

How are we going to manage 'impact' in the face of the TEF?

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What I learned from the TEF pilot

Heads of subjects will need to be more like 'creative producers':

- Greater confidence in engagement with metrics and experimental data regarding student outcomes as evidence of impact.
- Work with reflective analysis rubrics that underpin annual discussions with programme leads, identifying the creative 'legacy' of the educational provision.
- **Develop, define, engage with indicators of impact (*at the same time as developing piracy* – this is where regional collaborations come in)**

Responding to the relentless metrics march

- How can Art & Design higher educators come to terms with, at the same time as challenging, the new metrics regime in a way that ultimately focuses on the impact of our learning and teaching regimes?
- Can the notion of the 'cultural ecology' help?

Avoiding this:



<http://www.lucentvisions.com/gallery/images/Idea%20Machine.jpg>

Impact-

We are increasingly being asked not just to assert and describe excellent teaching and learning but also demonstrate the impact of it:

- **Amongst our students**
- **Across our disciplines and institutions**
- **Beyond into our wider communities –**
 - *Disciplinary-Professionally* (typically in terms of research and dissemination as well as leadership)
 - *Wider influence* (typically in terms of community engagement through widening access agendas, equality and diversity agendas, cultural ecology agendas, creative production initiatives).

A little bit of piracy



Evidence for Enhancement: Improving the Student Experience



Scoping the Creative Arts Territory in the Scottish Context

**Teaching Enhancements, Evidence Development,
and the Interconnections with the Cultural Ecology of Scotland
July 2018**

Report by the Creative Arts Cluster (Collaborative authorship)



Creative Industries Strategy (UK)

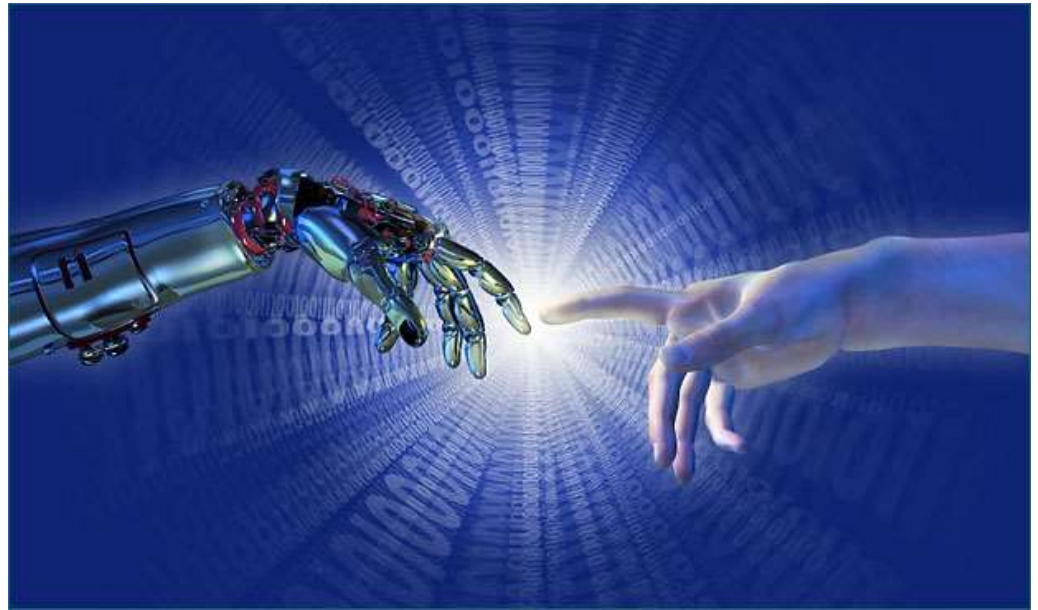


Innovation and impact indicators

How can art and design students be brought together to generate new outcomes from the intermingling of analogue and digital wisdoms?

Can this be done at the same time as ensuring innovations in each of these categories are also valued in their own right?

What is the reach and significance of the outcomes from this learning and teaching activity?



Outcomes from year 1 scoping report:

We need as a sector within HE to shift the focus to a broader narrative on Graduate Outcomes and Impacts (social, cultural, innovation, economy - business and skills - wellbeing) – with enterprise mindsets being one thread rather than being the entirety of the conversation.

We need to **move from** description and assertion through case studies about what we do (achievements)

to more creative analysis of metrics and evidence of professional development in our undergraduate programmes (impact – reach and significance of what we do).

The creative arts HE sector needs to play a much more **active role in the identification and closing of skills gaps in the range of policy 'areas' into which our students go,**

and be open to offering innovative approaches to enabling graduate apprenticeships that might actually benefit us as a sector rather than just being a threat.

To do all of this we need to find a way of getting the diverse policy agendas which make demands on higher education Art and Design to interface far more.