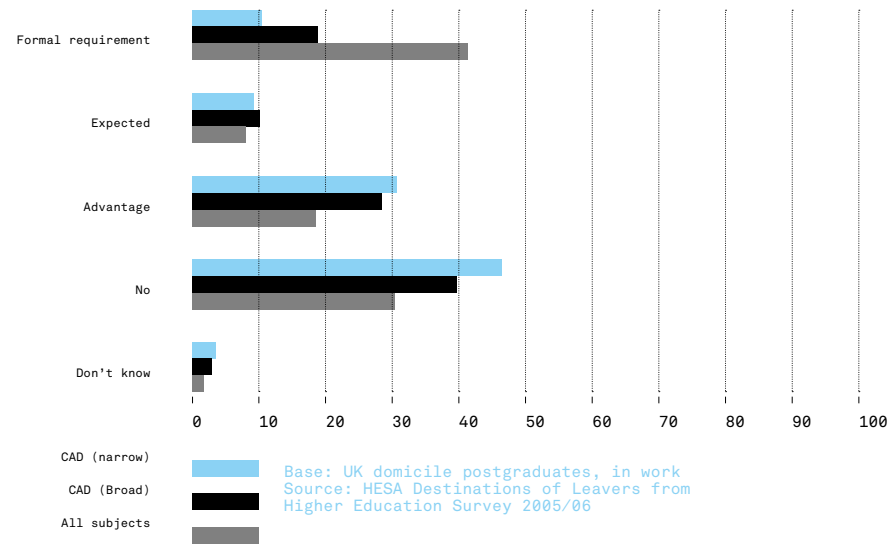
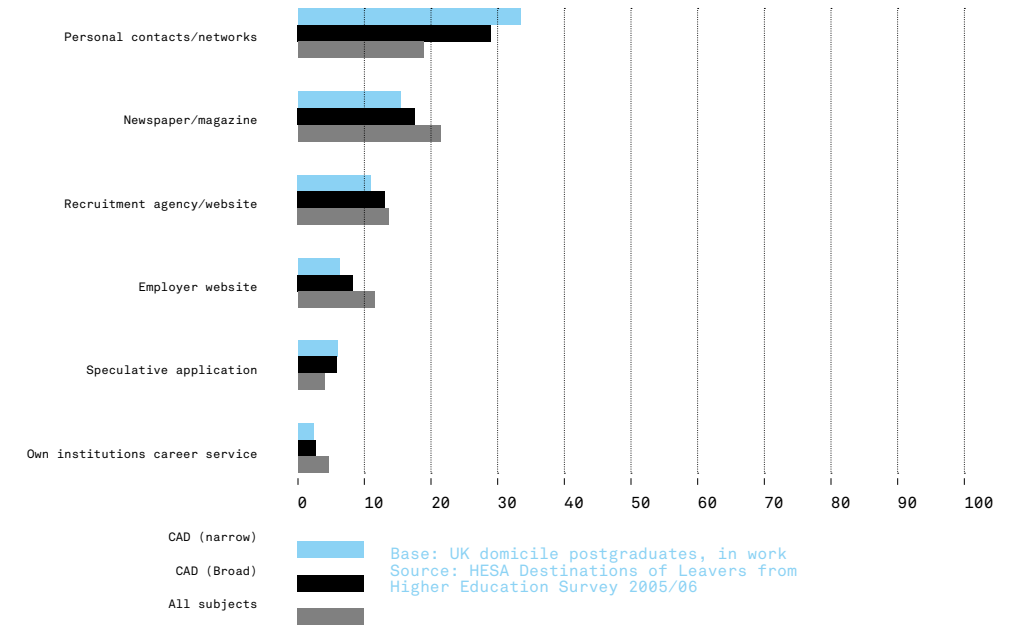


Figure 3.14: How found job (per cent) – comparing MA creative arts and design postgraduates with the overall postgraduate cohort



3.2.2 Who moves into work?

Generally, a high proportion (88.7 per cent) of postgraduates are in work six months after finishing their studies and, as noted above, a considerably higher proportion than found amongst undergraduates (73.7 per cent). However, there is some variation in likelihood of gaining work by background. Female students, those from white backgrounds and older individuals (up to the age of 50) are more likely to move into work. The level of qualification achieved has an effect and those who qualify from a research masters programme have considerably lower employment rates (largely because this group are moving on to further study, see Appendix Table A3.14). Those who study part-time have higher employment rates as this group are likely to have continued to work throughout their studies and so carry on in this employment after qualifying. Also, those from creative arts and design postgraduate courses have lower employment rates than found across all postgraduate students (81¹⁸ per cent compared with 88.7 per cent).

Comparing the outcomes of postgraduates from taught masters programmes in creative arts and design with the outcomes across all postgraduates, differences are noticed in the propensity to move into work within the creative arts and design postgraduate group. Tendency to move into work falls with age for creative arts and design postgraduates but across all postgraduates it increases with age. This may indicate that older creative arts and design postgraduates are finding it harder to gain work after completing their studies or are less inclined to take up work – this would fit more generally with the younger profile of the sector. Also there is very little difference in propensity to gain work between white and black and minority ethnic postgraduates from taught masters in creative arts and design (narrow definition), which differs from the pattern across all postgraduates whereby black and minority ethnic postgraduates had lower employment rates.¹⁹

Chapter 4: SURVEYING POTENTIAL POSTGRADUATES

This final section of results presents the third strand of the research, the survey findings of ‘potential creative arts and design postgraduates’. Two groups were surveyed:

- final year undergraduates (targeted towards those with some vocational qualifications) at NALN institutions who might be considering going on to postgraduate study, and
- applicants to postgraduate courses, at NALN member institutions.

Key findings

- Although it was challenging to identify and contact groups of ‘potential postgraduates’ especially non-traditional students (a specific focus of the surveys), the surveys provide new insights into pathways to postgraduate study in the creative arts and also into students’ views and decision-making about going on to postgraduate study. However, the amount and quality of data produced severely limited how much analysis could be undertaken, especially of the non-traditional student groups, and the generalisability of the findings.

Undergraduate finalists’ views

- Among our sample of final year undergraduates, a little over half had entered HE via a vocational route. Most were taking first degrees. Just under one quarter of the total sample were thinking about continuing study in creative arts and design after completing their current course. Most had no definite career in mind. The majority of the remainder were expecting to get a job in a creative field. Some of them plan to return to further study after working for a time.
- Over half were thinking about applying for further study in postgraduate creative arts and design; and most were confident about being accepted. Over half of this group, however, did not intend doing this for at least a couple of years. There was a preference for masters courses and full-time study, and likely subjects tended to reflect their undergraduate study, though there was some uncertainty in the latter, with one third of respondents undecided about what they would study. There was more uncertainty about institutional choice, though the greater likelihood was to stay where they had taken their undergraduate course.
- A range of reasons were given for taking postgraduate courses, but the main one was the development of further knowledge and skills. Others of importance were personal interest, to improve career prospects and enjoyment of current course. Potential barriers, seen in suggestions by those not considering postgraduate study, were a wish to finish studying for the time-being, the expense involved, a desire to go into work and a lack of interest.

- When all were asked their views on postgraduate study, generally they were positive about the individual benefits it would bring, in particular to be able to specialise, increase self-confidence and to 'network' with other artists and designers. It was also seen to provide skills that would help them in their employment, and would make them more attractive generally to employers. There was more uncertainty though as to the specific premium that a postgraduate qualification would give them in the labour market, and how essential it was to have such a qualification to work in the creative industries. There was also some uncertainty as to whether the financial costs of postgraduate study were worth while and how much of a deterrent the high cost of studying actually was, though on balance there seemed to be more support for the 'benefits outweighing the cost' arguments.

Applicants' views

- The applicants surveyed had a more varied age profile, including a quarter aged over 35 years. They tended to have traditional education backgrounds for entry to postgraduate study: four out of five were studying for or already held a BA/BSc degree, and for two-thirds, a first degree was their highest qualification (or going to be). Just under one-third held previously, or were studying currently for a vocational qualification (but they could also have academic pre-HE qualifications). Only a quarter were applying while finishing a current period of study, and it was more common for them to have taken a break before re-entering HE. Over 40 per cent were working in the creative sector.
- Applicants for postgraduate study cited a similar set of motivations for applying for a postgraduate place as were cited by final year students in the other survey. These mainly related to skill development and employability, and also enjoyment/interest and social/networking reasons. Part-time course applicants were more likely to cite personal and interest reasons than full-time applicants.
- Course content and the reputation of the institution were main factors influencing decisions on where to apply. Other important factors considered were location, links with industry, facilities and likely employment prospects. Course fees were less important relative to these factors generally, but more so for some groups than others (part-timers, black and minority ethnic applicants). Other factors of less importance generally, including diversity of student body, entry requirements and part-time options, were also of more importance to some non-traditional groups.
- The main pattern was to apply to just one university and college (56 per cent had done so) and most were successful in getting offers, however likelihood of success appeared to increase when making multiple applications. A wide range of institutions had been applied to, including NALN members and the main postgraduate non-NALN providers. One in eight had previously studied at their preferred institution for postgraduate study, which is lower than expected (and seems different from expectations in the finalists' survey, see above), and indicates a degree of mobility within the HE sector. A wide range of subject preferences was given.
- The process of applying did not present any serious difficulties for most people. A number of factors in the selection process were given similar importance in applicants' minds, including their portfolios and interview performance, both rated slightly more important than having a good degree, references and relevant work experience (but these were also important).
- The main ways of intending to fund study was by use of savings and earnings from paid work, followed by bursaries and loans.
- The main concerns of applicants were financial ones, especially the fees (72 per cent gave it as a concern) and cost of materials (54 per cent), and these were shared by all groups. Coping with the workload was also an important concern, but especially for applicants to part-time courses and older applicants, who in turn were slightly less concerned about financial matters than those from other backgrounds.
- The financial costs of postgraduate study also featured strongly when applicants were asked about their attitudes towards postgraduate study. But, as in the finalists' survey, so did its value in the labour market and wider benefits. There was strong support for 'benefits outweighing the costs', the opportunities it gave to network with other professionals in the creative industries and improvements in employment prospects. Also of value was seen to be the development of skills for self employment, and improved earning potential.
- Looking further ahead, the majority had relatively clear career plans. Commonly cited careers were to work as an artist, in fashion or textiles and teaching or research. These are similar to actual destinations of postgraduates (see Chapter 3), but are in contrast to the findings of the final year undergraduate students who had much less definite career plans.

4.1 Surveying undergraduate finalists

In this section we explore attitudes and plans of final year undergraduate students in relation to postgraduate study.

4.1.1 Undertaking the survey

In order to explore routes or pathways to, decisions and choices about, and particularly perceived access to postgraduate study in creative arts and design, we surveyed a group of UK-domiciled students in the final year of their undergraduate study. These students were likely to be making choices about their future, and would include individuals who could potentially become postgraduate students. It was decided to focus the survey towards individuals studying at NALN institutions (so they would be following courses in creative arts and design and related subjects), those who were in the final year of a first degree (BA) or foundation degree (FdA) programme and, where possible, those with non-traditional routes to higher education – a group of particular interest to NALN. As noted in Chapter 1, non-traditional pathways are defined as those outside of the common pathway of: GCSE, A-level, foundation year, and then (for our cohort) foundation degree or first degree. It is perhaps important to note that the group of particular focus for this survey represent only a small subset of the entire undergraduate finalist population.

In undertaking the survey, we were faced with a number of challenges in identifying and reaching the sample of finalists. Firstly, to reach this group of individuals we needed to approach individual institutions to draw a sample from across their final year undergraduate population. We also needed these individual institutions to contact the sample on our behalf, as data protection legislation means that many organisations are reluctant to pass on contact details of students to external bodies so that they can participate in research. In discussion with the steering group, a short-list of ten NALN institutions was developed, representing: a mix of geographic locations (including rural and urban, and different regions), a mix of creative arts and performing arts provision, a mix of HE only institutions and also those offering FE courses, institutions known to have a diverse student body, and different sizes (based on student numbers). We chose to work with ten institutions rather than all NALN institutions to reduce the burden across NALN (particularly as other research projects funded through NALN were taking place), whilst still being able to represent the diversity of institutions within NALN. These institutions included: The Arts Institute at Bournemouth; Central Saint Martins College of Art and Design; Central School of Speech and Drama; Glasgow School of Art; Leeds College of Art and Design; London College of Communication; London College of Fashion; Plymouth College of Art and Design; Rose Bruford College; and the University College for the Creative Arts.

Secondly, it proved particularly difficult for institutions through their student record systems to be able to identify those with non-traditional (or vocational) pathways to undergraduate study. These record systems, as outlined in Chapter 1, generally record an individual's highest level of qualification on application to the course. So for students on undergraduate first degree or foundation degree courses, in many cases the highest qualification on entry is recorded as foundation diploma and so their pathway (and qualifications) prior to this are unknown. Similarly, if an individual has continued from a foundation degree to complete a first degree (fairly common in creative arts and design), their highest entry qualification is recorded as a foundation degree and their prior qualifications are not routinely recorded. These difficulties meant the process of sample recruitment was lengthy and required greater support from the participating NALN institutions than anticipated (we are very grateful for their support). Also, the final sample achieved may have included some individuals who came to undergraduate study following the traditional pathway.

Where possible, the ten participating institutions provided information about the approximate numbers of final year students, on BA or FdA courses with qualifications other than A-levels or foundation diploma, and this provided a starting point to develop the target sample of 500. Each institution was then asked to randomly draw a set number of these (eligible) students and then mail a survey questionnaire to them on our behalf. Institutions were provided with ready printed survey packs which contained a letter introducing the survey, the survey instrument, and a reply paid envelope (in which to return the completed questionnaire). All institutions were provided with identical packs. Each selected final year student was sent two copies of the questionnaire (an initial copy to their term-time address and then a reminder copy at least two weeks later to their home address) to encourage a good response rate. In the end a final sample frame of 550 students was achieved and survey packs were mailed to this group of 550 final year students by their institutions from November 2006 onwards. Also, an online version of the survey was launched in February 2007 to enable individuals to complete the questionnaire electronically if they preferred, and, where possible, the sampled individuals were emailed by their institutions with the link to the online survey. The survey was eventually closed in early July 2007.

The survey questionnaire was short (only four pages) and was developed in October 2006 after a scoping stage which involved: an examination of NALN institutions postgraduate prospectuses; discussions with postgraduate admissions representatives; and a review of the literature covering careers in creative industries, vocational learning and progression to HE, and choices about and experiences of postgraduate study. The questionnaire consisted of mainly closed questions, to encourage response but also for ease of analysis, and covered:

- personal background – to build up a picture of non-traditional entrants to undergraduate study in terms of gender, age, ethnicity, family experience of higher education and disability
- educational background – which explored details of current study and qualifications achieved prior to this (to better understand routes to HE), activity history and previous work experience
- plans for postgraduate study – which explored likelihood of undertaking postgraduate study at some point in their career (and how accessible this would be); and who, if anyone, they had discussed the possibility of postgraduate study with
- postgraduate study preferences – which explored with those considering postgraduate study, timing of likely application and then preferred qualification, subject, mode of study and institution; and also the motivations or drivers to postgraduate study
- barriers to postgraduate study – which explored reasons for not considering postgraduate study
- views of postgraduate study – which explored agreement/disagreement with a range of statements about postgraduate study covering aspects of costs, employability, skill development and potential wider benefits.

The data from completed and returned questionnaires (online or via post) were entered into a statistical analysis package (SPSS); no personal information that could be used to identify an individual was kept with this data.

4.1.2 Who we surveyed

A total of 107 responses were received, giving us an overall response rate of 19.5 per cent. Response rates varied to some extent across the ten participating institutions but the responding sample profile was broadly representative in terms of the institutional coverage. Given the relatively small number of responding individuals, we were limited to a certain extent in the analysis we could undertake and were not able to explore experiences of sub-groups of respondents.

As noted above, we aimed to survey individuals who had entered higher education through a non-traditional route or pathway in order to explore their intentions towards postgraduate study. For this survey, we defined non-traditional as not having A-levels, AS levels, or Scottish Highers, however a significant proportion (39 per cent) of our sample reported having at least one or more of these qualifications. Further investigation indicated that approximately half of this group had a mixture of qualifications including vocational qualifications, so could be regarded as being on a non-traditional pathway. The other half had only A/AS levels and or foundation year qualifications so were probably sampled in error, which means a minority of our responding group were, therefore, following traditional pathways through higher education.

Overall, the majority of our respondents (58 per cent) had completed some form of vocational qualification, so fulfilled our criteria in terms of taking a non-traditional route to higher education (see Appendix Table A4.3). These vocational qualifications included (any one or combination of): BTEC/SCOTVEC certificate or diploma, HND/HNC, GNVQ advanced, AVCE/VCE levels, or NVQ levels 2 or 3. Across the whole responding sample, four out of five (80 per cent) were studying for a first degree, and 18 per cent were studying for a foundation degree; and the vast majority (94 per cent) were studying full-time).

Personal characteristics

Nearly three-quarters (74 per cent) of our respondents were female, just under four-fifths were white (79 per cent), and just under three-quarters (74 per cent) were 25 years old or under (see Appendix Table A4.1). As there is little known about the profile of our target population (ie final year home students from NALN institutions with non-traditional qualifications), it is not possible to assess the representativeness of our sample in terms of these particular characteristics. In addition, 12 per cent reported themselves as having a disability and just over one quarter (26 per cent) had no family experience of higher education. Of those with some family experience of higher education, it was through wider family or siblings rather than parents attending university or college.

Approximately two-thirds (66 per cent) of respondents moved straight from study, at school or college, into higher education which reflects the young age profile; however just over a quarter (26 per cent) were in work the year before starting their undergraduate course, many of whom were working outside of the creative sector (see Appendix Table A4.4).

4.1.3 Future plans and applying for postgraduate study

A sizeable group (44 per cent) of respondents expected to be working within a creative arts and design field six months after finishing their course, whilst only seven per cent expected to be working in another field (see Appendix Table A4.5). Analysis of undergraduate destinations (DLHE Survey) data outlined in Chapter 3 (see Figure 3.1: Mapping flows from undergraduate study) shows that undergraduates from creative arts and design courses are more likely to work in non-creative than creative jobs six months after graduating, so our respondents may be overly optimistic in this regard.

Just under a quarter (24 per cent) thought they would continue their studies in creative arts and design after completing their undergraduate course; and most of them had no definite career in mind. This suggests that they were anticipating undertaking study for general rather than specific career reasons (which is corroborated by their cited motivations, see below). This proportion anticipating taking further study is similar to the actual destination pattern found for all creative arts and design undergraduates in the DLHE survey (21 per cent, see Figure 3.1). This is particularly interesting to note, because the destinations data also suggests that individuals with vocational entry qualifications have less inclination to go on to further study. Our respondents, many of whom have vocational qualifications, do not appear to be less inclined to move on to further study, although this is based on intention whereas DLHE is based on actual actions.

Looking further into the future, a greater proportion expected to be working 18 months after their undergraduate studies (64 per cent) but again almost all of these anticipated working in the creative arts and design field. Just 15 per cent expected to be engaged in further study in creative arts and design and further exploration of this sub-group indicates that about half of them plan to return to study after some time working in creative arts and design. A sizable group (13 per cent) were undecided or unsure what they would be doing in future.

Just over half (55 per cent) of our undergraduate finalists reported that they had a definite career in mind, and nearly all of these were aiming for careers in the creative arts and design field (see Appendix A4.6). Reported aims included graphic design, freelance illustration, acting/writing/directing, fashion design or buying, and photography; and also advertising/marketing/PR, sales, and teaching (often in a creative arts field). However, in general these final year students surveyed were less decided about their career than applicants to postgraduate creative arts and design study (see below).

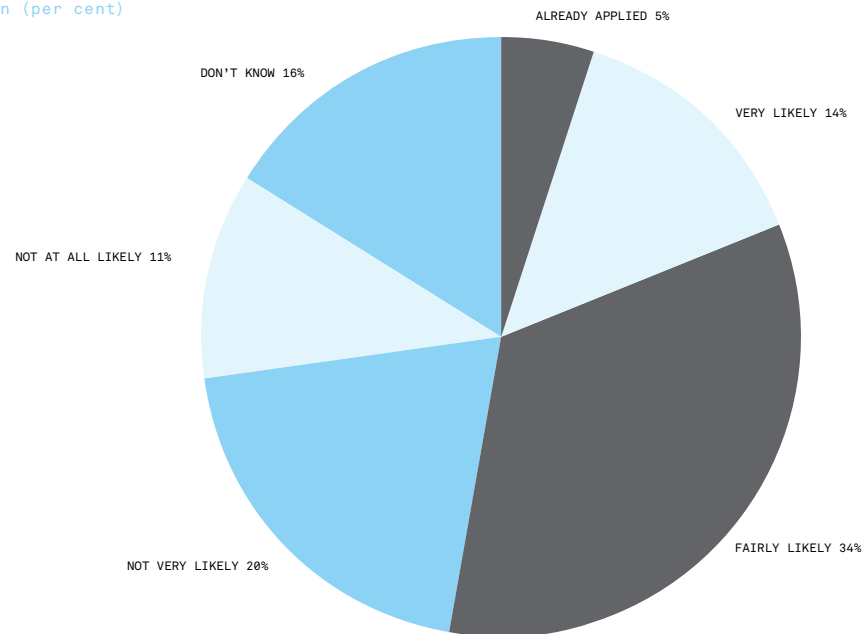
Applying for postgraduate study?

As indicated above, almost a quarter of our undergraduate finalists (many of whom took non-traditional routes to higher education) expected to continue with their studies in creative arts and design in the short-term and some expected to return to study after working in the field. To explore plans for postgraduate study in more detail, we specifically asked respondents how likely they were to apply for a postgraduate course in a creative arts and design subject now or in the future. One-tenth of respondents suggested that they were 'not at all likely' and one-fifth reported they were 'not very likely' to apply for a postgraduate course in creative arts and design. However, over half (53 per cent) suggested that this was fairly likely, very likely, or that they had already applied (see Figure 4.1 and Appendix Table A4.7); and most were confident that they would be accepted when they applied (see Appendix Table A4.8). Indeed, less than one-third of those thinking of applying for postgraduate study in the future were unsure about their likelihood of getting accepted. In terms of when they anticipated undertaking postgraduate study, over half thought this would be some time in the future rather than in the next year or two.

Those considering creative arts and design postgraduate study were asked to indicate who, if anyone, they had spoken to about this and most commonly this was family and friends (53 per cent each), followed by course tutors and personal tutors (32 and 19 per cent respectively, see Appendix Table A4.9). However, some (26 per cent) of those considering postgraduate study reported that they had spoken to no-one about their plans.

In addition, those who indicated that there was at least some possibility of applying for postgraduate study in creative arts and design in the future were asked about their study preferences. Generally, our respondents would prefer to undertake a masters level course (none wanted to apply for a doctorate level course) and to study full-time which fits closely with the postgraduate provision across NALN (see Appendix Table A4.10). Indeed, findings from the postgraduate student data (in Chapter 2) showed that masters and full-time courses are particularly common in NALN institutions, more so than across postgraduate provision as a whole. Subject preference largely reflected their undergraduate study area, but just under one-third said that they had not yet decided on a subject to study in the future. Those considering postgraduate study were even less decided about the institution they would prefer to study in, with over half noting they had not yet decided on a college or university; but where respondents were able to indicate a preferred place of study, this tended to be the institution of their undergraduate study (so they would carry on or return to this institution in the future).

Figure 4.1: Likelihood of applying for a postgraduate course in creative arts and design (per cent)



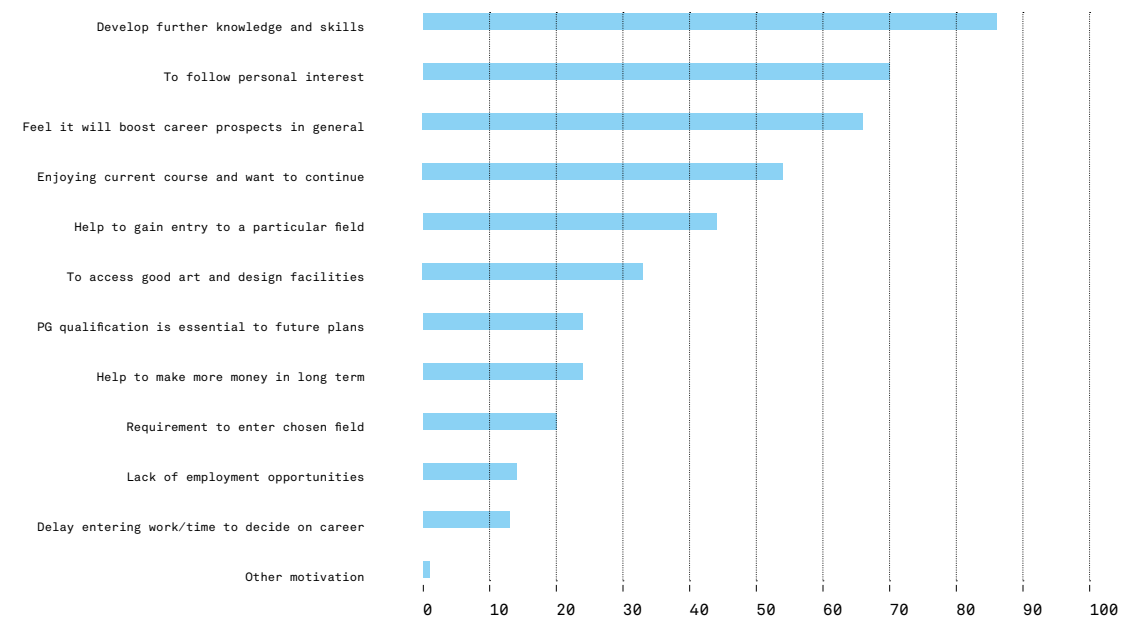
Base: All respondents
Source: IES undergraduate finalists survey, 2007

4.1.4 Motivations towards and barriers to postgraduate study

Those considering postgraduate study were shown a list of possible reasons for undertaking postgraduate study and were asked to indicate which, if any, were relevant to them or to specify other motivating factors. The most commonly cited motivations were: ‘to develop further knowledge and skills’, ‘to follow a personal interest’, ‘to boost career prospects in general’, to continue studying (‘I am enjoying my current course and want to continue studying’) and to ‘help gain entry into a particular field’ (see Figure 4.2 and Appendix Table A4.11). This closely reflects the most commonly cited motivations given by those known to have made an application for a postgraduate course (see survey of applicants below) and also closely follows key motivations to further study amongst graduates from undergraduate level study across all subjects (as outlined in Chapter 3).

The small group of respondents who were not considering postgraduate study in the future were given a list of possible reasons for this decision – essentially potential barriers to postgraduate study. The most commonly cited was that they had done enough studying for the time-being. However, other cited reasons related to finance (too expensive), a desire to go straight into work, or a general lack of interest in postgraduate study.

Figure 4.2: Motivations for taking a postgraduate course in creative arts and design (per cent)



Base: Those who might apply for PG study, N = 78
Source: IES undergraduate finalists survey, 2007

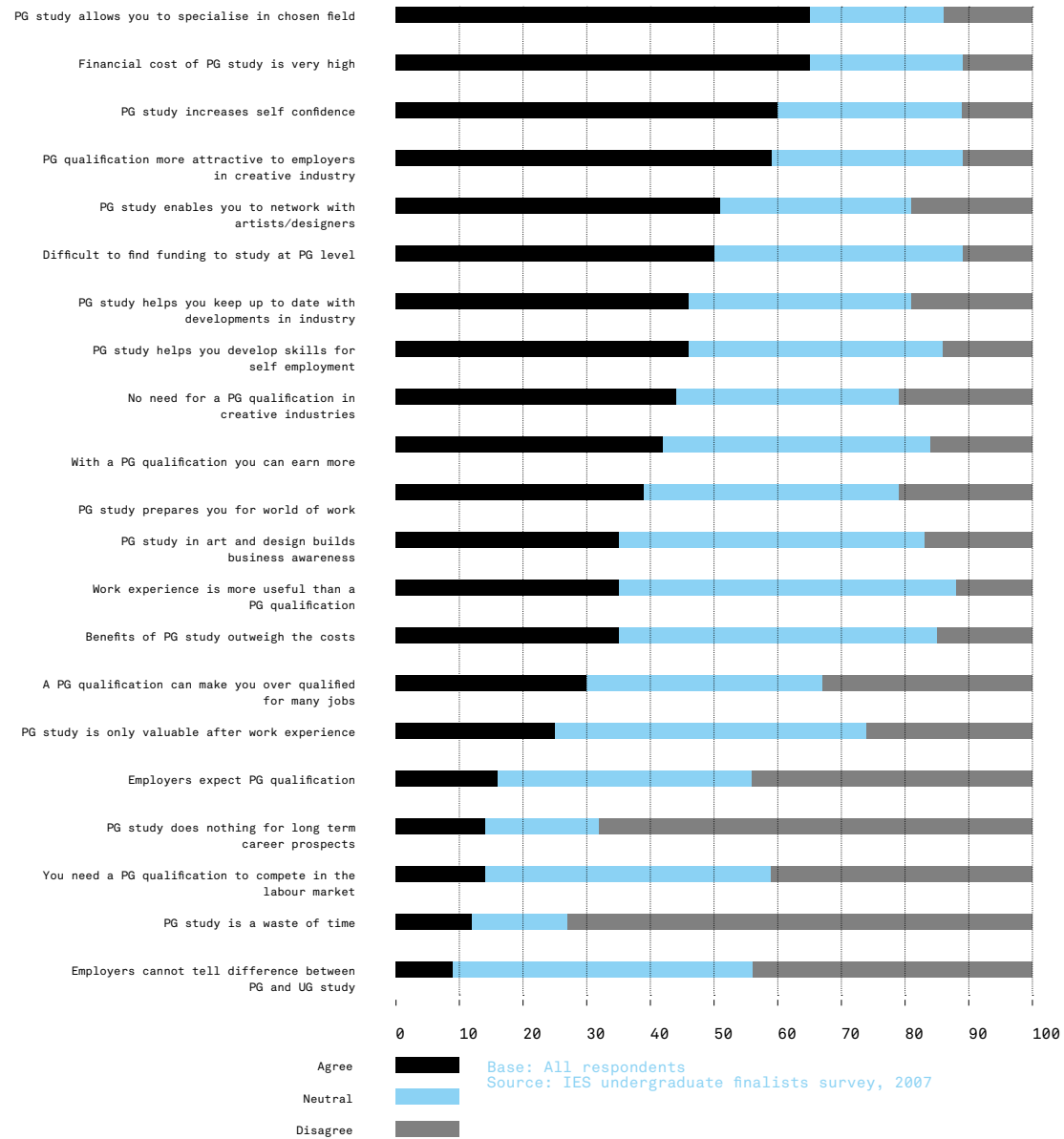
4.1.5 Attitudes to postgraduate study

To explore views of postgraduate study, all respondents were given a series of statements about postgraduate study and were asked to indicate on a five-point scale the extent to which they agreed or disagreed with each statement (from 1 representing ‘strongly disagree’ through to 5 representing ‘strongly agree’ with 3 representing ‘neither agree nor disagree’, see Figure 4.3 and Appendix Table A4.12).

Individual developmental benefits

Generally, our undergraduate finalists were positive about the individual developmental benefits of postgraduate study in creative arts and design. The majority agreed or strongly agreed that postgraduate study increases self-confidence, allows them to specialise in their chosen field, and enables them to network with other artists/designers (a particularly key benefit for those known to have applied for postgraduate study, see below). Respondents also tended to agree that postgraduate study helps to develop skills for the world of work and for self employment, helps to keep them up to date with developments in industry, and can help build business awareness. Although, there was a sizeable proportion of respondents who were more unsure about this second group of statements.

Figure 4.3: Attitudes towards postgraduate study in creative arts and design



Employment prospects and the labour market

In terms of the labour market and future prospects, respondents felt that a postgraduate qualification would make them more attractive to employers, and tended to agree that ‘with a postgraduate qualification, you can earn more’. They also disagreed with the statement that ‘a postgraduate qualification does nothing for your long term career prospects’, and tended to disagree with the notion that ‘employers cannot tell the difference between postgraduate and undergraduate study’ (which can be a criticism levelled by postgraduates).²⁰

However, the issue as to whether a postgraduate qualification was a necessity in the labour market is a complex issue. Respondents tended to disagree with the statement ‘employers these days expect a postgraduate qualification’, and they also tended to feel that a postgraduate qualification was not necessary to compete in the labour market or to work in the creative industries. Respondents were split on the issue of whether having a postgraduate qualification could make you overqualified, and around one-third of respondents suggested that work experience is more useful than a postgraduate qualification.

General feelings about postgraduate study

Although the majority of respondents felt the financial costs of postgraduate study were very high and tended to agree that ‘it is difficult to find funding to study at the postgraduate level’, very few people felt that postgraduate study was a waste of time. However, there was less certainty about whether postgraduate study was a waste of money. Twice as many people agreed rather than disagreed with the statement ‘all in all, the benefits of postgraduate study outweigh the costs’, but half of all respondents in our survey remained uncertain about this.

4.1.6 Additional comments

Respondents were given the opportunity to make additional comments about postgraduate study and their future plans and a small group (21) did so. These comments centred around: timing of postgraduate study, advice and guidance, and financial considerations.

Some respondents suggested that they would benefit most from postgraduate study if they came back to it later, after a few years working. In some cases this was linked to financial considerations such as being able to save up through working in order to be able to afford further study. However, it was also suggested that by gaining some work experience in the field or through gaining more 'life experience' it might help them get the most out of a postgraduate course in the future. One respondent also suggested that they would like to come back to postgraduate study much later in life after having had a family in order to study mainly for their own enjoyment.

Several respondents suggested that they were unsure about what subject to study, or about what career options were available to them. One respondent suggested that they would have liked more guidance at an earlier stage. It is interesting to note findings from the survey here that very few of those who considered postgraduate study had either spoken to a careers adviser or to an employer (three and five respondents only).

In terms of finance, several respondents suggested that postgraduate study was expensive, which was also reflected in the survey (agreement with the statement 'the financial cost of postgraduate study is very high'). For some people the high cost was felt to be a deterrent, but others suggested that it just meant that they would have to work 'for a bit' in order to be able to afford it. Some felt that there should be more funding available for students to study at the postgraduate level, whilst another suggested that postgraduate study would be more valuable ('worth the money') if it provided students with 'real opportunities for good work experience placements during the course'. However, it was also felt that postgraduate study would enhance opportunities to work in the arts field and one respondent suggested that it was 'essential'.

4.2 Surveying applicants to postgraduate study

We turn now to the views of a second group of potential postgraduate students, those who have made an application for a place on a postgraduate course in creative arts and design.

4.2.1 Undertaking the survey

This survey had a similar purpose to the final year student survey, to explore routes or pathways to postgraduate study, and decisions and choices, but for this group, their decision was somewhat firmer - they had already expressed interest in postgraduate study by making a formal application to a NALN institution to undertake a taught masters course. These are a subset of individuals, representing only a small proportion of the potential postgraduate student body²¹ but are a group of interest to NALN, and a group that may provide a useful insight for the wider providers of creative arts and design postgraduate study.

As before, in undertaking the survey we were faced with a number of challenges to identify and reach the sample of applicants. Very little is known about the postgraduate applicant profile. In contrast to undergraduate study, where there is a centralised system for making applications to courses involving all UK universities and many colleges (the Universities and Colleges Admissions Service (UCAS), postgraduate applications are handled individually by institutions, and may also be handled separately according to the course applied to within institutions. This had two implications for our research: firstly, we had no accurate way to determine the postgraduate creative arts and design applicant population; and secondly, we needed to approach individual institutions to draw a sample of applicants. We also needed these individual institutions to contact the sample on our behalf to invite them to participate in the survey as, as outlined above, data protection legislation means many organisations are reluctant to pass on contact details of students or applicants. In discussion with the research steering group, we developed a short-list of 11 NALN institutions to work with to identify and contact applicants to postgraduate study. These included: The Arts Institute at Bournemouth; Central Saint Martins College of Art and Design; Cumbria Institute of the Arts²²; Dartington College of Arts; Falmouth College of Art; Glasgow School of Art; London College of Communication; London College of Fashion; Norwich School of Art and Design; Rose Bruford College; and the Royal College of Art. Between them, these institutions represent a mix of: geographic locations (including rural and urban), creative arts and performing arts provision²³; size (based on student numbers) and both recruiting and selecting institutions. We are very grateful for the support these institutions provided.

Discussions with postgraduate admissions tutors at these institutions provided an approximate picture of the applicant pool and provided a starting point to develop the target sample of 2,000 applicants to taught masters courses. We asked institutions to randomly sample a number that roughly represented three-quarters of their applicant pool and across the 11 institutions developed a sample of 1,800. Institutions were then provided with ready printed and

postage paid survey packs, containing a letter introducing the survey, the survey instrument, and a reply paid envelope (in which to return the completed survey). The letter also directed individuals to a web-based version of the questionnaire, so that respondents could complete the survey online if they preferred to do so. All institutions were provided with identical packs, and were asked to mail these to their selected samples of applicants – each individual was sent two copies of the survey (an initial copy and then a reminder copy at least two weeks later) to encourage a good response rate. Survey packs were mailed by institutions between July and September, and the survey was closed at the end of September 2007.

The survey questionnaire was short (only five pages) and was developed in June 2007, drawing heavily from the survey of final year undergraduates (see above) and was informed by discussions with postgraduate admissions tutors about recruitment and selection of applicants, motivations to study and factors influencing choices and decisions about postgraduate study, the timing and process of applying, potential benefits of postgraduate study and the labour market for postgraduates. It consisted of mainly closed questions, for ease of response, covering:

- personal background – to build up a picture of the applicant pool in terms of gender, age, ethnicity, family experience of higher education and disability
- educational/professional background – which explored previous qualifications (academic and vocational), highest level of qualification achieved (and how and where it was achieved), activity history and recent/current work experience
- applying for a postgraduate course – which explored motivations towards postgraduate study, importance of factors in deciding where to apply and actual applications made
- postgraduate study preferences – which explored preferred qualification, subject, mode of study and institution
- the application process – which explored perceptions about the ease of the application process and factors of importance in securing a place on a postgraduate course
- views of postgraduate study – which explored agreement/disagreement with a range of statements about postgraduate study covering aspects of costs, employability, skill development and potential wider benefits
- funding of studies – how applicants envisaged funding their studies
- potential concerns about postgraduate study – including financial, social and other factors
- future plans – which explored career aims

As with the survey of undergraduate finalists, the data from completed and returned questionnaires were entered into a statistical analysis package (SPSS), and no personal information that could be used to identify an individual was kept with this data.

4.2.2 Who we surveyed

Personal characteristics

By the end of September 2007, when the survey was closed, a total of 450 responses had been received, which represents a response rate of 25 per cent. The vast majority of these (97 per cent) were completed by post, with the remaining three per cent completed on-line. The responses were spread amongst 11 HE institutions providing a sample that roughly represented the institutional share of postgraduate applicants. Almost two-thirds of respondents were women (65 per cent, see Appendix Table A4.13). The age of the respondents ranged from 20 to 65 with an average age of 30. Just under two-fifths (39 per cent) were under 25, just over one-third (35 per cent) were between 25 and 35, and approximately a quarter (26 per cent) were at least 35. In terms of ethnicity, 88 per cent of respondents classified themselves as white, and 12 per cent were from a black or minority ethnic background. These response patterns generally fit with the postgraduate creative arts and design student profile outlined in Chapter 2, in that this group tend to be female, young and white.²⁴ In addition, almost three out of four (74 per cent) respondents came from families with some previous experience of higher education. A small group, eight per cent, reported they had some form of disability, the detail of which was not collected.

Educational background

At the time of the survey, the vast majority of respondents (80 per cent) held or were studying for a BA or a BSc (see Appendix Table A4.14). Their prior qualifications were focused on academic qualifications - over half (51 per cent) held or were studying for GCE A or AS levels or SCE Highers; and almost three out of five (58 per cent) held or were studying for GCSEs, O Levels or SCE Standards. Grouping the respondents into those holding only academic qualifications and those holding a vocational qualification²⁵ (which could be held in conjunction with other academic qualifications) produced two groups of respondents. Although the majority of 71 per cent held, or were studying for academic qualifications only, a sizeable group (29 per cent) held or were studying for at least one vocational qualification. Those with vocational qualifications tended to be slightly older (average age 32 compared with 29 years for those with academic qualifications only) and had greater representation of women. Otherwise there was no difference between these groups in terms of their ethnicity or their family experience of higher education.

Table 4.1: Type of qualifications held or currently being studied for

	NUMBER	%
HAS A VOCATIONAL QUALIFICATION	128	29
HAS ACADEMIC QUALIFICATIONS ONLY	316	71
TOTAL	444	100

Base: All respondents
Source: IES applicants survey, 2007

In terms of highest qualification, two out of three respondents (67 per cent, see Appendix Table A4.15) were applying for postgraduate study with the traditional entry qualification of a degree (which closely matches the figure found for the creative arts and design postgraduate student entry profile, outlined in Chapter 2), and only five per cent of respondents were applying with qualifications at a lower level than degree. However, the results indicate that an additional 28 per cent of applicants already held or were studying for a postgraduate level qualification, which is perhaps higher than we would expect.²⁶ Approximately one quarter (26 per cent) of applicants were aiming to move directly from one period of study to postgraduate study, in that they reported finishing their previous period of study in 2007. Other respondents had finished their previous study earlier (including one individual who had last undertaken study in 1963) and had taken a break before re-entering higher education.

More than two out of three respondents' (68 per cent) highest qualification was in the narrow creative arts and design area (see Table 4.2). The second most popular area with eight per cent was technology, and no other subject area accounted for more than five per cent of responses. Almost all respondents (95 per cent) had gained their highest qualification at a university or HE college rather than another type of institution (eg FE college, private college or training centre), and a wide variety of previous HE institutions were given (over 100 institutions). NALN institutions featured strongly, particularly Central Saint Martins and the Royal College of Art, however other relatively 'common suppliers' of applicants included the University of Brighton and Middlesex University, both non-specialist HE providers (the latter being a key provider of creative arts and design postgraduate study, as indicated in Chapter 2) (see Appendix Table A4.16). Also, most respondents had gained their highest qualification through full-time study (92 per cent had studied full-time with only eight per cent studying part-time).

Previous activity

The activity pattern or history of respondents in the two years prior to applying for a course indicates that some individuals are spending time in 'relevant' employment before re-entering higher education. This is shown by the proportion engaging in study falling (over the two years prior to the time of applying) whilst the corresponding proportion working in the creative sector increases (see Table 4.3). It is interesting to note that the proportion working outside of the sector stays constant at about 20 per cent. This group may be attempting to make a career change through postgraduate study.

At the time of the survey, when applying to undertake postgraduate study in creative arts and design, 65 per cent were in work, and tended to be working in the creative arts and design sector (44 per cent compared with 21 per cent working in another sector). A further 16 per cent were studying and the remaining 19 per cent were on a career break, unemployed, looking after family, retired, or other activity (including gaining work experience through a work placement, travelling, or waiting to start study).

Table 4.2: Main subject area or course name of highest qualification

	NUMBER	%
CREATIVE ARTS AND DESIGN	296	68
TECHNOLOGIES	34	8
LINGUISTICS AND CLASSICS	21	5
MASS COMMUNICATIONS AND DOCUMENTATION	19	4
ARCHITECTURE, BUILDING AND PLANNING	18	4
SOCIAL STUDIES	9	2
HISTORICAL AND PHILOSOPHICAL STUDIES	7	2
EDUCATION	5	1
MATHEMATICS	4	1
LAW	4	1
BUSINESS AND ADMINISTRATIVE STUDIES	4	1
BIOLOGICAL SCIENCES	3	1
PHYSICAL SCIENCES	3	1
ENGINEERING	3	1
MODERN LANGUAGES	2	1
SUBJECTS ALLIED TO MEDICINE	1	*
TOTAL	433	100

Base: All respondents
Note: * = less than 0.5 per cent
Source: IES applicants survey, 2007

Those in work at the time of the survey were working in a wide range of occupations, including many which might appear to be temporary work (such as bar or catering work, data processing etc.). The most commonly cited occupations were clearly in the field of creative arts: artist/photographer (16 per cent of responses), and design (14 per cent); and education was also a commonly cited occupational area (13 per cent, see Figure 4.4 and Appendix Table A4.17).

Table 4.3: Main activity – currently, one year ago, and two years ago (per cent)

ACTIVITY	CURRENTLY	1 YEAR AGO	2 YEARS AGO
WORKING IN THE CREATIVE ARTS AND DESIGN SECTOR	44	39	29
WORKING IN ANOTHER SECTOR	21	20	21
STUDYING AT UNIVERSITY OR COLLEGE	16	30	42
TAKING TIME-OUT/CAREER BREAK	7	4	2
UNEMPLOYED	7	4	4
LOOKING AFTER FAMILY, OR RETIRED	3	2	2
OTHER	2	1	1
TOTAL	100	100	100
BASE SIZE	428	419	413

Base: All respondents
Source: IES applicants survey, 2007

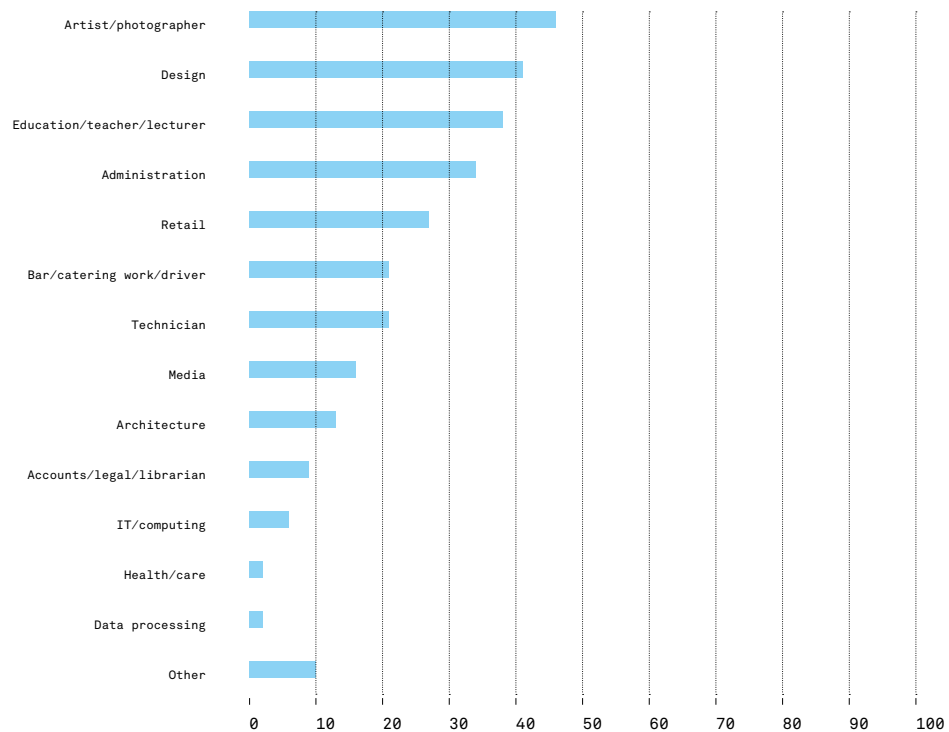
4.2.3 Motivations towards postgraduate study

Respondents were shown a list of possible reasons for deciding to apply for postgraduate study and were asked to indicate which, if any, were relevant to them or to specify other motivating factors. They were also asked to indicate which they considered to be the most important reasons in deciding to apply. The most common, and indeed most important reasons, related to skill development and employability: ‘to develop further knowledge and skills’ and ‘to help boost my career prospects in general’, with 95 per cent and 80 per cent respectively agreeing these best described why they had applied. These were followed by enjoyment reasons: ‘to follow a personal interest’ (70 per cent agreed with this) and ‘I enjoy studying and I want to continue’ (68 per cent). Fewer than half (44 per cent) of the respondents agreed that they had applied for postgraduate study ‘to help me make more money in the long term’, and only two out of ten (21 per cent) felt that they had applied because of ‘lack of employment opportunities with my current qualifications’. Just four per cent of respondents felt that they had applied for postgraduate study in order to ‘delay starting work, or to give me more time to decide on a career’ (see Figures 4.5 and 4.6 and Appendix Tables A4.18 and A4.19).

Other reasons given for applying for a postgraduate course included: social reasons such as networking and meeting like minded individuals; personal reasons such as pleasure, or to gain confidence, or for personal achievement; or out of a need to undertake further study to access work in their chosen area.

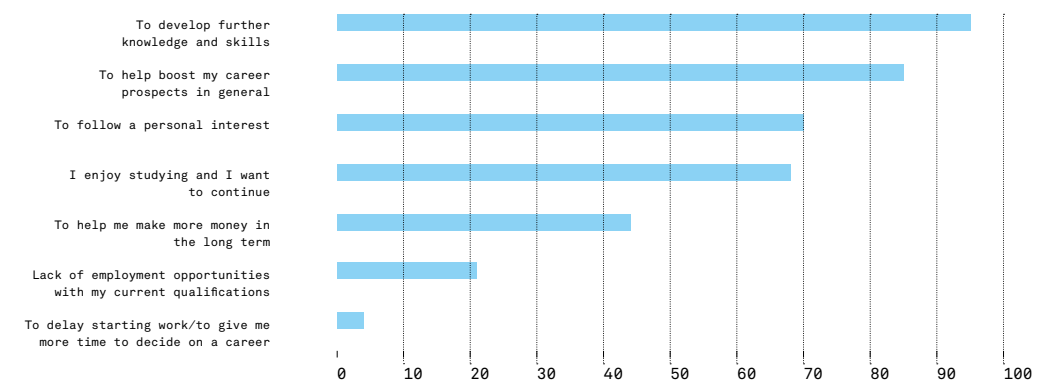
There was no real difference noticed in these motivators across different types of applicants (eg according to gender, vocational or academic background, family experience of higher education, ethnicity and disability). However, it is interesting to note that those applying for part-time study at postgraduate level were more likely to be motivated by personal interest than other applicants, and to cite this reason more readily than career reasons.

Figure 4.4: Areas of current employment (per cent)



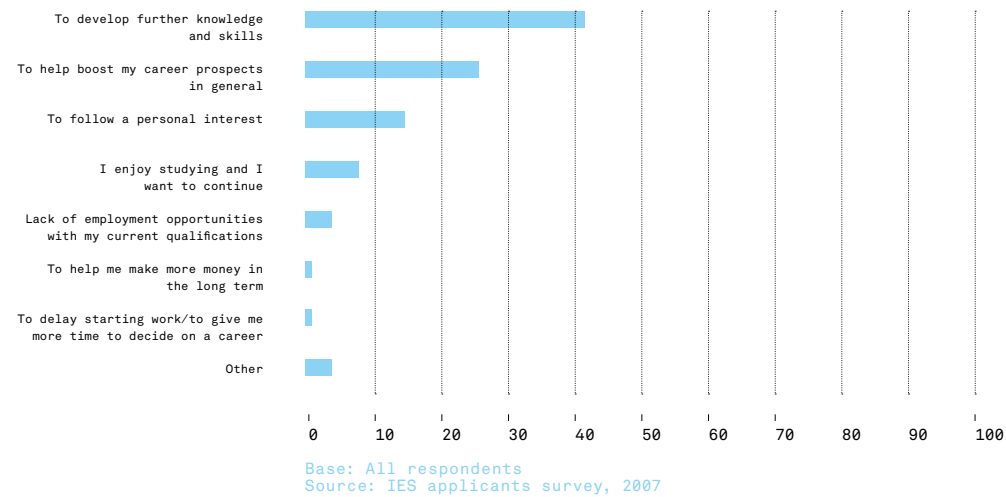
Base: All respondents who are in employment, N= 288
Source: IES applicants survey, 2007

Figure 4.5: Motivations for deciding to apply for postgraduate study (per cent)



Base: All respondents
Source: IES applicants survey, 2007

Figure 4.6: Single most important reasons in applying for postgraduate study (per cent)



It is also interesting to note that whilst location was important, size was not; and that whilst reputation was important, teaching style was considerably less so (although teaching style was of particular importance to applicants disclosing a disability). Similarly, fees were generally not an important deciding factor but availability of financial support was marginally more important (and of greater importance to applicants disclosing a disability).

Other important factors specified by respondents included factors such as personal recommendation, familiarity, and compatibility with personal circumstances.

When asked which of the possible factors was the single most important for them, two clear factors emerged: subject or course content (43 per cent felt this was most important) and reputation of the university or college (25 per cent, see Figure 4.8 and Appendix Table A4.21); and the importance of these factors was consistent across all groups of applicants. The only exception was that applicants with a disability felt that the importance of the reputation exceeded the importance of the subject. Employment prospects were identified by eight per cent of respondents as being the most important, and links with industry accounted for six per cent. Interestingly, no respondents felt that a diverse student body or the size of the institution were the most important factor in their application decisions.

4.2.4 Making choices and preferences for postgraduate study

Important factors in deciding where to apply

Respondents were shown a list of factors that may be of relevance in deciding where to apply to, and were asked firstly which of these were appropriate to them, and then which single factor was the most important. The most frequently cited factors in deciding where to apply were clearly the subjects or course content (92 per cent cited this as a factor), and the reputation of the university or college (87 per cent, see Figure 4.7 and Appendix Table A4.20). Around three out of five respondents felt that location, links with industry and facilities were a factor in their decisions (61, 60 and 58 per cent respectively) and almost half (49 per cent) felt that employment prospects were important in their choice of where to apply. Very few felt entry requirements, course fees, size of institution, flexibility of study and diversity of student body were particularly important when choosing where to apply – all factors that could be argued to be important to non-traditional students. Further investigation indicated that course fees were a relatively more important consideration for black and minority ethnic applicants and those preferring to study part-time. Diversity of student body was relatively more important to applicants with vocational qualifications. Similarly entry requirements were marginally more important to those preferring to study at postgraduate certificate or diploma level, as was the availability of part-time study. Part-time study was also more important to older students and those with vocational qualifications.

Figure 4.7: Factors of importance in deciding where to apply (per cent)

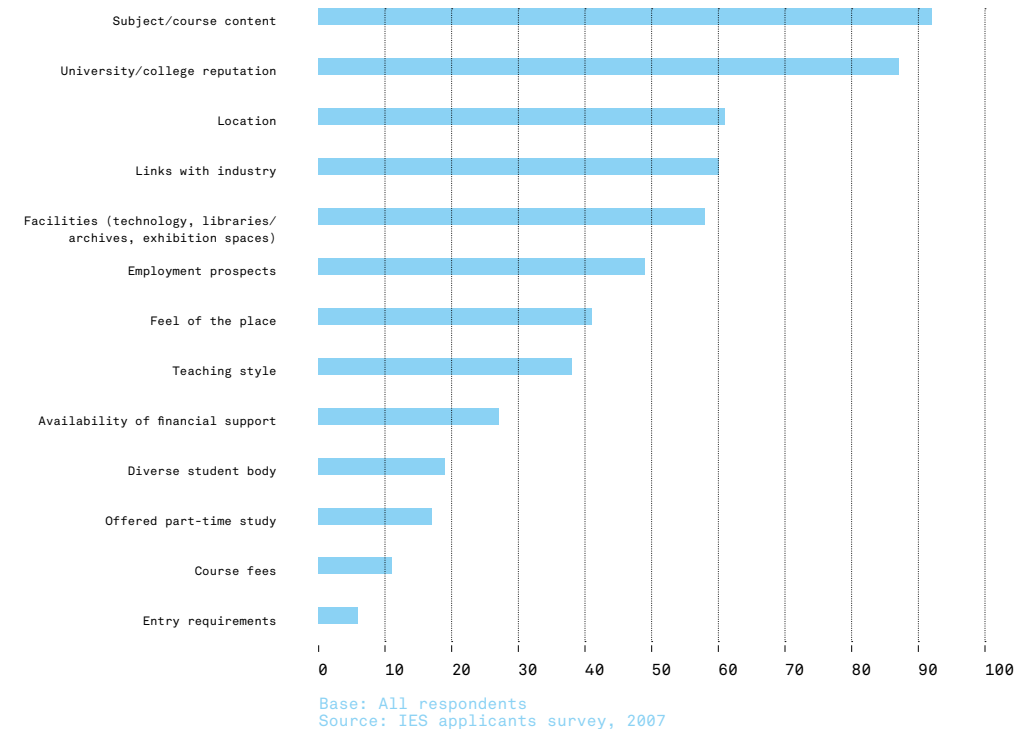
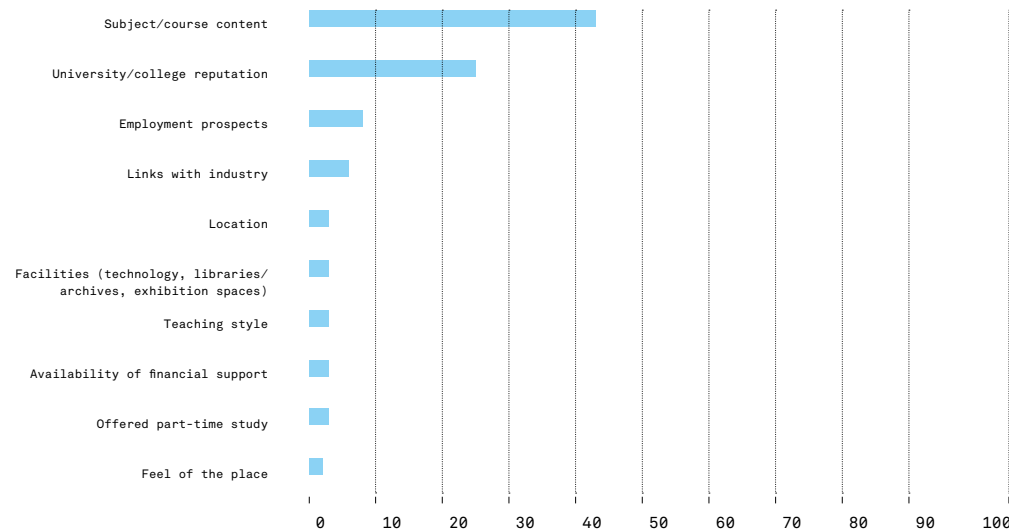


Figure 4.8: Single most important factor in deciding where to apply (per cent)



Base: All respondents
Source: IES applicants survey, 2007

Given the nature of the sample (those applying for taught masters programmes across NALN institutions), it is not surprising that the majority (81 per cent) said their preferred course was a MA or a MSc. However it is interesting to note that a small group, although applying for a taught masters actually would prefer a lower level course (13 per cent, PG certificate or diploma) or a higher level or research based course (4 per cent, PhD, DPhil or MPhil. see Table 4.4).

Table 4.4: Level of preferred course

QUALIFICATION/LEVEL	Number	%
MA/MSC	356	81
POSTGRADUATE CERTIFICATE OR DIPLOMA	58	13
PHD, DPHIL OR MPhil	17	4
MRES	4	1
OTHER	4	1
TOTAL	439	100

Base: All respondents
Source: IES applicants survey, 2007

Applications and preferences

Generally, respondents were successful in their applications. More than half of all respondents (56 per cent) had applied to just one university or college, and of these, 71 per cent had received an offer. Those making two or more applications were even more likely to receive an offer of a place; 92 per cent of those making multiple applications received an offer from at least one of their chosen institutions.

Respondents were asked to list the names of any universities or colleges to which they had applied (up to a maximum of three). A wide range of institutions were listed (see Appendix Table A4.22), but the most commonly specified were NALN institutions, particularly the Royal College of Art and Central Saint Martins College of Art and Design, which reflected the sample composition (see above). However, it is interesting to note that commonly specified institutions also included the Royal Academy, Goldsmiths College and the University of Westminster (key non-specialist providers of postgraduate study in creative arts and design, as outlined in Chapter 2). As well as providing information about all the courses applied for, respondents were asked to indicate which was their preferred course and again NALN institutions dominated this list, and the non-specialist providers (such as Goldsmiths College, University of Westminster) were mentioned less – indicating a clear preference for specialist institutions amongst our responding group of applicants. One in six respondents (16 per cent) reported that they had previously studied at their preferred institution – which is perhaps lower than may be expected, and indicates movement with the creative arts and design HE sector (and within NALN).

In terms of the subject of their preferred postgraduate course, a wide range was given but the most commonly cited were fine art (18 per cent), fashion, textiles and costume (17 per cent) and then journalism and media related subjects (16 per cent, see Table 4.5). This reflects applicants' previous subject of study and also the institutional profile of the sample. Also, respondents tended to prefer to study full-time (80 per cent), which was reflected in the low importance given to availability of part-time study when choosing where to apply to (see above). However, it should be noted that almost half (46 per cent) of the older age group of applicants would prefer to study part-time.

4.2.5 Accessing postgraduate study

The process of applying

The majority of respondents (72 per cent) did not report any difficulties with the process of applying to their preferred course – finding the process either very easy or fairly easy. However, a small group, seven per cent, found it very difficult (see Table 4.6). Whilst there was little variation in the perceived ease of access across the different groups of applicants, those applying for a higher level or a research based course and those with a disability tended to perceive the process of applying as more difficult than other groups of applicants. Conversely, those applying for a lower level course (postgraduate diploma or certificate) and also those applying for part-time study appeared to find the application process the easiest.

Table 4.5: Subject area of preferred course

SUBJECT	NUMBER	%
FINE ART	76	18
FASHION, TEXTILES, COSTUMES	75	17
JOURNALISM, BROADCASTING, FILM, MEDIA, PUBLISHING, PRINTING, COMMUNICATIONS	70	16
PHOTOGRAPHY	34	8
SCULPTURE, CERAMICS, MATERIALS, GLASS	32	7
DESIGN	28	7
ARTS CURATION, ADMINISTRATION, MANAGEMENT OR HISTORY	27	6
ACTING/DRAMA/THEATRE	17	4
ARCHITECTURE	13	3
ANIMATION	16	4
PAINTING	12	3
CONTEMPORARY ART	11	3
WRITING	11	3
CREATIVE PRACTICES	4	1
TEACHING/RESEARCH	2	1
OTHER	5	1
TOTAL	433	100

Base: All respondents
Source: IES applicants survey, 2007

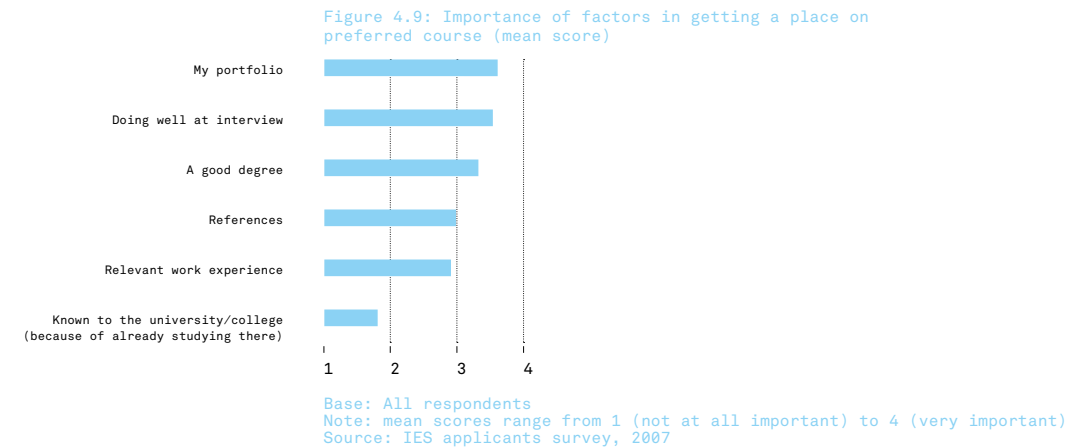
Table 4.6: Ease or difficulty of applying to preferred course

	NUMBER	%
VERY EASY	94	21
FAIRLY EASY	225	51
FAIRLY DIFFICULT	91	21
VERY DIFFICULT	30	7
TOTAL	440	100

Base: All respondents
Source: IES applicants survey, 2007

Factors of importance in being offered a place

Respondents were given a range of factors which could be considered to be part of the application and selection process, and were asked the extent to which they felt these factors would be (or were) important in getting onto their preferred postgraduate course. The most important factor in obtaining a place is perceived to be the applicant's portfolio, followed closely by doing well at interview (see Figure 4.9, which indicates the mean importance score for each factor).²⁷ Slightly less important, although still of importance, was having a good degree, having references and having relevant work experience. It is interesting to note that being known to the university or college was thought to be unimportant in obtaining a place. This may reflect the fact that only a small group reported they had previously studied at the institution that they would prefer to gain a postgraduate place with (16 per cent, see above). Some respondents listed other factors which they considered to be important, and these included: personal qualities (enthusiasm, motivation, right attitude), making a good application (eg proposal, personal statement or presentation), showing potential (including ambition and aspirations), showing knowledge and preparation, having life experience (including age and maturity) and making a good first impression (particularly in an assessed performance such as an audition).



Cost of studying

Those applicants anticipating taking up a place on a postgraduate course were asked how they expected to fund their studying. Over half intended to use savings or earnings from paid work (59 and 56 per cent respectively, see Table 4.7). Fewer than half (46 per cent) intended to use a bursary or sponsorship money (this could come from the college, government or other sources) and fewer still (38 per cent) intended to take out a loan. Only a minority of respondents expected to be in receipt of a Research Council Studentship (for example, from the Arts and Humanities Research Council) or to receive financial support from their employer. In general, this resembles the funding pattern found amongst undergraduate creative arts and design graduates who go on to postgraduate study, as outlined in Chapter 3. Another source of funding named was parental support.

Table 4.7: Expectation of how studying will be funded

	NUMBER	%
USE SAVINGS	262	59
EARNINGS FROM PAID WORK	247	56
BURSARY/SPONSORSHIP	203	46
TAKE OUT A LOAN	168	38
RESEARCH COUNCIL STUDENTSHIP	47	11
FINANCIAL SUPPORT FROM EMPLOYER	13	3
OTHER	70	16
TOTAL	444	100

Base: All respondents
 Note: multiple response question, so % do not sum to 100
 Source: IES applicants survey, 2007

Table 4.8: Potential areas of concern (number and per cent saying yes)

	NUMBER	% FINDING IT A CONCERN
COST OF FEES	317	72
COSTS OF MATERIALS	235	54
BEING ABLE TO COPE WITH THE WORKLOAD	193	44
ACCOMMODATION	118	27
TRAVEL/TRANSPORT ARRANGEMENTS	113	26
FITTING IN	62	14
OTHER	89	20
NONE OF THESE	63	14
TOTAL	440	100

Base: All respondents
 Note: multiple response question
 Source: IES applicants survey, 2007

Concerns about studying

Applicants were asked whether they had any concerns about postgraduate study, and were shown a list of potential areas of concern to consider. The most frequently cited areas of concern related to finances: the cost of fees was named as a concern by almost three out of four respondents (72 per cent), and more than half were also concerned about the costs of materials (54 per cent). This is interesting to note, given that neither availability of financial support nor fees tended to feature highly in applicants' decisions about where to apply (see above). Coping with the workload of a postgraduate course was highlighted as a concern by 44 per cent. These most frequently cited concerns appeared to be shared by all types of applicants. However, those applying to study part-time were relatively more likely than others to be concerned about coping with the workload (56 per cent reported this), which is understandable as this group are likely to be combining study with work; and, although they still had concerns, they were relatively less concerned about fees or costs of materials (62 per cent and 37 per cent). Similarly, older applicants (aged 35 and above) were relatively more concerned about coping with the workload (51 per cent) and less concerned about costs of materials (38 per cent), and this is likely to reflect their greater preference for part-time study.

Overall, just over a quarter were concerned about accommodation and travel or transport arrangements (27 and 26 per cent respectively). Only 14 per cent said they were not concerned by any of the given aspects (see Table 4.8). Some respondents provided other areas they were concerned about and these included: the cost of living; balancing working and studying; child-care issues and being able to cope generally.

4.2.6 Attitudes to postgraduate study

As with our survey of final year undergraduates, to explore thoughts about postgraduate study applicants were given a series of statements related to postgraduate study and asked to indicate on a five point scale the extent to which they agreed or disagreed with each statement (with 1 representing 'strongly disagree', 5 representing 'strongly agree' and 3 representing 'neither agree nor disagree'). As before, these statements can be seen as broadly relating to three main aspects of postgraduate study: individual developmental benefits, employment prospects and the labour market, and general feelings about postgraduate study. It is perhaps important to note here that, as the group of respondents were individuals who had applied to undertake a postgraduate course, we can expect that they will have positive views of postgraduate study. However, it is interesting to see which aspects of postgraduate study are valued most highly (see Figure 4.10 and Tables A4.24 and A4.25).

Individual developmental benefits

On the whole applicants were generally positive about the individual developmental aspects of postgraduate study. The vast majority (87 per cent) felt that postgraduate study in creative arts and design presented them with the opportunity to network with professionals in the creative industries and three-fifths (61 per cent) of respondents felt that postgraduate study helps develop skills for self employment. Interestingly, although respondents tended to feel that postgraduate study helps to develop skills for self employment many were unsure as to whether it would prepare them for the world of work (42 per cent neither agreed nor disagreed with the statement and just 37 per cent agreed with the statement).

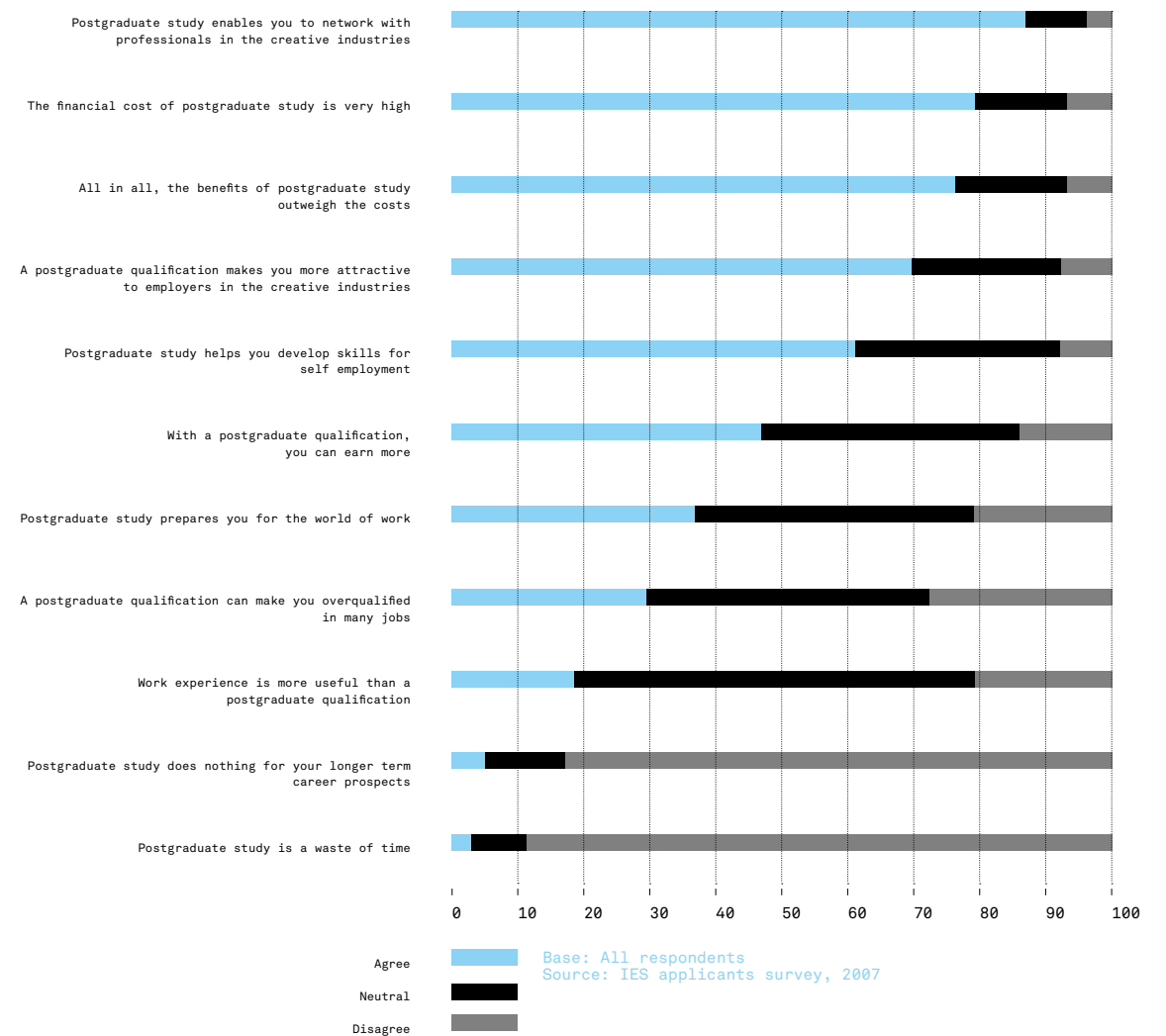
Employment prospects and the labour market

Respondents' views on how postgraduate study would affect them when making the transition to the labour market told a mixed story. On the one hand, applicants were generally positive about how postgraduate study would impact on their job prospects, with nearly three-quarters (70 per cent) agreeing that 'a postgraduate qualification makes you more attractive to employers in the creative industries', and the vast majority (83 per cent) disagreeing with the statement 'postgraduate study does nothing for your longer term job prospects'. In addition, nearly half of our sample (47 per cent) felt that with a postgraduate qualification they could earn more, yet almost as many (40 per cent) were unsure about this. There was a great deal of uncertainty amongst respondents as to whether or not a postgraduate qualification could make them over-qualified for many jobs and whether work experience is in fact more useful than a postgraduate qualification, with as many people agreeing with these statements as disagreeing and a large proportion unsure (43 per cent and 61 per cent neither agreed nor disagreed respectively). Interestingly, men were more likely than women to feel that a postgraduate qualification could make them overqualified for many jobs (40 per cent agreed with this statement compared to 24 per cent of women, and so too were those applying for a higher level postgraduate course (eg PhD/DPhil/MPhil).

General feelings about postgraduate study

In general, although over three-quarters (79 per cent) of respondents felt that the financial cost of postgraduate study was very high, almost as many felt that the benefits outweigh the costs (76 per cent), and hardly anyone felt that postgraduate study was a waste of time (just three per cent). Although, as the survey only included those who had made applications for postgraduate study this may be expected. This suggests that although applicants perceive the costs to be high, they recognise the value of postgraduate study as a worthwhile financial investment and investment of time. It is interesting to note that those preferring to undertake a postgraduate diploma, courses which can be shorter and less expensive, were relatively less concerned about the high costs of studying. Also, older students (aged 35 and older) were less concerned about the high cost of postgraduate study, perhaps because they consider themselves better able to meet these costs. Those most concerned about the costs were women and those aged between 25 and 34 (those mid career).

Figure 4.10: Attitudes towards postgraduate study in creative arts and design



Moving on from postgraduate study

Nearly three out of four respondents (74 per cent) reported that they already had a definite idea about the career they wished to follow, and a range of career intentions were cited. The most popular or commonly cited was artist (reported by 27 per cent of those with a career intention), followed by teaching or research and fashion, textiles or costumes (12 per cent each, see Appendix Table A4.23). It is interesting to note that these intentions are indeed realistic as they very closely resemble the actual destinations of those from taught masters programmes in creative arts and design (as outlined in Chapter 3).

Chapter 5: CONCLUSIONS

This report has presented in full the findings from the quantitative element of the research project to map provision and participation in postgraduate study in creative arts and design. This was undertaken by IES researchers, and a parallel, qualitative element, involving in-depth interviews with potential and current postgraduates, has been undertaken by an Open University research team.

There were three research strands in the quantitative part of the project:

- one involved secondary analysis of HESA student statistics, covering the student population in postgraduate creative arts and design (CAD)
- the second also involved analysis of HESA data, but covering the destinations of undergraduate and postgraduate CAD students
- the third involved primary data collection via surveys of 'potential postgraduate' students to explore in more depth their choice of postgraduate study and attitudes.

All three strands provide a wealth of new information about widening participation and diversity in the later stages in the student life cycle – postgraduate study – where relatively little research has been undertaken to date. They give NALN a much better evidence base on the flows into (and out of) postgraduate study in creative arts and design and also the attitudes of students towards taking a postgraduate qualification. The surveys were intended to supplement the national HESA statistics by providing insight into decision making and behaviour of likely postgraduate entrants but, due to the challenges in identifying student samples at institutional and course level and then surveying them, they were somewhat less successful in this respect. This was because low response rates and small numbers in places have affected our ability to generalise from the sample data and identify differences between different student groups. However, they have been able to start to fill an information gap and indicate where further research work would be helpful to NALN. Additionally, some methodological lessons have been learned for NALN members on the process of undertaking student and applicant surveys (something which had not been attempted before), and also on the potential to use HESA data further in future research work by members.

The results have been presented in separate chapters of the report. In this final chapter, we attempt to draw together a summary of the main findings and conclusions, and also offer suggestions for further work which could be undertaken.

5.1 Provision of postgraduate study in creative arts and design

Creative arts and design (CAD) postgraduate study makes up a relatively small share of the total UK provision in higher education institutions (HEIs), between three and five per cent of the total postgraduate student population (16–31,000), depending on how wide a subject definition is taken. It is often not clear where to draw the subject boundaries, in particular whether to also include all or part of related subjects like architecture, publishing, landscape design and media studies, which fall outside of the standard JACS subject classification of ‘creative arts and design’ used by HESA, so form part of a wider CAD definition when counting students (the 31,000 figure). This report has mainly focused on the wider definition, as it fits better with how NALN members view the subject but the variations in scope can sometimes cause confusion in student data analysis.

More than four out of five UK HEIs (146) provide postgraduate CAD study, but they have widely varying levels of provision. The NALN member HEIs cover 20 per cent of the total UK domiciled CAD postgraduate population in HE (using a narrow definition of CAD), and whilst NALN includes some of the larger CAD postgraduate providers there are several non-NALN institutions with large CAD postgraduate provision. CAD is a growth subject nationally, up six per cent in the last three years, higher than for postgraduate students overall. But some of this growth has been from attracting more overseas students (around one in three CAD postgraduates are not UK domiciled), and when only home students are compared, the growth rates have been more similar.

There is noticeably less part-time study in postgraduate CAD than in postgraduate study overall, and less provided by the NALN members than other HEIs. Although a range of types of postgraduate courses are provided, two out of three postgraduate CAD students are taking a taught masters course. This focus on taught masters is a growing trend, and also more common in NALN than other HEIs. Another important feature is the uneven geographical distribution in postgraduate CAD study, with a bias towards London, and under-representation in some regions (the West Midlands and North West in particular) compared to total postgraduate provision (a pattern reflected also in NALN institutional distribution).

5.2 Widening participation and diversity

Some of these patterns in CAD postgraduate study overall, and in the NALN HEIs in particular, have implications for widening participation and increasing diversity. Overall, CAD postgraduates are more likely to be younger in age profile, male, from a white ethnic group and have a first degree, than the average postgraduate (home students), though a sizable minority come to CAD postgraduate study in later life (over 50 years), and female still outnumber male students. Disappointingly, there are no reliable national statistics available on socio-economic status of the CAD postgraduate student population (nor on postgraduates in general), which is a major information gap. Compared to the whole CAD postgraduate population, NALN students are younger still and more likely to be female, and slightly more likely to be from a white group. It is not clear whether or not this pattern relates more to the subject/course mix on offer, the full-time bias or the geographical distribution of NALN institutions (or some other factors), but it is something that NALN institutions should be aware of and may wish to consider in its targeting of groups and widening participation strategy (mature, male and some black and minority ethnic groups). It is also something that could be explored more by individual NALN members as the pattern is likely to vary between them.

By far the main entry route to CAD masters courses for UK students is via undergraduate study (BSc/BA degree), and this is similar in NALN institutions (nb, it was not possible to determine whether they came into HE initially via the vocational route but it could be investigated). It is a more important route than for entry to all postgraduate study, where there are a comparatively greater proportion entering with other postgraduate qualifications. It can possibly be implied from this that fewer people seem to be making ‘re-training’ choices by taking CAD masters courses than happens in other disciplines. It could be that this ‘re-training’ is happening at a lower level through graduate diplomas, which are classed as undergraduate qualifications by HESA although are postgraduate ‘in time’. Very few enter CAD postgraduate study via APEL arrangements or an institution’s own entrance exams, indicating that this is not yet a widely used entry process.

5.3 Flows into postgraduate study

Overall, it is estimated that around one in four graduates are taking further study at around the six month stage after completing their undergraduate course, including ten per cent who are studying while working. It is likely that others may start a year or two later, but the HESA initial destinations survey (DLHE) does not capture that.

It is not possible to map CAD subjects of further study onto undergraduate subjects from this survey, which limits its usefulness for exploring progression to specific types of courses, such as CAD taught masters courses. However, it is possible to make some subject approximations, and when we did this, it showed that around eight per cent of those taking further study are studying in 'creative' disciplines, with almost a third of them taking a higher level qualification (such as a MSc/MA). However, going on to further study in any field is slightly less common among CAD undergraduates than others, and even less common among CAD first degree graduates. If they do go on, there is a greater tendency to study in a creative discipline, as might be expected (almost 40 per cent do), and they are slightly less likely to be taking a specific postgraduate qualification. The reasons for this difference are not entirely clear but may be linked to the greater opportunity and attractiveness in creative disciplines to build up a professional portfolio rather than take a specific professional or academic qualification. CAD graduates are also more likely to do further study on a full-time basis than others, and at a specialist institution, such as in NALN.

Going directly on to further study is less likely for students who entered undergraduate CAD courses via vocational routes, but more likely for female than male graduates and for older than younger graduates (but equally likely for BME and white groups). These gender and age differences in CAD are not seen in the graduate population as a whole and, where indeed, there is a greater propensity generally for BME groups to take further study. It is more likely for one key group of CAD students in particular to go directly on to further study – those with other undergraduate qualifications (such as foundation degrees and diplomas), who are essentially 'topping-up' to an honours degree.

5.4 View of potential postgraduates

While the HESA data tells us a lot about patterns of flow of students from undergraduate to postgraduate study, it has limitations on how much it can tell us about individual motivation and decision making and choices about postgraduate courses. We aimed to explore this further through surveys of two groups of students – final year CAD undergraduates and applicants to CAD postgraduate study. Although the surveys turned out to be more limited in helping to explain some of the differences found in the HESA data (because of challenges with their execution) and were also limited to students and applicants at NALN institutions, they do provide some new and interesting points of relevance for NALN.

Just under a quarter of the sample of final year undergraduate students were thinking about continuing CAD study in the few months after their courses, a similar proportion to that found to be taking further study in the HESA destinations survey six months after graduation (see above). However, over half of the final year students had already applied or were likely to apply for a postgraduate course at some point in the future (ie not necessarily immediately), and most were confident about being accepted. Subject preferences tended to reflect undergraduate subjects but there was more uncertainty about which institutions to apply to, although an intention to stay in the same institution was common.

At this stage, few final year students intending to take further study had a definite career in mind. This is in contrast to the postgraduate applicant sample which generally had much clearer career plans. It may be because more of the applicants were older, with work experience, and so had had an opportunity to find out more about jobs and careers. Indeed some applicants had spent time working between finishing their first degree and applying for postgraduate study; at the time of the survey 40 per cent of applicants were working in the creative sector (whilst waiting to start their course). But two out of three applicants held (or hoped to get) a first degree as their highest qualification, so they were still mainly traditional types of postgraduate applicants.

Motivations for going on to postgraduate study ranged from personal interest/enjoyment to more instrumental reasons related to future employment, but the main motivator or driver for both final year undergraduate students and postgraduate applicants was the development of further knowledge and skills. Social/networking and employability reasons had a slightly higher priority for applicants, again possibly because they were more aware, on the whole, of how careers are developed in the creative industries. There were few perceived barriers to going on to postgraduate study identified. Reasons why some final year students were not considering this option were more to do with a lack of interest, wanting to work or not wanting to study any longer than any specific barrier, such as the costs involved, though a small number of them did mention this.

The extent to which finance is a deterrent is difficult to say from the survey evidence. On the one hand, it features as a main concern of applicants, especially the fees involved (mentioned by 72 per cent) and cost of materials (54 per cent), but on the other hand, this did not put them off applying and generally did not feature highly in deciding where to apply. Also, in another question, applicants have generally positive views on the longer term value of postgraduate study and its cost being outweighed by social and economic benefits. Generally positive views about postgraduate study also came through from all final year students, though there seemed more uncertainty amongst this group about the specific premium that a postgraduate qualification brings in the labour market and how essential it is to have one to work in the creative industries. Again, this may be because undergraduates tend to have less industry experience and more uncertainty generally about future employment and careers.

Applicants generally found the process of applying for a masters course fairly easy, but over half had only made only one application, and most had been successful in getting offers. Usually their preferred institution was not the one where they had taken their first degree, an indication of the mobility taking place in the move from undergraduate to postgraduate study (however, there will be variation here between institutions, and one institution in the sample, the RCA, only has postgraduate provision which may slightly have skewed this overall result). Course content and subject and the reputation of the institution were the main factors influencing choice of institution. Course fees were comparatively less important, but more so for some groups (part-timers, BME students) than others. Most were going to be paying for study from earnings and savings, followed by loans and bursaries. A number of factors were seen as contributing to getting an offer, with their portfolios and interview performance being seen as carrying only slightly greater weight in decisions than a good degree, references and relevant work experience.

5.5 Destinations of postgraduates

Finally, as already highlighted, applicants to the masters courses tended to have relatively clear career ideas at that stage about jobs they wanted to do, mainly to work as artists, in fashion or textiles, and teaching or research. These occupations align broadly with actual destinations of masters degree graduates from the national HESA destinations data, an indication that most are aware of likely employment outcomes. The most common initial destination (six months after graduating) of CAD masters degree graduates is to go into work, but the proportion doing so is slightly lower than the average for all masters degree graduates, and lower still if the narrow CAD subject definition is taken. Of more significance though is the greater flexibility but less stability associated with the initial type of work they do: part-time work, freelance or self employment and short term contract or temporary working are all more prevalent among CAD masters graduates. Also, they are less likely to perceive their qualification as an entry requirement or advantage, which may mean that some are not utilising their skills and talents at the level expected. Getting work is more likely to happen through personal contacts and networking (and applicants are aware of this, as shown above). Jobs are very concentrated in London (half of them are based there) and cover a diverse range of cultural, media, arts and entertainment industries.

These are broad indications of labour market outcomes initially at least from taking a postgraduate course, but as graduates take some time to settle into the labour market a longer-term perspective would be beneficial. HESA's new three year longitudinal survey may provide some further insights, depending on how many CAD postgraduates are included in the sample, but would be worth following up (first report published October 2007). It would also be useful for individual NALN members to track their own graduates through study and into employment to get a better insight into outcomes and specific widening participation groups in particular.

END NOTES AND REFERENCES

END NOTES

1. For a list of NALN members (at the time of the research), see Appendix 2.(p.17)
2. Connor H, Little B (2007), 'When Will Diversity of HE Mean Diversity of Entry Routes?', *Journal of Access Policy and Practice*, Vol 4, No.2. (p.17)
3. Snape D, Rix V, White C, Lewis J (2001) *Postgraduate Career Progression: Qualitative Findings*, National Centre for Social Research (p.18)
4. CUDAH (2002) *Doctoral Futures: Careers Destinations of Arts and Humanities Research Students*, Council of University Deans of Arts and Humanities (p.18)
5. Bowman H, Colley H, Hodkinson P (2004) *Employability and Career Progression for Full-Time UK Resident Masters Students*, University of Leeds (p.18)
6. Barber L, Pollard E, Millmore B, Gerova V (2004) *Higher Degrees of Freedom: The Value of Postgraduate Study*, Institute for Employment Studies (p.18)
7. CHEAD (2006) *Widening Participation in Higher Education Art & Design: recent & ongoing research plus questionnaire and data analysis reports* (p.19)
8. Connor H, Pollard E (2004) *Black and Minority Ethnic Students in Creative Arts and Design*, Institute for Employment Studies for RCA (unpublished) (p.19)
9. It does not cover those taught in further education colleges on HEFCE directly funded courses (p.23)
10. Numbers 0, 1, 2 are rounded to 0; and all other numbers are rounded to the nearest 5 (p.23)
11. These are recorded as 'post-degree diplomas/certificates' in the HESA student record (p.25)
12. Connor et al. (2004) *Why the Difference: A Closer Look at Minority Ethnic Higher Education Students and Graduates*, DfES Research Report 552 (p.66)
13. All these patterns hold true when comparing those from taught masters programmes in CAD subjects to the overall taught masters postgraduate population (ie of any subject). (p.71)
14. or 6.5 per cent of all taught masters postgraduates (p.71)
15. or 5.7 per cent of all taught masters postgraduates (p.72)
16. or 29.2 per cent of all taught masters postgraduates (p.72)
17. Again, all these patterns hold true when comparing those from taught masters programmes in CAD subjects to the overall taught masters postgraduate population (ie of any subject) (p.73)
18. Or 79.6 per cent using the narrow definition and 84.2 per cent using the broad definition at any level of postgraduate study, not just taught masters programmes (p.76)
19. Again all these patterns hold true when comparing those from taught masters programmes in CAD subjects to the overall taught masters postgraduate population (ie of any subject) (p.76)

20. See for example Barber et al. (2004) Higher Degrees of Freedom: The Value of Postgraduate Study, IES Research Report 410 (p.91)
21. As explored in chapter two, in 2005/06 there were 20,315 UK postgraduate students following a course in a creative arts and design and related subject. Of these 2,520 (or 12 per cent) were studying in a group that may provide a useful insight for the wider providers of creative arts and design postgraduate study. (p.93)
22. Now the University of Cumbria (p.93)
23. Unfortunately, Central School of Speech and Drama had to pull out of the survey, so the representation of performing arts applicants is lower than we had desired (p.93)
24. It should, however, be noted that the survey only covered a sub-set of NALN institutions and so care should be taken when generalising to all NALN applicants. However, the findings should be broadly indicative of the types and extent of views held within the NALN masters applicant population (p.95)
25. Vocational qualifications are defined as: foundation degrees, HND/HNCs, Access to HE, BTEC/SCOTVEC Nationals – certificate or diploma, or GNVQ Advanced/NVQ level 3/AVCE or VCE A-levels (p.95)
26. Or it may be that some respondents were confused and answered the question by reporting the postgraduate study that they were about to embark upon rather than their highest qualification they had or were studying for at the time of the survey, we cannot be sure (p.96)
27. Very important (importance score of 4), fairly important (score of 3), not very important (score of 2) and not at all important (score of 1) (p.105)

APPENDICES

Table A2.1: PG CAD provision at NALN institutions

NALN INSTITUTION	CAD (NARROW)	% NALN	% STUDENTS	CAD (BROAD)	% NALN	% STUDENTS
University of the Arts London	890	42.0	8.3	985	39.1	4.9
Royal College of Art	440	20.8	4.1	480	19.1	2.4
Central School of Speech and Drama	165	7.7	1.5	165	6.5	0.8
UCCA Canterbury, Epsom, Farnham, Maidstone, Rochester	105	5.0	1.0	120	4.7	0.6
Norwich School of Art and Design	95	4.4	0.9	95	3.7	0.5
Glasgow School of Art	75	3.5	0.7	160	6.3	0.8
Dartington College of Arts	75	3.5	0.7	75	2.9	0.4
Wimbledon School of Art	70	3.3	0.6	70	2.7	0.3
University College Falmouth	65	3.2	0.6	140	5.6	0.7
Edinburgh College of Art	65	3.0	0.6	150	5.9	0.7
Rose Bruford College	35	1.6	0.3	35	1.3	0.2
Cumbria Institute of the Arts	35	1.6	0.3	40	1.7	0.2
Ravensbourne College of Design and Communication	15	0.6	0.1	15	0.5	0.1
All postgraduates NALN	2,120	100	19.9	2,520	100	12.4
All postgraduates	10,680	19.9	100	20,315	12.4	100

Base: UK domicile, postgraduates studying CAD subjects at NALN institutions
Source: HESA Student Record 2005/06

Table A2.2: PG students in UK institutions 2005/06 by region of institution, CAD subjects and UK domicile only

REGION OF STUDY	CAD (NARROW)	% CAD (NARROW)	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS
South East	1,220	11.4	1,705	8.4	54,880	14.7
London	3,640	34.1	6,600	32.5	72,870	19.5
East Midlands	470	4.4	1,205	5.9	25,000	6.7
Yorkshire and Humberside	680	6.4	1,735	8.5	29,530	7.9
North West	975	9.1	1,615	8.0	39,725	10.6
South West	790	7.4	1,335	6.6	27,255	7.3
West Midlands	540	5.1	965	4.8	29,765	8.0
Eastern	525	4.9	630	3.1	17,980	4.8
North East	380	3.6	845	4.2	13,760	3.7
Scotland	620	5.8	1,570	7.7	36,430	9.7
Northern Ireland	195	1.8	510	2.5	8,765	2.3
Wales	645	6.1	1,595	7.9	17,830	4.8
All postgraduate	10,680	100	20,315	100	373,790	100
All postgraduates NALN	2,120	100	19.9	2,520	100	12.4
All postgraduates	10,680	19.9	100	20,315	12.4	100

Base: UK domicile, postgraduate students at UK institutions
Source: HESA Student Record 2005/06

Table A2.3: PG students in NALN institutions 2005/06 by region of institution, CAD subjects and UK domicile only

REGION OF STUDY	CAD (NARROW)	% CAD (NARROW)	CAD (BROAD)	% CAD (BROAD)
South East	105	5.0	120	4.7
London	1,610	76.0	1,745	69.3
East Midlands	0	0	0	0
Yorkshire and Humberside	0	0	0	0
North West	35	1.6	40	1.7
South West	140	6.6	215	8.5
West Midlands	0	0	0	0
Eastern	95	4.4	95	3.7
North East	0	0	0	0
Scotland	140	6.5	305	12.1
Northern Ireland	0	0	0	0
Wales	0	0	0	0
All postgraduate	2,120	100	2,520	100

Base: UK domicile, postgraduate CAD (broad) students at NALN institutions
Source: HESA Student Record 2005/06

Table A2.4: PG students in UK institutions 2005/06 by level of study, all subjects and broad CAD subjects

LEVEL OF STUDY	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS
Doctorate	2,155	10.6	55,735	14.9
Masters research	840	4.1	13,330	3.6
Masters taught	13,155	64.8	166,145	44.4
PG dip/cert	3,200	15.8	74,700	20.0
Other PG	960	4.7	63,875	17.1
All postgraduate	20,315	100	373,785	100.0

Base: UK domicile, postgraduate students at UK institutions
Source: HESA Student Record 2005/06

Table A2.5: PG students in UK institutions 2005/06 by level of study, studying broad CAD subjects only

LEVEL OF STUDY	NALN INSTITUTIONS	% NALN INSTITUTIONS	ALL INSTITUTIONS	% ALL INSTITUTIONS
Doctorate	165	6.6	2,155	10.6
Masters research	80	3.3	840	4.1
Masters taught	1,890	75.0	13,155	64.8
PG dip/cert	370	14.6	3,200	15.8
Other PG	15	0.6	960	4.7
All postgraduate	2,520	100	20,315	100

Base: UK domicile, postgraduate students, studying CAD (broad) subjects at UK institutions
Source: HESA Student Record 2005/06

Table A2.6: Students in UK institutions 2005/06 by mode of study, all subjects and broad CAD subjects

MODE OF STUDY	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS
Full-time	8,910	43.9	117,520	31.4
Part-time	11,405	56.1	256,265	68.6
All postgraduate	20,315	100	373,785	100.0

Base: UK domicile, postgraduate students at UK institutions
Source: HESA Student Record 2005/06

Table A2.7: PG students in UK institutions 2005/06 level of study by mode of study, those studying broad CAD subjects only

LEVEL OF STUDY	FULL-TIME	%	PART-TIME	%	ALL	%
Doctorate	785	36.3	1,375	63.7	2,155	100
Masters research	340	40.4	500	59.6	840	100
Masters taught	5,825	44.3	7,335	55.7	13,155	100
PG dip/cert	1,715	53.5	1,490	46.5	3,200	100
Other PG	250	26.1	710	73.9	960	100
All postgraduate	8,910	43.9	11,405	56.1	20,315	100

Base: UK domicile, postgraduate students, studying CAD (broad) subjects at UK institutions
Source: HESA Student Record 2005/06

Table A2.8: PG students in UK institutions 2005/06 level of study by mode of study at NALN and non-NALN institutions

LEVEL OF STUDY	TOTAL	NALN		NON - NALN	
		% FT	% PT	% FT	% PT
DOCTORATE	165	25.9	74.1	1,990	62.8
MASTERS RESEARCH	80	51.2	48.8	760	60.8
MASTERS TAUGHT	1,890	65.9	34.1	11,265	59.4
PG DIP/CERT TAUGHT (NOT PGCE)	370	74.5	25.5	2,835	49.2
OTHER PG	15	71.4	28.6	945	74.6
ALL POSTGRADUATE	2,520	64.0	36.0	17,795	59.0

Base: UK domicile, postgraduate students, studying CAD (broad) subjects at UK institutions
Source: HESA Student Record 2005/06

Table A2.9: Postgraduate subject profile of NALN institutions (PG students 2005/06)

	ARCHITECTURE	LANDSCAPE DESIGN	INFORMATION SERVICES (INCL CURATORIAL STUDIES)	MARKETING (INCL ADVERTISING)	PUBLICITY STUDIES	MEDIA STUDIES (INCL FILM STUDIES/FILM PRODUCTION)	PUBLISHING	JOURNALISM	FINE ART	DESIGN STUDIES	MUSIC	DRAMA	DANCE	CINEMATICS & PHOTOGRAPHY	IMAGINATIVE WRITING	OTHERS IN CREATIVE ARTS & DESIGN	ALL CAD (BROAD) SUBJECTS	NON-CAD SUBJECTS	ALL SUBJECTS	
ROYAL COLLEGE OF ART	7.6								25.9	60.8							94.3	5.7	510	
CENTRAL SCHOOL OF SPEECH AND DRAMA												54.1					1.7	55.8	44.2	290
DARTINGTON COLLEGE OF ARTS									8.1		6.8	6.8	4.1		6.8	67.6	100.0			75
UNIVERSITY COLLEGE FALMOUTH				11.7		10.1		19.0	16.8	5.0				3.4	12.3		78.2	21.8	180	
UNIVERSITY OF THE ARTS LONDON						0.6		6.6	20.4	31.4		3.4		7.2	4.4		74.0	26.0	1,330	
RAVENSBORNE COLLEGE OF DESIGN AND COMMUNICATION																				-
ROSE BRUFORD COLLEGE																				-
WIMBLEDON SCHOOL OF ART									66.7	8.7						24.6	100.0			70
EDINBURGH COLLEGE OF ART	43.0	11.4							21.5	18.4							94.3	5.7	160	
GLASGOW SCHOOL OF ART	52.2								9.4	5.0							32.7	99.4	0.6	160
NORWICH SCHOOL OF ART AND DESIGN									19.4					18.3	19.4	43.0	100.0			95
CUMBRIA INSTITUTE OF THE ARTS						-			-	-										-
THE ARTS INSTITUTE AT BOURNEMOUTH																				-
UCCA CANTERBURY, EPSOM, FARNHAM, MAIDSTONE, ROCHESTER	11.0								18.6	59.3				10.2		0.8	100.0			120
TOTAL (ALL NALN INSTITUTIONS)	205	20	-	20	-	35	-	120	590	880	5	240	5	130	105	165	2,520	580	3,100	

Base: UK domicile, postgraduate students, studying at NALN institutions.
 Note: '-' indicates that data have been suppressed as total is less than 52
 Source: HESA Student Record 2005/06

Table A2.10: Postgraduate subject profile at the ten biggest non-NALN CAD (broad) providers (PG students 2005/06)

	ARCHITECTURE	LANDSCAPE DESIGN	INFORMATION SERVICES (INCL CURATORIAL STUDIES)	MARKETING (INCL ADVERTISING)	PUBLICITY STUDIES (INCL PR)	MEDIA STUDIES (INCL FILM STUDIES/FILM PRODUCTION)	PUBLISHING (INCL MULTI-MEDIA PUBLISHING)	JOURNALISM	OTHERS IN MASS COMMUNICATION & DOCUMENTATION	FINE ART	DESIGN STUDIES	MUSIC	DRAMA	CINEMATICS & PHOTOGRAPHY	IMAGINATIVE WRITING	OTHERS IN CREATIVE ARTS & DESIGN	ALL CAD (BROAD) SUBJECTS	NON-CAD SUBJECTS	ALL SUBJECTS
UNIVERSITY OF CENTRAL ENGLAND IN BIRMINGHAM	4.8	0.7	1.9			0.7		1.0		0.6	2.8	1.6				0.6	14.8	85.2	3,450
LEEDS METROPOLITAN UNIVERSITY	5.5	1.7	2.1		0.7	0.1				0.5	1.0			0.4	0.3		12.3	87.7	3,395
THE UNIVERSITY OF WESTMINSTER	4.3				0.2	1.6		3.1			0.4			0.5		0.6	10.8	89.2	4,640
THE ROBERT GORDON UNIVERSITY	2.1		10.7		1.0		1.5		0.1		0.1					1.0	16.5	83.5	2,120
GOLDSMITHS COLLEGE						5.6				4.5	0.6	6.0	2.7	0.0	2.1		21.5	78.5	1,860
UNIVERSITY COLLEGE LONDON	3.3		3.2			0.5				1.2				0.6			8.8	91.2	5,675
THE UNIVERSITY OF NOTTINGHAM	1.3					0.8						0.5	0.1	0.2			2.8	97.2	4,480
THE UNIVERSITY OF SHEFFIELD	1.0	1.1	3.0					1.8			1.8						8.7	91.3	4,400
UNIVERSITY OF WALES, ABERYSTWYTH			34.9							1.6			2.0	0.9		0.1	39.6	60.4	1,725
LONDON METROPOLITAN UNIVERSITY	4.6		2.6		2.2			0.2	0.2	0.7	0.5			2.0	0.1		13.2	86.8	4,330
TOTAL ACROSS TEN INSTITUTIONS	1,085	130	1,395	-	155	275	30	270	10	250	185	270	90	180	55	70	4,445	31,635	36,080

Base: UK domicile, postgraduate students at ten largest non-NALN institutions
 CAD (broad) providers in the UK
 Source: HESA Student Record 2005/06

Table A2.11: PG CAD participation at UK institutions (PG students 2005/06)

	CAD (narrow)	% CAD (narrow)	CAD (broad)	% CAD (broad)	All subjects	% All Subjects
Sex						
Female	6,050	56.7	11,210	55.2	214,000	57.3
Male	4,625	43.3	9,105	44.8	159,790	42.7
Age						
Under 25	3,150	29.5	6,100	30.5	81,350	21.9
25 to 29	2,235	21.0	4,930	24.3	80,325	21.6
30 to 34	1,355	12.7	2,805	13.8	55,580	14.9
35 to 39	1,025	9.6	1,900	9.4	47,500	12.8
40 to 49	1,740	16.3	2,875	14.2	74,580	20.0
50 to 64	1,030	9.6	1,440	7.1	31,145	8.4
65+	135	1.3	155	0.8	1,640	0.4
All known age	10,670	100.0	20,285	100.0	372,115	100.0
Ethnicity						
White	9,145	91.8	16,655	89.4	206,360	85.8
Black	170	1.7	460	2.5	13,765	4.1
Asian	365	3.7	935	5.0	25,160	7.5
Other	285	2.9	575	3.1	8,595	2.6
All known ethnicity	9,960	100.0	18,625	100.0	333,885	100.0
All PG	10,675	100.0	20,315	100.0	373,785	100.0

Base: UK domicile, postgraduate students at UK institutions
Source: HESA Student Record 2005/06

Table A2.12: PG CAD participation at NALN/non-NALN institutions (PG students 2005/06)

	NALN MEMBER	% NALN	NON-NALN	% NON-NALN
SEX				
FEMALE	1,495	59.3	9,715	54.6
MALE	1,025	40.6	8,080	45.4
AGE				
UNDER 25	905	35.9	5,275	29.7
25 TO 29	550	21.9	4,375	24.6
30 TO 34	355	14.1	2,445	13.8
35 TO 39	225	8.9	1,680	9.4
40 TO 49	325	12.9	2,550	14.4
50 TO 64	140	5.6	1,300	7.3
65+	20	0.7	140	0.8
ALL KNOWN AGE	2,520	100.0	17,765	100.0
ETHNICITY				
WHITE	2,205	90.1	14,450	89.3
BLACK	50	2.1	405	2.5
ASIAN	100	4.0	840	5.2
OTHER	95	3.8	480	3.0
ALL KNOWN ETHNICITY	2,450	100.0	16,175	100.0
ALL PG CAD (BROAD)	2,520	100.0	17,795	100.0

Base: UK domicile, postgraduate students, studying CAD (broad) subjects at UK institutions
Source: HESA Student Record 2005/06

Table A2.13: Level of study by gender, those studying broad CAD subjects only (PG students 2005/06)

	FEMALE	% FEMALE	MALE	% MALE
DOCTORATE	1,030	9.2	1,130	12.4
MASTERS RESEARCH	395	3.5	445	4.9
MASTERS TAUGHT	7,845	70.0	5,310	58.3
PG DIP/CERT TAUGHT (NOT PGCE)	1,595	14.2	1,605	17.7
OTHER PG	350	3.1	610	6.7
ALL PG	11,210	100.0	9,105	100.0

Base: UK domicile, postgraduate students, studying CAD (broad) subjects at UK institutions
Source: HESA Student Record 2005/06

Table A2.14: Level of study at NALN institutions by gender, those studying broad CAD subjects only (PG students 2005/06)

LEVEL OF STUDY	FEMALE	% FEMALE	MALE	% MALE
DOCTORATE	90	6.0	75	7.4
MASTERS RESEARCH	50	3.4	30	3.0
MASTERS TAUGHT	1,135	75.9	755	73.7
POSTGRADUATE DIPLOMA/CERTIFICATE	220	14.6	150	14.7
OTHER PG	0	0.1	10	1.2
ALL POSTGRADUATE	1,495	100	1,025	100

Base: UK domicile, postgraduate students, studying CAD (broad) subjects at NALN institutions
Source: HESA Student Record 2005/06

Table A2.15: Mode of study by personal characteristics, those studying broad CAD subjects only (PG students 2005/06)

	FULL-TIME & SANDWICH	% FULL-TIME	PART-TIME & OTHER	% PART-TIME	FT+PT
SEX					
MALE	4,035	44.3	5,065	55.7	9,105
FEMALE	4,875	43.5	6,335	56.5	11,210
AGE					
UNDER 25	4,590	74.3	1,590	25.7	6,180
25 TO 29	2,145	43.6	2,780	56.4	4,930
30 TO 34	810	29.0	1,990	71.0	2,805
35 TO 39	480	25.2	1,425	74.8	1,900
40 TO 49	610	21.2	2,265	78.8	2,875
50 TO 64	235	16.3	1,205	83.7	1,440
65+	30	17.9	130	82.1	155
ALL KNOWN AGES	8,905	43.9	11,380	56.1	20,285
ETHNICITY					
WHITE	7,385	44.2	9,285	55.8	16,655
BLACK	175	38.2	285	61.8	460
ASIAN	485	51.9	450	48.1	935
OTHER	275	47.9	300	52.1	575
ALL KNOWN ETHNICITY	8,305	44.6	10,320	55.4	18,625
ALL CAD (BROAD)	8,910	43.9	11,405	56.1	20,315

Base: UK domicile, postgraduate students, studying CAD (broad) subjects at UK institutions
Source: HESA Student Record 2005/06

Table A2.16: Mode of study by personal characteristics, those studying MA CAD (broad) only (PG students 2005/06)

	FULL-TIME	% FULL-TIME	PART-TIME	% PART-TIME	FT+PT
SEX					
MALE	2,490	46.9	2,820	53.1	5,310
FEMALE	3,335	42.5	4,510	57.5	7,845
AGE					
UNDER 25	3,065	73.1	1,130	26.9	4,200
25 TO 29	1,360	46.0	1,595	54.0	2,955
30 TO 34	520	29.5	1,240	70.5	1,760
35 TO 39	305	24.6	935	75.4	1,240
40 TO 49	395	20.3	1,540	79.7	1,935
50 TO 64	155	16.5	795	83.5	950
65+	20	19.8	90	80.2	110
ALL KNOWN AGE	5,820	44.3	7,325	55.7	13,145
ETHNICITY					
WHITE	4,845	44.5	6,045	55.5	10,890
BLACK	125	38.3	205	61.7	330
ASIAN	330	57.6	245	42.4	575
OTHER	170	48.2	185	51.8	355
ALL KNOWN ETHNICITY	5,475	45.0	6,680	55.0	12,155
ALL MA CAD (BROAD)	5,825	44.3	7,330	55.7	13,155

Base: UK domicile, CAD (broad) students studying taught masters programmes at UK institutions
Source: HESA Student Record 2005/06

Table A2.17: Subject studied by ethnicity, those studying broad CAD subjects only (PG students 2005/06)

	WHITE, %	BLACK, %	ASIAN, %	OTHER, %	ALL KNOWN ETHNICITY %	TOTAL, N
ARCHITECTURE	12.4	17.9	26.7	13.9	13.3	2,485
LANDSCAPE DESIGN	1.8	0.4	1.5	0.7	1.8	330
MARKETING (INCL ADVERTISING)	0.2	0.2	0.5	0.7	0.3	50
INFORMATION SERVICES (INCL CURATORIAL STUDIES)	13.0	11.4	11.9	10.2	12.8	2,385
PUBLICITY STUDIES (INCL PR)	2.1	6.8	2.1	2.4	2.2	410
MEDIA STUDIES (INCL FILM STUDIES/ FILM PRODUCTION)	7.7	15.1	7.9	12.7	8.1	1,500
PUBLISHING (INCL MULTI-MEDIA PUBLISHING)	1.1	1.3	0.9	1.9	1.1	200
JOURNALISM	6.2	10.5	8.9	7.3	6.1	1,210
OTHERS IN MASS COMMUNICATION & DOCUMENTATION	0.5	0.0	0.5	0.7	0.6	100
FINE ART	9.5	4.1	4.0	7.8	9.0	1,680
DESIGN STUDIES	13.0	11.6	16.8	13.5	13.2	2,455
MUSIC	12.1	4.6	6.6	9.4	11.6	2,160
DRAMA	5.5	4.8	2.9	5.4	5.4	1,000
DANCE	0.8	1.3	0.3	0.9	0.8	150
CINEMATICS & PHOTOGRAPHY	4.6	2.8	3.7	4.7	4.5	835
CRAFTS	-	-	-	-	-	-
IMAGINATIVE WRITING	5.3	4.8	2.7	4.3	4.6	960
OTHERS IN CREATIVE ARTS & DESIGN	3.9	2.2	1.9	3.5	4.5	705
ALL SUBJECTS	16.655	460	940	575	100	18,630

Base: UK domicile postgraduate CAD (broad) students, with known ethnicity
 Note: '-' indicates that data have been suppressed as total is less than 52
 Source: HESA Student Record 2005/06

Table A3.1: Destination, six months after graduating – comparing CAD undergraduates with graduates from other subjects (graduates 2005/06)

DESTINATION	CAD (NARROW)	% CAD (NARROW)	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS
FULL-TIME PAID WORK	11,605	49.9	16,565	52.1	128,240	54.0
PART-TIME PAID WORK	2,900	12.5	3,655	11.5	19,905	8.4
VOLUNTARY/UNPAID WORK	330	1.4	405	1.3	2,160	0.9
WORK AND FURTHER STUDY	1,890	8.1	2,665	8.4	24,740	10.4
FURTHER STUDY ONLY	3,145	13.5	4,050	12.7	35,335	14.9
ASSUMED TO BE UNEMPLOYED	1,935	8.3	2,520	7.9	13,670	5.8
NOT AVAILABLE FOR EMPLOYMENT	1,015	4.4	1,395	4.4	10,410	4.4
OTHER	435	1.9	535	1.7	2,940	1.2
WORKING	16,725	71.9	23,290	73.3	175,045	73.7
STUDYING	5,035	21.7	6,715	21.1	60,075	25.3
ALL UNDERGRADUATES (DESTINATION KNOWN)	23,265	100	31,790	100	237,400	100

Base: UK domicile undergraduates, those with known destination only
 Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.2: Characteristics of further study – comparing CAD undergraduates with graduates from other subjects (graduates 2005/06)

STUDY CHARACTERISTICS	CAD (NARROW)	% CAD (NARROW)	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS
NATURE OF FURTHER STUDY						
REGISTERED AS RESEARCH STUDENT	120	2.4	145	2.2	3,760	6.3
REGISTERED ON A COURSE	4,305	85.5	5,800	86.3	51,330	85.4
PREPARING PROFESSIONAL PORTFOLIO	420	8.3	520	7.7	2,885	4.8
PRIVATE/UNSUPERVISED STUDY	190	3.8	250	3.8	2,105	3.5
LEVEL OF FURTHER STUDY						
HIGHER RESEARCH DEGREE	60	1.2	80	1.2	3,460	5.8
HIGHER TAUGHT DEGREE	110	21.8	1,505	22.4	14,130	23.5
POSTGRADUATE CERTIFICATE/DIPLOMA	1,060	21.1	1,370	20.4	11,250	18.7
FIRST DEGREE	1,330	26.4	1,715	25.6	11,425	19.0
OTHER DIPLOMA/CERTIFICATE	405	8.1	575	8.6	4,520	7.5
PROFESSIONAL QUALIFICATION	135	2.7	330	4.9	8,984	15.0
OTHER QUALIFICATION	345	6.8	470	7.0	3,675	6.1
NOT AIMING FOR A QUALIFICATION	600	12.0	665	9.9	2,635	4.4
MODE OF FURTHER STUDY						
FULL-TIME	3,420	67.9	4,530	67.4	39,250	65.3
PART-TIME	1,615	32.1	2,185	32.6	20,825	34.7
INSTITUTION						
NALN	440	8.7	535	7.9	715	1.2
NON NALN	4,595	91.3	6,185	92.1	59,360	98.8
SUBJECT						
CREATIVE SUBJECT	1,895	37.6	2,585	38.5	4,855	8.1
OTHER SUBJECT	3,145	62.4	4,130	61.5	55,220	91.9
ALL FURTHER STUDY	5,035	100	6,715	100	60,065	100

Base: UK domicile, undergraduates only engaged in further study
 Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.3: Method of funding further study – comparing CAD undergraduates with graduates from other subjects (graduates 2005/06)

FUNDING METHOD	CAD (NARROW)	% CAD (NARROW)	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS
SELF FUND	2,290	59.9	3,025	60.1	23,080	48.8
GRANT/AWARD	1,010	26.4	1,200	24.2	11,560	24.5
SPONSORSHIP	80	2.1	110	2.2	2,085	4.4
EMPLOYER FINANCIAL SUPPORT	180	4.7	280	5.6	7,865	16.6
OTHER	265	6.9	350	7.0	2,685	5.7
ALL REPORTING FUNDING METHOD	3,825	100.0	4,965	100.0	47,270	100.0

Base: UK domicile, undergraduates only engaged in further study
 Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.4: Participation in further study (six months after graduating) by personal characteristics – all undergraduates (graduates 2005/06)

	STUDY	% STUDY	NO FURTHER STUDY	% NO FURTHER STUDY	ALL	% ALL
SEX						
FEMALE	35,440	24.4	104,185	74.6	139,625	100
MALE	24,640	25.2	73,135	74.8	97,775	100
AGE						
UNDER 25	44,460	25.8	127,580	74.2	172,040	100
25 TO 29	4,450	21.5	16,280	78.5	20,730	100
30 TO 34	2,445	23.4	8,005	76.6	10,450	100
35 TO 39	2,810	26.3	7,855	73.7	10,665	100
40 TO 49	4,390	25.8	12,640	74.2	17,035	100
50 TO 64	1,395	24.3	4,345	75.7	5,740	100
ALL KNOWN AGE	59,950	25.3	176,710	74.7	236,660	100
ETHNICITY						
WHITE	49,255	25.5	148,005	75.0	197,260	100
BLACK	2,195	25.7	6,325	74.3	8,520	100
ASIAN	5,610	28.8	13,890	71.2	19,500	100
OTHER	1,470	26.9	3,995	73.1	5,470	100
ALL KNOWN ETHNICITY	58,530	25.4	172,220	74.6	230,745	100
ALL UNDERGRADUATES	60,075	25.3	177,320	74.7	237,400	100

Base: UK domicile undergraduates, those with known destinations only
 Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.5: Nature of undergraduate study, and proportion going on to further study (six months after graduating) (graduates 2005/06)

NATURE OF UNDERGRADUATE STUDY	STUDY	% STUDY	ALL
LEVEL OF STUDY, AND DEGREE CLASSIFICATION			
FIRST DEGREE	47,690	23.4	204,105
FIRST CLASS HONOURS	8,275	33.7	24,555
UPPER SECOND	24,460	25.6	95,355
LOWER SECOND	10,695	18.6	57,430
THIRD/PASS	1,715	15.5	11,065
UNCLASSIFIED	2,550	16.2	15,700
OTHER UNDERGRADUATE	12,385	37.2	33,295
MODE OF STUDY			
FULL-TIME	51,615	25.2	204,590
PART-TIME	8,460	25.8	32,810
SUBJECT AREA			
MEDICINE & DENTISTRY	735	12.7	5,775
SUBJECT ALLIED TO MEDICINE	4,880	15.6	31,350
BIOLOGICAL SCIENCES	6,215	29.6	21,020
VETERINARY SCIENCES	85	16.2	520
AGRICULTURE & RELATED	720	30.8	2,335
PHYSICAL SCIENCES	3,485	34.8	9,995
MATHEMATICAL & COMPUTER SCIENCES	4,255	24.7	17,240
ENGINEERING & TECHNOLOGY	2,815	22.4	12,555
ARCHITECTURE, BUILDING & PLANNING	1,713	31.0	5,525
SOCIAL STUDIES	5,390	25.2	21,395
LAW	5,160	53.1	9,730
BUSINESS STUDIES	6,345	23.7	26,765
MASS COMMUNICATION & DOCUMENTATION	995	15.3	6,525
LANGUAGES	4,220	29.0	14,555
HISTORICAL & PHILOSOPHICAL STUDIES	3,600	30.8	11,685
CREATIVE ART AND DESIGN	5,035	21.7	23,265
EDUCATION	3,225	25.2	12,780
COMBINED STUDIES	1,205	27.4	4,385
CREATIVE ART AND DESIGN (BROAD)	6,715	21.1	31,795
ALL OTHER SUBJECTS	53,360	26.0	205,605
INSTITUTION			
NALN	1,100	24.2	4,555
NON NALN	58,975	25.3	232,845
ALL UNDERGRADUATES	60,075	25.3	237,400

Base: UK domicile undergraduates, those with known destinations only
Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.6: Entry qualifications for undergraduate study, and proportion going on to further study (six months after graduating) (graduates 2005/06)

HIGHEST QUALIFICATION UPON ENTRY TO UG PROGRAMME	FURTHER STUDY	FURTHER STUDY, %	TOTAL (N)
HIGHER DEGREE	215	27.0	805
PG DIPLOMA/CERTIFICATE (EXCL PGCE)	75	23.2	320
PGCE	30	31.6	100
PG EQUIVALENT	-	-	-
VOCATIONAL QUALIFICATION - LEVEL 5	35	15.5	220
FIRST DEGREE (UK) INCL QTS	1,460	23.6	6,180
EU/OVERSEAS GRADUATE	155	30.8	500
GRADUATE EQUIVALENT QUALIFICATION	110	29.1	380
OU/HE CREDITS	690	28.9	2,385
CERTIFICATES/DIPLOMAS OF EDUCATION	300	27.2	1,105
HND/HNC/BTEC (EQUIV)	2,510	21.2	11,870
DIP HE	660	18.7	3,535
VOCATIONAL QUALIFICATIONS - LEVEL 4	95	23.8	410
PROFESSIONAL QUALIFICATIONS	900	20.3	4,420
FOUNDATION COURSE (HE LEVEL)	435	24.5	1,770
OTHER HE (BELOW DEGREE)	310	18.0	1,730
FOUNDATION DEGREE	440	23.9	1,850
OND/ONC/BTEC (EQUIV)	1,880	25.5	7,475
FOUNDATION COURSE (FE LEVEL)	375	21.2	1,765
ACCESS COURSE	1,270	19.3	6,560
BACCALAUREATE	225	34.6	655
GCSE/O LEVELS/SCE STANDARD	1,090	24.2	4,515
OTHER NON ADVANCED QUALIFICATION	890	31.4	2,830
GCE A/AS LEVELS	28,710	27.0	106,230
VCE A/AS LEVELS	645	23.7	2,730
OTHER LEVEL 3	13,515	24.2	55,880
OTHER EXPERIENCE/INST OWN EXAM (PLUS APEL/APL)	935	28.3	3,305
OTHER NON UK QUALIFICATION	395	33.0	1,195
NO FORMAL QUALIFICATION	210	21.8	975
ALL UNDERGRADUATES (KNOWN ENTRY QUALIFICATION)	58,580	25.3	231,725

Base: UK domicile undergraduates, those with known destinations and with known entry qualifications only
Note: '-' indicates that data have been suppressed as total is less than 52
Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.7: Undergraduate qualification obtained by further study aim (six months after graduating) (graduates 2005/06)

	RESEARCH MASTERS %	TAUGHT MASTERS %	PG CERT/ DIP %	FIRST DEGREE %	OTHER DIP/CERT %	PROF QUAL %	OTHER %	NO QUAL %	TOTAL (N)
FIRST DEGREE	7.1	28.8	23.1	4.6	6.8	18.1	6.5	4.9	47,690
FIRST CLASS	21.3	33.4	14.9	2.7	3.8	16.2	3.6	4.2	8,270
UPPER SECOND	5.8	30.6	24.4	3.3	6.3	19.4	5.9	4.3	24,460
LOWER SECOND	1.6	27.1	27.1	3.9	8.9	18.4	8.0	5.0	10,695
THIRD CLASS	1.5	18.9	17.9	11.6	12.0	17.7	11.9	8.4	1,715
FOUNDATION	0.3	1.2	1.3	88.6	3.6	1.0	2.9	1.0	3,985
DIP/CERT HE	0.6	5.4	3.5	56.7	14.0	5.3	8.6	5.9	4,000
HND/HNC	0.3	2.5	1.2	77.5	12.7	1.9	2.9	1.0	4,400

Base: UK domicile, undergraduates only engaged in further study
Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.8: Destination, six months after graduating - comparing MA CAD postgraduates with postgraduates from other subjects (postgraduates 2005/06)

DESTINATION	CAD (NARROW)	% CAD (NARROW)	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS	% ALL SUBJECTS
FULL-TIME PAID WORK	990	55.5	1,925	62.6	52,720	70.8	67.6
PART-TIME PAID WORK	295	16.4	405	13.2	5,130	6.9	6.6
VOLUNTARY/UNPAID WORK	25	1.3	40	1.2	395	0.5	0.9
WORK AND FURTHER STUDY	140	7.8	230	7.5	7,775	10.4	10.0
FURTHER STUDY ONLY	105	5.9	150	5.0	3,880	5.2	7.4
ASSUMED TO BE UNEMPLOYED	120	6.9	175	5.8	2,110	2.8	3.6
NOT AVAILABLE FOR EMPLOYMENT	70	3.8	95	3.1	1,820	2.4	2.9
OTHER	40	2.3	50	1.6	630	0.8	1.1
WORKING	1,450	81.0	2,600	84.5	66,020	88.7	85.1
STUDYING	245	13.6	385	12.5	11,655	15.7	17.3
ALL POSTGRADUATES (DESTINATION KNOWN)	1,790	100	3,075	100	74,460	100	100 (28,935)

Base: UK domicile postgraduates, those with known destinations only
Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.9: Tendency to participate in further study six months after graduating (% engaging in study) - comparing CAD undergraduates with graduates from other subjects (graduates 2005/06)

	CAD (NARROW)	% CAD (NARROW)	CAD (BROAD)	% CAD (BROAD)	ALL SUBJECTS	% ALL SUBJECTS
SEX						
FEMALE	3,215	22.6	4,010	21.4	35,440	24.4
MALE	1,820	20.2	2,710	20.8	24,640	25.2
AGE						
UNDER 25	3,925	20.6	5,295	20.1	44,460	25.8
25 TO 29	365	20.6	530	21.8	4,450	21.5
30 TO 34	160	26.5	200	26.1	2,445	23.4
35 TO 39	140	29.9	185	30.1	2,810	26.3
40 TO 49	285	34.8	305	33.3	4,390	25.8
50 TO 64	155	31.8	170	31.8	1,395	24.3
ALL KNOWN AGE	5,010	21.6	6,690	21.1	59,950	25.3
ETHNICITY						
WHITE	4,435	21.7	5,820	21.0	49,255	25.5
BLACK AND MINORITY ETHNIC	475	21.4	720	21.4	9,270	27.7
ALL KNOWN ETHNICITY	4,910	21.6	6,540	21.1	58,530	25.4
LEVEL OF QUALIFICATION						
FIRST DEGREE	3,565	17.3	4,875	17.1	47,690	23.4
- FIRST CLASS	630	22.4	780	22.5	8,275	33.7
- UPPER SECOND	1,910	18.2	2,590	17.9	24,460	25.6
- LOWER SECOND	850	14.3	1,200	14.2	10,695	18.6
- THIRD	130	12.5	180	13.0	1,715	15.5
FOUNDATION DEGREE	690	68.5	810	68.1	3,985	63.0
DIP/CERT HE	200	34.5	315	37.0	4,000	21.1
HND/HNC	585	55.0	715	55.4	4,400	54.8
ALL UNDERGRADUATES	5,040	21.7	6,715	21.1	60,075	25.3

Base: UK domicile undergraduates, those with known destinations only
Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.10: Characteristics of employment – comparing MA CAD postgraduates with the overall postgraduate cohort and MA postgraduates from other subjects (postgraduates 2005/06)

STUDY CHARACTERISTICS	MA CAD (NARROW)	% CAD (NARROW)	MA CAD (BROAD)	% CAD (BROAD)	ALL PG SUBJECTS	% ALL SUBJECTS	% ALL SUBJECTS
WORK PATTERN							
FULL-TIME PAID WORK (INCL SELF EMPLOYED)	990	68.5	1,925	74.0	52,720	79.9	79.5
PART-TIME PAID WORK	295	20.3	405	15.6	5,130	7.8	7.7
VOLUNTARY/UNPAID WORK	25	1.7	40	1.5	395	0.6	1.1
WORK COMB FURTHER STUDY	140	9.6	230	8.9	7,775	11.8	11.7
ALL WITH KNOWN PATTERN	1,450	100	2,600	100	66,020	100	(24,620)
EMPLOYMENT DURATION							
PERMANENT/OPEN ENDED	555	43.8	1,205	53.2	38,840	68.2	72.8
FIXED-TERM (12M+)	80	6.4	185	8.2	7,735	13.6	8.1
FIXED-TERM (<12M)	120	9.6	200	8.9	4,020	7.1	5.7
SELF EMPLOYED/FREELANCE	360	28.5	445	19.6	2,435	4.3	6.5
TEMP (AGENCY)	50	4.0	85	3.8	1,685	3.0	3.0
TEMP (OTHER)	60	4.8	90	4.0	1,390	2.4	2.4
OTHER	35	2.9	50	2.3	850	1.5	1.6
ALL WITH KNOWN DURATION	1,265	100	2,265	100	56,965	100	(21,505)

LOCATION OF EMPLOYMENT							
WALES	45	3.2	70	2.8	2,635	4.0	3.2
SCOTLAND	80	5.6	160	6.2	6,320	9.6	6.3
NORTHERN IRELAND	45	3.2	70	2.7	1,820	2.8	3.0
NORTH EAST	50	3.3	110	4.3	2,355	3.6	3.3
NORTH WEST	105	7.2	175	6.7	6,210	9.4	8.2
YORKS AND HUMBER	75	5.3	145	5.5	4,410	6.7	5.8
EAST MIDLANDS	45	3.2	85	3.3	3,375	5.1	4.1
WEST MIDLANDS	50	3.5	110	4.2	4,295	6.5	5.9
EAST	75	5.1	115	4.4	4,215	6.4	6.0
LONDON	495	34.2	930	35.7	14,305	21.7	29.2
SOUTH EAST	120	8.5	255	9.8	8,010	12.2	12.1
SOUTH WEST	90	6.3	155	5.9	4,585	7.0	5.9
ENGLAND UNKNOWN	120	8.4	140	5.3	1,440	2.2	2.8
ELSEWHERE (EU/OVERSEAS)	45	3.0	80	3.0	1,895	2.9	4.0
ALL WITH KNOWN LOCATION	1,450	100.0	2,600	100.0	65,870	100.0	(24,570)
OCCUPATION							
CREATIVE	685	47.3	1,330	51.1	5,455	8.3	14.0
OTHER	760	52.7	1,270	48.9	60,560	91.7	86.0
ALL WITH KNOWN OCCUPATION	1,450	100.0	2,600	100.0	66,020	100.0	(24,620)
INDUSTRY							
CREATIVE	575	39.8	1,060	40.9	3,905	5.9	9.9
OTHER	870	60.2	1,530	59.1	62,050	94.1	90.1
ALL WITH KNOWN INDUSTRY	1,445	100.0	2,590	100.0	65,953	100.0	(24,595)
ALL POSTGRADUATES (IN WORK)	1,450		2,600		66,020		24,620

Base: UK domicile, postgraduates engaged in work only
 Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.11: Top 5 creative occupations of postgraduates from taught masters CAD programmes (postgraduates 2005/06)

OCCUPATION	% CAD (NARROW)	CAD RANK (NARROW)	% CAD (BROAD)	CAD RANK (BROAD)
LIBRARIANS, ARCHIVISTS, CURATORS AND MUSEUM ASSISTANTS	2.4	8	10.4	1
JOURNALISTS, NEWSPAPER AND PERIODICAL EDITORS	2.0	11	5.4	2
ARTISTS	6.5	1	3.7	3
GRAPHIC ARTISTS AND DESIGNERS	5.1	2	3.4	4
PRODUCT, CLOTHING AND RELATED DESIGNERS	4.5	3	2.8	5
TEACHERS OF PERFORMING ARTS	4.2	4	2.4	8
ARTS OFFICERS, PRODUCERS AND DIRECTORS	3.3	5	2.5	6
ALL CREATIVE OCCUPATIONS	47.3		51.1	
	1,450		2,600	

Base: UK domicile, MA taught CAD postgraduates engaged in work only
 Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.12: Sectors of postgraduates from taught masters CAD programmes (postgraduates 2005/06)

SECTORS	% CAD (NARROW)	% CAD (BROAD)	% ALL PGS
MANUFACTURE (CRAFT)	5.9	7.6	1.1
ARCHITECTURE/INDUSTRIAL DESIGN	-	4.9	1.5
ADVERTISING	-	-	0.2
CULTURAL, FILM/TV, ENTERTAINMENT, ARTISTIC, LITERARY, ARTS, NEWS	31.0	27.6	3.0
CREATIVE INDUSTRIES	39.8	40.9	5.9
AGRICULTURE, FORESTRY AND FISHING	-	-	0.2
MINING AND QUARRYING	-	-	0.4
MANUFACTURING (NON CRAFT)	3.0	2.3	3.6
UTILITIES	-	-	0.5
CONSTRUCTION	-	-	0.7
SALES	6.5	5.1	2.0
HOTELS	2.1	1.4	0.5
TRANSPORT	-	-	1.4
FINANCE	-	1.6	3.0
OTHER BUSINESS SERVICES	7.5	8.7	12.3
PUBLIC ADMINISTRATION	4.3	7.1	10.2
EDUCATION	26.0	22.9	42.9
HEALTH AND SOCIAL SERVICES	5.0	5.2	15.0
OTHER SERVICES	2.3	2.3	1.3
PRIVATE HOUSEHOLDS	-	-	-
INTERNATIONAL ORGANISATIONS	-	-	0.2
ALL WITH KNOWN SECTOR	1,450	2,590	65,950

Base: UK domicile postgraduates, engaged in work and with known sector only
 - indicates less than 30, so results have been suppressed
 Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.13: Getting into employment - comparing MA CAD postgraduates with the overall postgraduate cohort and MA postgraduates from other subjects (postgraduates 2005/06)

STUDY CHARACTERISTICS	MA CAD (NARROW)	% CAD (NARROW)	MA CAD (BROAD)	% CAD (BROAD)	ALL PG SUBJECTS	% ALL SUBJECTS	% ALL SUBJECTS
QUALIFICATION REQUIRED FOR THE JOB							
FORMAL REQUIREMENT	125	10.4	410	18.9	22,040	41.3	17.4
EXPECTED	110	9.2	220	10.1	4,285	8.0	8.9
ADVANTAGE	370	30.6	615	28.4	9,865	18.5	28.1
NO	565	46.4	860	39.7	16,250	30.4	43.1
DON'T KNOW	40	3.5	60	2.9	975	1.8	2.5
ALL ANSWERING QUESTION	1,215	100.0	2,170	100.0	53,420	100.0	(20,430)
IMPORTANCE OF QUALIFICATION TO EMPLOYER*							
SUBJECT	60	22.3	180	28.1	4,060	20.2	21.5
LEVEL OF QUALIFICATION	55	19.1	90	14.5	3,625	18.0	20.5
SUBJECT AND LEVEL	100	34.8	260	40.7	9,840	48.8	44.3
DON'T KNOW	65	23.8	105	16.7	2,620	13.0	13.7
ALL ANSWERING QUESTION	280	100.0	635	100.0	20,145	100.0	(7,165)
HOW FOUND JOB							
OWN INSTITUTION'S CAREER SERVICE	25	2.4	55	2.7	2,295	4.6	5.3
NEWSPAPER/MAGAZINE	170	15.4	355	17.6	10,680	21.4	18.4
EMPLOYER WEBSITE	70	6.3	165	8.3	5,750	11.5	11.3
RECRUITMENT AGENCY/WEBSITE	120	11.0	265	13.1	6,805	13.7	15.7
PERSONAL CONTACTS/NETWORKS	370	33.4	580	29.0	9,395	18.9	20.4
SPECULATIVE APPLICATION	65	6.0	115	5.8	1,975	4.0	4.2
DON'T REMEMBER	40	3.4	55	2.8	1,870	3.8	4.0
OTHER	240	22.0	415	20.6	11,025	22.1	20.7
ALL ANSWERING QUESTION	1,105	100.0	2,010	100.0	49,795	100.0	(19,245)
ALL POSTGRADUATES (IN WORK)	1,445		2,600		66,020		24,620

Base: UK domicile, postgraduates only engaged in work
 Note. * large number of missing respondents, so indicative only
 Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Table A3.14: Tendency to be in work six months after graduating (% in work) – comparing MA CAD postgraduates with the overall postgraduate cohort and MA postgraduates from other subjects (postgraduates 2005/06)

STUDY CHARACTERISTICS	MA CAD (NARROW)	% CAD (NARROW)	MA CAD (BROAD)	% CAD (BROAD)	ALL PG SUBJECTS	% ALL SUBJECTS	% ALL SUBJECTS
SEX							
MALE	600	79.5	1,010	82.3	25,555	87.3	84.5
FEMALE	850	82.3	1,590	86.0	40,465	89.6	85.6
AGE							
UNDER 25	360	83.4	655	85.8	16,280	85.8	77.5
25 TO 29	470	83.3	930	87.6	18,060	88.9	84.8
30 TO 34	195	81.7	360	85.4	8,780	90.0	88.5
35 TO 39	120	83.2	200	85.5	7,015	90.8	90.0
40 TO 49	165	78.8	275	80.0	11,285	91.8	90.9
50 TO 64	125	74.4	160	75.3	4,420	87.9	85.6
ALL KNOWN AGE	1,440	81.7	2,583	85.0	65,840	88.9	(25,540)
ETHNICITY							
WHITE	1,250	81.3	2,165	84.8	54,240	89.4	85.7
BLACK AND MINORITY ETHNIC	110	80.7	215	79.7	6,720	83.2	80.2
POSTGRADUATE QUALIFICATION							
DOCTORATE	-	-	-	-	4,340	89.1	-
MASTERS (RESEARCH)	-	-	-	-	765	66.0	-
MASTERS (TAUGHT)	1,450	81.0	2,598	84.5	24,620	85.1	85.1
PG CERT/DIP (NOT PGCE)	-	-	-	-	15,785	88.3	-
OTHER PG	-	-	-	-	20,505	94.9	-
ALL POSTGRADUATES (IN WORK)	1,450	81.0	2,598	84.5	66,020	88.7	24,620

Base: UK domicile postgraduates, those with known destinations only
Source: HESA Destinations of Leavers from Higher Education Survey, 2005/06

Finalists' Survey

Table A4.1: Personal background

	NUMBER	%
GENDER		
MALE	28	26
FEMALE	78	74
ETHNICITY		
WHITE	84	79
MIXED	5	5
ASIAN/ASIAN BRITISH	3	3
BLACK/BLACK BRITISH	12	11
CHINESE	2	2
AGE		
UNDER 21	25	24
21	22	21
22-25	31	29
OVER 25	28	26
DISABILITY		
YES	13	12
NO	93	88
PARENTAL EXPERIENCE OF HE		
PARENTS STUDIED HE COURSE	29	27
SIBLINGS STUDIED HE COURSE	42	39
WIDER FAMILY STUDIED HE COURSE	45	42
NONE OF THE ABOVE	28	26
ALL	107	100

Base: All respondents
Source: IES undergraduate finalists survey, 2007

Table A4.2: Students' current status at time of survey

	NUMBER	%
DOMICILE		
HOME (UK)	95	91
EU	3	3
NON-EU/OVERSEAS	1	1
DON'T KNOW	6	6
QUALIFICATION AIM		
BA DEGREE	86	80
FOUNDATION DEGREE	19	18
OTHER	2	2
MODE OF STUDY		
FULL-TIME	100	94
PART-TIME	6	6
DISTANCE LEARNING	1	1
ALL	107	100

Base: All respondents
Source: IES undergraduate finalists survey, 2007

Table A4.3: Previous qualifications achieved

	NUMBER	%
BA/BSC	5	5
FOUNDATION DEGREE	14	13
FOUNDATION YEAR	23	22
ACCESS TO HE	4	4
BTEC/SCOTVEC CERTIFICATE	8	8
BTEC/SCOTVEC DIPLOMA	40	37
GCE A-LEVELS/AS LEVEL/SCOTTISH HIGHERS	42	39
GCSE OR SCOTTISH STANDARDS	54	51
HND/HNC	6	6
GNVQ ADVANCED	8	8
AVCE/VCE LEVELS	5	5
NVQ LEVEL 3	4	4
NVQ LEVEL 2	4	4
OTHER	10	9
SOME VOCATIONAL QUALIFICATION	62	58
ALL	107	100

Base: All respondents
Note: multiple response question, therefore sum % greater than 100%
Source: IES undergraduate finalists survey, 2007

Table A4.4: Main activity one year and two years before starting course

	1 YEAR BEFORE COURSE		2 YEARS BEFORE COURSE	
	NUMBER	%	NUMBER	%
WORKING IN CREATIVE ARTS AND DESIGN SECTOR	11	11	11	11
WORKING IN ANOTHER SECTOR	15	15	22	21
STUDYING (AT SCHOOL OR COLLEGE)	67	66	59	57
TIME-OUT/GAP YEAR/CAREER BREAK	3	3	8	8
UNEMPLOYED	1	1	1	1
LOOKING AFTER FAMILY/RETIRED	3	3	3	3
OTHER	1	1	-	-
ALL	104	100	104	100

Base: All respondents
Source: IES undergraduate finalists survey, 2007

Table A4.5: What respondents realistically expect to be doing six months, and eighteen months after finishing their undergraduate studies

	6 MONTHS		18 MONTHS	
	NUMBER	%	NUMBER	%
FURTHER STUDY IN CREATIVE ARTS AND DESIGN	25	24	15	15
FURTHER STUDY IN ANOTHER SUBJECT	2	2	3	3
TAKING TIME OUT	12	12	3	3
WORKING IN A CREATIVE ARTS AND DESIGN FIELD	45	44	59	59
WORKING BUT NOT IN CREATIVE ARTS AND DESIGN	7	7	5	5
NOT SURE/NOT DECIDED	10	10	13	13
OTHER	2	2	2	2
ALL	103	100	100	100

Base: All respondents
Source: IES undergraduate finalists survey, 2007

Table A4.6: Do you have a definite idea about the career you want to follow?

	NUMBER	%
YES	58	55
NO	15	14
UNSURE	33	31
ALL	106	100

Base: All respondents
Source: IES undergraduate finalists survey, 2007

Table A4.7: Likelihood of applying for a postgraduate course in creative arts and design

	NUMBER	%
ALREADY APPLIED	5	5
VERY LIKELY	15	14
FAIRLY LIKELY	37	35
NOT VERY LIKELY	21	20
NOT AT ALL LIKELY	12	11
DON'T KNOW	17	16
ALL	107	100

Base: All respondents
Source: IES undergraduate finalists survey, 2007

Table A4.8: Likelihood of being accepted if applied

	NUMBER	%
ALREADY ACCEPTED	1	2
VERY LIKELY	21	31
FAIRLY LIKELY	24	36
DON'T KNOW	21	31
ALL	67	100

Base: Those who might apply for PG study, N= 78
Source: IES undergraduate finalists survey, 2007

Table A4.9: Which of the following have you spoken to about the possibility of taking a postgraduate course?

	NUMBER	%
SPOKEN TO - FAMILY	39	53
SPOKEN TO - FRIENDS	39	53
SPOKEN TO - COURSE TUTOR	24	32
SPOKEN TO - PERSONAL TUTOR	14	19
SPOKEN TO - EMPLOYER	5	7
SPOKEN TO - CAREERS ADVISOR	3	4
SPOKEN TO - OTHER	0	0
SPOKEN TO - NO-ONE	19	26

Base: Those who might apply for PG study, N= 78
Note: multiple response question, therefore sum % greater than 100%
Source: IES undergraduate finalists survey, 2007

Table A4.10: Study preferences for postgraduate study

	NUMBER	%
LEVEL PREFERENCE		
MASTERS	50	74
PG CERTIFICATE/DIPLOMA	10	15
PROFESSIONAL QUALIFICATION	7	10
OTHER	1	2
ALL	68	100
MODE OF STUDY PREFERENCE		
FULL-TIME	45	64
PART-TIME	23	33
DISTANCE LEARNING/OPEN UNIVERSITY	2	3
ALL	70	100
TIMING PREFERENCE		
ALREADY APPLIED	4	6
APPLY THIS YEAR	10	15
APPLY NEXT YEAR	15	23
APPLY SOMETIME FURTHER IN FUTURE	36	55
ALL	65	100
SUBJECT PREFERENCE		
SAME	30	43
RELATED	8	11
DIFFERENT	11	16
NOT DECIDED	21	30
ALL	70	100
COLLEGE/UNIVERSITY PREFERENCE		
SAME	16	21
DIFFERENT	6	8
NOT DECIDED	47	61
ALL	77	100

Base: Those who might apply for PG study, N= 78
Source: IES undergraduate finalists survey, 2007

Table A4.11: Motivations for taking a postgraduate course in creative arts and design

	NUMBER	%
DEVELOP FURTHER KNOWLEDGE AND SKILLS	60	86
TO FOLLOW PERSONAL INTEREST	49	70
FEEL IT WILL BOOST CAREER PROSPECTS IN GENERAL	46	66
ENJOYING CURRENT COURSE AND WANT TO CONTINUE	38	54
HELP TO GAIN ENTRY TO A PARTICULAR FIELD	31	44
TO ACCESS GOOD ART AND DESIGN FACILITIES	23	33
PG QUALIFICATION IS ESSENTIAL TO FUTURE PLANS	17	24
HELP TO MAKE MORE MONEY IN LONG TERM	17	24
REQUIREMENT TO ENTER CHOSEN FIELD	14	20
ACK OF EMPLOYMENT OPPORTUNITIES	10	14
DELAY ENTERING WORK/TIME TO DECIDE ON CAREER	9	13
OTHER MOTIVATION	1	1
ALL	70	100

Base: Those who might apply for PG study, N= 78
 Note: multiple response question, therefore sum % greater than 100%
 Source: IES undergraduate finalists survey, 2007

Table A4.12: Attitudes towards postgraduate study in creative arts and design

	DISAGREE %	NEUTRAL %	AGREE %	TOTAL (N)
INDIVIDUAL/DEVELOPMENTAL BENEFITS				
PG STUDY ALLOWS YOU TO SPECIALISE IN CHOSEN FIELD	14	21	65	103
PG STUDY INCREASES SELF CONFIDENCE	11	29	60	103
PG STUDY ENABLES YOU TO NETWORK WITH ARTISTS/ DESIGNERS	19	30	51	102
PG STUDY HELPS YOU KEEP UP TO DATE WITH DEVELOPMENTS IN INDUSTRY	19	35	46	102
PG STUDY PREPARES YOU FOR WORLD OF WORK	21	40	39	103
PG STUDY HELPS YOU DEVELOP SKILLS FOR SELF EMPLOYMENT	14	40	46	104
PG STUDY IN ART AND DESIGN BUILDS BUSINESS AWARENESS	17	48	35	102
EMPLOYMENT PROSPECTS				
PG QUALIFICATION MORE ATTRACTIVE TO EMPLOYERS IN CREATIVE INDUSTRY	11	30	59	101
WITH A PG QUALIFICATION YOU CAN EARN MORE	16	42	42	100
PG STUDY DOES NOTHING FOR LONG TERM CAREER PROSPECTS	68	18	14	101
EMPLOYERS EXPECT PG QUALIFICATION	45	40	16	103
WORK EXPERIENCE IS MORE USEFUL THAN A PG QUALIFICATION	13	53	35	101
YOU NEED A PG QUALIFICATION TO COMPETE IN THE LABOUR MARKET	41	45	14	104
NO NEED FOR A PG QUALIFICATION IN CREATIVE INDUSTRIES	21	35	44	103
A PG QUALIFICATION CAN MAKE YOU OVER QUALIFIED FOR MANY JOBS	32	37	30	102
EMPLOYERS CANNOT TELL DIFFERENCE BETWEEN PG AND UG STUDY	44	47	9	102
GENERAL FEELINGS				
PG STUDY IS A WASTE OF TIME	74	15	12	102
BENEFITS OF PG STUDY OUTWEIGH THE COSTS	15	50	35	102
PG STUDY IS ONLY VALUABLE AFTER WORK EXPERIENCE	27	49	25	102
FINANCIAL COST OF PG STUDY IS VERY HIGH	11	24	65	103
DIFFICULT TO FIND FUNDING TO STUDY AT PG LEVEL	12	39	50	101

Base: All respondents
 Source: IES undergraduate finalists survey, 2007

Applicants' Survey

Table A4.13: Personal characteristics

	NUMBER	%
GENDER		
FEMALE	287	65
MALE	157	35
AGE		
UNDER 25	173	39
25 TO 34	156	35
35 AND ABOVE	115	26
ALL (KNOWN)	444	100
DISABLED	36	8
ETHNICITY		
WHITE	388	88
ASIAN OR ASIAN BRITISH	18	4
MIXED	14	3
BLACK OR BLACK BRITISH	5	1
CHINESE	3	1
OTHER	11	3
ALL (KNOWN)	439	100
FAMILY EXPERIENCE OF HE		
PARENTS WENT TO HE	185	42
SIBLINGS OR WIDER FAMILY (BUT NOT PARENTS) WENT TO HE	143	32
NO-ONE IN FAMILY WENT TO HE	115	26
ALL (KNOWN)	443	100

Base: All respondents
Source: IES applicants survey, 2007

Table A4.14: Qualifications held or currently being studied

QUALIFICATION	NUMBER	%
PHD, DPHIL OR MPHIL	9	2
MA OR MSC	132	30
POSTGRAD DIPLOMA/CERTIFICATE	63	14
GRADUATE DIPLOMA/CERTIFICATE	24	5
BA OR BSC	357	80
FOUNDATION DEGREE	33	7
HND OR HNC	30	7
FOUNDATION YEAR	88	20
ACCESS TO HE	11	3
BTEC/SCOTVEC NATIONALS - CERTIFICATE OR DIPLOMA	53	12
GCE A-LEVELS, AS LEVELS OR SCE HIGHERS	227	51
GNVQ ADVANCED, NVQ LEVEL 3/AVCE OR VCE A-LEVELS	27	6
GCSES, O-LEVELS OR SCE STANDARD	258	58
OTHER	36	8

Base: All respondents
Note: multiple response question, therefore sum % greater than 100%
Source: IES applicants survey, 2007

Table A4.15: Highest qualification held

QUALIFICATION LEVEL	NUMBER	%
BA/BA HONS	276	73
BSC/BSC HONS	15	3
BED	1	*
TOTAL FOR DEGREE LEVEL	292	67
PGCE	14	3
MA	81	19
MSC	9	2
PHD	2	1
PG DIPLOMA	16	4
TOTAL FOR POSTGRAD LEVEL	122	28
DIPLOMA	9	2
A-LEVELS / O LEVELS	3	1
OTHER	12	3
TOTAL FOR SUB-DEGREE LEVEL	24	5
ALL	438	100

Base: All respondents
Note: * = less than 0.5 per cent
Source: IES applicants survey, 2007

Table A4.16: Name of university or college attended for highest qualification

	NUMBER	%
CENTRAL ST. MARTINS	35	8
ROYAL COLLEGE OF ART	21	5
UNIVERSITY COLLEGE LONDON (UNIVERSITY OF LONDON)	16	4
FOREIGN UNIVERSITY	14	3
GLASGOW COLLEGE OF ART	13	3
UNIVERSITY COLLEGE FALMOUTH	12	3
UNIVERSITY OF BRIGHTON	11	3
LONDON COLLEGE OF FASHION	10	2
MIDDLESEX UNIVERSITY	9	2
OTHER	15	3

Base: All respondents
Note: only most common responses shown
Source: IES applicants survey, 2007

Table A4.17: Areas of current employment

	NUMBER	%
ARTIST/PHOTOGRAPHER	46	16
DESIGN	41	14
EDUCATION/TEACHER/LECTURER	38	13
ADMINISTRATION	34	12
RETAIL	27	9
BAR/CATERING WORK/DRIVER	21	7
TECHNICIAN	21	7
MEDIA	16	6
ARCHITECTURE	13	5
ACCOUNTS/LEGAL/LIBRARIAN	9	3
IT/COMPUTING	6	2
HEALTH/CARE	4	1
DATA PROCESSING	2	1
OTHER	10	3
ALL EMPLOYED	288	100

Base: All respondents who are in employment
 Note: * = less than 0.5%
 Source: IES applicants survey, 2007

Table A4.18: Possible reasons for deciding to apply for postgraduate study

REASON	NUMBER	%
TO DEVELOP FURTHER KNOWLEDGE AND SKILLS	420	95
TO HELP BOOST MY CAREER PROSPECTS IN GENERAL	377	85
TO FOLLOW A PERSONAL INTEREST	312	70
I ENJOY STUDYING AND I WANT TO CONTINUE	300	68
TO HELP ME MAKE MORE MONEY IN THE LONG TERM	193	44
LACK OF EMPLOYMENT OPPORTUNITIES WITH MY CURRENT QUALIFICATIONS	92	21
TO DELAY STARTING WORK/TO GIVE ME MORE TIME TO DECIDE ON A CAREER	19	4
OTHER	37	8
TOTAL	444	100

Base: All respondents
 Note: multiple response question, therefore sum % greater than 100%
 Source: IES applicants survey, 2007

Table A4.19: Single most important reasons in applying for postgraduate study

REASON	NUMBER	%
TO DEVELOP FURTHER KNOWLEDGE AND SKILLS	178	42
TO HELP BOOST MY CAREER PROSPECTS IN GENERAL	108	26
TO FOLLOW A PERSONAL INTEREST	63	15
I ENJOY STUDYING AND I WANT TO CONTINUE	34	8
LACK OF EMPLOYMENT OPPORTUNITIES WITH MY CURRENT QUALIFICATIONS	15	4
TO HELP ME MAKE MORE MONEY IN THE LONG TERM	4	1
TO DELAY STARTING WORK/TO GIVE ME MORE TIME TO DECIDE ON A CAREER	3	1
OTHER	15	4
TOTAL	420	100

Base: All respondents
 Source: IES applicants survey, 2007

Table A4.20: Possible factors of importance in deciding where to apply

FACTOR	NUMBER	AGREEING %
SUBJECT/COURSE CONTENT	410	92
UNIVERSITY/COLLEGE REPUTATION	385	87
LOCATION	269	61
LINKS WITH INDUSTRY	268	60
FACILITIES (TECHNOLOGY, LIBRARIES/ARCHIVES, EXHIBITION SPACES)	256	58
EMPLOYMENT PROSPECTS	216	49
FEEL OF THE PLACE	183	41
TEACHING STYLE	168	38
AVAILABILITY OF FINANCIAL SUPPORT	121	27
DIVERSE STUDENT BODY	82	19
OFFERED PART-TIME STUDY	74	17
SIZE OF INSTITUTION	57	13
COURSE FEES	47	11
ENTRY REQUIREMENTS	25	6
OTHER	16	4
TOTAL	444	100

Base: All respondents
 Note: multiple response question, therefore sum % greater than 100%
 Source: IES applicants survey, 2007

Table A4.21: Most important factor in deciding where to apply

MOST IMPORTANT FACTOR	NUMBER	%
SUBJECT/COURSE CONTENT	178	43
UNIVERSITY/COLLEGE REPUTATION	103	25
EMPLOYMENT PROSPECTS	31	8
LINKS WITH INDUSTRY	24	6
LOCATION	14	3
FACILITIES (TECHNOLOGY, LIBRARIES/ ARCHIVES, EXHIBITION SPACES)	14	3
TEACHING STYLE	14	3
AVAILABILITY OF FINANCIAL SUPPORT	13	3
OFFERED PART-TIME STUDY	12	3
FEEL OF THE PLACE	10	2
ENTRY REQUIREMENTS	1	*
COURSE FEES	1	*
DIVERSE STUDENT BODY	0	0
SIZE OF INSTITUTION	0	0
OTHER	0	0
TOTAL	415	100

Base: All respondents
 Note: * = less than 0.5%
 Source: IES applicants survey, 2007

Table A4.22: Universities or colleges applied to for PG study, and preferred institution

UNIVERSITY/COLLEGE	ALL APPLICATIONS		PREFERRED INSTITUTION	
	NUMBER	%	NUMBER	%
ROYAL COLLEGE OF ART	201	47	142	33
CENTRAL ST. MARTINS	82	19	63	15
UNIVERSITY COLLEGE LONDON (UNIVERSITY OF LONDON)	48	11	13	3
LCC	38	9	34	8
FALMOUTH COLLEGE OF ARTS	37	9	34	8
LONDON COLLEGE OF FASHION	25	6	17	4
GLASGOW COLLEGE OF ART	24	6	14	3
ROYAL ACADEMY	24	6	10	2
GOLDSMITHS COLLEGE (UNIVERSITY OF LONDON)	20	5	-	-
CHELSEA COLLEGE OF ART	15	4	-	-
UNIVERSITY OF WESTMINSTER	11	3	-	-
DARTINGTON COLLEGE OF ARTS	10	2	11	3
NORWICH SCHOOL OF ART AND DESIGN	10	2	10	2

Base: All respondents
 Note: Only most common responses shown, those institutions receiving 10 or more applications. Multiple response question, therefore sum % greater than 100%
 Source: IES applicants survey, 2007

Table A4.23: Specific career in mind

CAREER AREA	NUMBER	%
ARTIST	91	27
TEACHING OR RESEARCH	40	12
FASHION, TEXTILES OR COSTUMES	41	12
JOURNALISM, BROADCASTING, FILM, MEDIA, PUBLISHING, PRINTING OR COMMUNICATIONS	36	11
DESIGN	26	8
ACTING, DRAMA OR THEATRE	15	5
ARCHITECTURE	15	5
PHOTOGRAPHY	16	5
WRITING	15	5
ARTS CURATION, ADMIN OR MANAGEMENT	13	4
SCULPTURE, CERAMICS, MATERIALS OR GLASS	14	4
ANIMATION	10	3
OTHER	1	*
TOTAL (N)	333	100

Base: All respondents who have a specific career in mind
 Note: * = less than 0.5 per cent
 Source: IES applicants survey, 2007

Table A4.24: Attitudes towards postgraduate study in creative arts and design

	AGREE %	NEUTRAL %	DISAGREE %	N
POSTGRADUATE STUDY ENABLES YOU TO NETWORK WITH PROFESSIONALS IN THE CREATIVE INDUSTRIES	87	9	4	443
THE FINANCIAL COST OF POSTGRADUATE STUDY IS VERY HIGH	79	14	7	443
ALL IN ALL, THE BENEFITS OF POSTGRADUATE STUDY OUTWEIGH THE COSTS	76	17	7	443
A POSTGRADUATE QUALIFICATION MAKES YOU MORE ATTRACTIVE TO EMPLOYERS IN THE CREATIVE INDUSTRIES	70	23	8	442
POSTGRADUATE STUDY HELPS YOU DEVELOP SKILLS FOR SELF EMPLOYMENT	61	31	8	442
WITH A POSTGRADUATE QUALIFICATION, YOU CAN EARN MORE	47	39	14	440
POSTGRADUATE STUDY PREPARES YOU FOR THE WORLD OF WORK	37	42	21	443
A POSTGRADUATE QUALIFICATION CAN MAKE YOU OVERQUALIFIED IN MANY JOBS	29	43	28	441
WORK EXPERIENCE IS MORE USEFUL THAN A POSTGRADUATE QUALIFICATION	19	61	21	440
POSTGRADUATE STUDY DOES NOTHING FOR YOUR LONGER TERM CAREER PROSPECTS	5	12	83	444
POSTGRADUATE STUDY IS A WASTE OF TIME	3	8	89	442

Base: All respondents
 Source: IES applicants survey, 2007

Table A4.25: Attitudes towards postgraduate study, by personal characteristics

		AGREE %	NEUTRAL %	DISAGREE %	N
THE FINANCIAL COST IS VERY HIGH	FEMALE	83	11	6	287
	MALE	72	19	8	155
	UNDER 25	82	11	8	172
	25-34	85	9	6	156
	35 AND ABOVE	67	26	7	114
POSTGRADUATE STUDY IS A WASTE OF TIME	ALL	79	14	7	443
	FEMALE	2	7	92	287
	MALE	5	12	83	154
	ALL	3	8	89	442

Base: All respondents
 Source: IES applicants survey, 2007

Appendix 2: NALN Institutions

Identifying NALN institutions in the HESA Student and Destinations datasets.

- Royal College of Art
- Central School of Speech and Drama
- Edinburgh College of Art
- The Glasgow School of Art
- Norwich School of Art and Design
- Ravensbourne College of Design and Communication
- Rose Bruford College
- Royal College of Art
- The Arts Institute at Bournemouth
- University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester (formerly Kent Institute of Art and Design and Surrey Institute of Art and Design)
- University College Falmouth, incorporating:
 - Dartington College of Arts
- University of Cumbria (formerly Cumbria Institute of the Arts)
- University of the Arts London, incorporating:
 - Camberwell College of Arts
 - Central Saint Martins College of Art and Design
 - Chelsea College of Art and Design
 - London College of Communication
 - London College of Fashion
 - Wimbledon College of Art (formerly Wimbledon School of Art)

Appendix 3: Creative Arts and Design Subjects

Subjects and their Joint Academic Coding System (JACS) definition used to create a narrow and broad definition of creative arts and design subjects in the both the HESA student and Destinations datasets.

(JACS CODE) SUBJECT LABEL	NARROW DEFINITION	BROAD DEFINITION
(K100) ARCHITECTURE		•
(K110) ARCHITECTURAL DESIGN THEORY		•
(K120) INTERIOR ARCHITECTURE		•
(K130) ARCHITECTURAL TECHNOLOGY		•
(K190) ARCHITECTURE NOT ELSEWHERE CLASSIFIED		•
(K300) LANDSCAPE DESIGN		•
(K310) LANDSCAPE ARCHITECTURE		•
(K320) LANDSCAPE STUDIES		•
(K390) LANDSCAPE DESIGN NOT ELSEWHERE CLASSIFIED		•
(N500) PROMOTION & ADVERTISING		•
(N561) ADVERTISING		•
(P100) INFORMATION SERVICES		•
(P110) INFORMATION MANAGEMENT		•
(P120) LIBRARIANSHIP		•
(P130) CURATORIAL STUDIES		•
(P131) MUSEUM STUDIES		•
(P132) ARCHIVE STUDIES		•
(P190) INFORMATION SERVICES NOT ELSEWHERE CLASSIFIED		•
(P200) PUBLICITY STUDIES		•
(P210) PUBLIC RELATIONS		•
(P300) MEDIA STUDIES		•
(P301) TELEVISION STUDIES		•
(P303) FILM STUDIES		•
(P304) ELECTRONIC MEDIA STUDIES		•
(P310) MEDIA PRODUCTION		•
(P311) TELEVISION PRODUCTION		•
(P312) RADIO PRODUCTION		•
(P313) FILM PRODUCTION		•
(P390) MEDIA STUDIES NOT ELSEWHERE CLASSIFIED		•
(P400) PUBLISHING		•

Continued overleaf

(P410) ELECTRONIC PUBLISHING		•
(P413) PUBLISHING VIA THE WORLD WIDE WEB		•
(P420) MULTI-MEDIA PUBLISHING		•
(P500) JOURNALISM		•
(P510) FACTUAL REPORTING		•
(P590) JOURNALISM NOT ELSEWHERE CLASSIFIED		•
(P900) OTHERS IN MASS COMMUNICATIONS & DOCUMENTATION		•
(W000) BROADLY-BASED PROGS WITHIN CREATIVE ARTS & DESIGN	•	•
(W100) FINE ART	•	•
(W110) DRAWING	•	•
(W120) PAINTING	•	•
(W130) SCULPTURE	•	•
(W140) PRINTMAKING	•	•
(W160) FINE ART CONSERVATION	•	•
(W190) FINE ART NOT ELSEWHERE CLASSIFIED	•	•
(W200) DESIGN STUDIES	•	•
(W210) GRAPHIC DESIGN	•	•
(W211) TYPOGRAPHY	•	•
(W212) MULTIMEDIA DESIGN	•	•
(W213) VISUAL COMMUNICATION	•	•
(W220) ILLUSTRATION	•	•
(W230) CLOTHING/FASHION DESIGN	•	•
(W231) TEXTILE DESIGN	•	•
(W240) INDUSTRIAL/PRODUCT DESIGN	•	•
(W250) INTERIOR DESIGN	•	•
(W260) FURNITURE DESIGN	•	•
(W270) CERAMICS DESIGN	•	•
(W280) INTERACTIVE & ELECTRONIC DESIGN	•	•
(W290) DESIGN STUDIES NOT ELSEWHERE CLASSIFIED	•	•
(W300) MUSIC	•	•
(W310) MUSICIANSHIP/PERFORMANCE STUDIES	•	•
(W330) HISTORY OF MUSIC	•	•
(W350) MUSICOLOGY	•	•

(W390) MUSIC NOT ELSEWHERE CLASSIFIED	•	•
(W400) DRAMA	•	•
(W410) ACTING	•	•
(W420) DIRECTING FOR THEATRE	•	•
(W430) PRODUCING FOR THEATRE	•	•
(W440) THEATRE STUDIES	•	•
(W450) STAGE MANAGEMENT	•	•
(W460) THEATRE DESIGN	•	•
(W461) STAGE DESIGN	•	•
(W490) DRAMA NOT ELSEWHERE CLASSIFIED	•	•
(W500) DANCE	•	•
(W510) CHOREOGRAPHY	•	•
(W530) HISTORY OF DANCE	•	•
(W590) DANCE NOT ELSEWHERE CLASSIFIED	•	•
(W600) CINEMATICS & PHOTOGRAPHY	•	•
(W610) MOVING IMAGE TECHNIQUES	•	•
(W612) PRODUCING MOTION PICTURES	•	•
(W614) VISUAL & AUDIO EFFECTS	•	•
(W615) ANIMATION TECHNIQUES	•	•
(W620) CINEMATOGRAPHY	•	•
(W630) HISTORY OF CINEMATICS & PHOTOGRAPHY	•	•
(W631) HISTORY OF CINEMATICS	•	•
(W640) PHOTOGRAPHY	•	•
(W690) CINEMATICS & PHOTOGRAPHY NOT ELSEWHERE CLASSIFIED	•	•
(W700) CRAFTS	•	•
(W770) GLASS CRAFTS	•	•
(W800) IMAGINATIVE WRITING	•	•
(W810) SCRIPTWRITING	•	•
(W820) POETRY WRITING	•	•
(W830) PROSE WRITING	•	•
(W890) IMAGINATIVE WRITING NOT ELSEWHERE CLASSIFIED	•	•
(W900) OTHERS IN CREATIVE ARTS & DESIGN	•	•
(W990) CREATIVE ARTS & DESIGN NOT ELSEWHERE CLASSIFIED	•	•

Appendix 4: Creative Occupations and Creative Further Study

Occupations (SOC) used to create 'creative study' group and to identify creative occupations in the HESA Destinations dataset.

- marketing, sales, advertising and PR managers
- conference, exhibition, entertainment and cultural establishment managers
- broadcasting and sound engineers
- software and web designers
- teachers of performing arts
- architects
- librarians, archivists and curators and museum assistants
- planning technicians and draftspersons
- artists
- authors
- literary agents
- performing artists
- dancers and choreographers
- musicians
- arts officers, producers and directors
- graphic artists and designers
- product, clothing and related designers
- journalists, newspaper and periodical editors
- broadcasters
- PR officers
- photographers and audio-visual equipment operators
- buyers, sales reps, marketing and advertising associates/assistants, and auctioneers
- textile and garments trades
- printing trades
- glass, ceramic, furniture, musical instrument makers and gold/silversmiths
- merchandisers and window dressers
- glass, ceramic and textile process operatives
- clothing cutters and sewing machinists

Appendix 5: Creative Industries

Sectors (SIC) used to identify creative industries in the HESA Destinations dataset.

1700	Manufacture of textiles
1800	Manufacture of wearing apparel
1900	Manufacture of leather, leather products and footwear of any material
2200	Publishing, printing and reproduction of recorded media
2210	Publishing
2220	Printing and service activities related to printing
2230	Reproduction of recorded media
7420	Architectural and engineering activities and related technical consultancy
7421	Architectural consultancy
7422	Industrial design consultancy
7440	Advertising
9200	Recreational, cultural and sporting activities
9210	Motion picture and video activities
9220	Radio and television activities
9230	Other entertainment activities
9231	Artistic and literary creation and interpretation
9232	Operation of arts facilities
9240	News agency activities
9250	Library, archives, museums and other cultural activities
9270	Other recreational activities

