



ist

REGISTER
FRAMEWORK
REPORT

2020

A PROFESSIONAL
REGISTER FOR
CREATIVE TECHNICAL
PROFESSIONALS



OUR PROFILE

The IST is in the process of developing a 'Professional Registration Framework' that represents and upholds the values, skills, competencies and responsibilities of arts, crafts, media and digital technicians.

We are working to support the professional status of technicians from across all sectors. We are aware that this particular group (creative technologies) is under-represented at a national level, and the IST is keen to address this imbalance.

Significant progress has been made across the UK to recognise professionals in science, led by the Science Council and the Gatsby Foundation, with initiatives such as the Registered Scientist (RSci) and Registered Science Technician (RSciTech) schemes, as well as the 'Technicians Make it Happen' campaign. However, feedback from colleagues and members in creative technologies suggests that the Science Council's registration scheme is not the best fit for those working within a creative context.

THE OBJECTIVE

To address this issue, the IST has formed a working group of creative industries technicians, managers and senior university leaders to enhance its current model, the 'Registered Practitioner Programme'. This will enable the new programme to align with the requirements of technicians in the creative sector and provide a platform for them to be recognised for the vital work they undertake.

Several meetings have been held with the creative working group, and around 100 Registered Practitioners (with a creative background) have supported the current programme. These individuals have actively informed the development of the new framework. We believe there is significant scope to ensure that creative technologies technicians are given the opportunity to demonstrate their value, contribution and professional standing to both the sector and the country.



THE CREATIVE TECHNOLOGIES

The creative industries are defined by the UK Government as “those industries which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property”.

The Government, alongside voices from industry, has identified nine sub-sectors within which each creative discipline sits:

- Advertising & Marketing
- Architecture
- Crafts
- Design (product, graphic & design)
- Film, TV, Video, Animation, VFX/SFX, Radio & Photography
- IT, Video games, Software and Computer Services (creative tech)
- Museums, Galleries & Libraries
- Music, performing and visual arts
- Publishing

THE FIGURES

The number of employees in creative technologies in the UK, based on statistics reported by the Creative Industries Council (CIC) in 2018, is over 2 million. The sector was projected to create an additional one million jobs by 2030 prior to the COVID-19 pandemic.

Almost 1 in 8 UK businesses are creative businesses.

The creative industries contribute £111.7 billion in gross value added to the UK economy, exceeding the combined contributions of the automotive, aerospace, life sciences and oil and gas industries.

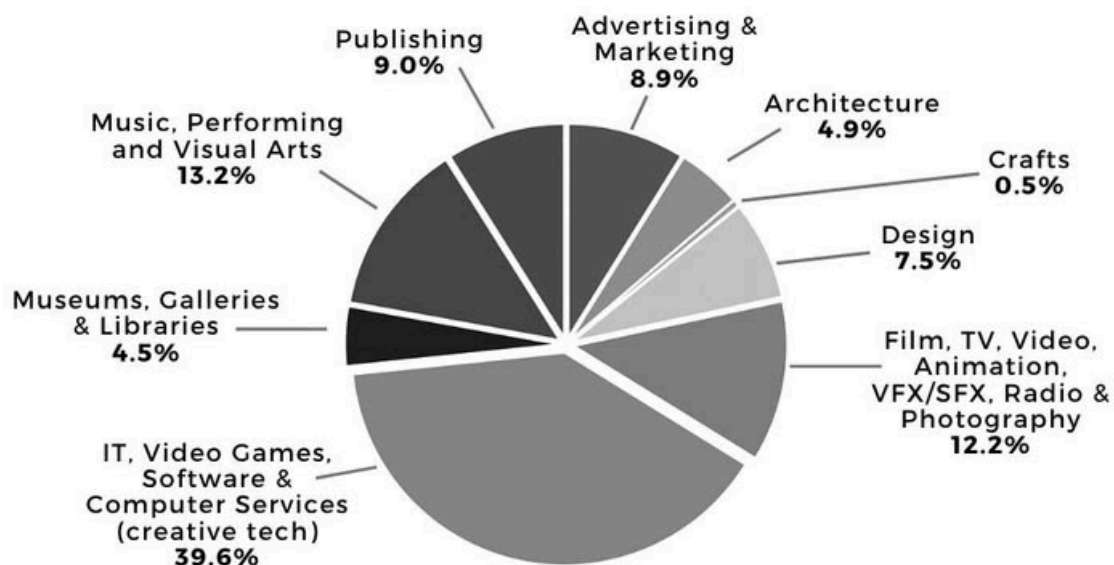
Approximately one third of the sector’s workforce is self-employed.

Global talent has been vital to the sector’s world-leading reputation, innovation and economic success.

SCOPING THE SECTOR

The estimated number of employees in each of the sub-sectors of the Creative Industries as of 2018.

• Advertising & Marketing	190,000
• Architecture	104,000
• Crafts	10,000
• Design (product, graphic & design)	160,000
• Film, TV, Video, Animation, VFX/SFX, Radio & Photography	261,000
• IT, Video Games, Software & Computer Services (creative tech)	848,000
• Museums, Galleries & Libraries	96,000
• Music, Performing and Visual Arts	283,000
• Publishing	192,000
	<hr/>
	2,144,000



To highlight the importance of the technical community, there are 30.5 million people employed across all sectors within the UK, according to the Office for National Statistics (ONS).

The IST estimates that there is a comparable number of employees in creative technologies as there is in science, technology, engineering and mathematics (STEM).

A report from the Gatsby Foundation identified 1.5 million technicians in STEM, and it is reasonable to estimate that there are approximately 1.5 million technicians in the creative sectors, particularly given that some creative sub-sectors, such as the games industry, are predominantly technical.

SECTOR REQUIREMENTS

The Creative Industries Council (CIC) has highlighted in its report that employees in the creative sector need to “take ownership of skills development to aid access to more ladders of opportunity”.

To enhance the professional standing of creative technologies, the UK requires an industry-led skills system that enables growth across organisations of all sizes and supports entry into, and progression within, these industries for individuals from all backgrounds.

This must be underpinned by an education system that includes a commitment to creativity and supports and inspires young people to pursue careers in the creative arts.

Advice from the CIC, alongside the Government’s Industrial Strategy, indicates that the sector must support growth and remain competitive, and will need to strengthen its approach by:

Supporting Talent for Growth – “Creative companies and organisations often struggle to fill positions due to a shortage of individuals at all levels with the right combination of skills. There is therefore an increased demand for quality entry-level and Continuous Professional Development (CPD) training.”

Bringing Information to Market – “Signposting quality provision of training through accreditation helps individuals and employers to make informed choices regarding relevant, high-quality courses.”

From this, it is clear that the sector requires a programme capable of supporting growth through a system that can:

- 1) demonstrate commitment to creativity;
- 2) support and inspire young people to pursue careers in the industry;
- 3) identify skills levels and commitment to continuous upskilling;
- 4) demonstrate adherence to codes of conduct and professional practice within the sector.

Our new registration programme will focus on all four areas above and, once fully established within the technical community, will play an important role in embedding the programme across the creative industries sector.

IST WORKING GROUP



The IST Creative Arts Working Group is drawn from over 35 organisations across higher education, further education, industry and freelance practice. The group consists of managers, consultants, senior leaders and technicians. These discussions have enabled us to better understand the needs of the technical community within the sector.

As a result of several meetings, it became clear that there is a requirement for a dedicated registration programme tailored specifically to the creative sector. We utilised our current programme, the 'Registered Practitioner Programme', to identify levels of interest and engagement across the UK.

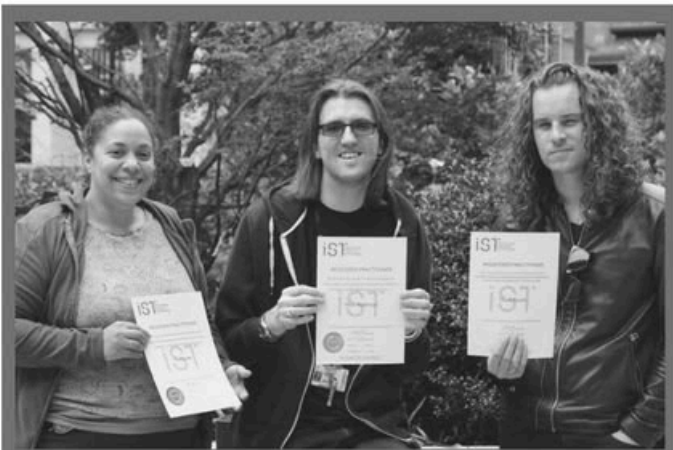


Registered Practitioners across the UK in the Creative Industries.

REGISTERED PRACTITIONERS

Over the past year, many skilled technical staff within creative technologies have come forward to demonstrate that: (1) the work they undertake is of a high standard; (2) their skills and knowledge drive the sector forward; and (3) they actively engage in professional development both within and beyond their workplace.

We extend our congratulations to all those involved. We are now working with collaborators to further develop the professional framework and secure national recognition and support.



Yilis Suriel (Left), Matt Robinson (Middle) and Travis Roush (Right) receiving their certificates from Newcastle University.



Adam Stead (Left) and John Jack (Right) receiving their Registered Practitioner certificates from our Director of Technical Services, Dr Karen Henderson (Middle). Presented by Deputy Vice-chancellor, Gavin Brooks. University of Reading.



Manchester Metropolitan University Creative professionals receiving their Registered Practitioner certificates from Dr Helen Sharman CMG OBE at their Technical Services Conference.

CASE STUDY

Jantze Holmes, Creative Technician from the University of Lincoln, shares her story on how she became a Registered Practitioner.



Earlier this year we were all given the opportunity to apply for membership with the IST and subsequently applied to become one of the Creative Industries (CI) Registered Practitioner in the novel pilot project to establish a new framework to recognise technicians.

In all honesty, although I knew it looked a fantastic initiative – a pilot scheme to promote and improve the opportunities of technicians in the creative industries – self-doubt crept in and a little voice in my head whispered, "maybe I'm not good enough", "mine aren't the type of skills that count", "maybe I haven't done enough as I've been so busy helping students", "do I even have time to do this...?"

These nagging thoughts soon disappeared after I read through the application process and saw an example of a recently approved application (names redacted of course). The examples of personal and professional development (PPD) were so similar and relatable to my own, that I decided right away that I could and should do this!

It was a busy time of year (with students' end of year deadlines and our Festival of Creativity preparation which is the culmination of the undergraduate students' three years hard work) so I had to make time to do the application. I decided to head to the University library so that I could work without interruption.

After filling out the initial information on the various forms, my main task was to write a list of all the personal and professional development that I had done over the past year, which would be included in my application. At first I found this difficult as I had not been very methodical in the way that I kept track of everything (something that I have learnt is important to keep a clear record of everything in my online calendar and take photos of everything I do). However, I persevered and many scribbled lists later, I found that I had indeed done a lot more than I at first realised.

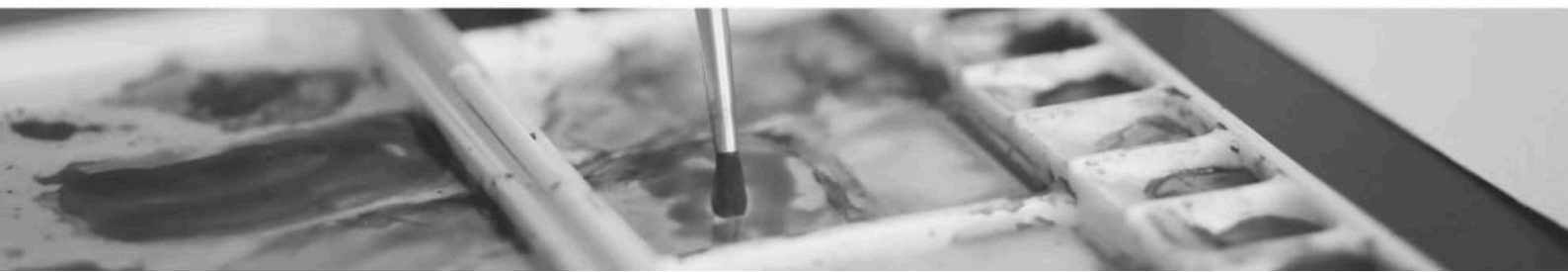
Here are some examples of the activities that I included in my PPD report:

- Self-directed online learning with Lynda.com and other websites
- Short courses at Nottingham Trent University, London Centre for Book Arts & the Lincoln Heritage Skills Centre
- Staff development at the University of Lincoln, for example Disability Awareness
- Unison learning such as British Sign Language and Autism Awareness
- Self-directed learning through making (from books, websites and other practitioners)
- Industry links including visits to GF Smith (paper) RA Smart (digital fabric printing)
- Networking with technicians in other institutions such as Derby, Nottingham Trent University and Edinburgh College of Art
- Showcasing student work in displays in the departments and the University library
- Assisting on different research projects with academic colleagues
- Devising / delivering a series of masterclasses (technician led) in book arts skills

It took me around two days to complete the application (I'm hoping next time it will be quicker as I will have kept a record of everything throughout the year). Once submitted, my application was in the hands of the panel and I kept my fingers crossed. I was very pleased when I heard that I had been successful and am proud to say that I am now a member of the Institute of Science and Technology as well as being a Creative Industries Registered Practitioner (and I can put MIScT (Reg) after my name!).

I would really recommend applying, as it has helped me value all the different things I do outside of my main job (supporting students) and have more confidence in how these make me a better technician, and hopefully more recognised professionally, which can only be a good thing.

Jantze Holmes, MIScT(Reg)
University of Lincoln Technician



IST CONFERENCE INCLUSION

Workshop 1 Man Met's Technical Services Apprenticeship Programme

Natalie Kennerley
Manchester
Metropolitan
University



Come and hear why we engaged with Apprenticeships and designed a programme to meet our needs. How this is supporting us in our sustainability of technical staff; addressing our skills gaps now and for the future.

Manchester Metropolitan University's Technical Services is proud to showcase their Level 3 and Level 6 apprenticeship programmes. Their Level 6 programme is currently available to all staff within Manchester Met who meet the qualifying criteria.

"We are going places."

Workshop 2 Photography in 2019

Glynis Johnston & Gemma McKay

Manchester
Metropolitan
University



What methods of creating an image are popular in 2019?

Has social media and the need for immediate images influenced the way in which we create a photograph?

Come along to hear from Glynis and Gemma as they talk about modern photography.

Workshop 3 A journey to ensure recognition for technical staff at Newcastle University

Mel Leitch & Calum Kirk

National Technician
Development
Centre



Like many, Newcastle University is currently on a journey to ensure recognition for its technical staff. Mel Leitch and Calum Kirk from Newcastle University will talk about the tools they have used to ensure their technical staff receive the recognition they deserve.

They will discuss how Newcastle have used professional registration, technical networking, the Technician Commitment and the National Technician Development Centre tools and crucially, how they have based strategies around technicians own ideas and suggestions. They will also lead an interactive discussion on the impacts technicians can have on an organisation.

Workshop 4 Demonstration of Mobile Eye-Tracking

Paul Aldcroft

Manchester
Metropolitan
University



Come and get a demonstration of how we enhance user experience and streamline the design of mobile apps, company websites, video games and digital media marketing campaigns at Usability Labs.

A Head Mounted Eye tracking system (SMI) using lightweight glasses can be used to record user interaction with smartphones, tablets or any other technology based system. The system allows completely free movement and can be used to track interactions as a user moves through a building.

Workshop 5 How can we improve Equality, Diversity and Inclusion for Technical Staff?

Denise McLean & Tamsin Majerus

University of
Nottingham



This workshop will consider some of the areas where we have identified a need for improvement in opportunities for career development for staff in Technical roles.

We will encourage participants to identify their own areas of challenge and brainstorm possible solutions.

Finally we will consider how local, regional and national communities can share and enhance best practice.

Workshop 6 Influencing Strategy in Government

Marie Oldfield

Oldfield
Consultancy



Do you often wonder how to influence the big picture or get your work noticed in Government? This workshop looks at the impact of our work as scientists. We look at how we can be more visible as contributors and influence strategy with our output. We look at facilitation as well as structure of deliverables to achieve this.

This workshop will also talk about how to get your work noticed and information on evidence based decision making. The workshop will have examples on NATO, the Home Office EU Exit and Staff Courses.

Workshop 7 Celebrating Technical Staff in the Creative Industries

Natalie Kennerley

Institute of Science
& Technology



Celebrating Technical Staff in the Creative Industries - creating a bespoke professional registration for arts and media technicians.

For a long time arts/creative industries technical staff have felt alienated from applying for professional registration due to a perception of this being a more science based register. This workshop will highlight the progress nationally to address this issue which will ultimately lead to the creation of a bespoke registration specifically for this sector, giving arts and media technicians the recognition they deserve.

Workshop 8 Zine Making with Team Trident Press

Lisa Lorenz

Trident Press



This mindful per-zine making session invites you to ponder on your profession and to create your own little publication. Learn a new skill, reflect, and share your experiences with your colleagues. During the workshop you will make your personal one-page beak book that you can then fill with thoughts, memories and plans on being a technician. What did you want to be when you were a kid? What brought you here? Who inspired you? And where do you want to go next?

Lisa has been a member of Team Print at the Manchester School of Art as book binding technician since 2016.

Symbols Legend

Alignment of each specialist topic is denoted by the symbols below.



Creative Technologies



Professional Development



Science & Engineering



Supporting Individuals /
Inclusivity



Technology (all areas)



Health and Safety



We believe it is important to incorporate inclusive workshops at our conferences. In 2019, several workshops were delivered focusing on technology, supporting individuals, and creative technologies. Just over 50% of the conference programme was tailored towards creative technicians. Attendees from science and engineering backgrounds who participated in the creative workshops reported strong engagement and interest, highlighting the potential for cross-sector collaboration in similar technologies.

LISTENING TO THE SECTOR

We engaged with the creative technical community and members of the working group to assess how effectively we support technicians in the creative arts. Feedback on the Conference and Registered Practitioner Programme was highly positive.

However, some individuals indicated that the Journal did not fully meet their needs, as it appeared more aligned with a scientific audience. In response, we have adapted our eNewsletter to better reflect all sectors and are currently redesigning the Journal.



www.cpdcentral.online

CPD CENTRAL

Setting the National Standard

An Online CPD Toolkit for Technical Staff and Managers Across all Sectors to Enhance the Standards of Professionalism

The National Technician Development Centre is working to continually develop a bespoke CPD portal to provide an excellent platform for easily recording professional development as well as standardising CPD across partner organisations and the wider sector.

Key Partners

The University of Sheffield, Manchester Metropolitan University, iST, Office for Students

We were also informed that the application for the process was quite challenging on paper, and the majority of creative technicians said they would prefer an online tool that would enable them to input and record their CPD. We have partnered up to help support the development of the National Technician Development Centre's tool - CPD Central, which allows for the recording of CPD, as well as supervision and setting tasks and objectives.

This online tool can be accessed anywhere and we have learnt from our research that many people do not realise how much CPD they actually do. Therefore, we have designed CPD Central around how to make the most of personal development.

CPD Central aligns ideally with many CPD and registration development programmes.

A REGISTRATION FRAMEWORK

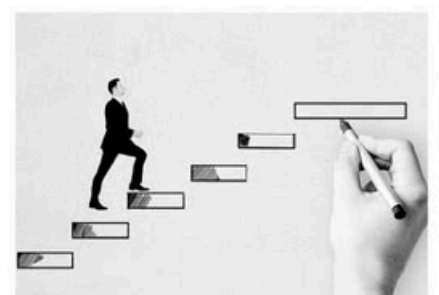
	Registered Creative Professional (RCiP)	Advanced Registered Creative Professional (ARCiP)
	Current Registration Programme Developing	Potential to develop further skills, knowledge and understanding
A SUBJECT KNOWLEDGE & SKILL	<ul style="list-style-type: none"> Demonstrates competency in working in multiple media and/or applying multiple techniques within a project. Has an appreciation of the history and development of the artistic techniques used in their department. 	<ul style="list-style-type: none"> Possesses an identified speciality, such as a specific medium or technique, for which it is recognised they are most skilled or knowledgeable in their area. Supports others by passing on skills and knowledge.
B COMPETENCY & RESPONSIBILITY	<ul style="list-style-type: none"> Works with minimal supervision. Follows and instructs on safe working practices, such as risk assessments and approved techniques. 	<ul style="list-style-type: none"> Contributes to policy and procedure development by writing and/or reviewing risk assessments. Assists departmental staff in developing course content for new or existing courses.
C COMMUNICATION & TEAMWORK	<ul style="list-style-type: none"> Demonstrates effective communication, interpersonal and behavioural skills. Has a proven track record of working successfully with colleagues in a wide variety of roles (such as students, technicians and academic staff). 	<ul style="list-style-type: none"> Fulfils an official or unofficial leadership position within the team, such as a line manager or mentor role. Is responsible for conducting group-briefings, composing written communications, and/or chairing working groups.
D PROFESSIONAL SKILLS	<ul style="list-style-type: none"> Advises on appropriate techniques and proposes innovative solutions to problems. Makes suggestions for improvements to departmental practice and policy. 	<ul style="list-style-type: none"> Scopes, plans and manages multifaceted projects with the aim of improving performance or service. Makes contributions and suggestions to the compositional aspect of project work.
E PERSONAL & PRACTICAL DEVELOPMENT	<ul style="list-style-type: none"> Attends mandatory training courses which are required to fulfil their role. Identifies, with support, areas of development to focus on which will enhance self and department. 	<ul style="list-style-type: none"> Engages in regular CPD, to learn new skills, and keep up to date on techniques and technology used for existing skills. Encourages and supports the development of other staff.

In the first instance, we have worked with the working group to establish five key areas: knowledge, skills, personal responsibility, professionalism, future development planning, and the ability to communicate and work effectively within teams. These form the foundation of the evidence portfolio required to meet the competency standards.

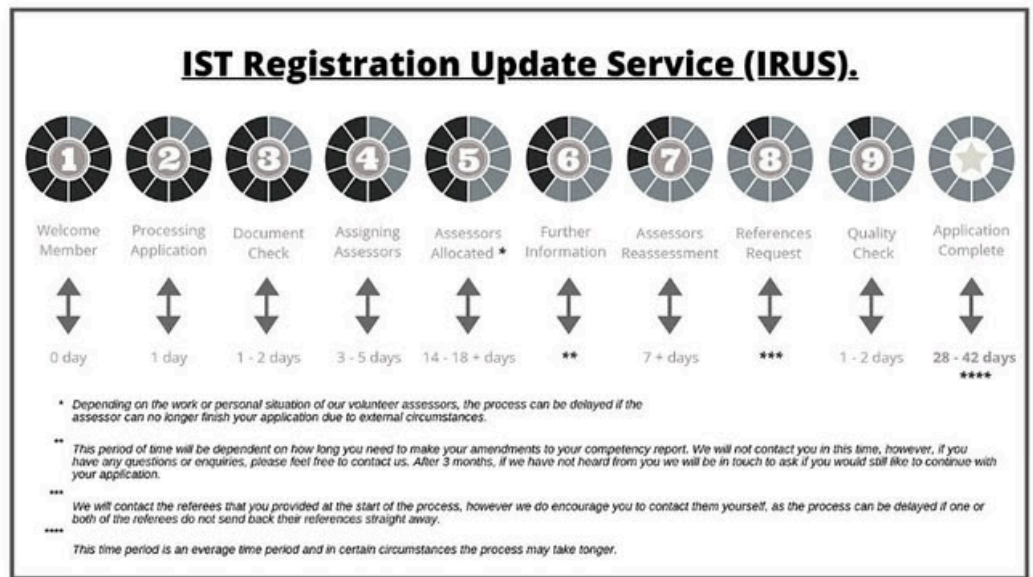
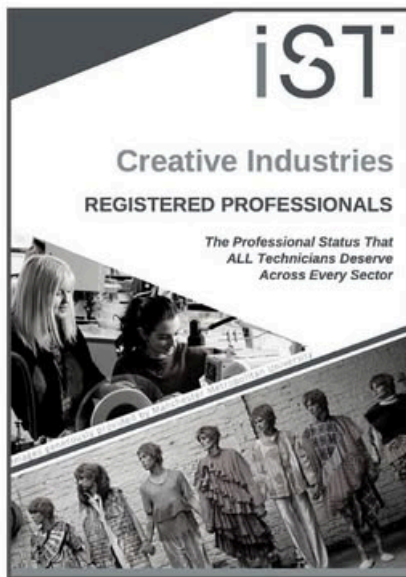
The RCiP framework is intended to ensure high and continually improving standards across all creative disciplines, reflect best practice in technology, and establish a benchmark across creative and technology-based professions.

RCiP is aimed at individuals operating at a professional level, particularly where creative technology knowledge or practice forms an essential component of their role. Candidates will typically (though not exclusively) be qualified to at least QCF Level 3 and will apply this knowledge within their roles.

There is also scope to extend the framework to provide progression towards a more specialised status, reflecting increased autonomy and responsibility.



APPLICATION PROCESS



To ensure that the application process is clear, consistent and transparent, we have developed a structured approach informed by extensive experience with professional registration applications.

Individuals who have successfully achieved Registered Practitioner status may, following additional training, act as assessors. Two independent assessors will review each competency report.

An Education Board, comprising IST members, technicians and creative specialists, will oversee the process to ensure fairness and compliance with sector requirements. The Chair of the Board will determine whether applications are approved. Two referees will also be required to support each application.

We have also established additional measures to maintain standards:

- An IST code of professional conduct
- Model rules of conduct for registrants
- Appeal and complaint process and procedure
- Disciplinary procedure to hold people to account
- Useful tips, case studies and examples
- Maintaining annual reflection and auditing
- Support that is given from the IST
- Details of the formation of a CPD Standards group
- CPD standards for registrants
- Declaration on Diversity, Equality and Inclusion



PARTNERSHIPS

It is essential to maintain and develop partnerships with individuals across all creative sub-sectors, including representatives from higher and further education, industry and self-employment. These relationships should be continually strengthened and expanded.

The IST has an established relationship with the Creative Industries Federation and holds their work in high regard. We aim to continue this collaboration while developing new partnerships with sector bodies.

The IST supports the development of a joint regulatory group comprising representatives from relevant governing bodies to establish national recognition for the register and any future frameworks.



The RCiP Regulatory Group (RRG) will provide quality assurance for those working in the creative sector. The RRG will define and maintain standards for professional registration across creative and technical disciplines.

Through the RRG, the IST will admit individuals to the register who meet the required standards of competence and conduct and who commit to Continuing Professional Development. Those who meet these standards will be awarded the RCiP designation.

IST REGISTERED PRACTITIONERS

Alasdair Baker, MIScT(Reg)

Susan Barke, MIScT(Reg)

Rebecca Brookes, MIScT(Reg)

Peter Brownhill, MIScT(Reg)

Andrew Clough, MIScT(Reg)

Anita Cobourne, MIScT(Reg)

Alan Copley, MIScT(Reg)

Simon Coulson, MIScT(Reg)

Andrew Davison, MIScT(Reg)

James Davoll, MIScT(Reg)

Will Daw, MIScT(Reg)

Elizabeth Edwards, MIScT(Reg)

Andrew Elliott, MIScT(Reg)

Andy Farthing, MIScT(Reg)

Dawn Fox, MIScT(Reg)

Natalie Franklin, MIScT(Reg)

Louis Gilbert, MIScT(Reg)

Alicia Gledhill, MIScT(Reg)

Iain Griffin, MIScT(Reg)

David De-La Haye, MIScT(Reg)

Mick Hedley, MIScT(Reg)

Tony Hipwell, MIScT(Reg)

Fred Hollingsworth, MIScT(Reg)

Jantze Holmes, MIScT(Reg)

John Jack, MIScT(Reg)

Bryony King, MIScT(Reg)

Adam Ladlow, MIScT(Reg)

Martin Leadman, MIScT(Reg)

Lisa Lorenz, MIScT(Reg)

Gemma McKay, MIScT(Reg)

Joanna Newton, MIScT(Reg)

Crispin Owen, MIScT(Reg)

Katherine Owen, MIScT(Reg)

Samantha Pidoux, MIScT(Reg)

Susan Prestbury, MIScT(Reg)

Mark Randell, MIScT(Reg)

Martin Robinson, MIScT(Reg)

Matt Robinson, MIScT(Reg)

Travis Roush, MIScT(Reg)

Mihalis Santamas, MIScT(Reg)

Adam Stead, MIScT(Reg)

Clare Sunley-Miller, MIScT(Reg)

Suriel Yilis, MIScT(Reg)

Jonny Sutton, MIScT(Reg)

Kiran Tanna, MIScT(Reg)

Jennifer Todman, MIScT(Reg)

Alex Wainwright, MIScT(Reg)

Richard Walker, MIScT(Reg)

Jonathan White, MIScT(Reg)

Richard Wood, MIScT(Reg)

Nigel Woodger, MIScT(Reg)

Abby Woolsey, MIScT(Reg)

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Jack Fletcher, MIScT(Reg)

Hannah Foster, MIScT(Reg)

George Gibson, MIScT(Reg)

Lauren Graham, MIScT(Reg)

Ben Hall, MIScT(Reg)

Samantha Harris, MIScT(Reg)

David Hartley, MIScT(Reg)

Rachel Hayes, MIScT(Reg)

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Lucy Holmes, MIScT(Reg)

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Rebecca Johnson, MIScT(Reg)

Thomas Kelly, MIScT(Reg)

Adam Knight, MIScT(Reg)

ACKNOWLEDGEMENTS

The project has been so far a huge success due to our collaborations with the creative industry specialists, freelancers and managers themselves.

IST Creative Advisory Group

Kerry Allen, University of Leicester
Gary Anderson, University of Lincoln
Adrian Ashmore, Nottingham Trent University
John Ayers, Glasgow School of Art
Owen Baxter, Nottingham Trent University
Peter Brownhill, University of Hertfordshire
James Davoll, Newcastle University
Andrew Harbert, Falmouth University
Andrew Harris, Nottingham Trent University
Michaela Hawes, De Montfort University
David De-La-Haye, Newcastle University
Sharon Haywood, Nottingham Trent University
Keith Hill, University of Reading
Martin Hughes, University of Salford
Daniel Jagger, University of East Anglia
Gavin Kew, De Montfort University
Sue Kgate, Nottingham Trent University
Mark McDonagh, Staffordshire University
Tyrone Messiah, Staffordshire University
Freya Moses, Falmouth University
Crispin Owen, University of Derby
Samantha Pidoux, University of Lincoln
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Martin Robinson, University for the Creative Arts
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Sally Tiffin, Chelsea College of Arts
Peter White, University of East Anglia
Martin Williams, Cardiff Metropolitan University
Gary Wolstenholme, Nottingham Trent University
Richard Wood, University of Plymouth
Laurence Woolston, University of Suffolk
Kudlip Singh, University of Huddersfield
Nicholas Beckett, University of Plymouth
Gary Freegard, Swansea University
Richard Kelly, University of Hertfordshire
Lee Metcalfe-Chase, Birmingham City University
Graeme Shaw, Brunel University
Nigel Woodier, University of Surrey
Jonny Woolsey, York St John University

All supported by members of the IST Executive and IST Advisors.

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