



## **Evidence for Enhancement:** Improving the Student Experience

# **Visualisations of the Creative Disciplines' Learner Journey:**

## **Documentary Expressions and Student Voices**

**June 2019**

**Representing the Creative Disciplines' Collaborative Cluster:**

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## Introduction to the visuals

Throughout the project, visualisations were created to summarise the learner journey. This was achieved in terms of visualising the recent literature which explained the Scottish learner journey, graphic representations of the learner journey as emerged from the work of the cluster, and a student diagrammatization of their learning journey. These visualisations are included below as another source of discussion aimed at helping programme leaders consider where their programmes outcomes 'sit' within the broader cultural ecology. They are not 'polished' graphic design images, but rather unpolished expressions of key points. To get the most from the visuals, please read alongside:

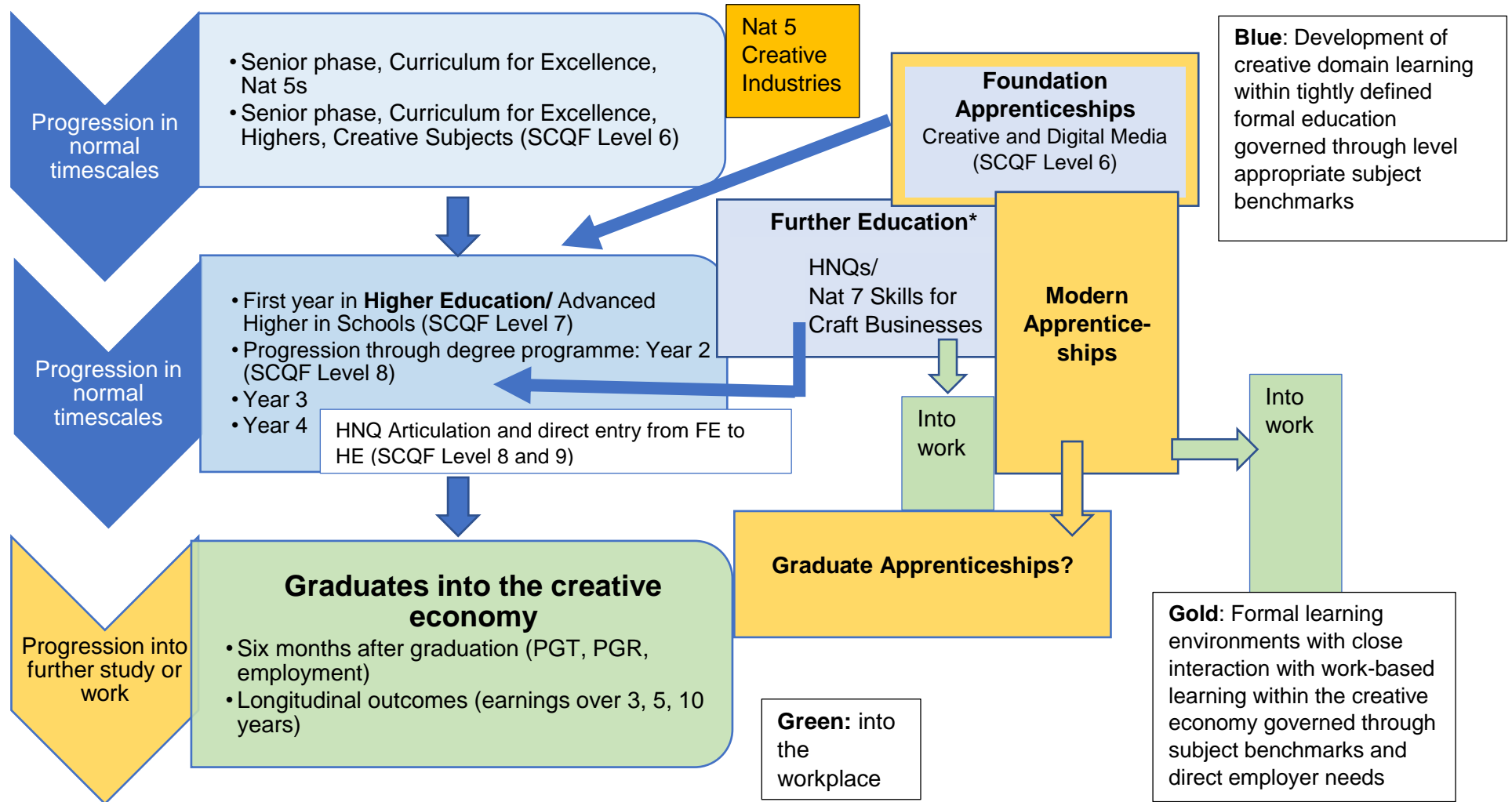
- Understanding the Learning Journey in the Creative Arts
- Considering the Learner Journey from the Student's Perspective

Available at: [www.enhancementthemes.ac.uk/current-enhancement-theme/defining-and-capturing-evidence/the-creative-disciplines](http://www.enhancementthemes.ac.uk/current-enhancement-theme/defining-and-capturing-evidence/the-creative-disciplines)

Within this document are the following visuals:

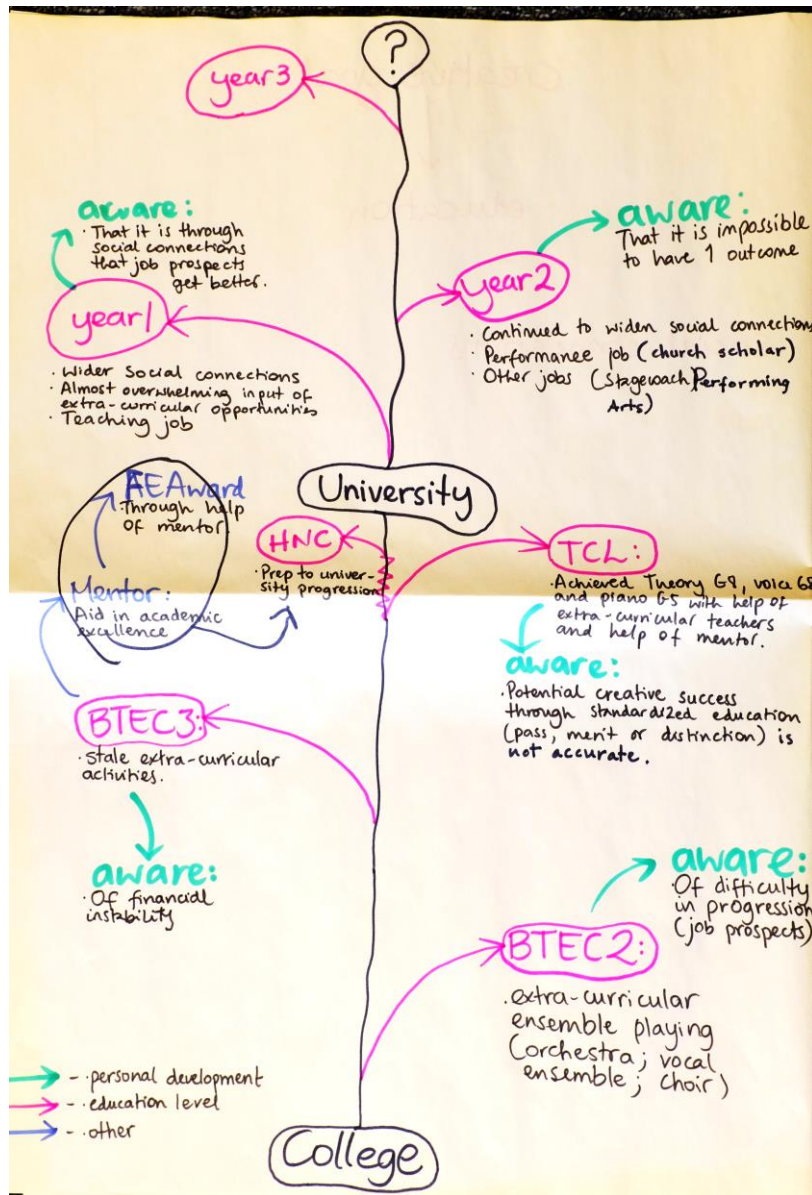
Figure 1	A rough draft of the linear education to work transition for the creative arts in Scottish education drawn up from Learner Journey report, 2018. This outlines the two main pathways (formal school to further or higher education; and the apprenticeship route). It notes where specific national level exams have been introduced within the school curriculum to improve connections between school and the creative ecology and industries. Piloted as a discussion aid at collaborative cluster presentations in 2019.
Figure 2	A third-year music student's diagram demonstrating their learner journey with their explanation of these drawings.
Figure 3	A descriptive attempt at visualising the gyrations of the learning journey that make simple linear diagrams problematic manifestations of pathways into the creative and cultural ecologies. This emerged from the work of the cluster and was then amended in dialogue with David Martin, Skills Development Scotland; Steven Thomson, Outspoken Arts; and Paul Docherty @readwritcity. Piloted as a discussion aid at collaborative cluster presentations in 2019.
Figure 4	A stylised visualisation by Shaleph O'Neill of these gyrations and the importance of porous boundaries deliberately factored into programme design to ensure that creativity as disciplinary expertise takes in the wider creative field.
Figure 5	A narrative representation of how these gyrations are not simple cycles but contain deviations which enable the 'making' of originality and innovation produced by the visual minute taker, Claire Stringer, at the QAA 'Focus On Graduate Skills: Sharing Practice' event on 5 June 2019.

**Figure 1: Visualising the Learner Journey for domiciled Scottish students' when school-to-work transition regime is the dominant theme**



\*Note 44% of the further education student population is 25 years old or over (Scot Gov. figures 2015-16, Learner Journey report, 2018, p.33)

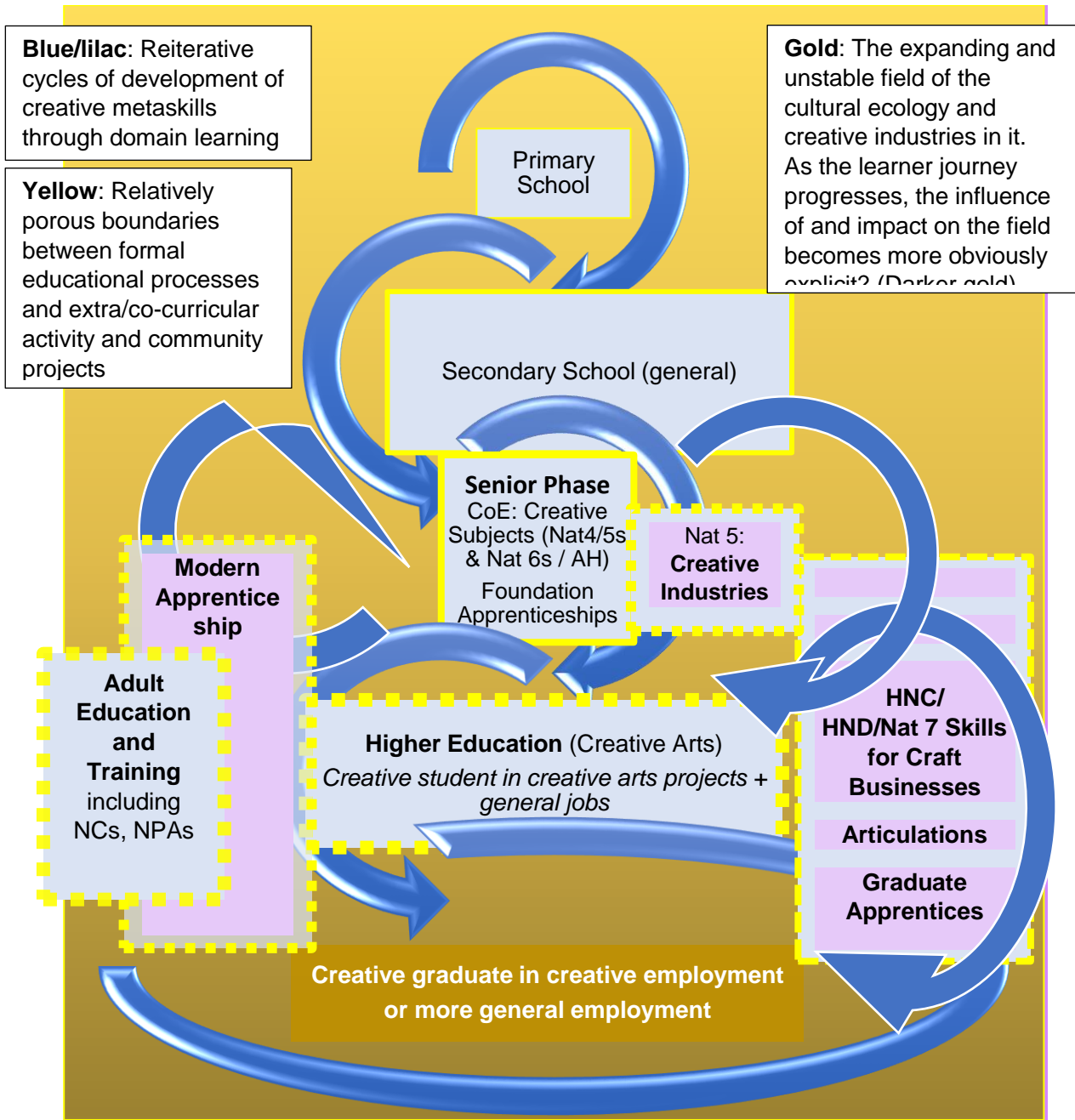
Figure 2: Tania Rodrigues' Learning Journey in Music



A timeline representation of my academic path from college to university and beyond, can be shown in a straight line. As an informatics high-school graduate it was necessary to spend three years in college, gathering the necessary knowledge basics in music and achieving other qualifications, like the Trinity College London (TCL) certificates in music theory (Grade 8), voice (Grade 8) and piano (Grade 5), in order to apply to higher education. Each year studying in college, I was made aware of the difficulties in job prospects in the industry, how it is an industry that is known for its financial instability, and that a mere degree qualification, or in fact, any other lower/higher qualification does not necessarily make the artist more creative/successful. The years spent in university widened my scope of thinking, integrating an awareness of the importance in social connections and, the most important, that there is no 'one' outcome - meaning that success in a creative industry translates into the ability to exercise the degree into as many branches of the industry as possible.

However, reflecting back to my academic path, I realised a cyclical pattern when I was considering different branches in the industry - firstly, a performance-based career, then a teaching career and finally, considering a research career. In all these considerations, there was a necessary gathering of information/knowledge, followed by search in mentoring or guidance. After the necessary knowledge is attained and proper planning put into place, it is important to then start building social connections in this industry branch, while considering a wider scope of ability (for example, for a performance-based branch, it is important to consider other jobs such as administration jobs in concert houses, just to be part of this social cohort). For the success in any branch, it is also important to acquire a teaching skill - while this can be seen as accepting a wider scope of ability, it is mostly for the simple fact that any taught knowledge acquired in the first step of this cycle will be further ingrained in the brain, while creating space for further expansion. In the last few steps, the active search for new opportunities and the widening of personal development, can be seen as a cycle or their own - even if there is no interest in considering new branches (for instance, the artist is now in a stable, creative job position) these two steps should always be kept in mind.

**Figure 3: Working visualisation of the Learning Journey in Scottish HE Creative Arts with a Gyre in Mind**



Acknowledgements must go to input in the finalisation of this diagram from David Martin, Skills Development Scotland, Steven Thomson, Outspoken Arts, and Paul Docherty @readwriticity. Their feedback during iterations of this diagram was much appreciated.

**Figure 4: Visualisation by Shaleph O'Neill, deepening engagement via gyrations with specialist creativity developed through forms of porosity between educational programme and cultural ecology**

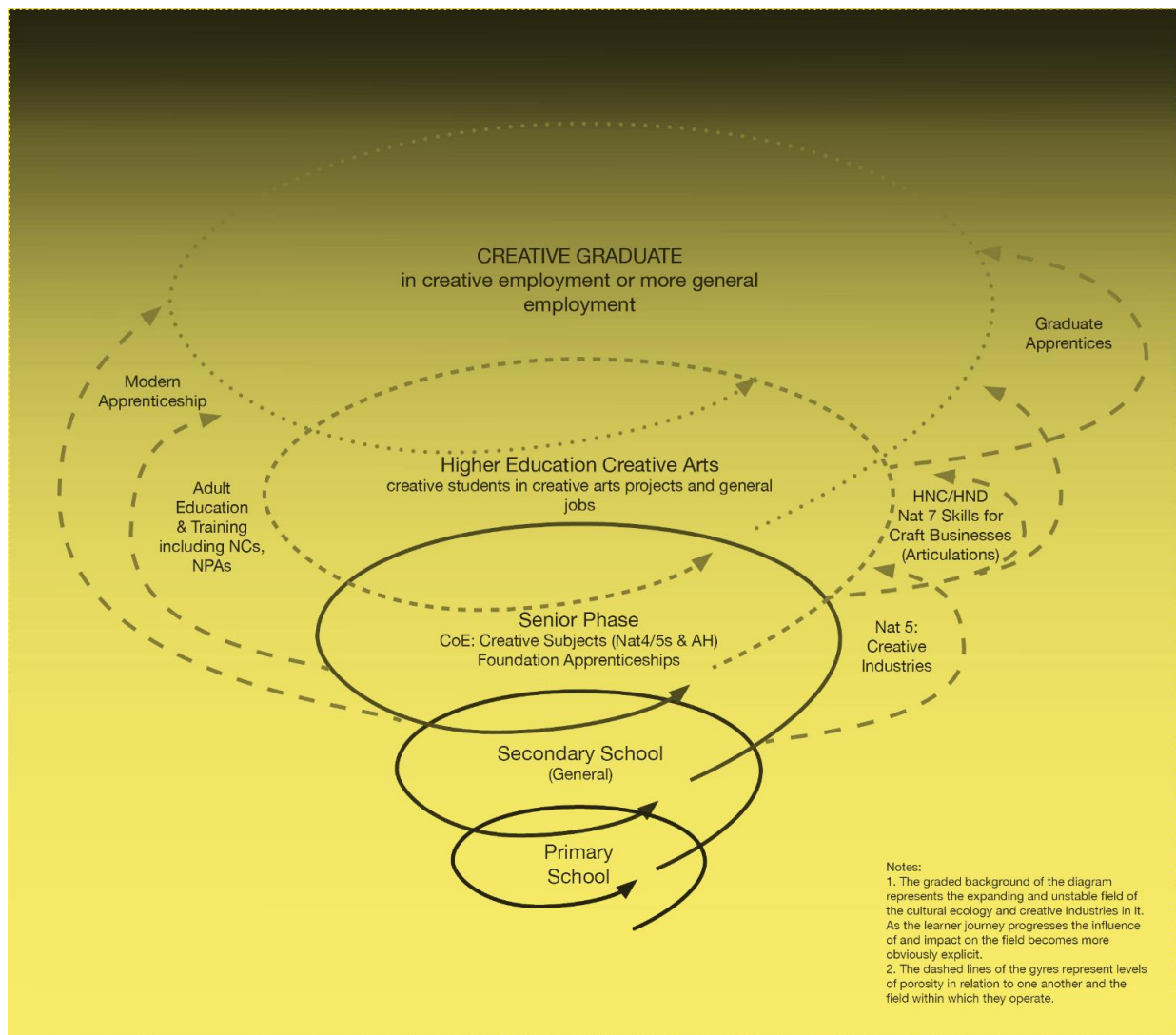
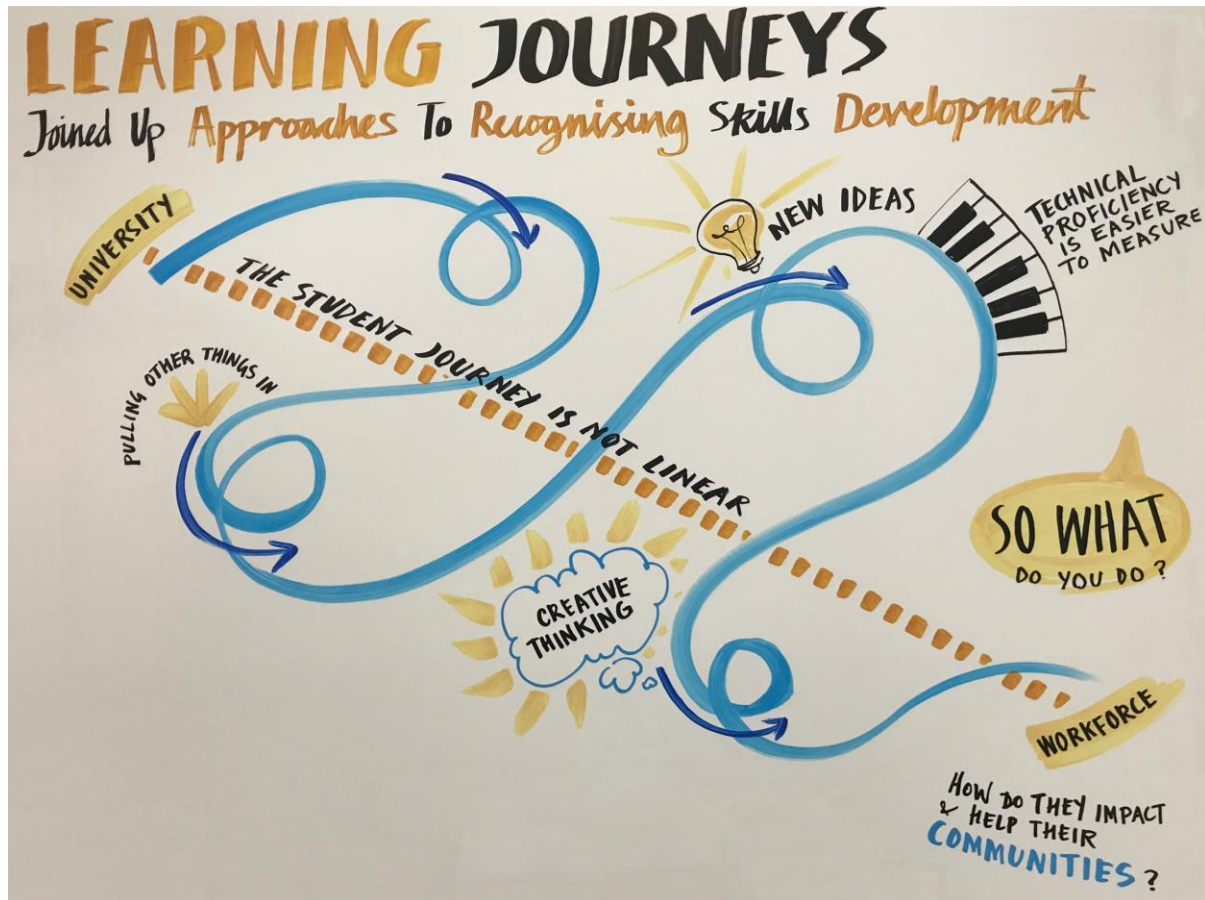




Figure 5: The deviant gyrations of the creative student's learner journey (produced at the QAA 'Focus On Skills' event, June 2019 © Claire Stringer morethanminutes.co.uk)



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