Evidence for Enhancement:
Improving the Student Experience

Understanding the Learner Journey in the Creative Arts

Describing and Understanding the Learner Journey with the Cultural Ecology of Scotland

April 2019

Report by the Creative Arts Cluster (Collaborative authorship)

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Executive summary

This briefing provides a review of learner journey[1] relationships with the creative sector within the devolved educational context of Scotland. It starts by outlining this journey in terms of the linear school-to-work regime upon which much policy depends for accountability and standards. It moves onto identify some of the complexities associated with this model when it comes to assessing student success in creative arts subjects. It challenges the linear school-to-work regime policy and suggests an alternative non-linear, reiterative education-and-work regime as the necessary focus for measuring the impact of higher education creative arts. To do this, it places success within the creative arts as part of an integrated system of creativity. As such it suggests that, in the generation of outcomes' metrics, we need to find a method for assessing life-wide 'learnING journey' outcomes.

Context

The Creative Arts Collaborative Cluster is focused on understanding and identifying how best to illustrate and measure the impact of enhancements to learning and teaching within the specifics of the higher education learner journey. In order to consider this, we have accepted that the creative arts disciplines in higher education are:

- An intrinsic part of the cultural ecology specific to the creative industries. We use the Creative Industries Federation's sub-sector categorisation of the creative industries as: advertising, architecture, crafts, design (product, graphic, fashion, interior, service, interaction), film, TV, video, radio and photography, IT, software and computer services, publishing, museums, galleries and libraries, music, performing and visual arts, animation & VFX, video games, and heritage (Chung et al 2018). We would, however, expand these sub-categories to include creative arts education as a form of creative industry within a cultural ecology.
- Indirectly influential, but nonetheless impactful, within other forms of social and business enterprise where creative arts graduates make a living (that is creative arts workers in non-creative arts' specific, or general employment work).
- Interconnected with a broader conversation regarding the role of creative 'meta-skills'[2] in the immediate and future general contexts in which graduates in general might come to make a living.

Describing the learner journey for the creative arts in Scotland

In Scotland, pathways through education into the creative economy typically tend to be evaluated in policy in terms of the transition from **Curriculum for Excellence Senior Phase** into and through higher education. It is clear that this linear entry route is only one element of a much larger admissions 'space', which includes further education-higher education transitions, admissions from international education systems, mature students, as well as the rest of the UK secondary into higher education route.

Alongside traditional academic routes, apprenticeship pathways into the creative industries are becoming more distinct. This range of 'pipeline' pathways into the higher education creative arts is beginning to result in more diverse student populations with a broader range of incoming educational experiences. It will also increasingly produce a range of categories of graduates, from full-time students to graduate apprentices.

Governing the school-to-work regime

In a Scottish context, both Scottish Qualifications Authority (SQA) subject descriptors and the Scottish Credit and Qualification Framework (SCQF)[3] provide an architecture which governs the learner journey and influences the design and expected timescales of educational provision from school through tertiary education. These benchmarks establish that pupils and students have achieved the necessary level of understanding and technical ability to progress through school to further and higher education and work. Subject benchmarks tend to articulate the knowledge, skills, and understanding required by the discipline, and the SCQF frames the levels of these that need to be achieved at each stage of an individual's education. For school and further education, the SQA supply standardised benchmarks covering art, design, drama, and music etc.[4] Additional to these are the overarching Expressive Arts benchmarks related to Curriculum for Excellence.[5]
In recognition of vocational gaps within provision, the SQA also offer a descriptor for Skills for Work: Creative Industries National 5 (SCQF level 5) and a SVQ Skills for Craft Businesses (SCQF level 7). For higher education the Quality Assurance Agency (QAA) has provided collegially and disciplinary co-created Subject Benchmark Statements.[7]

Measuring the success of this regime: Outcomes metrics
Across Europe, data is interrogated to explore the effectiveness of a government's policy regarding the time taken for school to work transitions through education and training provision (Pastore, 2015). This way of conceptualising the learner journey is valuable, because it enables an understanding of how resource across all levels of education is apportioned to provide the best possible chance for a diverse body of graduates to achieve employment. Having attended to this resourcing, it also allows for efficient forms of accountability to be identified as checks on the impact of investment. This school-to-work transition process is an emerging area of data analysis for higher education outcomes, and the creative arts are not immune to the influence of the metrics used for analysis. Typically, the impact of the learner journey in these analyses is examined from a principle of the time taken between graduation and graduate entry level employment (as was the case with the Destination of HE Leavers survey and is likely to be the case with its replacement, Graduate Outcomes). Additionally, Longitudinal Educational Outcomes track moves into further and higher education after a first degree, as well as median earnings after one, three, and ten years from graduation).

There are, however, identifiable complexities within this approach, which require some resolution if it is the only or main approach used for measurement of student success:

1   It over emphasises a linear pathway through education and training to engagement in the cultural ecology and the creative industries, enterprises, and activities that are components of it (be they commercial, social, or individual).

As such it implies an undeviating, seemingly coherent direction of travel in a specific time frame. This does not necessarily align with the lived realities of creative arts undergraduates, either as students or in the first few years after graduation. Indeed, it is fairer to describe their pathways as deviating gyrations, which loop reiteratively, yet unpredictably, out of the timeline and in and out of the influencing creative ecology from which their engagement with the arts disciplines have emerged. Such gyrations, which deliberately encourage stepping outside of known social or organisational parameters and apparently straight timelines, are central to creative arts pedagogies in higher education.

2   It fails to adequately map onto how creativity is learned and how it functions in different contexts.

Learning creativity in higher education creative arts programmes is probably best understood as occurring within a creative system. We consider the work of Csikszentmihalyi (Csikszentmihalyi,1988, 1996, 1999; McIntyre et al 2016) to be an excellent starting point here. The model states that Creativity with a capital 'C' - the type that has long lasting historical and cultural impact - takes place not just within individuals, but through individuals that are part of a much wider societal system. Csikszentmihalyi describes a system where an individual creative 'person', complete with their own intrinsic characteristics and environmental history, is being creative within the context of a discrete 'domain' of knowledge (such as painting or physics) that can be identified within the wider context of a culture (such as the creative arts or science respectively). Members of society that represent and influence the domain act as a particular 'field' of peers, who act as the 'gatekeepers' to the 'domain'. They select and filter the creative products, processes and ideas, as well as assessing the synergies of different ideas, materials and interactions that are genuinely novel contributions to the domain's knowledges and wisdoms. Immersion in domains via educational provision is central to creative outcomes (Jacobs, 2018).

This system is constantly in a state of flux, with each component influencing and being influenced by the others. Csikszentmihalyi's description of the creative process is a slightly adapted version of that proposed by Graham Wallas in 1926, which consisted of five stages described in a linear fashion: preparation, incubation, insight, evaluation and elaboration. The systems model represents a spatial understanding of the components of a creative system, whereas Wallas' description of the creative process establishes an essentially linear path. The systems model emphasises the embodied, relational and material nature of creativity, whereas the linear process tends to describe particular forms of problem solving (which might or might not lead to innovative creative production) (Jacobs, 2018).

If we are to think of creative arts' higher education and other creative institutions as a component of a system of creativity with innovation as a core outcome, then we have to consider more than time between graduation and entry into a creative industry or general employment. Indeed, we need to consider how a creative system functions in terms of the ways in which students engage with the staff, learning facilities, workshops and other resources on hand.

Moreover, we have to consider the way in which creative arts programmes facilitate engagement with the wider network beyond their walls (professional practice activities, entrepreneurial activities, networking opportunities and engagement with external bodies

such as galleries, museums, industrial partners and social enterprises and so on) as part of the educational process. Over the duration of undergraduate study in Scottish higher education, this can be viewed as a reiterative set of spirals that dynamically grow the students' awareness of being part of a wider creative system. It does this by continually helping them develop their own robust creative processes, maximising exposure to the vital knowledge and wisdom of their domain and the key members of their chosen field at the same time as emphasising the instability or ambiguity within the domain. It also requires that benchmarks, with their preponderance of attention on the knowledge, skills and understanding of a discipline (aspects of the domain), need to be rebalanced by educators to enable explicit articulation of creativity's contextual and relational demands both within and outwith the domain.

Excellence, within this context, could be understood as the extent to which a creative institution offers student experiences that:

i   enhance their understanding of how to inhabit their chosen creative system
        (or ecological niche)
ii   enable toleration, appropriation, and transformation of ambiguity within their niche
        (Orr & Shreeve, 2017; Jacobs, 2018).

The time taken to being recognised as occupying this niche postgraduation then becomes much less a linear measurement - based on time to registered income - and much more a multidimensional one. Indeed, being able to articulate the impact of the pedagogic offer in terms of access to the domain becomes a critical part of any assessment of excellence.

3   Even with the explicit development of both work-related and work-based learning activities within creative arts programmes, apparent time lags connected to making a registered-in-the-data living remain tenacious.

Data now emerging from instruments such as the Destination of Student Leavers survey (now Graduate Outcomes) and Longitudinal Educational Outcomes illustrate this metrically. This evidence and observation raise significant questions for the creative arts about how we might develop an evidence base not based on proxies (such as time into highly skilled employment). This means identifying indicators that demonstrate the impact of learning and teaching enhancements around our students' disciplinary and professional skills development, in terms of initial decision making postgraduation (slow burn starts) and subsequent longitudinal experiences.

Understanding the learnING journey of the creative arts

This project has increasingly worked with a model of the learner journey that takes in a life-wide perspective (Jackson, 2011). This means it:

- engages with the specific needs of the learner journey, as outlined within the recent Scottish Government Review of the Provision of Education for 15 to 24-year-olds (March 2018)
- incorporates the wider needs of students on either side of this age group
- acknowledges the relationships the specific learner has through their learning with the broader cultural ecology, and how these relationships influence engagement in the creative industries within that ecology.

This perspective assumes that creative practitioners (our students and graduates) integrate their personal creativity (as a form of disciplinarily informed expertise that they give to their communities), social and socio-economic needs, and professional development across the life-course as part of a **situated learning journey**. This journey is itself an, at times, amplified phenomena of co-existing unpredictability and planning, with outcomes that do not always easily fit into typical impact indicators. The project works with this model to encourage more porous boundaries between higher educational policy attached to specific socio-economic indicators and cultural and well-being strategies designed to demonstrate impacts across Scotland's communities.

In effect, it starts from the assumption that evidencing enhancement in higher education creative arts is about demonstrating impact across the categories we outlined in our previous report (Gunn et al, 2018, p.13), and that these categories are not exclusive to the 15 to 24-year-old age group. It means that we assume:

Pipelines into the creative arts and associated enterprises are not straightforward.
- They **do not** comprehensively align to the 15-24 population category.
- They **do not** universally reflect a linear progression through a creative arts subject into a creative industry or enterprise (for example, both non-graduates and first degrees in disciplines other than visual and performing arts and design are present in the creative arts and creative practitioner ecologies).
- They **do not** reflect a singular place of creative learning, but rather are better visualised as occupying interacting spaces in which making, thinking, and doing play out differently, but from which students draw to develop their distinct expertise. This was particularly evident at two creative arts-based, skills-oriented symposia in Scotland in 2019: *Places of Creative Production: Future Skills* (Glasgow School of Art and Abertay University, Dundee) and *Converge: Traditional Skills New Context* (Glasgow City College).[8] It is also implied in a recent skills investment plan with respect to Scotland's historic environment sector.[9] As intersections between digital innovation, materials literacies, and conceptual creativity redefine the boundaries between art and craft, for example, the learning journey into making a living through solo practice becomes more complex.
- They **do** demonstrate the tensions between highly skilled practical wisdoms associated with creative practices and the highly skilled literacy requirements of a technologically influenced knowledge economy (degree-level education has increasingly become a pre-requisite to access the resources of this knowledge economy, which increases the need for higher education creative arts provision).[10] The economy of the creative industries within the cultural ecology is, thus, highly susceptible to shifts in the educational pipelines from which they draw (as demonstrated increasingly by groups exploring skills gaps, such as the Creative Industries Federation, NESTA, and Skills Development Scotland).

Creative arts higher education graduates do not just stay within the creative industries or within self-employed creative practice. Many move into far broader career environments (referred to in our previous report as Creative Graduates in General Employment, see Gunn, et al, 2018, Diagram 1, p 13). Nonetheless, we recognise that the attributes they bring to that employment are underpinned by experience of creative practice fostered through certain forms of learning and teaching. As creativity is increasingly considered a critical 'meta-skill' in expanding automated working environments, we assume that our graduates have something unique to offer employers of all hues. In the case of creative disciplines, the development of the 'meta-skill' of creativity produces an amplified expertise in creativity drawn through a deliberative education of making, thinking, doing while transforming ambiguity and uncertainty. What is clear, is the need for research into this observation and a drawing out of the learning characteristics which are amplified within creative disciplines.

Diversity in access to resources, investment in, and growth of each of the 12 sub-categories of the creative industries affects the ways impact can be measured. Simple metrics related to income and graduate outcomes will obscure social, cultural and innovation impacts derived from our graduates not necessarily easily monetarised in all the sub-categories. At the same time, an understanding of non-monetarised impacts does not justify continued precarity evidenced in some sub-categories, nor growing evidence for the lack of pay progression associated with certain mid-grade roles including artistic direction, programming or curation (Hill, 2019) - forms of creative producer, a leadership role in which Skills Development Scotland have noted a skills gap.

Higher education creative arts programmes provide not just a pipeline into creative industries at multiple geographic levels (Scotland, UK, and international), but also **act as place makers and support providers for creative arts enterprises** within the pluralism (regional and national) of Scotland's cultural ecology.

This notion of the learning journey embraces the expansive, evolutionary nature of creative arts practice, both as a collective enterprise within the cultural ecology and as relevant to an individual in terms of life-wide development. As illustrated below, it is underpinned by a conceptualisation of creative practices emerging within a creative systems model of experience that: is reiterative rather than linear; has unpredictable timeframes (including lapses in progression); and needs to be opportunistic as much as mechanistic. Such a conceptualisation re-affirms that creative arts higher education needs to offer curricular structures, which deliberately combine uncertainty, pragmatic wisdoms, failure, and disciplinary specialisations in the same location of learning. It is, therefore, counter-intuitive to evidence this through unidimensional measures of success.

Reinterpreting creative practices development in higher education as part of a non-linear, reiterative (deviant gyrations) education and work regime

As a collaborative group, we argue that key to understanding the outcomes of a creative arts education is defining creativity from a systems perspective. From this vantage point, learning 'creativity' is not just about acquiring expertise in convergent-divergent problem solving nor problem identification. These are forms of meaning-making in which creativity can play a role, but they are not creativity per se. Rather, creativity in creative arts higher education is an embodied process which entangles making, thinking, and doing to create alternative possibilities and objects. This occurs within a given domain in which the programmes are enacted, which is managed by the educators, and which is influenced by the shifting assemblage, which makes up the cultural ecology.

As a result, the level of novelty/originality and impact which results is dependent on how it is evaluated within both the manifestations that compose a disciplinary domain and by the social groups who select or filter innovations into these manifestations so that they become part of the disciplinary culture. The process from which this emerges is more like a reiterative gyration than a simple line. Moreover, the creative outputs will redefine the parameters of the gyrations. This means that the expression of novelty and creativity in one gyration can be viewed as typical of the stage of learning, while the expression of the same novelty and creativity in another gyration might be ground breaking. Thus, developing creativity is about becoming an expert (over time) in a holistic skill.

From this reinterpretation of the learning journey, the collaborative cluster members recognise that to address the impact of enhancements to learning and teaching approaches in these contexts requires a thoughtful analysis of how impact within the community plays out. This needs to attend to both the impacts of these enhancements while our students are learning with us, and afterwards when they continue their own creative learning journeys in a variety of 'making a living' contexts (freelance, creative businesses, grant-funded organisations, public sector creative arts employment, and more broadly in the economy of their immediate and extended communities).

Additionally, creativity rarely functions in an obviously linear way within communities or individually. Its effects are more diffuse, and their value tends to be co-created through social networks over time. This makes direct cause-and-effect associations between enhancement to learning and teaching and subsequent impact measurement incredibly difficult. In terms of education, the focus tends to be on proxy measures around domain skills (as outlined in subject benchmarks at different levels of education) or income (as implied by Graduate Outcomes and Longitudinal Educational Outcomes metrics) that suggest our students will be having an impact.

The creative system or ecology of which education institutions are a component, and on which the creative learning journey is increasingly reliant, is constantly in a state of flux, with each component constantly influencing and being influenced by the others. Simon Moreton goes further, arguing that the creative economy should be considered as an 'assemblage' and that we should recognise that such constructs are 'incoherent and contradictory even when there are a range of methods adopted which present that assemblage as coherent' (Moreton, 2019). Within assemblage theory, the learning journey could be considered a method which seeks to present a linear path to employment through an incoherent creative system/ecology. *'if the creative economy can be understood as an assemblage then the third mission* (we could argue also the learning journey) *can also be understood as such and is performative, contingent and relational'* (Moreton, 2019). In other

words, our students' creative outputs are dependent on the whim of gatekeepers, opportunities, experiences, work placements, voluntary work, and networking, as much as their individual creative will.

Current approaches to outcomes and assessment offer students a linear architecture for understanding their experience in higher education that does not mirror the changeability within the creative system, the richness of the creative experience, or the creative journey of change and transformation. This architecture in turn mirrors a linear journey for students from school to university, or school to college then university, which highlights significant inequalities in the level of skills and understanding among those who enter degrees at different levels.

At each SCQF level, we are required to assess the achievement of the student against a national benchmark and domain-specific skill sets. However, students grow at different rates creatively, and the requirement to meet a level does not enable them to explore different avenues of exploration. The very notion of benchmarks and outcomes challenges the push to develop innovation, creativity and enterprise skills among students and graduates - skills required by the growing creative industries.

Moreover, within the systems model of the development of creativity, the learning journey must include interactions with wider society, the creative ecology, and the expanded 'social field' relevant to the cultural sector. This is becoming more apparent along all stages of the learner journey, not only within higher education, but also at school level. In this context, it is of interest that the SQA recognises that creative processes and experiences of the creative domains and interactions with the field are not adequately covered in the current system of national 5s, Highers and Advanced Highers. To alleviate this gap, SQA created additional Skills for Work Courses. For the creative subjects, the main course designed to teach these skills is the vocationally-oriented Creative Industries National 5 (SCQF level 5). This single course is designed to provide work-related skills in each of the following areas: art and design, creative writing, dance, drama, media studies, music, and technical theatre.
The course can be delivered by schools and also colleges and further education institutions for adults. It can be interpreted in different ways, but will always include generic employment skills and a creative project element that interacts with an external partner.[11]

Concluding thoughts

What this briefing suggests is that there is a need to be able to define, evidence and analyse:

1   The influence and impact of the 'assemblage in flux' that is the cultural ecology (and the creative industries within it) on what goes on at each stage of education, and the effect this has on the deviating gyrations. (As a consequence, any metrics-centred assessment of creative arts programmes' outcomes could, arguably, only be relevant if these are cross-referenced with metrics that identify the cultural vitality and valuing of a region in which a programme is delivered. This vitality and valuing would need to be interpreted for both civic and rural arenas (Montalto et al, 2019; Scott et al, 2018).

2   How porous or otherwise the boundaries between the 'assemblage' ecology and the learning and teaching regimes are, and what infrastructure is necessary to ensure appropriate porosity.

3   The impact of modern apprenticeships and their potential relationships with higher education providers. Occupying the space between education institutions, employers and training providers, modern apprenticeships provide an alternative pathway into creative employment. These qualifications cannot be studied at school, seek to provide evidence that learners can do their jobs well, and provide further support once a learner is actually in employment, comprised of Creative & Cultural SVQ or Creative and Cultural Skills Diploma combined with core skills units. An example of this is the SVQ in Skills for Craft Business at SCQF level 7 (Equivalent to Adv Higher), which contains units such as: *Develop and Implement a Business Plan for Craft; Work Out Appropriate Pricing for Craft; Explore International Routes to Market for Craft*. The assessment strategy is conducted via a simulation of the working environment a demonstration of skills. There is a holistic approach to the collection of evidence regarding student engagement in their learning, assessing activities generated by the whole work experience rather than focusing on specific tasks or benchmarks. This collection of evidence includes interviews and discussions with the student and witness testimony as well as a portfolio. Assessors have substantial demonstrable experience in the job roles they are assessing and have relevant experience within the specific domain/sector (gatekeepers). We have as yet, no robust method for measuring the outcomes of these apprenticeships with regards to the creative sector in general, and subsequent interaction with higher education creative arts programmes specifically.

4   The extent to which the pipeline into the creative arts economy via graduate apprenticeships is best delivered as primarily a system aligned with undergraduate level activity (SCQF levels 7-10), a postgraduate professional programme corresponding with masters (SCQF level 11) or, indeed, a professional programme of postgraduation activity, but accredited at level 10 or below. The answer to this might lie within the needs identified with respect to skills gaps relative to stage of career.

5   Representation and impact of appropriately flexible domain and meta-skills within subject benchmarks at all stages of the learning journey for the creative arts pathways and into the creative economy making a living opportunities. This is particularly timely, as SQA is about to review its subject descriptors.

6   Relevant indicators for annual monitoring of programmes by their delivery teams, to demonstrate consistent crossing of the boundaries between learning in formal teaching contexts and learning through the porosity of the creative arts' curriculum design (methods of delivery, forms of assessment, and content).

7   Practically applicable and effective mediators to enable more cooperation between further education, higher education and the wider social fields related to the creative industries and beyond.

In attending to all of this, creative arts educators need to be part of a conversation that identifies complementary and mitigating alternatives to current unidimensional outcomes that could be used to ensure our students and graduates are able to contribute in the broadest sense to society, culture, and economy. This may mean considering the following:

- Creative industry's representation at the reviews of work produced. How might involving industry more in understanding learning gain also ensure that there is better industry understanding of the role of art schools and universities?
- Community review of the impact of student-led projects.
- Ways to measure students' learning gain, rather than measure them against a set of outcomes - through creative outputs or approaches to projects? Through impact of work in other settings? How do we create effective learning environments at all levels that ensure students achieve appropriate learning gain? If we move away from outcomes, how can we be consistent across the sector? What is consistency in innovation and creativity terms?

The learning journey is increasingly explicitly reliant on the wider creative systems (ecology) outside of education institutions in general, not just higher education.[12] School-level engagement with industry and/or practitioners is on the increase in order to meet employer's needs. Yet, it also clear that postgraduate knowledge economy work is a central component of the creative sector. The creative arts disciplines in Scotland's higher education sector must be significant players in a bigger creative skills agenda. As such, they are: an intrinsic part of the cultural ecology specific to the creative industries; indirectly influential through their graduates in the general workforce; and key players in conversations regarding the meta-skills of creativity. A life-wide learning journey for innovation relies on partnerships between higher education creative arts programmes and schools, colleges, universities, corporate employers, social enterprises and cooperatives. Skills and experiences are not just achieved at a single point along the learner journey, but need to be constantly revisited as the learner develops their creativity via reiterative spirals. To measure the impact of enhancements to learning and teaching in these creative arts programmes and beyond into the cultural and creative making-a-living spaces of our graduates thus requires a far more sophisticated apparatus than that currently available.

Notes

1 The phrase Learner Journey is taken from the Scottish Government (2018), *The 15-24 Learner Journey Review*: https://www.gov.scot/binaries/content/documents/govscot/publications/progress-report/2018/05/15-24-learner-journey-review-9781788518741/documents/00535273-pdf/00535273-pdf/govscot%3Adocument

2 For an up-to-date articulation of how this debate is being framed in Scotland, see: Skills Development Scotland (2018) *Skills 4.0: A Skills model to drive Scotland's Future*: www.skillsdevelopmentscotland.co.uk/media/44684/skills-40_a-skills-model.pdf

3 SCQF: www.scqf.org.uk

4 SQA subject statements: www.sqa.org.uk/sqa/45625.html

5 Curriculum for Excellence Benchmarks: www.education.gov.scot/improvement/learning-resources/curriculum%20for%20excellence%20benchmarks

6 Creative Industries National 5 (SCQF level 5): www.sqa.org.uk/sqa/45507.html; SVQ Skills for Craft Businesses (SCQF level 7) www.sqa.org.uk/sqa/79227.html

7 UK Higher Education Subject Benchmark Statements: www.qaa.ac.uk/quality-code/subject-benchmark-statements

8 Places of Creative Production website: www.placesofcreativeproduction.home.blog Converge website: www.cityofglasgowcollege.ac.uk/convergence

9 Skills Development Scotland (2019) *Skills Investment Plan for Scotland's Historic Environment Sector*: www.skillsdevelopmentscotland.co.uk/media/45467/historic-environment-sip.pdf

10 This conversation regarding the expansion of creative arts programmes within the context of the knowledge economy has been superseded by the rhetorical and policy shift to discussions of cultural and creative economies. However, it is clear that the knowledge economy, with its highly skilled worker characteristics and dependence on higher levels of literacy is still a key broader macro-context in which the creative arts programmes sit. For a definition of the knowledge economy see: Brinkley (2006).

11 Ross Hall Academy in Glasgow offers the National 5 Skills for Work: Creative Industries course as an alternative to other certificated art qualifications. The course is mainly offered to S5 pupils and is delivered in the art department for five periods per week across the full academic session. The school has built a partnership with Glasgow Gallery of Modern Art (GOMA) to deliver creative projects, including making products to sell in the gift shop.

12 The Royal Conservatoire of Scotland has recently produced research on the ecology of the music learner journey up to graduation: www.rcs.ac.uk/wp-content/uploads/2019/02/Whats-Going-On-Now-report.pdf

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