a) What do you think works well in the current further and higher education arrangements that we should keep in order to secure Scotland's inclusive social and economic recovery from the current pandemic? How can we best preserve and strengthen those features of education, research and innovation in Scotland that we most prize, in a very challenging funding environment?

We would urge that the sector should seek to protect the work that has been undertaken to develop effective industry and education partnerships. For example, this includes the Creative Clusters in Edinburgh and Dundee and initiatives like the Centre for Rural Creativity in UHI. Beyond the research environment, the absence of other areas of engagement, particularly through mechanisms like the annual degree-shows and the performance programmes of the Royal Conservatoire Scotland, has the potential to be damaging in the development of emerging graduates.

The pandemic has forced some activity to retreat behind closed doors and this may have the effect of reinforcing the boundaries between industry and the academic world. If other methods for bringing the two together are not considered, there is a danger that this will further exacerbate the divide.

b) What do you think colleges, universities and specialist institutions should stop doing, or do differently, in order to contribute effectively to an inclusive social and economic recovery? (You may wish to comment on teaching and skills development, sectoral and employer needs and employability, research, innovation and knowledge exchange, widening access and equalities issues.)

It would be beneficial if there could be closer collaboration between the tertiary education sector and the culture sector, through both research and teaching. The Scottish Graduate School for Arts & Humanities has done some good work in this area, especially through the programme of collaborative doctoral awards, but it still feels that the engagement from industry is not as strong as it could be and we would be keen to support any work to grow the appetite for engagement.

We have a particular interest in understanding the impact of Covid-19 across the culture sector and – in reference to the new National Culture Strategy – the development of knowledge regarding the cross-policy impact of culture. This could include research into organisations which are developing new ways of working and new business models, but also how the perceptions of culture – and state cultural intervention – might be changing in the 21st century. In looking at the impact of culture across policy areas it would be useful to understand how we could better measure this, which may be through the Measuring Change aspect of the Culture Strategy, but could be wider than that. This could be delivered using a similar model to the Cultural Value project, which has recently established the national "Centre for Cultural Value", led by Leeds University and managed by David Stevenson at Queen Margaret University in Scotland. Collaborative Doctoral Partnerships could also be a useful model.

In addition, research could contribute to the transition to a green economy, looking at ways in which organisations can reduce their carbon footprint amongst other things. On a more general level, Creative Scotland would welcome working more closely with universities and others to disseminate the results of research across the sector. We have recently funded an extension to the Qual project at Edinburgh University, creating an open access repository of Qualitative research relating to culture and creativity. This is the first step in building a stronger relationship between the academic and creative sectors, encouraging the sector to engage with the value of academic research – much of which is inaccessible to them, being locked behind paywalls. It would be beneficial to use this to create a dialogue that enables a virtuous circle whereby the results of research can be shared, but the cultural sector can also inform any future research.

For collaboration around teaching, working together to developing a clearer career path from course to sector, especially focussing on developing careers in Scotland would be an area we would suggest for development. This could potentially focus on developing employment opportunities in particular areas, seeking to ensure that students did not necessarily have to move to the Central Belt in Scotland or to London to begin or further their careers. We also

recognise that the rapid evolution of the creative and cultural sector means that students may need to be focusing their aspirations on the development of new businesses as well as getting the right job. We would therefore want to see programmes of support that recognise the, often complex, motivations of students and helps them to focus on designing their own future.

We would also welcome the tertiary education sector working more closely with the creative and cultural sector to provide "real world" experiences for students and to ensure that the skills being taught are relevant. We would also like to look at how tertiary education is providing learning across all stages of careers and including apprenticeships, to help with ongoing skills development, acknowledging that careers don't just need input at the beginning, but support all the way through.

We would welcome working with the sector to look at ways in which the student intake could be actively diversified, which would then in turn help to diversify the workforce, especially if paired with the work around career pathways mentioned above.

c) How can colleges, universities and specialist institutions best support Scotland's international connectedness and competiveness in the post-pandemic, post-EU membership environment?

We would look to the tertiary sector to continue to attract international students and to facilitate Scottish students travelling abroad for studies to help to begin international connections at an early stage. In addition, we view universities' international connection through collaborative research and knowledge exchange to play a key role in contributing to our wider understanding and collaboration of the international context of the creative and cultural sectors.

d) What opportunities and threats does the post-pandemic environment hold for colleges, universities and specialist institutions? For institutional leaders, how are you planning to address these challenges and opportunities?

There are opportunities to re-examine how tertiary education links in with the sector as a whole and how we can work to support a clear career path more clearly.

Potential threats are that students gravitate more towards courses which will lead them into a "secure" career or that, as the emphasis becomes more on success being defined by students gaining immediate secure employment, there is a move away from arts and humanities subjects, leading to a drop in student numbers.

e) What forms of collaboration within the tertiary education eco-system would best enable a coherent and effective response to these challenges and opportunities?

N/A

f) How can SFC, alongside government and other enterprise, skills and education-focused agencies, best support colleges, universities and specialist institutions to make their full contribution to Scotland's inclusive, green and education-led recovery? In particular, you may wish to draw out:

- How scarce public resources should be prioritised to drive recovery
- Particular areas of collaboration between agencies that would best support the sectors' contributions
- Adaptations to SFC's funding and accountability frameworks to promote agile and collaborative action by the sectors to build Scotland's recovery
- How SFC's funding and accountability frameworks should ensure that equality and wide access to educational opportunity are promoted as key elements of the recovery for younger people and adults
- What support SFC and government could give institutions to adapt to a changed environment

As mentioned above, there is the potential for research to play a crucial role in helping the cultural sector to transition to a green economy, demonstrate its impact on cross-policy areas and understand the impact of Covid-19, including understanding changes in business models and working practices and then sharing that information across the sector.

There are also opportunities to work more closely through teaching to align courses with skills needed in the sector, provide "real world" experience and to begin to build clear career pathways and support at every stage of career development. This would clearly contribute to creating opportunities for young people to begin their careers.

In addition, tertiary research could provide the sector with opportunities to undertake "blue sky thinking" and create space where sector leaders can begin to create a vision of the sector in the future where it brings together diverse voices and input from across the arts, screen and creative industries, to learn from each other and facilitate more collaborative working.

We would also urge our Universities and Colleges not to disregard their vital role in providing rich cultural experiences for the communities in which they are based. Many institutions provide excellence in museums, galleries and performance venues, supporting festivals and continuing programmes that reflect the excellence they represent to the wider world. This is a vital element of

the national creative and cultural infrastructure and we commend the institutions for their work in this area. Any withdrawal of their role from these valuable intersections with the broader public would risk damage to the reputation of our national cultural life and the institutions themselves.