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BEYOND THE CREATIVE INDUSTRIES

ABSTRACT

Although Creative Industries as engines of post-industrial economies have assumed an increasing global priority with implications for art education at all levels few studies exist. Nomenclature here is contested, especially when arts' role appears freighted with alien concepts of industry and commerce. But much of this debate concerns visual and performing arts, only part of a larger cluster comprising, amongst others, architecture, design, fashion and games. And, Creative Industries are now seen as important socially as economically. This paper takes classification as least problematic, concentrating instead on people working in the Creative Industries (largely in Glasgow and Scotland), their interactions and networking within a creative ecology, and real-world interactions with education. It presents examples of collaboration, co-creativity and co-design, and cross-disciplinarity, arguing for a strategic role for design and design thinking linked to social and economic innovation, where educational gains are prime, and revisiting earlier debates about Postmodern art education.

Keywords

Creative Industries, design, design thinking, co-design, creative ecology, cross-disciplinarity, Postmodern

INTRODUCTION

Beyond the Creative Industries

Educationists like Heskett (2009) argue that we need to go beyond an over-narrow definition of the Creative Industries. He believes that

whilst the activities it encompasses are important, especially in cultural terms, what is required is a more far-reaching idea of an “innovative economy”, where every aspect of contemporary life becomes infused not just by creativity (which in itself does not guarantee anything), but the ability to translate ideas into viable products and services that enhance the experience of users. For Heskitt design is the essential element, as it possesses both transformational capabilities and can humanize technology. For example, commenting on the over-exaggerated claims about creativity, Heskitt stresses the need to understand the relationship in cultures between, on one hand, a capacity to innovate in matters of substance affecting the most fundamental aspects of life and, on the other, the politics of freedom. He sees design and design thinking as the solution to many challenges facing us today, provided designers understand the philosophical implications behind them.

Likewise, acute awareness of the scarcity of environmental resources and the concomitant rise of complex social issues has led to what is called the “civic economy” (Ahrensbach T. *et al* 2011). This combines entrepreneurship with community regeneration and civic renewal. According to its protagonists this development comprises numerous - mostly hidden - innovations. One of the principal drivers of this shift is the need for a fundamental transformation in how people and organisations communicate and collaborate. Consistent with a widespread public trend to be involved in the co-creation and co-production of cultural and other products and services, this has led to an interest in the tools of strategic design and design thinking in order to achieve meaningful participation. Similarly, the social enterprise model has been seen to attract creative people; there is a strong overlap between social entrepreneurship and cultural entrepreneurship, especially when you consider that one promotes public value and the other cultural value. For example, Author (2011)

has observed the phenomenon of how creative graduates emerging from college or university into an environment of austerity with no jobs, and few internships or placements to get work experience, are deploying skills of entrepreneurship in novel ways. To get work these days, employers require graduates with some form of experience, and so a vicious cycle is created. What has been happening is that some Creative Industries graduates have realised that by starting a social enterprise they gain a platform to develop their careers and build experience. In order to do that they utilise crowd funding or other new forms of currency to help support and fund their activities, access social media to market and grow their enterprises and then exploit this success to gain employment or build their own businesses. What is potentially interesting in this respect is that, because the Arts and Creative Industries bring together economic and cultural value, they have the capacity to widen the range and impact of Social Enterprises and, thus the wider economy, as well as enhancing social well being. Consciously or unconsciously, what seems to be occurring is the merging of the Creative Economy and the Civic economy, but as yet it lacks the focus of academic research that would help us understand what is happening and so inform future pedagogy.

Strategic Design or Service Design?

One response to the trend in which social and economic contexts are merging, and where design is the connector, is in the growing field of service design. Service design has been described as a way for public, private and third sector organisations to develop and deliver improved services. This entails a variety of design approaches including innovation, blue printing and customer journey-mapping. Important in this burgeoning field is co-design, which young service design company Snook (2012) define as “a community centred methodology” that involves service users designing solutions to the challenges they experience when using the service. For them prototyping involves

working with people and communities to turn these service improvements and new services ideas to reality. Snook's initiatives are part of what has been termed the "experience ecologies", part of an increasing trend in higher education for courses dedicated to service design encompassing new or customised methodologies. Students learn to map and analyze existing services, and to design and evaluate new ones. Typically, like established design programmes, such courses rely on project-based learning to explore the design process in the context of service design with, in many cases, exposure to hands-on group projects tackling challenges in the local community. Service design is the near relative of strategic design, which has been represented as the creation of new design tools to shape better decision-making and ultimately deliver improved outcomes (Boyer B. *et al* 2011).

Design Literacy

This strategic positioning of design at the centre of contemporary social challenges is synchronous with a different vision of the creative industries than one that is merely the instrumental handmaiden to government economic policy. Creative Industries are seen as having the potential to provide support essential in the design and delivery of better public services for future urban communities, providing value and satisfaction to all citizens (Sully J. *et al* 2012). The perceived challenge is that the creative industries and user-centred design are limited to entertainment, cultural experience and aesthetics, rather than providing additional core capabilities and expertise that can facilitate the urban improvements and citizen enrichment. Sully *et al* believe that the opportunity is to embed design thinking and practice at the heart of strategic research and development that supports innovation. Albeit this is in the context of future city development but, nevertheless, it is a scenario in which, democracy-wise, consultation is expected, and where Creative Industries have the capability to

improve public services by ensuring that users and communities are themselves contributing to the innovation process. In turn, this necessitates methodological changes not just in the education of designers but a wider constituency. It may be that what is required is not only a broader understanding of design as a driver of people-centred innovation and its permeating role across the Creative Industries, but a wider design literacy. Design literacy has recently been seen as critical at all levels of education – basic, vocational and higher – as part of the promulgation of “design competences for the 21st century” (European Design Innovation Initiative, 2012). For instance, at the school level the authors of the latter report commend design as aiding improved performance in a range of subject areas as well as more ambitiously exhorting the raising of design literacy by fostering a “culture of design learning for all’.

Design and Democracy

To proceed beyond the perceived narrowness of the Creative Industries to a more empathetic capacity it appears not only that we need to understand the terrain in which the democratic role of citizen as co-designer has assumed an enhanced role, but also how the tools of strategic design and design thinking have been elevated, especially where these help meet social challenges. In addition, how recent graduates and young creative industries companies are innovating new models of working in response to social and economic pressures, emerges as a potentially fruitful source of research, not least in understanding how they utilize social media and networks, and engage with diverse communities. Indeed, how students at all levels can be adequately prepared for the 21st century and its complex challenges, is a key question. Whether this means the promotion of universal design literacy is moot. What is more critical is that if we want to develop a more informed understanding of the innovative capabilities needed to thrive in the 21st century we need to appreciate more fully

the practice of people working in the contemporary Creative Industries and the cultural ecology in which they operate. In attempting to do that it is important to stress that this paper's aim is to add to our understanding of the Creative Industries and in that sense takes cognizance of the fact that despite the broad range of extant literature awareness of the sector remains poor (Carr 2009). Carr's research indicates that statistical analyses of the sector go only so far and that working methods in the Creative Industries are different to other sectors of the economy. In spite of this many of the policies to support Creative Industries focus on more traditional ways of working and learning. The emphasise of this paper aligns with research that has the potential to develop new insights which recognise the sophistication of creative people and practices and lead to different ways of preparing people to work in the Creative Industries with beneficial impacts on the wider community as well as the creative economy.

It is appreciated that attempts to privilege creativity and design contiguous with the ideology of the Creative Industries might be threatening to some educationists. The promiscuity of the terminology used to describe the sector is also off-putting. In terms of art and design education there are parallels with the debate about art education in a Postmodern world (Hardy 2006). As Hardy indicated in that context, the model of the "artist" as collaborator could be the herald of the wider liberation and integration of the subject. Postmodernism's interconnectedness of knowledge, life experiences and learning experiences and the coming together of disparate elements to form new aesthetic relationships and tensions was used to support that argument. Bringing this debate up to date, Creative Industries could equally offer new knowledge, novel learning experiences and models from the real world. Viewed in this way Creative Industries might also offer the means to invigorate contemporary contextual study suggested by Author (2006) as an

effective tool for promulgating a broader cultural literacy than that suggested by protagonists whose focus is purely economic.

By way of exemplification, at the level of higher education, the paper proceeds by looking at how new curricula subsume pedagogies related to developing capabilities in innovation, community engagement and entrepreneurship and related transdisciplinary skills in design thinking, co-design and collaboration with attendant shifts in focus for historical and critical studies. Then, in terms of further education, issues of vocationalism and employability and how they are contextualised to meet the demands of new technology and media, as well as rapidly changing economic circumstances, are raised. And, at school level how a creative subject like art accommodates the study of contemporary artists and designers, given the advent of the Creative Industries, is addressed as a prescient concern, especially as the importance of arts education in England and Wales is diminished as an educational priority. Preceding these educational exemplars, an insight is sought into working practices within one Creative Industries cluster.

THE HIDDEN LANE

In Glasgow, just off Argyle Street, one of the cities traditional arterial routes, accessed via a cobbled alleyway with encrusted with over a hundred years of signage and graffiti is a Creative Industries hotbed. You will not find the Hidden Lane as this area is known in any official statistics about the Creative Industries nor does it feature in academic research, but at any one time the Lane and its higgledy-piggledy, motley collection of studios and workshops supports around 100 creative businesses employing over 250 people. Away from the headline projects at the city centre, away from policy-makers and planners, two things make the figures about Hidden Lane interesting. First, is the fact that it has not had a single penny of public support – it is entirely privately funded and has grown organically. Second, is the

catalytic effect on the regeneration of the area, Finnieston, a traditional working class area of the City that, until recently, like many areas of the City had seen better times. Reinventing the character of an area can be contentious not least because of the concentration of artists and creative businesses there and, who are a visible presence on the street. But the area has not been homogenised, it still retains its rough edges and its grittiness. It epitomises what Zukin (2010) describes as the battle between two “authenticities”. In other words, what people see as historically original and what they want to create anew. It is about managing the tension between the ambitions of the conservationists and those who want to develop centres of creative innovation. Hidden Lane is what creative people crave - idiosyncratic spaces that suit their very individual needs at a reasonable rent and, most importantly, the opportunity to be beside other creative people. It is an authentic, social, creative place.

In many senses Hidden Lane embodies the contemporary Creative Industries; in amongst this hotchpotch are Belle and Sebastian's several recording studios and the workspace of internationally renowned artist and Turner Prize nominee Jim Lambie. In terms of music, Blue Nile, Franz Ferdinand, Snow Patrol, Park Attack, Teenage Fan Club, Sons and Daughters at some point had a connection with the Lane. There are architects, musicians, craftspeople, designers, artists, curators, film-makers, cultural programmers, model-makers, advertising agencies, framers, and into this mix also come social enterprises. The Lane also has its own long running, grass roots festival and is a magnet for fashion shoots such as for Comme Des Garcons. Importantly, behind it is a creative entrepreneur who has developed this site and its anarchic architecture bit by bit, piece by piece. In some ways this clustering also represents what the UK's National Endowment for Science Technology and the Arts (NESTA

2006) terms a “refined” model for the Creative Industries that includes:

- creative experience providers – live theatre, opera or multi-media performers;
- creative content producers – film and TV companies, computer and video games studios, fashion houses;
- creative service providers – architecture practices, advertising agencies, design consultancies;
- creative originals producers – visual artists, crafts people.

NESTA’s sophistication of the Creative Industries model was aimed at targeting the potential for growth, but in the case of the Lane it also helps us to understand how, when we investigate the Creative Industries we are simultaneously researching the project economy, meaning how, different creative people, at different times, come together, disband and reform as different initiatives develop one from the next, and require particular skills or expertise depending on the demands of the project.

The Hidden Lane and its locale, Finnieston are buzzing. What are gratifying to see are properties that have been derelict for 20 or 30 years being turned into attractive bars and cafes and destination restaurants. From an economic point of view the bars, cafes and restaurants that emerge in creative areas like Finnieston are integral to creative production. They are like the office water cooler or coffee machine where colleagues gather for a chat. As Zukin (*ibid*) indicates, reinventing the character of an area can be contentious, not least when the concentration of artists and creative businesses there create a visible presence on the street. But in Finnieston the Creative Industries are part of the urban experience itself and, crucially, the area has not been homogenised, as it still retains its rough edges and its grittiness. The thing that is changing that debate is the use of technology by creative people who are now empowered through the

tools of social media and social entrepreneurship, not just to enjoy more convivial networking and greater amenity, but to take more control of their own environments and to create places with a greater sense of community – to create authentic social spaces and cities. Critically, the Lane is an example of what another NESTA report (2010) has labelled a “creative cluster”, a catalysing place where people, relationships, ideas and talents can spark each other. The lesson here is that new models are emerging all the time – the raw materials are the connections between. The potential is enormous because it is more or less open to everyone. From an economic point of view the challenge might be to see the potential impact on the local innovation system. However, the challenge for educationists is in understanding those relationships, network and collaborations in ways that inform teaching and learning and develop graduates with the creativity and flexibility to flourish in the 21st century.

Relevant to the context above, as part of the research for this paper the author undertook an informal study of Glasgow’s creative/design networks. Glasgow has one of the highest concentrations of creative industries outside of London and, as recent research has identified, the largest design constituency in Scotland (DC Research *et al* 20102). There is a significant amount of network activity happening across Glasgow’s design sector; all of it industry-led and entirely supported by the sector itself. The networks range from small and focussed on particular disciplines to large and generic with memberships in excess of 500. These design networks evolved as a response to negative economic conditions and to provide some focus for a large but disparate sector. The networks actively cross-reference one another - due largely to cross membership - but they also interact with networks elsewhere in Scotland. There was clear evidence of innovation in these networks, for example, moving beyond static events to more thematic, interactive developments, exploiting and aggregating the range of

social media and sparking ideas and new projects in ways that echoed research by NESTA (2010 *ibid*). What is also salient to observe was that there was little evidence of any formal contact with the City's substantial education sector.

CREATIVE INDUSTRIES AND HIGHER EDUCATION

Creative Tensions

Over the past five years the Work Foundation has not only highlighted the importance of the Creative Industries to economic recovery but stressed also the key role of higher education, particularly the "UK's powerful art and design school tradition" and the need for it to be celebrated and nurtured (2007). The Foundation's exhortations have been taken up by Universities UK; its (2010) report and related study by Universities Scotland (2010), unsurprisingly, found evidence that higher education contributes to the growth of the UK creative economy through:

- research that supports innovation in the creative economy
- new models for interacting with creative businesses
- acting as hubs for innovation at the heart of regional creative clusters
- the development of talent and high-level skills for the creative economy
- activities that enhance the employability and enterprise skills of students and graduates
- provision of tailored and high-quality continuing professional development (CPD) to the creative industries

Both reports are replete with case studies and examples to reinforce the economic case for the Creative Industries and for further support for the sector. Nonetheless, the impact on the sector is difficult to detect and, not least on the wider Creative Industries community. Whether these reports can ultimately address the fact, which they

admit themselves, that Creative Industries and higher education policy have not always been aligned, remains unanswered. The issue of the small micro-businesses that constitute the Creative Industries and the fragmented nature of the sector still persist as obstacles to engagement with higher education. Then there is the pernicious matter of the minimal costs and rewards to either side in seeking to achieve greater liaison. And, more work is required in developing effective entrepreneurship studies.

Largely, the greatest efforts by higher education in meeting developments in the Creative Industries have been in creating new multi-disciplinary Creative Industries courses, centres or hubs, often with inputs from business schools. Multi-disciplinarity and the closer alliance of creative courses and management studies was a central tenet of the influential Cox Review (2005), and led to the establishment of a number of "centres of excellence". In this light, in 2006, the Design Council established a Multi-disciplinary Design Network, and in 2010 the network undertook a study of the Cox centres resulting in eight multi-disciplinary case studies. As well as issues around the definition of "multi-disciplinary" this research uncovered a number of challenges including the time needed to nurture relationships, overcome cultural obstacles and to undertake curriculum development. As part of its network activities, the Design Council also undertook a number of comparative international study visits including to the USA (2010). What is particularly interesting about the findings from the USA is the emphasis on design thinking, on hybridity and transdisciplinarity, the growth of new curricula, especially design-related MBAs, and the need for innovations in learning that integrate teaching, research and live project work.

Example

Six years on, and probably because it has less strictures than the UK, and with a wider mandate for engagement with their local communities engagement, lessons from the USA are evermore interesting, especially with regard to the development of design in social as well as economic contexts. The Maryland Institute College of Art (MICA) in Baltimore is case in point. Since 2010 MICA has created a number of new masters programmes. Alongside traditional MFAs like Graphic Design, Painting, Illustration, Photographic & Electronic Media, Sculpture, and Studio Art, new courses such as Critical Studies and Curatorial Practice have been added. Most interesting however are new offerings in Social Design and Community Arts. More recently (2012), MICA has launched a Master of Business Administration/Master of Art Program in Design Leadership in partnership with Johns Hopkins University Carey Business School. This rich educational *milieu* is further enhanced by MICA's expanded research capacity, which, in addition to a Centre for Design Thinking and a multidisciplinary Centre for Design Practice, is complimented by the Office of Community Engagement (OCE). In support of MICA's community-focused efforts, the Office was established in 2010 to strengthen the College's ability to advance the field of socially-engaged art and design. MICA is not unique in the USA in being at the centre of a creative hub with a key role in the regeneration of its community, but it is certainly distinctive from its UK peers in using its assets to prepare the next generation of Creative Industries leaders by networking students together with educators, professionals, entrepreneurs, businesses, free thinkers and community members to address social challenges in a way that impacts upon the immediate environment and creative ecology.

FURTHER EDUCATION AND THE CREATIVE INDUSTRIES

Beyond Vocationalism

Controversy around the instrumental narrowness of the Creative Industries often centres on issues of vocationalism or employability

and the attendant skills debate. In the UK that debate was boosted by the emergence in 2004 of the industry-led Creative and Cultural Industries Sector Skills Council (CCSkills), whose respective Creative Blueprints (2008) for England, Scotland, Wales and Northern Ireland, identified skills needs in order to enable the creative and cultural industries to reach their economic potential through “relevant skills and training”. CCSkills has now produced a number of other Blueprints relating to the subsectors under its *aegis*, as well as Sector Skills Agreements and mapping documents ranged over the sector. Despite its scope and reach CCSkills has still to impact upon the formal education sector. Universities UK admits that the demand greater engagement with industry has issues. These include the “persistent issue with the different expectations and language used by industry and academia around skills provision and a need to better understanding on both sides” Other issues include employability and demand-side issues being a barrier and the “considerable” challenge of engaging with the diverse company base of the Creative Industries (Universities UK 2010 *ibid* p.vi).

Example

One educational sector that does not have an issue with employability and skills is further education. Furthermore, despite sometimes been seen as a Cinderella, further education colleges, often because of their close linkages with their local communities and untrammelled by extraneous pressures like the Research Excellence Framework (REF), have increasingly become involved in ambitious Creative Industries projects. Dundee College, one of the largest in the country, is a case in point with a custom-built Creative and Digital industries Centre, and which is at the centre of several international initiatives ranged on the Creative Industries, including the European funded Creative City Challenge. This project focuses on the promotion of creative enterprises across the sub-sectors of the Creative Industries with the

aim of analysing challenges and barriers confronting the creative sector in the North Sea Region of Europe.

In this context the project DID - Design in Dundee, was commissioned by Dundee College in the context of Creative City Challenge and located in the current policy frame of creative industries in Europe.

Drawing on trends in the contemporary Creative Industries, DID aimed to utilise service design as an approach alongside the power of design and social media, and combined with enterprise, to co-create a new identity for Dundee. The goal of the project was threefold, to develop:

1. A unique curriculum package for students transferable to post school creative education across the North Sea Area to other Member States and which embodies the latest thinking in design and enterprise education, and the application of social media and new technology.
2. A continuous professional development (CPD) package for teachers and lecturers focused on the novel aspects of embedding co-design within a vocational educational setting, including innovations in the application of contemporary social media to aid planning and evaluation as well as communication.
3. A broader concept of innovation, that is, stimulating skills development and economic growth through a service design approach.

Set in the context of the local creative economy, the project encouraged the participants - students and teachers working in the area of textile design and creative professionals - to work alongside one another by organizing themselves into collectives to explore their city from various viewpoints; environment, music scene, street style and urban eccentricities to stimulate thinking. Key focal points were reflecting on one's own design knowledge and skills; relating those to the identity of Dundee, thinking about potential customers; and design entrepreneurship and marketing.

These viewpoints were then integrated into a design brief. Analysing this brief together allowed all the participants – student, teacher and practising designer to investigate the local creative sector. By breaking down the brief into a manageable workload, costing out the financial implications of the project and gathering their sketches and ideas into a presentation pitch, students learned skills of entrepreneurship alongside the process of design. Importantly, the brief was co-authored with students and tutors. The participants also scoped out and researched varying design opportunities either as sole traders or as designers in a textile business or fashion house. They reported on how different design environments require varying skills and requirements. The participants then formed a design collective in which they worked together variously to co-create solutions to the design brief 'Design In Dundee". In turn, they: developed a brand; logo; marketing materials for the collective; and their own fashion items. They learned how to be designers but also how to work together as a team towards one goal. In addition, participants used design thinking to help innovate ways of displaying their work in the City, asking members of the public to wear their items in iconic areas of Dundee.

As part of the programme participants were also asked to explore the potential of social media as a marketing and promotional tool for their design work. They created blogs using the City as a backdrop for their photography and also explored and tried out street-style reportage formats for the blogs. These blogs formed almost a guerrilla-style marketing promotion. In addition, the blogs helped demonstrate a number of issues: digital engagement at a comfortable level; the visual stages of the design process; how much time was allocated in respect of the clients' specifications; the ability to think through the brief right through to client solution; and how to market and promote their design work. All of the above was enabled for upload to the

College's Virtual Learning Environment. Key also was the role of Creative practitioner mentors in the form of local designers who visited the studios and workshops adding to the authenticity of the experience, enhancing the CPD element of the project. In that context, all of the elements of the DID project, the co-design process and the outcomes including digital imagery, blogs, graphic and other work were harvested and developed into a hybrid package for students and teachers, that is, simultaneously a flexible learning tool and staff development support (Author 2011). It represents one attempt to reconcile the demands of employability and skills with the opportunities offered by new technology, mediated by people and ideas drawn from the local Creative Industries.

CREATIVE INDUSTRIES AND SCHOOL EDUCATION

Post Postmodernism

Rather than ask what impact Creative Industries have made on the school sector it might be more appropriate to interrogate contemporary developments from the perspective of collaboration, co-creation, co-design, cross-disciplinarity, and design thinking? This is where the arguments promoted by Hardy *et al* (2006 *ibid*) may assume a new currency using the ideas around art and design and the Postmodern curriculum as a lens. As I argued in that context what are needed are new ways of talking, of describing things, of mapping, new themes that integrate and permeate; a new direction that does not replace one orthodoxy with another (Author 2006 p.64). In England debate has been almost entirely taken up with the imposition of the EBacc and its deleterious effect on art education despite the lip service paid to the contribution of the Creative Industries by the Government leading to widespread condemnation by high profile critics such as Tate director Nicholas Serota and artist Anthony Gormley. Scotland has on the other hand has been steadfastly nurturing Curriculum for

Excellence (CfE) which aims to achieve a transformation in education in Scotland by providing a coherent, more flexible and enriched curriculum from age 3 to 18. The curriculum includes “the totality of experiences, which are planned for children and young people through their education, wherever they are being educated” (Education Scotland 2012). Providing curriculum support and advice via new technology such as GLOW, CfE’s on-line learning resource, has been a prominent feature of this development. One of the key areas of the curriculum, Expressive Arts (which includes art and design), involves “creating and presenting, and are practical and experiential”. The outcomes for this area encompass practical capabilities and interesting statements such as: “provides opportunities for me to deepen my understanding of culture in Scotland and the wider world” and “is enhanced and enriched through partnerships with professional arts companies, creative adults and cultural organisations”.

Example - Portals and Networks

It is these latter statements that are of particular note and the way in which they have been underpinned with reference to the real world. The Creativity Portal, a partnership between Education Scotland and Creative Scotland (2012), is a web-based facility that offers a social network as well as an extensive on-line tool and learning resource. It also hosts Creative Learning Networks (CLNs) that seeks to bring together all those with an interest in young people’s creative learning, including learners and parents, to form new partnerships and to work together ensuring that young people are getting the best creative learning experiences and opportunities possible. A key facet of the Creativity Portal is the Case Studies section, an eclectic collection of electronic lectures, debates, workshops, seminars and masterclasses - many by key figures in the arts and creative industries – and a set of interviews with artists, designers, architects, film-makers, curators, arts administrators as well as others from across the range of the

Creative Industries. As well as literally creating a potentially rich platform for the encouragement of a broad cultural literacy, the Case Studies section answers the demand for contemporaneity and emerging creative and cultural practice. Quite simply, these diverse practitioners talk about what they do and the *milieu* in which they work as well as talking about their own experiences of art education, career choices and professional issues. Common themes that emerge are collaboration, the importance of networks and the infinite variety of approaches subsumed under the *aegis* of process. Alongside these insights are the outcomes of projects involving young people and practitioners involving co-creativity and co-design across a wide range of contexts. Not least the site includes interviews with entrepreneurs, engineers and scientists talking about creativity. Altogether, the effect is to encourage a creative integration of critical contextual studies delivered through a medium that is accessible and democratic and allows participants to author their own narratives.

The Creative Learning Networks initiative is both an actual and virtual network. Facilitated by the web's DIY nature, the initiative has created a diverse matrix of partnerships of teachers, parents, artists and cultural organisations across Scotland. It is one demonstration of the enabling role of the public sector as a driver of social innovation and underpins Holden's (2007 p.7) observation that more and more people are engaging with culture. There are other aspects of innovation hidden within this project that illuminate the contemporary Creative Industries and which are now becoming the subject of study in that context. Recent research conducted for Creative Scotland on the Creative Industries added workers in the field of "Cultural Education", a newly defined industrial classification covering informal education in the arts, drama and music (2012 *ibid* p.3). Definitions aside, it is a recognition of the presence of a growing sub-sector many of whose members are integral to Creative Learning Networks. At the same

time, instrumental to the development of both the Creativity Portal and the Networks initiatives were the skills of practitioners enlisted from outwith formal education and whose expertise came from the informal, museum and gallery sector, and also encompassed experience of the Creative Industries. This points to a positive correlation between art education and the Creative Industries and widening of the discourse about creativity and innovation in that sense.

CONCLUSION

This article sought to advance Creative Industries discourse by extending the discussion to education at higher, further and school levels. As well as economic and cultural policy the approach to this article was predicated on understanding the changing practice of people in the Creative Industries. It was also influenced by other phenomena, for example: the appearance of design thinking in the curricula of business schools; design as a strategic problem-solving tool; the new focus on “experience ecologies” and the emergence of a new discipline - service design and the related development of academic courses. Not unconnected with this was the growth of “prosumption” and changing economic behaviours, and the widespread rise of user-participation and co-creativity and co-design. Then there was the exponential increase in participation in cultural activities of all kinds and the promise at least of educational innovation linked to demands for design literacy, if not a broader cultural literacy. Permeating this debate was the issue of skills and language barriers in the different education sectors. And, the lens of Postmodern art education seemed to offer an appropriate vehicle to analyse the worldwide growth of Creative Industries and its effect on education.

Higher education would appear to offer the greatest scope to observe the rise of Creative Industries, and whilst recent UK reports illustrate interesting initiatives, wider engagement with a fragmented, diverse

sector comprised of micro-businesses still seems to be some way off. Whether this can be attributed to the over-riding priority of the REF or other funding constraints, in the USA where universities enjoy closer liaison with their local communities interesting examples of multi-disciplinarity linked to civic regeneration are in evidence with concomitant innovation in curriculum development and applied research in the creative economy. Likewise further education, where in Scotland, the lack of constraints that apply to higher education has encouraged community-projects with an emphasis on co-design, student-centeredness and the use of social media to innovate curriculum within a Creative Industries framework that aligns with the contemporary debate on skills. Contrary perhaps to received wisdom the school sector evidenced significant advances. The example was Scotland where incremental progress in implementing Curriculum for Excellence has happened in parallel with the development of on-line learning resources. These have created important alliances with Creative Industries facilitated by social media and virtual networks that exhibit characteristics of Postmodern art education. The thrust of these latter examples – the emphasis on multi-disciplinarity, co-design and the integration of the experience of a wide range of creative practitioners into publicly funded educational provision – signals a more progressive narrative going beyond Creative Industries and advances debates about 21st century art education.

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