Evidence for Enhancement:
Improving the Student Experience

Scoping the Creative Arts Territory in the Scottish Context

End of Year 1
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Teaching enhancements, evidence development, and the interconnections with the Cultural Ecology of Scotland

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Enhancement Themes in Scottish Higher Education

The system of HE quality governance in Scotland has focused upon collective and collaborative enhancement for over a decade. Central to this process are the Scottish Enhancement Themes: sectorwide agreed areas of enhancement operating as a focus point for two to three years in order to raise quality and standards of higher education across Scotland.[1]

The creative arts cluster within the latest theme[2]

As part of the latest Enhancement Theme, following a call for expressions of interest, a creative arts cluster formed and was successful in getting a first year of funding from QAA (Scotland). Within the activities of the Enhancement Theme, the project sits underneath the sector strand: *optimizing the use of existing evidence*.[3]

The project aims to deliver around the following:

- *Building capacity* for the Visual and Performing Arts in higher education across Scotland to come to terms with the new metrics being used to judge the effectiveness of our learning and teaching at the same time as challenging dependence on them as 'evidence' by developing Arts' centered forms of evaluation and evidence.

- *Finding sustainable ways to communicate* how we are improving student learning and experience in general to communities likely to employ or commission our graduates as well as those who regulate teaching quality/ excellence.

- *Trying to create new forms of evidence* that show how what we do is not easily defined as a mechanism but rather sits within a creative ecology (within which a 'circular economy' operates and, therefore, that whilst we'll use metrics as required and useful, what we really value is practice-based, creative evidence that adds value within an ecology and is also emergent from that ecology).

The creative cluster is attempting to explore ways of resolving the following key dilemma: Creative arts programmes in Scottish HE are enhancing learning and teaching, but the sector is still left with the question of how we communicate the data of the impact of these changes in a meaningful way to prospective and continuing students, funding bodies, employers, and collaborators.

The Formation of this Document

This document represents the initial scoping activity that was undertaken for the first year of the project. It represents a work in progress and should be viewed as an interim report of a potentially three year project. The Creative Cluster met twice to discuss the initial scoping stage of their work. Around these conversations, the group has been collaborating on the production of this text. From the outset, phrases such as creative and cultural industries were used for short hand purposes with recognition that such phrases are themselves considered problematic in the context of creative arts higher education (Munro, 2017; Campbell, O'Brien & Taylor, 2018). The group was also initially informed by the Creative

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[1] http://www.enhancementthemes.ac.uk
[2] http://www.enhancementthemes.ac.uk/enhancement-themes/current-enhancement-theme
[3] http://www.enhancementthemes.ac.uk/docs/publications/evidence-for-enhancement-.pdf?sfvrsn=0

Scotland-Scottish Funding Council funded event on Scotland's Creative Economy at GSA on 3rd May 2018.[4]

Round Table Event
As an outcome of this year 1 activity, the Creative Cluster organized a round table to inform and supplement the predominantly desk oriented scoping activity that formed the basis of the following document. This round table event occurred at the Royal Conservatoire of Scotland on 29th June and was designed in the style of a provocation. The participants included representatives from the GTCS, Creative Dundee, the National Theatre, UWS, QAA, Skills Development Scotland, Scottish Funding Council, Scottish Institute for Entreprenurialism, as well as members of the creative arts cluster. Each participant was sent an interim creative arts cluster scoping report in advance of the meeting. A summary of this round table can be found in Appendix 1. Conclusions from it are threaded through the main report. These conclusions are denoted through blue italics.

This report is divided into four substantive chapters which scope the contemporary Scottish context for understanding student experience and outcomes in creative arts higher education:

- Chapter 1 looks at evidencing enhancement of the student experience in terms of current metrics, in particularly the NSS, Destination of Leavers Survey (DLHE), and Longitudinal Educational Outcomes and their challenges for the creative arts;

- Chapter 2 outlines the wide range of government policy arenas (higher education, business and skills, enterprise, culture, and health) that govern the creative arts and notes the need for closer interaction between these arenas;

- Chapter 3 focuses on identifying the possible interconnections between creative arts education and creative arts governance methods to illustrate the impact of the fragmentation of the policy arenas and identify possible synergies (especially between creative arts quality outcomes and creative arts education quality principles);

- Chapter 4 suggests a change is required in the debates around creative arts education with a refocusing on the cultural ecology;

- These chapters are followed by the conclusions from year 1 of the project and the recommendations for year 2 and further.

Conclusions From Year 1
The key conclusions from the year 1 scoping activity are:

1. Metrics systems are increasingly being used to judge the quality of creative practice and creative practices education. The current metrics used for accountability and transparency purposes within the HE sector in the Scottish context should be significantly improved to represent the outcomes of creative arts programmes in terms of the impacts in culture, social cohesion, wellbeing, and economy that students have whilst studying and post-graduation. To effect this, there needs to be closer working between culture, health, economy and higher education policy development to facilitate a comprehensive approach to the outcomes in terms of the impacts of creative arts education.

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[4] Creative Summit - *Places of Creative Production: Understanding Scotland's Creative Economy Landscape*, Glasgow School of Art, http://www.sfc.ac.uk/news/2018/news-66263.aspx

2. Creative Arts programmes of study need to design, through an emphasis on the interconnectedness of the cultural ecology, more effective ways of measuring and demonstrating the impact of their students' learning and experiences, the teaching enhancements that have been and are being made, and the inter with circular economies to enrich the current metrics base. To do this, they may need to translate a range of methods and methodologies, however, *creative arts as research practices' models* are as yet under-explored.

3. In terms of skills and the enhancement of learning and teaching, there needs to be a more comprehensive, disciplinary focused conversation about the role of higher education creative arts programmes in supporting generic attributes at the same time as fostering those skills and mindsets necessary for the creative economy and the creative and cultural industries it embodies. More attention could be paid to how success is defined within creative practice and creative practice education as identified by the round table:
   - Prospering in uncertainty (with sub categories relating to encouraging experimentation, citizenship, disrupting, challenging, leaving a mark to tell a story, self-fulfilment, transformation).
   - Graduates who are adaptable (viral) enough to have influence/inference in a social role and adapt their qualities across multiple sectors and registers. The ability to develop community relevance and creative excellence (attitude?) and empathy. To be questioning, bold, conscious and active agents of change.
   - Critical awareness and activism.
   - Perseverance.

   This needs to happen at the same time as curricular interventions which address known skills gaps within the creative arts sector, especially the capabilities associated with neophyte creative leadership, maintaining critical confidence in often solo work practices, calculated risk taking in creative production, commercial sensitivity, financial literacy (if not acumen), and business skills as relevant to particular strands within the creative and cultural industries, as well as craft and technical skills.

4. To ensure the effectiveness and coherence of the quality governance mechanisms for demonstrating the impact of creative arts' educational outcomes, creative arts quality outcomes principles and creative arts education quality principles could be fused.

Recommendations for Year 2

Given the interim nature of this report, which aims to capture activity from the first year of the Creative Arts Collaborative cluster, its recommendations are divided into the focus of year 2 specific tasks as well as recommendations about the longer term actions.

The focus of the second year of the project should be on considering the student experience in the light of contemporary ways of articulating 'the creative ecology' and higher education as part of a 'circular pipeline'. To do this the creative cluster should continue with its year 1 aims and additionally aim to:

1. Evolve activity through alliances across policy areas in order to support coherent interaction between different policy demands and better express the impact of creative arts students and graduates through this. As part of this, the creative arts cluster will respond directly to the Cultural Strategy for Scotland consultation.

2. Develop this project's engagement with Schools, FE, and graduate apprenticeships' evidence bases for the creative arts in terms of both student experience and outcomes to build practical links that optimise the use of evidence to analyse the learner journey. This

would also provide an opportunity to re-examine the development of technical and maker skills within higher education curricular activity.

3. Explore the student learning process through what we increasingly know about quality arts practice post-graduation, developing forms of student engagement to improve the curricular offer within a programme using arts methods. We would take as our initial models, toolkits already established for the development of participatory arts, for example, to enable co-curricular activity between staff and students that mimics engagement processes now understood as important within the processes of commissioning art work. Eg:
   o https://artworks.cymru/en/knowledge-centre/knowledge-zone/toolkits
   o http://www.creativescotland.com/what-we-do/major-projects/creative-learning-and-young-people/artworks-scotland/is-this-the-best-it-can-be

From this the creative cluster would design a practical set of processes that enable creative arts programmes to demonstrate with a range of groups how student experience enhancement works and the impacts within and outwith the specific institution in which the programmes are located, eg. Using community engagement and participatory evaluations as a way to build a 'circular economy' of impact of what we do in learning and teaching in the creative arts. In so doing it would widen its engagement to include cultural intermediaries such as NESTA, the Cultural Enterprise Office (Glasgow), and other enterprise arts oriented agencies in the Scottish context.

Longer Term
The scoping activity of the creative cluster has demonstrated the need for the following:

1. Adapting our methods of research and research-practice to develop a more robust data-set from which to both improve the student experience and enrich our responses to current educational metrics. In this we can draw upon the typology of creative arts research (produced in 2004), the literature and practice of emerging research methodologies and methods in all of our disciplines, and also the avenues of possibility supplied by creative arts researchers designing new ways of evaluating the impact of their research via impact statements for research funding. At the round table, key possible methodologies suggested included viewing the process of developing coherence across policy areas as a form of place-based creative production (therefore designing processes akin to those used by creative producers). This provides an exciting opportunity to reconsider how strategic developments across different regulatory and funding bodies could work together to comprehensively assure creative arts higher education.

2. Using the current expansion in the use of metrics to provide the impetus for new educational research centred on the disciplines of the creative arts:

   a. Developing a metric and a way of describing socio-cultural impact of the creative arts' students in the circular economy and wellbeing of a given region and cross-refer to positives in the Graduate Outcomes (DLHE), Longitudinal Educational Outcomes (LEO) data and the Office for National Statistics (ONS) industry intensity information? What would a 'regional cultural impact indices' look like for the creative arts? How can we design a framework that allows for both longitudinal analysis and benchmarking with other nation's creative arts education?

   b. Developing a way of aligning local activities and initiatives in the discipline that address the bigger, strategic 'social well-being, inclusion, and transformation' agendas? If we really want disciplines to address questions of 'positive outcomes' for

all – we should be looking at the impact of creative graduates on the wider socio-cultural, socio-political, and socio-economic ecologies and the education they receive as something that is of wider value than just 'value for money education'.

c. Developing a way of demonstrating how low-consensus disciplines manage local opportunities and broader institutional economies of scale to get the best for their undergraduates in a more opportunistic or even socially-entrepreneurial way. Currently, the whole process of writing impact statements around teaching enhancement is geared towards illustrating staff consensus around aspirations and objectives. This is not representative of the creative and at times irreverent energy behind how creative disciplines manage the relationships which enable the interaction with the creative industries, let alone the broader ecology of culture.

d. Developing succinct ways to illustrate the relationships between researcher and practitioner activities and professionalising rigour and stretch being fed back into the curriculum.

1. Evidencing Enhancement of the student experience

In summer 2017, QAA Scotland, in collaboration with the Scottish Higher Education (HE) sector agreed that the next three-year enhancement theme would focus on how the sector evidences the enhancements it makes to learning and teaching. The initial conversation emerged in part from unease within the sector regarding readiness to use metrics data sets appropriately and effectively. These apprehensions were being highlighted in the face of growing alignment of metrics usage in a wide range of HE governance structures, particularly Scottish Outcome Agreements (SOA), the Quality Enhancement Framework (QEF), and the English-based Teaching Excellence Framework (TEF).[5]

Given the specific nature of creative practice-based disciplines in HE, concern has been raised that the conversation about evidence should not be overly dominated by metrics and learning analytics. Methods of practice-based activity generate a range of artefacts, not always ones that sit easily with typical definitions of evidence (reports or raw numerical data). Having acknowledged this, however, creative practitioners operating within the cultural economy are also increasingly finding themselves facing requests from funders for forms of evaluation that involve measurement of impact instruments, such as surveys, that attempt to put numerical outcomes to the impact of a performance, exhibition, or artefact.

Exploration of how we create *rich-* and *enriching-* evidence is thus urgent. In this, creative arts higher education needs an evidence base that is recognised by students, staff, and within the broader creative ecology for its:

- Insights into how we provide, through our learning and teaching regimes, the conditions to support the growth of creative student-practitioners' practices;

- Capacity to converse with students about enhancements in their learning and teaching environments and the impact of enhancements that have been and will be made over time;

- Relevance to the creative arts disciplines in assuring and evaluating the development of creative people as well as a creative workforce;

- Potentially disruptive nature (ie doesn't always sit easily alongside government required data sets)

Indeed, with a cultural shift towards quantifying the effectiveness of our educational processes, data metrics are being increasingly used to benchmark the success of our students, staff and institutions. Success is currently measured primarily through quantitative Performance Indicators such as Student Achievement Rates (SAR), Programme Completion Rates (PCR) and National Student Surveys (NSS). Students are successful when they pass modules on time and institutions are successful when they progress students on time and gain favourable responses on Likert scale questions.

Our current metric for official post-course success comes from HESA DLHE statistics. Whilst a recent HEFCE funded project on learning gain[6] in English creative arts higher education showed that:

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[5] Outcome Agreements: http://www.sfc.ac.uk/funding/outcome-agreements/outcome-agreements.aspx; Quality Enhancement Framework: http://www.enhancementthemes.ac.uk/about-us/quality-enhancement-framework; Teaching Excellence Framework: https://www.officeforstudents.org.uk/advice-and-guidance/teaching/what-is-the-tef/
[6] https://www.ravensbourne.ac.uk/media/6263/learninggainravensbourne.pdf

- DLHE outcomes can valuably be cross-referenced to work-preparation activities, and indicates that there may be a causal link between participation in work preparation activities and employability outcomes;
- The DLHE plus 3 years' work indicates that career satisfaction and sustainability of career, longevity and professional resilience are more meaningful measures than level of job or financial reward, particularly for those subject disciplines where a career trajectory is not always clearly defined, however complex measures are required for an assessment of this.

There are, however, two critical issues that still need to be addressed: Firstly, due to high levels of freelance, short-term contracts and self-employment, success in the arts is often harder to pin down than it might be in more 'traditional' sectors. Secondly, though part of the former point, currently DLHE does not equip the sector with a data set that explicitly exposes skills gaps within the full range of Scotland's creative industries. This is linked to the capabilities associated with neophyte creative leadership: maintaining critical confidence in often solo work practices, calculated risk taking in creative production, commercial sensitivity, financial literacy (if not acumen), and business skills as relevant to particular strands within the creative and cultural industries (Munro, 2017; Lee, Fraser & Fillis, 2018). It is also the case with makers, particularly in terms of technical skills (including those related to digital technology), environmental and ethical concerns, legal and intellectual property literacies, and collaborative practices. [7] Given that the pipeline for crafts in the UK has increasingly been higher education, skills gaps may require to be addressed within creative arts programmes. If we were to set a research question designed to help us define what we should do to increase the potential for student success, it is unlikely we would find the existing measures sufficient to make a robust conclusion.

For such a project, we would undoubtedly need to embrace a wider range of research methods, introducing some qualitative measures to help contextualise the quantitative data we already have. More importantly we would need to consider what it is that we actually need to measure. Education in any context must be about change. This is self-evident. In arts-based education, the focus on unique, individual and self-directed learning journeys creates a significant potential for that change to be genuinely transformative. If we really want to understand success in an arts education context, we may need to draw a wider circle. This circle needs to embrace the attainment of the grade, the transformations that come from individual insight, growth and paradigm shifts *and* what happens once our students have graduated.

In terms of the formal assessment of transformation, we are bound by the learning outcomes we set our students in their courses of study. A learning outcome represents a place we intend our students to be by the end of a period of study. Our assessment mechanisms measure the degree to which they have reached or exceeded that known end point. This presumes a linear journey from A to B, however we understand that in a creative arts context, the more meaningful journey for that individual may be from A to F or from A to D to M, (then perhaps on to B).

Arguably, the paradox of predictable creativity with potentially unpredictable outcomes is at the centre of a creative arts education: Predictable, in as much as outcomes need to be assessed and, therefore, operate within an assessment protocol (however open this is designed to be); creative in that though managing to function within an educational protocol, arts' students need also to challenge what is already known. Accurately accessing the

[7] *Craft in an Age of Change: Summary Report*. Creative Scotland (2012) http://www.creativescotland.com/__data/assets/pdf_file/0011/21413/Craft-in-an-Age-of-Change-Scotland-Summary.pdf; *Innovation through craft: Opportunities for Growth*. Crafts Council (2016): http://www.craftscouncil.org.uk/what-we-do/innovation-through-craft-opportunities-for-growth/

parameters of the discipline and stretching or smashing them in ways appropriate to higher education needs to be learned. In this, creativity in higher education does have some boundaries both made by the disciplines but also broader educational outcomes.

Creativity is synonymous with radiant thinking and the ability to explore parallel and diverging lines of enquiry, navigating dead-ends and untrodden paths towards the unpredictable discovery (Buzan, 2003). Indeed, if we take the NESTA criteria for creativity to the centre of our discussions about creative arts educational outcomes, our measures need to illuminate the development of novel, mechanisation-resistant, non-uniform, contributory, significantly transformative processes on the part of our students (Bakhsi et al, 2013). Currently, we assert that student development to achieve these outcomes is fostered through a range of internalised processes supported by our curriculum including forms of reasoning, aesthetics and affect, haptics, and material interaction. Within creative arts education this is directly associated with an emphasis on the amalgam of making, thinking, doing fostered through a pedagogy of uncertainty (Orr & Shreeve, 2018).

How learning is supported by teachers of the creative arts in such a seemingly porous pedagogy remains topical, as does continued attention to the impact of the hidden curriculum embedded in the *unspoken* or *under-considered* articulations in studio-based formative and summative assessment interactions. A range of enhancements have been suggested. Simple outcomes measurements promise to inform some of our improvements as well as indicate the impact of our enhancements. Yet the danger is that, in measuring the time it takes for our learners to traverse a linear journey to point B, we miss the richness of the radiant creative journey of change and transformation. *The creative arts higher education sector has yet to adequately identify metrics which enable the measurement (as an outcome) of when a creative goes beyond pre-existing tracks to do/make/think something 'new' and the associated impacts.*

Some creative arts educators address the apparent oxymoron of 'predictable creativity', by focusing on the quality of the process of discovery, synthesis and construction, over any subjective measurement of the product. Others discuss notions of 'unstructured structure' and 'risk-taking' as the basis for learning. Literature on how to assess students' work in creative arts education has grown in this context, yet there remains student and staff concern about the objectivity of the grades and feedback they receive. One response may be to include assessment methods such as self-assessment and reflection on the journey taken. In these cases, it is possible to gain a deeper understanding of the individual's decision-making process and of their ability to inspire and sustain their own meaningful progression towards unique outcomes. Another may be scaffolded peer reflection and critique.

> Whilst enhancements to these approaches may help us include transformation more directly within our assessment mechanisms, we are still left with the question of how we communicate the data in a meaningful way to prospective and continuing students, funding bodies, employers, and collaborators.

In tandem with our increasing focus on the gathering of data, we are beginning to see the emergence of a significant body of research into the ways in which the increased use of automation, sophisticated computer algorithms and artificial intelligence are already changing the nature of our future economies and career prospects. What is clear is that the more progressive organisations are increasingly valuing creativity, empathy and the ability to collaborate, over the more traditional measures of academic achievement. The attributes of curiosity, creativity, sense-making, and criticality are being priorised as central to responding to what is referred to as the fourth industrial revolution, a discussion being explicitly

replicated within a Scottish skills development context.[8] We are uniquely positioned to explore meaningful ways to communicate creative transformations, and help our graduates capitalise on the shift from Drucker's 'knowledge worker' economy to the emerging 'relationship worker', adept at exploring and sharing new and inspiring narratives of transformation (Colvin, 2015).

Optimising the use of existing evidence for this activity
Creative programmes collect, curate, and use a range of evidence to understand and assess the enhancements they have made to teaching and learning. These include:

1. Systematic processes:
   - Annual programme monitoring (into subject review and Enhancement-led Institutional Review).
   - Qualitative documentation as a result of scholarship of learning and teaching, teaching excellence projects, pedagogic research.
   - Outcome agreements.

2. Metricised data sets used within these
   - Learning analytics
   - Student Achievement Rates (SAR),
   - Programme Completion Rates (PCR)
   - Widening participation statistics
   - Equalities statistics
   - Outcomes metrics: NSS, DLHE-GO & LEO

Difficulties with current outcomes metrics for creative arts education to which this project attends:
The October 2017 report for the SFC on *Creative Graduates and Innovation* responds to growing demand by funders and the governments they represent for mapping and understanding the longitudinal outcomes of creative arts education (Ekos, 2017). This report demonstrates that there is a requirement to move away from dependence on assertion of what creative arts education does and achieves. Instead it is demanded that creative arts' educators identify methods and methodologies that show what the implications and effects of teaching enhancement initiatives are on student learning and experience in the discipline in the light of cultural, social, and economic needs. At the moment, it is difficult to express coherently a way of managing the relationships between exploring the available metrics, expressing the disciplinary flavour, and capturing the student voice within our enhancement statements and tying this into a broader impact statement about teaching in the creative arts. Moreover, it is clear that the data-sets being used to address student outcomes for the creative practices disciplines have particular weaknesses well rehearsed elsewhere in research and policy literature. Key themes include:

- The NSS is known not to capture adequately studio-based learning outcomes or the enhancement of the three dimensionality of our student's experience as creative practitioners. Having recognised this, moves by the recently established Office of Students to benchmark the data for the creative arts subjects (using CAH3 codes) allows some subject oriented differentiation within the cluster of the sentiment of the students within programmes. What the NSS benchmarks do not necessarily articulate well, however, is when there is a mismatch between how we assess the transformation of our

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[8] See in particular: *Skills 4.0: A skills model to drive Scotland's future*. Skills Development Scotland, February 2018: https://www.skillsdevelopmentscotland.co.uk/media/44684/skills-40_a-skills-model.pdf

students through their programme and how they then assess their experience as defined within such a common instrument of measurement.

- On the whole, the current outcomes data are not well cross-referenced to enable an understanding of equalities and widening participation intersectionality. This is an urgent area of discourse within the creative arts, with both:
  - A push from students in Scottish creative arts programmes for the creative arts to be less exclusive and this change to be facilitated throughout their higher education experience (This expectation is UK wide in HEIs, having been articulated by the NUS and most eloquently expressed recently in the student zine from the University of the Arts London: *Decolonising the Arts Curriculum: Perspectives on Higher Education*[9]). A pull from creative arts analysts working with growing data that confirms the maintenance of inequality within the creative economy (Taylor & O'Brien, 2017; Brook, et al, 2018).

- DLHE data tend to focus reading on speed into first graduate level job or further education and/ or income, not a broader balance of indicators as relevant to cultural, health, and social development that occurs within and from the circular creative economy.

- The idea of measuring the 'skills gained through higher education' on the grounds of subsequent highly skilled employment is overly simplistic. This is particularly pertinent to the Creative Industries, in which measures relating highly skilled employment linked directly to degree experience are divided into two core categories (which themselves do not represent the entirety of our graduates' careers as this would need to include other graduate level opportunities not directly related to a degree in the Creative Visual Arts (see *diagram 1*).

- The data sets can skew the information that we do get about graduate destinations towards the generic creative worker in the industrial and services context, rather than creative specialists in specialist creative positions (positions that are often not covered by the data collection relevant to LEO, for example). Ie All the soft power and economic generation that comes from the creative arts being disruptive, creative (including the STEAM agenda as well as cultural production) and, often at an individual level, are occluded by typical 'graduate premium' outcomes.

- The LEO data does not enable us to get a clear sight of the broad range of self-employment in our graduates and the extent to which they recognise the impact of their education in Art School to enable this. It completely misses the more intangible impact of creative arts graduates as cultural agents in a range of spheres (not just the economic one). It does not include any assessment of the range of legacies that a student's education in the creative arts might have within the community they find themselves subsequent to graduation. It is also unable to be mined for insights regarding the social networks in which our graduates act and move over time (potentially a rich seam of impact and outcomes subsequent to creative arts education and not yet included in knowledge exchange approaches which might clearly be usefully cross-referenced).[10]

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[9] https://issuu.com/susanbubble/docs/final_decolonising_zine2.compressed
[10] Cross referencing data sets such as LEO with those emerging from knowledge exchange mechanisms and instruments would possibly enable a much more nuanced picture not only of the creative arts educational environment to which a student is exposed, but also recast impact of learning and teaching on an individual's 'outcomes' as part of a wider knowledge exchange narrative which is lost in the current divisions between teaching, research, and knowledge exchange frameworks. See for example the breadth of network analysis suggested by HESA's *Higher Education Business and Community Interaction Survey*:

Finally, it fails to capture elements of individual self-fulfilment that reoccur in narrative based research with artists (such as recognition and exposure, ambition and inspiration, see for example, Lee, Fraser & Fillis, 2018).

Diagram 1: Creatives' Employment, adapted from: Bridgstock & Cunningham, 2016, p. 14

	Employment in Creative Industries	Employment in other industries	Total
Employed in creative occupations	Specialists / artists, designers, architects (creatives)	Embedded artists, designers, architects (creatives)	Total employment in creative occupations
Employment in other occupations	Support worker artists, designers, architects (creatives)	General graduate employment: *This area is fraught with difficulties in terms of linking degree programme to skills in work*	
Total	Total employment in creative industries		Total creative workforce

- Within Scotland the activities of projects such as *Interface* demonstrate the importance of understanding these networks if accurate, robust mapping of outcomes and impacts regarding our students post-graduation is to occur.[11] Arguably, our students activities within and beyond their programmes and the connections they make are a form of *living legacy evidence base* for their educational experience. The success of enhancements to the curriculum need to be evaluated with this in mind, as much as success being determined by tax code.

If these points are taken into consideration together, understanding the complexities of postgraduation outcomes for our students becomes critical. Take, for example, shifts in the longitudinal legacies as identified by Lyonette et al 2017:

At 6 months after graduating:

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https://www.hesa.ac.uk/support/definitions/hebci

[11] Interface (https://interface-online.org.uk)is an example of how policy directs and supports interconnections between creative arts, enterprise, and innovation to respond to economic and skills policies in the Scottish context.[11] Requests to Interface tend to be companies looking for creative skills out-with their current experience. Companies using Interface's service are looking for support in developing environmentally neutral design solutions, health and well-being approaches, and technological innovations and artificial intelligence. In terms of evidencing impact: *Hidden Story are* proposing an impact evaluation framework that could be adopted to show the outcomes of this type of activity. Presentation by Caroline Parkinson, at *Understanding Scotland's Creative Economy*, GSA, 3 May 2018
https://www.interface-online.org.uk/case-studies?industry_sectors%5B%5D=4.

- Mass Communications and Documentation (MCD) and Creative Arts and Design (CAD) graduates were much more likely to be self-employed/freelance (11 per cent and 20 per cent, respectively) than Social Studies (SS, 3 per cent) and Business and Administration (B&A, 3 per cent);
- CAD graduates were less likely to be on a permanent contract (47 per cent) than SS (62 per cent) and B&A (70 per cent) graduates;

However after 3.5 years, AHSS graduates were settling into more permanent careers, similar to other graduates. For example:
- 76 per cent of AHSS graduates were now on permanent contracts, compared with 79 per cent of STEM and 80 per cent of Education/Combined graduates;
- 6 per cent of AHSS graduates were self-employed or freelance, compared with 4 per cent of STEM and 2.5 per cent of Education/Combined graduates.

After 5 years: 20.7% of art and design students work in education.

Key questions requiring research based responses:
Bearing in mind the dilemma this creative cluster is attempting to work with:

> …how we evidence the transformations of our students through learning and teaching enhancement and how we communicate the data we build and receive in a meaningful way to prospective and continuing students, funding bodies, employers, and collaborators.

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- If data is a pre-requisite, how can we consider greater use of longitudinal studies to assess long term graduate employability and impact?
- Creative processes are a reflective journey and outcomes are often intangible. How can we demonstrate the impact of the educational experience on changing creative practices from graduation through employment?
- How can we use alternative forms (to data) to evidence quality enhancement and the future impact of creative graduates? For example, what is the impact in terms of a circular economy – if 20.7% go into teaching, how can we demonstrate the impact of studying a creative course? How does this impact in their future careers? Does it affect what is taught, and how, for future generations? Does the fact that such a high percentage go into education demonstrate the impact of their creative degree and the rigour that they were consistently asked to demonstrate, or how they were stretched to achieve high performance?
- What are our perceptions of creative graduates? How do we demonstrate that existing data often creates a negative perception of graduate success and impact, and detracts attention form the wide range of talents and impacts that graduates bring to industry and society?
- What are our student perceptions of their own creative development and its relationship to the learning and teaching environment in which they study? How does this correlate (or not) with their perceptions of satisfaction? What role might students play in determining how their educations are judged in terms of enhancement of learning and teaching that improves longitudinal outcomes in diverse spheres?
- How do we demonstrate the value of creativity generally and to specific groups?

2. Governing the creative arts in the devolved context:

Creative education programmes also have to respond to a wider range of policy agendas, each one of which often requires evidence of assessment for quality and impact. The responsibilities for these policies sit within various different government and arms' length bodies but can be summarised under four headings: higher education (with agendas managed via Scottish Funding Council and QAA), economic, business and skills (performance oversight through Skills Development Scotland, Enterprise agencies, and innovations/ industrial strategies), cultural (facilitated by Creative Scotland and policies set through Scotland's cultural strategy), social well-being (health). This context and its emphasis on innovation is visualised in Diagram 2.

Diagram 2: The policy context for creative arts disciplines in higher education in Scotland
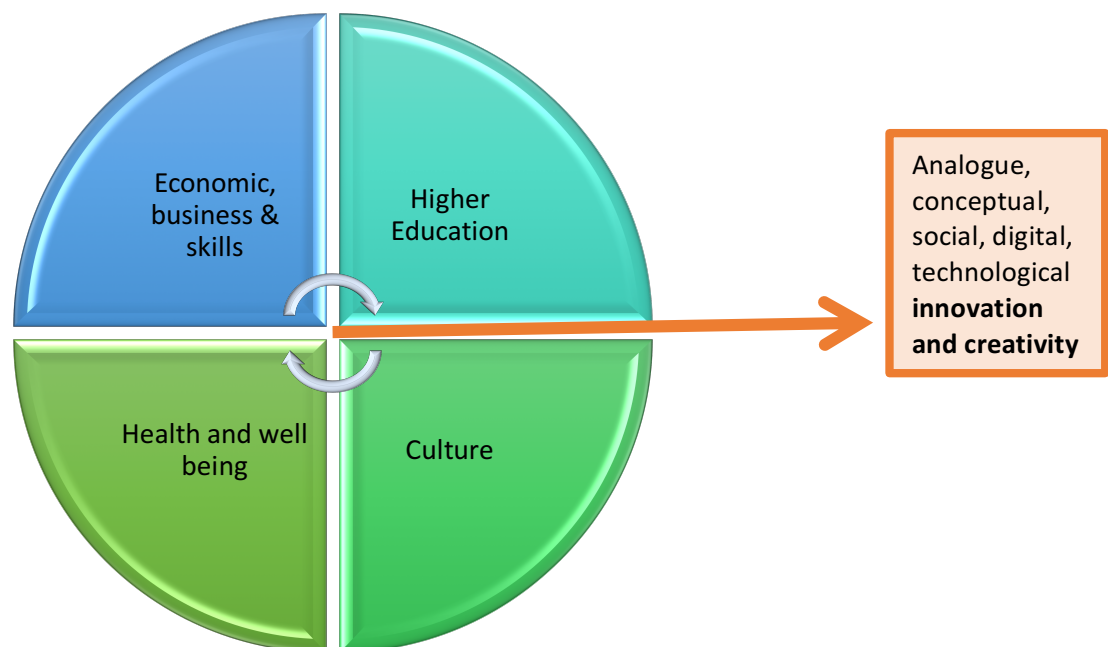
Governing the quality of processes and outcomes in each of these areas is a consistent preoccupation for relevant funders within the Scottish creative arts policies' context and more broadly across the UK. Each area produces its own models and practices of evaluation and evaluative research to respond to the need for evidence-based targeting of resource and accountability. Currently, however, responses to the demands of these imperatives (and the attandent impact toolkits which have emerged) tend to occur within policy silos. Thus, the development of evaluative evidence mechanisms in the creative arts can be found in terms of creative arts outcomes:

- in the community and broader culture[12]
- in relation to health and social care[13]
- in terms of economic and business indicators.[14]

What is not obvious are the insights from analysing the intersections of creative students and practitioners between these diverse spheres. This is particularly the case if one considers the cross-linking social networks they represent as a mechanism for creating a holistic paradigm of the effects of the creative arts societally. More critical to the work of the creative cluster is the observation that higher education creative arts learning and teaching enhancement outcomes tend to be dealt with separately from all of this. Yet for the creative arts, articulating the links between our students, learning, teaching and assessment on their programmes and then afterwards, and creativity in different levels of *the social* (as fragmented into policy categories) is essential. The interconnections in these social spheres make up the larger 'whole' which we might claim as core to their education, development, and subsequent outcomes.

Moreover, the difficulties are not just a result of policy areas operating in siloes with respect to the role and impact of creative arts and, in this, barely connecting to HE learning and teaching governance. They are also complicated by the fact that, within HE's governance indicators, the dominant narrative for policy makers around student experience and outcomes has tended to be expressed in linear terms associated with economy, business and skills. Thus, whilst Enhancement Themes around employability and graduate attributes maintained a dedication to wide educational outcomes, in effect definitions often aligned with hard plus soft skills paradigms, rather than with the range of impacts our students have across their communities, be they rural or urban, local or global.

In terms of survey instruments regarding student outcomes, it was not surprising that DLHE (and its new incarnation, Graduate Outcomes) concentrated minds on time into employment destinations and preparation for them; nor was it unpredictable that Longitudinal Educational Outcomes (LEO) in terms of income are of interest in the public domain. *This information is important*. Rather, firstly, given the increasing value being placed on other impact aspects of the arts, the emphasis is out of balance. Secondly, research on more sophisticated toolkits for understanding the impact of the arts in terms of the significant values created and sustained through the relationships, connections, and connectivity they foster are ignored (See, for example, the work of the collaborative partnership of FutureEverything, Swirl, and the School of Art and Design at Dundee University, Brearley et al, 2015).

The difficulty here is that policy areas other than business and skills are also locations for both our students' learning experiences (and its enhancement) and the impact of their education in terms of what they *do* currently and in the future. Our curricular activities, however uncertain, are designed to encourage unconvential connections. We hope to

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[12] With respect to the Scottish context, see: https://beta.gov.scot/policies/arts-culture-heritage/culture-strategy-for-scotland/. An exemplar toolkit related to this policy area is: *Measuring Socially Engaged Practice: A Toolkit for Museums*, https://www.museumsassociation.org/download?id=1249262

[13] For the Scottish context, see: Aitken, 2008; Abbotts & Spence, 2013; Leadbetter & O'Connor, 2013; More recently: Arts & Health Network Scotland, Cultural Strategy submission: https://www.ideas.gov.scot/a-culture-strategy-for-scotland-what-does-culture-mean-to-you/arts-culture-for-health-wellbeing; The following report relates mainly to England but its lessons are applicable in a Scottish context: *Creative Health: The Arts for Health and Wellbeing*, All-Party Parliamentary Group on Arts, Health and Wellbeing, Inquiry Report, July 2017: http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017.pdf.

[14] Most obviously in Bazalgette, 2017 as well as Creative Scotland, Creative industry strategies, http://www.creativescotland.com/resources/our-publications/plans-and-strategy-documents/creative-industries-strategy-2016-17

achieve this via intersecting practice- and collaborative- learning with theory in our explicit and implicit (not always predictable) spaces of teaching which inevitably cross current policy boundaries. What this means for the students is that ideally they are both ambassadors for their creative education and agents of it.

Articulating success within creative arts education and thus establishing a frame of reference to evidence the impact of learning and teaching enhancement on student transformations is complex. It needs an ecological approach rather than an instrumental or linear one. In such a context, teaching excellence becomes about how we robustly foster both the educationally normative (as outlined in employability statements as well as subject benchmarks, for example) and the unconventional through our learning and teaching regimes (with embedded exposure to the range of social arenas). Student outcomes, in their turn, become about how our, ideally transformed and transforming, students use their creativity to good effect in *all* walks of life.

3. Problematic interconnections: Links between creative arts education and creative arts governance methods

1. Converging needs between creative arts and creative arts education are, then, not well represented in designing the evaluation of the impact of enhancements within learning and teaching. For example, in 2014 Creative Scotland commissioned a report on measuring quality and impact in the creative arts (Blanche, 2014). Underlying this was the recognition that the arts needs to be able to demonstrate a commitment to strengthening practice as well as capturing and assessing outcomes to its funders. This report qualified that quality can only be assessed once principles are in place and identified nine principles for participatory arts outcomes: artistic distinction, authenticity & social relevance, inspiring and engaging, participant centred, purposeful, active and hands on, progression for participants (and legacy), participant ownership, suitably situated and resourced, properly planned, evaluated and safe.

2. The potential for overlap with ways of assessing the outcomes of a creative arts education are noteworthy and, if effectively mirrored to students, could enable a more holistic conversation about learning in the creative arts. The report did not, however, engage with conversations regarding the assessment of creative arts education as emerging from work within the Quality Enhancement Framework. Thus, if we were to learn from activity regarding governance within creative arts funding regimes and they from us, a slightly more nuanced, creative arts disciplines' relevant, and joined-up framework for articulating successful outcomes in terms of teaching excellence and graduate destinations becomes possible (see diagram 3 which attempts to exemplify this). This might also influence the weighting given to the range of metrics' sources currently being used to assess the creative arts education programmes. *Developing a participatory approach with students to policy in general and the creative arts higher education policy development arena in particular, needs to be critical.* There especially needs to be an understanding of why participatory arts projects both fail and obscure alternative forms of engagement that are, of themselves, representative of valuable types of relational impact.

3. Broad educational development approaches to enhancement can become abstracted from the place-based environment in which our students are studying. Whilst an annualised focus on student experience surveys generates communicable responses, these tend to be localised within courses or fragmented under specific initiatives and projects. Yet place-based cultural and intercultural development is now a key way to consider the impact of creative economies and the pipelines they require (as well as the subsequent expertise retention that preoccupies their components) (Bazalgette, 2017). Such a context requires more sophisticated, longitudinal conceptualisation of how we improve learning and teaching regimes relevantly both to take in student need but also context need. For example, how can we ensure decisions about changing the ways we teach do not obscure or erase as of yet un-expressed assets within the pedagogical environment that function to enable students to develop place-based resilience (either personal or collective)?

4. Accessibly communicating the connections between what *being* a creative practitioner means in terms of *how learning is fostered in higher education (becoming a professional creative practitioner)* to students across the Learner Journey is becoming more difficult. This is a significant pipeline issue given the numbers of entrants to creative arts prgrammes in any given year and the availability of relevant pre-entry qualifications.

5. Successful outcomes in a wide variety of creative arts policy spheres are not cross-referenced. This means that the interactions between governing quality outcomes in the creative arts and governing quality outcomes in creative arts education are almost non-existent. This leads to fragmented pictures of impacts depending on sphere. Without a coherent narrative connecting the range of evidence, the place of HE learning and teaching enhancement within *cultural ecologies* is missing. Take as an example, the possibilities should the sector opt to move away from a simple destination of leavers approach to graduate outcomes and instead use a framework using a narrative based on the notion of *living legacies*. Living legacies are an important element of all large scale arts projects. This potentially could refocus our understanding of our students' educational outcomes into a range of social spheres. *Current data driven debates concerning graduate success occlude the experiences of people of colour within creative arts education whilst at the same time indicating the problem the creative arts has with embracing equality and diversity.* This makes viewing student experience and impact as part of the living legacy of a creative arts education problematic. Such an approach appropriates a negative set of experiences from what institutions have failed to do and translates them into a statement of positive outcomes regarding minority students' creative work.

6. *Present interaction between Scotland's aspirational cultural strategy and its creative arts higher education agenda is weak.* Timescales, rhythms, and timings of each of the strategic strands do not adequately support the embedding of creative arts students into cultural and creative place-making that would both enhance their learning and enrich the communities in which they study. The result of this is that current undergraduates are not impacting on local communities (and community planning) as much as they could/should. Creative arts' students could be involved as active co-designers within community planning cycles if the issues of timing were resolved. This expands beyond smart-city deals into crafts based rural regeneration cycles.

7. The symbiotic relationship between arts, culture, skills, economy, wellbeing, and education is the complex web that creative subjects play a core part of weaving. Current approaches to quality enhancement and teaching excellence don't encourage clear formulation of *how our engagement with improvements to the student experience both within their programmes of study and through co-curricular activities* effect and affect this relationship.

8. *There is a considerable and urgent need to join-up creative and cultural industries' pipeline conversations with metrics being used by different educational spheres within the Scottish context* (ie primary and secondary education forms of measurement, particularly as relating to the creative arts and curriculum for excellence, metrics that will emerge to measure the impact of graduate apprenticeships)

Diagram 3: Example quality principles for creative arts education aligned towards those suggested for participatory arts: (very early stage of conceptualisation!)

Creative arts quality outcomes principles (As outlined in Blanche, 2014 who in turn drew from Lord *et al*, 2012; ACE; Bamford, 2010 & aligns with ArtWorks reporting: Salamon 2013).	Translating to creative arts education quality principles *(Initial exploration)*
Artistic distinction Authenticity & social relevance Inspiring and engaging	**Subject Assessment Overarching Outcomes** Artistic distinction as relevant to discipline Authenticity, social relevance, ethical Inspiring and engaging Properly planned, evaluated and safe
Participant centred Purposeful, active and hands on	**Process for curriculum design** Participant centred (Aligns with Bovill, co-creation) Purposeful, active and hands on (relevant for studio and performance based pedagogies) Participant ownership Properly planned, evaluated and safe
Progression for participants (and legacy) Participant ownership Suitably situated and resourced Properly planned, evaluated and safe	**Context for curriculum design** Participant ownership Progression for participants Suitably situated and resourced Robustly analysed external factors (ie those controlled by hosts, partners, and others that can both support and constrain the delivery of a creative arts education).
	Graduate outcomes Living legacies of creative arts education in a variety of spheres (culture, well-being, economic, business and skills, and education)

4. Creative arts education and the cultural ecology: Reconfiguring the debate

In this context of potential interconnections through a circular ecology in which higher education creative arts is part of a cycle of broader cultural *making*, adapting how we think about evidencing improvements to the student experience within the framework of the Ecology of Culture becomes critical.

What the range of priorities for demonstrating impact above suggests is that the creative practices disciplines could usefully reframe where they sit within higher education policy to address their significant role across policy areas. Thus, they could manage the multiple demands that ultimately play out in the *how*, *why, what* and *resources* of teaching the creative disciplines by mapping the student experience within the Ecology of Culture. This was defined in the AHRC 2015 report, *The Ecology of Culture,* as: "the complex interdependencies that shape the demand for and production of arts and cultural offerings" (Holden, 2015). The work set out in the report provides an excellent starting place to reset our conversations from the dominating economic and skills discourses of industrial strategies. For the purpose of this cluster's work, it encompasses interactions between educational, skills, well-being, and socio-economic networks that are directed towards creativity via making, be that through physical artefacts, ideas and meanings, processes, performances, or immersive systems.

Optimising the use of existing data about how an improved student experience impacts on this ecology requires an approach that amalgamates the pragmatic with the disruptive:

Pragmatic aspects of the approach seek to:

1. Respond appropriately to formulaic use of metrics, whilst developing variable methods of enrichment of that data relevant to:
    a. Purposes and values of a given creative arts education institution/ provider;
    b. Research-informed design and curation of usable additional evidence forms drawn from within the creative arts (numerical, textual, visual, performance).
    c. The interconnections of student outcomes within a range of policy arenas which in turn would enable regional creative arts' impact statements to address creative arts learning and teaching environments as an integral part of the creative ecology.

2. Acknowledge value of being able to demonstrate just what a creative arts education can offer to a range of interested groups within the communities such an education serves.

Disruptive elements of the approach seek to ensure:

1. Creativity in the design of our measurement processes and communication of our outcomes, not just replicability of other higher education processes and forms of communication, is factored into demonstrating the impact of our educational enhancements.

2. Non-normative experiences and encounters which can generate significant changes in 'received wisdom' are commissioned and valued. In this case, non-normative is defined as that which becomes obscured by singular systems of evaluating the outcomes of creative arts education. It includes a wide range of creative risk-taking to explore the efficacy of common governance regulations and narratives eg applying forms of critically conceived radicalism which *punks* and punctures linearity within quality systems.

3. We do not forget that many of the metrics upon which student experience outcomes are currently judged reflect proxies (referred to elsewhere as surrogates, Gunn, 2018). These assume that we can infer our approaches to teaching enhancement are working if certain quality processes and particular affects (positive sentiment and satisfaction) are evident. (We also keep in our mind's eye that many of the qualitative indicators are proxies too, such as teaching reward and recognition schemes, so that we ensure complacency does not set in.)

4. We maintain awareness of the particular weaknesses of specific metrics, whilst recognising that these weaknesses may be designed out as automated systems of data set production are themselves improved.

5. The potentially destructive logics associated with the introduction of technological systems aimed at monitoring and assessing our sector and the growing dependencies on human-algorithmic decision making underneath them are creatively critiqued, repelled, disrupted, and/or accommodated as necessary (See: Williamson, 2018).

5. Conclusions From Year 1

The key conclusions from the year 1 scoping activity are:

1. Metrics systems are increasingly being used to judge the quality of creative practice and creative practices education. The current metrics used for accountability and transparency purposes within the HE sector in the Scottish context should be significantly improved to represent the outcomes of creative arts programmes in terms of the impacts in culture, social cohesion, wellbeing, and economy that students have whilst studying and post-graduation. To effect this, there needs to be closer working between culture, health, economy and higher education policy development to facilitate a comprehensive approach to the outcomes in terms of the impacts of creative arts education.

2. Creative Arts programmes of study need to design, through an emphasis on the interconnectedness of the cultural ecology, more effective ways of measuring and demonstrating the impact of their students' learning and experiences, the teaching enhancements that have been and are being made, and the inter with circular economies to enrich the current metrics base. To do this, they may need to translate a range of methods and methodologies, however, *creative arts as research practices' models* are as yet under-explored.

3. In terms of skills and the enhancement of learning and teaching, there needs to be a more comprehensive, disciplinary focused conversation about the role of higher education creative arts programmes in supporting generic attributes at the same time as fostering those skills and mindsets necessary for the creative economy and the creative and cultural industries it embodies. More attention could be paid to how success is defined within creative practice and creative practice education as identified by the round table:
   - Prospering in uncertainty (with sub categories relating to encouraging experimentation, citizenship, disrupting, challenging, leaving a mark to tell a story, self-fulfilment, transformation).
   - Graduates who are adaptable (viral) enough to have influence/inference in a social role and adapt their qualities across multiple sectors and registers. The ability to develop community relevance and creative excellence (attitude?) and empathy. To be questioning, bold, conscious and active agents of change.
   - Critical awareness and activism.
   - Perseverance.

   This needs to happen at the same time as curricular interventions which address known skills gaps within the creative arts sector, especially the capabailities associated with neophyte creative leadership, maintaining critical confidence in often solo work practices, calculated risk taking in creative production, commercial sensitivity, financial literacy (if not acumen), and business skills as relevant to particular strands within the creative and cultural industries, as well as craft and technical skills.

4. To ensure the effectiveness and coherence of the quality governance mechanisms for demonstrating the impact of creative arts' educational outcomes, creative arts quality outcomes principles and creative arts education quality principles could be fused.

6. Recommendations

Year 2
The focus of the second year of the project should be on considering the student experience in the light of contemporary ways of articulating 'the creative ecology' and higher education as part of a 'circular pipeline'. To do this the creative cluster should continue with its year 1 aims and additionally aim to:

- Evolve activity through alliances across policy areas in order to support coherent interaction between different policy demands and better express the impact of creative arts students and graduates through this. As part of this, the creative arts cluster will respond directly to the Cultural Strategy for Scotland consultation.

- Develop this project's engagement with Schools, FE, and graduate apprenticeships' evidence bases for the creative arts in terms of both student experience and outcomes to build practical links that optimise the use of evidence to analyse the learner journey.

- Explore the student learning process through what we increasingly know about quality arts practice post-graduation, developing forms of student engagement to improve the curricular offer within a programme using arts methods. We would take as our initial models, toolkits already established for the development of participatory arts, for example, to enable co-curricular activity between staff and students that mimics engagement processes now understood as important within the processes of commissioning art work. Eg:
    o https://artworks.cymru/en/knowledge-centre/knowledge-zone/toolkits
    o http://www.creativescotland.com/what-we-do/major-projects/creative-learning-and-young-people/artworks-scotland/is-this-the-best-it-can-be

From this the creative cluster would design a practical set of processes that enable creative arts programmes to demonstrate with a range of groups how student experience enhancement works and the impacts within and outwith the specific institution in which the programmes are located, eg. Using community engagement and participatory evaluations as a way to build a 'circular economy' of impact of what we do in learning and teaching in the creative arts. In so doing it would widen its engagement to include cultural intermediaries such as NESTA, the Cultural Enterprise Office (Glasgow), and other enterprise arts oriented agencies in the Scottish context.

Longer Term
The scoping activity of the creative cluster has demonstrated the need for the following:

1. Adapting our methods of research and research-practice to develop a more robust data-set from which to both improve the student experience and enrich our responses to current educational metrics. In this we can draw upon the typology of creative arts research (produced in 2004), the literature and practice of emerging research methodologies and methods in all of our disciplines, and also the avenues of possibility supplied by creative arts researchers designing new ways of evaluating the impact of their research via impact statements for research funding. At the round table, key possible methodologies suggested included viewing the process of developing coherence across policy areas as a form of place-based creative production (therefore designing processes akin to those used by creative producers). This provides an exciting opportunity to reconsider how strategic developments across different regulatory and funding bodies could work together to comprehensively assure creative arts higher education.

2. Using the current expansion in the use of metrics to provide the impetus for new educational research centred on the disciplines of the creative arts:

    e. Developing a metric and a way of describing socio-cultural impact of the creative arts' students in the circular economy and wellbeing of a given region and cross-refer to positives in the Graduate Outcomes (DLHE), Longitudinal Educational Outcomes (LEO) data and the Office for National Statistics (ONS) industry intensity information? What would a 'regional cultural impact indices' look like for the creative arts? How can we design a framework that allows for both longitudinal analysis and benchmarking with other nation's creative arts education?

    f. Developing a way of aligning local activities and initiatives in the discipline that address the bigger, strategic 'social well-being, inclusion, and transformation' agendas? If we really want disciplines to address questions of 'positive outcomes' for all – we should be looking at the impact of creative graduates on the wider socio-cultural, socio-political, and socio-economic ecologies and the education they receive as something that is of wider value than just 'value for money education'.

    g. Developing a way of demonstrating how low-consensus disciplines manage local opportunities and broader institutional economies of scale to get the best for their undergraduates in a more opportunistic or even socially-entrepreneurial way. Currently, the whole process of writing impact statements around teaching enhancement is geared towards illustrating staff consensus around aspirations and objectives. This is not representative of the creative and at times irreverent energy behind how creative disciplines manage the relationships which enable the interaction with the creative industries, let alone the broader ecology of culture.

    h. Developing succinct ways to illustrate the relationships between researcher and practitioner activities and professionalising rigour and stretch being fed back into the curriculum.

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Appendix 1: Consultation via a Round Table Event

As an outcome of this initial work, the Creative Cluster organized a round table to inform and supplement the predominantly desk oriented scoping activity that formed the basis of the following document. This round table event occurred at the Royal Conservatoire of Scotland on 29th June and was designed in the style of a provocation.

The provocation was centred on the following questions:
1. What does success look like for creative arts education
2. How do current methods of measuring student experience and outcomes respond to this question
3. What could we develop using our own creative methods that would enrich the data sets that are normalized through HE governance processes?
4. In turn, what does all this mean in terms of enhancing our teaching, our students' learning, and what they experience day-to-day whilst on our programmes?

Specific responses were given by:
- Cherie Federico, *Aesthetica*, Editor
- Jean Cameron, Paisley City of Culture Creative Producer/Processions
- Alberta Whittle, Artist/Transmission and Camara Taylor, Artist/Transmission
- Jamie Mackay, Creative Arts Cluster / RCS
- George Jaramillo, Innovation School of GSA,
- Anthony Schrag, Artist, Creative Arts Cluster QMU

In the final hour of the day, small groups were formed to address the question of what is student success from a creative arts higher education programme. The following were the headlines from the provocations and the subsequent group work (each one of which needs forms of resolution that the creative arts cluster would continue to pursue):

o *The creative arts higher education sector has yet to adequately identify metrics which enable the measurement (as an outcome) of when a 'creative' goes beyond pre-existing tracks to do/make/think something entirely 'new' and the associated impacts*. Having established this point, however, the event commented that it is unethical to overly mystify or mythologise the processes of creative education through narratives of 'the unknown' which negatively effect engagement with teaching enhancement.

o *Within the creative industries, broad soft skills (as well as discipline specifc maturity) are necessary to cope with the initial transfer into the work place*. The ones commented on were being entrepreneurial, commercially aware, motivated, resilient (though recognized as a problematic concept during the event) and having sector knowledge. The round table group noted how difficult accurate measurement of these capabilities is, certainly with the current metrics set institutions use for accountability and transparency purposes.

o *Current data driven debates concerning graduate success occlude the experiences of people of colour within creative arts education whilst at the same time indicating the problem the creative arts has with embracing equality and diversity*. This makes viewing student experience and impact as part of the living legacy of a creative arts education problematic. Such an approach appropriates a negative set of experiences from what institutions have failed to do and translates them into a statement of positive outcomes regarding minority students' creative work.

o *Present interaction between Scotland's aspirational cultural strategy and its creative arts higher education agenda is weak.* Timescales, rhythms, and timings of each of the strategic strands do not adequately support the embedding of creative arts students into

cultural and creative place-making that would both enhance their learning and enrich the communities in which they study. The result of this is that current undergraduates are not impacting on local communities (and community planning) as much as they could/should. Creative arts' students could be involved as active co-designers within community planning cycles if the issues of timing were resolved. This expands beyond smart-city deals into crafts based rural regeneration cycles.

o *Developing a participatory approach with students to policy in general and the creative arts higher education policy development arena in particular, needs to be critical.* There especially needs to be an understanding of why participatory arts projects both fail and obscure alternative forms of engagement that are, of themselves, representative of valuable types of relational impact.

o *There is a considerable and urgent need to join-up creative and cultural industries' pipeline conversations with metrics being used by different educational spheres within the Scottish context* (ie primary and secondary education forms of measurement, particularly as relating to the creative arts and curriculum for excellence, metrics that will emerge to measure the impact of graduate apprenticeships)

o In terms of understanding and articulating what success looks like for creative arts education, the groups reflected on the following:

  Areas of success include:
  • Prospering in uncertainty (with sub categories relating to encouraging experimentation, citizenship, disrupting, challenging, leaving a mark to tell a story? Self fulfilment, transformation)
  • Graduates who are adaptable (viral) enough to have influence/inference in a social role and adapt their qualities across multiple sectors and registers. The ability to develop community relevance and creative excellence (attitude?) and empathy. To be questioning, bold, conscious and active agents of change.
  • Critical awareness and activism
  • Perseverance

  In demonstrating these we need to:
  • define what positive destinations are and what they mean to students;
  • be clear regarding how and when a student's expectation of their outcome meets the opportunities that exist;
  • look across to other disciplines for effective models.