

The UKADIA logo is a dark blue parallelogram tilted to the right. The word "UKADIA" is written in white, bold, sans-serif capital letters, following the slant of the parallelogram.

UKADIA

Trends in Creative Arts Qualifications

What do applicants to creative HE courses hold?

In association with :



Foreword

Over the last five years there has been a worrying trend of deprioritising arts education in schools. The introduction of the eBacc in 2010 and Progress/Attainment 8 in 2016 signalled a shift in school regulation which discouraged creative subjects being studied at GCSE level. This coupled with the squeezing of school finances (IFS research shows a decline of 9% in real term 2010 to 2019¹) had led to a decline in the quality and quantity of arts education for young people. Arts subjects are now taught for 23% less hours than in 2010².

Creative education is vital for the survival of our successful creative sector and a skill valued by employers in every industry. The CBI's annual education report consistently cites creativity as one of the most asked for skills employers want to see included in education³. Communication, innovation and problem solving are all rooted within creativity and developed within creative degrees enabling creative graduates progress into a range of valuable occupations.

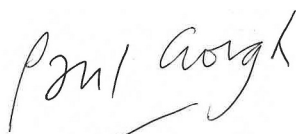
Universities play an important role in the creative skills eco-system, offering high quality and industry specific training which other technical Post-16 education routes cannot replicate. The creative industries are predominantly made up of the self-employed or SMEs who do not have access to apprenticeship routes. It is important that as the key provider of creative skills to the workforce, universities understand how school reforms may have impacted their applicants prior experiences of creative education.

This research project was commissioned by our organisations to better understand the types of qualifications applicants to HE creative courses hold, the impact of school reform on choices at 16 and 18, and to enable us to take action on addressing the inequalities in accessing good quality arts education for all in society. We hope other creative organisations in the sector take the findings and use in their own activities in highlighting the importance of creative skills. We have therefore provided an overview of the data for you to be able to contextualise the findings for your own activities.

The data clearly shows that those experiencing disadvantage do not have as much access to arts education as the most advantaged in our society. Our data looks at A level, BTEC and practical arts qualifications and shows a decline in applicants who hold more than one arts qualification when they apply to university and the sharpest decline has been from those in the least advantaged areas of the country.

The creative industries have been under significant pressure to diversify their workforce to be more representative of the UK population. As well as race being an important factor in these discussions, class also need to be addressed, as too often working class young people, and those with disabilities are discouraged from pursuing a profession within the creative industries. This data shows that those from the least advantaged neighbourhoods have fewer creative qualifications than those in the most advantaged areas. Unless we can redress this balance, the industry will not be able to move forward in diversifying its workforce.

We hope you are able to use these findings in your own creative education work, and look forward to hearing more from you as to how you and your organisations are tackling social inequalities within creative education.



Signed Paul Gough, Chair UKADIA, VC University Arts Bournemouth

¹ School spending per pupil in England fell by 9% in real terms between 2009–10 and 2019–20

<https://www.ifs.org.uk/publications/15026>

² <https://culturallearningalliance.org.uk/hours-of-arts-teaching-and-number-of-arts-teachers-in-englands-secondary-schools-stable-but-not-recovering-after-years-of-decline/>

³ <https://culturallearningalliance.org.uk/policy-and-practice-round-up-november-2018/>

Executive Summary

Using UCAS data from 2014 - 2018 we have analysed the ways in which qualifications are changing in England, and identified what types of qualifications applicants hold when they apply to creative degrees. This is important, not only for universities and colleges to have a better understanding of how their applicants' experiences might be different, but because the creative industries are still very reliant on university graduates.

Recent technical and vocational reforms in the School and FE system have not improved access to industry relevant creative education, and in fact, the reforms have made it harder for young people and adults to take a creative qualification. With the creative economy the UK's fastest growing sector⁴ and bigger than the automotive, aerospace, life sciences and oil and gas sectors combined; it is vital we ensure a pipeline of talent continues to flow into the creative sector, and that there is an equality of opportunity for anyone regardless of wealth, location, gender or ethnicity.

Our data shows there has been a sharp decline in the number of applicants to creative university courses and of those that apply, they are far less likely to hold more than one creative qualification at level 3 than they did in 2016. The most advantaged in society are more likely to hold any arts qualification; and the least advantaged less likely to be able to access arts qualifications.

Foundation years are shown to be very successful in creating a steppingstone in developing talent and creative practice to prepare applicants for a creative degree, and FE remains a strong route for disadvantaged students to access arts education. What is worrying from the discussions around the post-18 funding review is that foundation years are not seen as a vital piece of the social mobility puzzle. Indeed the Augar report is sceptical of these routes into HE. Whilst their comments were not specifically aimed at the historic Foundation Diploma in Arts and Design, rather the non-accredited year 0 approach some universities have adopted, there is an emerging tension as to how the school system genuinely prepares students to undertake specialised courses (not just in arts, but in STEM too) and how those most economically advantaged inevitably have a significant academic advantage when applying to these courses.

The data indicates that school reform has had an impact even at this early stage on changing the qualification profile of students. We are interested in looking in more detail around why the reforms specifically impact the most disadvantaged students by working with other creative industry bodies and charities. Anecdotal evidence, and the NSEAD research suggests that schools are deprioritising arts education certainly appears to be impacting on this dataset, and the ability for more affluent families to access after school clubs and private tuition is enabling these students to continue to engage in arts education through to university level.

⁴ Pre-pandemic

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Introduction

UKADIA, the HEAD Trust and the Cultural Learning Alliance (CLA) have been working together over the last 12 months to establish intelligence into the qualification profiles of applicants and acceptants to arts degrees, with support from the Clore Duffield Foundation. We are particularly interested in whether this has changed over time, as the changes to school accountability systems that deprioritise arts qualifications take hold in our schools.

As the full effect of school reform has not been operationalised yet, it is important that at this point in time we take a snapshot of what the current landscape looks like to set a baseline for future policy work and gain a better understanding of potential creative industry pipeline problems.

The changes to arts curriculum in school and its impact on the creative industries is a complex issue, and there are many forces at work which impact on both education and employment. These include the 2016 qualification reform, schools budgets, school performance measures, future of technical education and apprenticeships, Brexit and the industrial strategy. The HE sector itself has also been under intense scrutiny over the last 4 years, with Government publishing graduate salary data which skews the perception of the value of a creative degree.

The current global pandemic has shone a light on the importance of creativity to both our economy and to the wellbeing of our nation at such a time of uncertainty. We hope that this report will add nuance to the debate on the role schools and qualifications have on our creative workforce.

The [NSEAD Survey report of 2015/16](#) provided early evidence of a devaluing of art and design subjects in schools, and the recent decline in GCSE/ A'level take-up of arts subjects may be the start of a dangerous trend which could cause issues for university entry and skills needs for the creative sector.

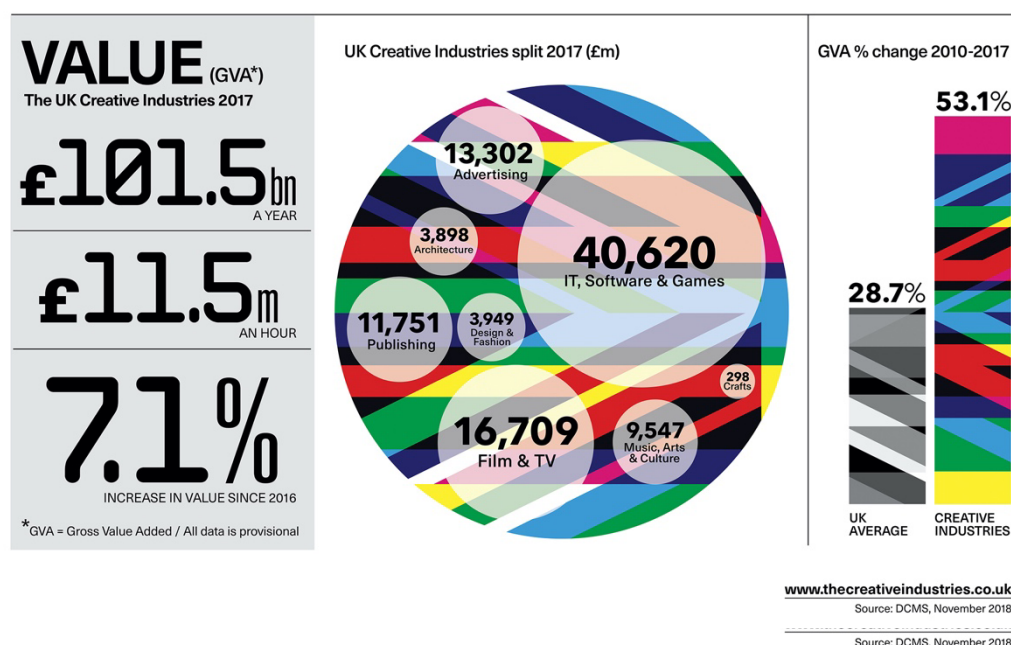
A Level entries in Arts subjects (England Only)

	2014	2016	2018	% change
Art and Design subjects	41,812	33,962	39,848	-4.69%
Dance	1,892	1,582	1,316	-30.4%
Design and Technology	12,016	10,662	9,703	-19.2%
Drama	11,878	11,210	10,159	-14.7%
Media/Film/TV studies	26,116	25,516	22,968	-12%
Music	7,353	6,194	5,440	-26%
Performing/expressive arts	2,526	2,017	1,282	-49.2%

Data: [Cultural Learning Alliance](#)

The Creative Sector is growing, and growing fast – more than five times the rate of the UK economy as a whole in real terms⁵. The creative industries accounted for just over one in eight of all UK businesses in 2016; and between 2011 and 2018, employment in the creative sectors has grown by 30.6 per cent, compared to the UK average growth of 10.1 per cent during that period.

The UK Creative Industries



The creative industries employ over 2 million people, a third of which are self-employed and the industry is now bigger than the automotive, aerospace, life sciences and oil and gas sectors combined⁶.

Whilst there is some uncertainty around the long term effects of the pandemic, the creative sector has shown itself to be a major asset to the UK economy and the number one skill⁷ employers look for when hiring staff in the vast majority of industries. Education Scotland have published a comprehensive infographic on how creativity is vital to jobs and productivity, and how it contributes to the ability for businesses to adapt and grow⁸.

This is why it is vitally important that we gain a better understanding of the impact schools reform may have on access to HE courses which supply the necessary skills to the creative sector and those creative graduates who go on to creative jobs in other industries.

It is widely felt by the creative sector that the technical education reforms currently taking place will at best have little impact on the creative industries, and at worst make it even harder for students of all backgrounds to access a creative career. We outline some of the key issues here:

New T-Levels:

- Heavily reliant on work placements. With so many SME and micro businesses it will be challenging to secure meaningful employment to gain the necessary skills, especially in rural and suburban locations.

⁵ DCMS sector economic estimates 2018: GVA Feb 2020

⁶ <https://www.creativeindustriesfederation.com/news/new-report-federation-growing-uks-creative-industries>

⁷ <https://www.linkedin.com/business/learning/blog/top-skills-and-courses/why-creativity-is-the-most-important-skill-in-the-world>

⁸ https://education.gov.scot/improvement/documents/creativity/cre24_infographics/cre24-why-is-creativity-important-to-employers.pdf

- T Levels do not include performance related creative disciplines therefore a large proportion of the creative sector will not be serviced by them.
- School budget cuts have meant that there are fewer specialist teachers to teach art and design, and this will impact on the number of schools and colleges able to deliver them.

Apprenticeships:

- There are significant barriers to the creative sector in arranging trailblazers to develop standards, these include:
 - a large density of micro/SME businesses,
 - portfolio based careers (rather than specific occupations)
 - the large proportion of self-employment within the creative industries
 - not that many levy payers,
 - small numbers of starts (therefore IfATE have discouraged standards to be developed)
 - overly bureaucratic process which has discouraged a number of larger employers from engaging in standards development.
- Lots of SME/microbusinesses/Self-employment means there is also not enough capacity to recruit apprentices in the vast majority of the creative industries.

Developing Level 4/5 provision:

- IfATE are basing new fundable qualifications on current approved occupational standards – but for the reasons above the creative industries do not have a suite of standards to draw from, and are unable to develop them.
- The creative sector does not work in terms of ‘occupations’ but specific skills, expertise and talents which do not always require a full year’s training.

The HE sector therefore contributes significantly to the talent and skills development of creative sector employees, and in most cases offers the only formal training route. We also know from UCAS transparency data and HESA returns that students in the Arts are not as diverse as we would like. HE providers are increasingly being challenged on ensuring equality of opportunity, and schools reform could help or hinder efforts to widen participation. Many specialist arts institutions are helping to plug the gap in arts education by offering weekend workshops, CPD for teachers, peripatetic teaching, orchestras, drama clubs and masterclasses as part of their access and participation agreements. HEIs need to be able to show the extent to which these interventions are working. UCAS is able to provide us with demographic profiles of applicants and acceptances mapped to qualifications held, so this may help us to explore any potential impact a reduction of qualifications may have on WP.

Therefore it is vital that the sector understands the impact of qualification and schools reform on applicants qualifications, ability to succeed in their degrees and ensuring there is a diverse applicant pool to draw from which will support the creative sector in its ambitions to become a more diverse sector⁹.

The following report details the approach we have taken to better understand the qualification profile of applicants to HE courses in England between 2014 and 2018.

⁹ <https://www.artscouncil.org.uk/developing-creativity-and-culture/diversity>;
<https://www.thecreativeindustries.co.uk/media/533578/creative-industries-council-diversity-charter-final.pdf>

Methodology

The project team acquired 3 sets of data from UCAS: A Level Qualifications, BTEC Qualifications and Awarding Body Linkage (ABL) data which pulls together the above qualifications with other creative industry qualifications such as practical music and dance exams. It also captures students who undertake the Level 3 Foundation Diploma in Arts and Design, which is an important route into HE for many creative arts students. Traditionally many undergraduate applicants will hold more than one of these arts qualifications when they apply to university. However anecdotally we have heard from institutions that this is in decline, and the new Progress and Attainment 8 programmes will hinder student choices in future. We have therefore separated the data out for each of these qualifications types into:

- holds one arts qualification
- holds more than one arts qualification
- holds no arts qualifications

The data only captures UK domiciled applicants who are 19 years or under at the time of application, and only show data from the UCAS undergraduate applicant pool, not UCAS conservatoires. To gain an understanding of the differences over time we pulled data from the 2014, 2016 and 2018 cohort to create a time series. Bearing in mind that the 2016 school age qualification reform would not have impacted these applicants directly as they will first enter the HE system in 2020, this data will show a baseline in which to further explore the impact in future cohorts, and capture any emerging trends in the applicant qualification profile.

We can also segment the data by the following attributes:

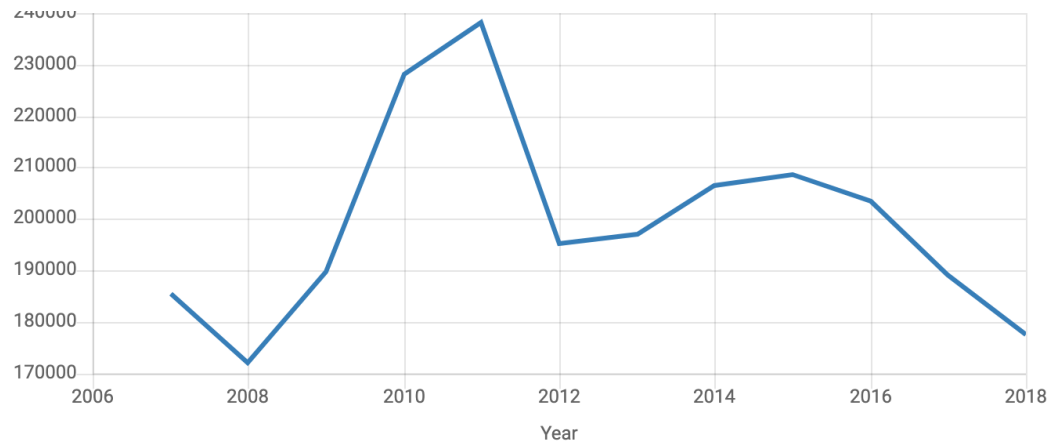
- Type of arts course applied to (as denoted by the UCAS course codes)
- School Type
- Measure of disadvantage (POLAR 4)
- Number of applicants, and number of acceptances

Results

Overview

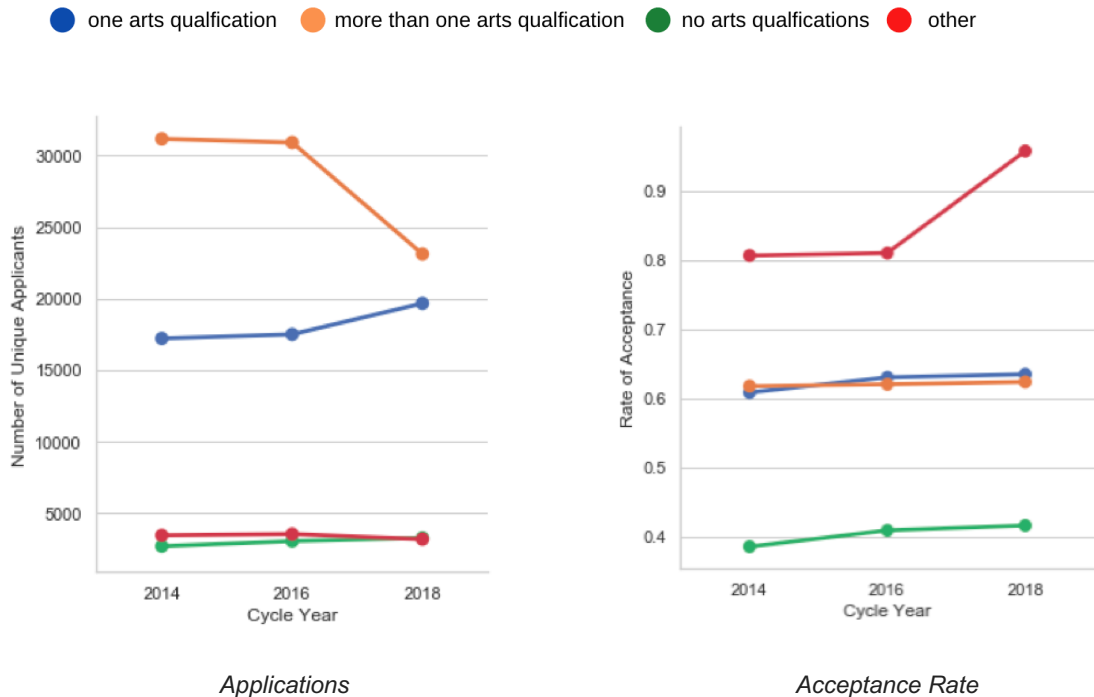
The UCAS data shows the number of students applying to creative arts and design courses (UCAS CODE W) has seen a sharp decline between 2011/12 and another between 2016/18. The 2012 dip can be attributed mainly to the increase in tuition fees from £3,000 to £9,000 but applications to all other disciplines during the 2012 funding reforms remained broadly static aside from Business and Social Studies. There is no policy reason for the 2016-18 decline, only that there were fewer 18 year olds applying to university during this time.

Figure 1: Number of applicants to creative HE courses



When we look at the data for all applicants and all types of qualifications applicants that hold more than one qualification have sharply declined since 2016. However those that are now holding one arts qualification has risen to compensate for some of this shortfall. 'Other' in this graph represents qualifications that have not been able to be coded. The data shows there has been an increase in the acceptance rate of applicants that hold no previous arts qualifications or hold only one, with the acceptance rate for those who have more than one arts qualification remaining broadly static.

Figure 2: Number of applicants with number of arts qualifications



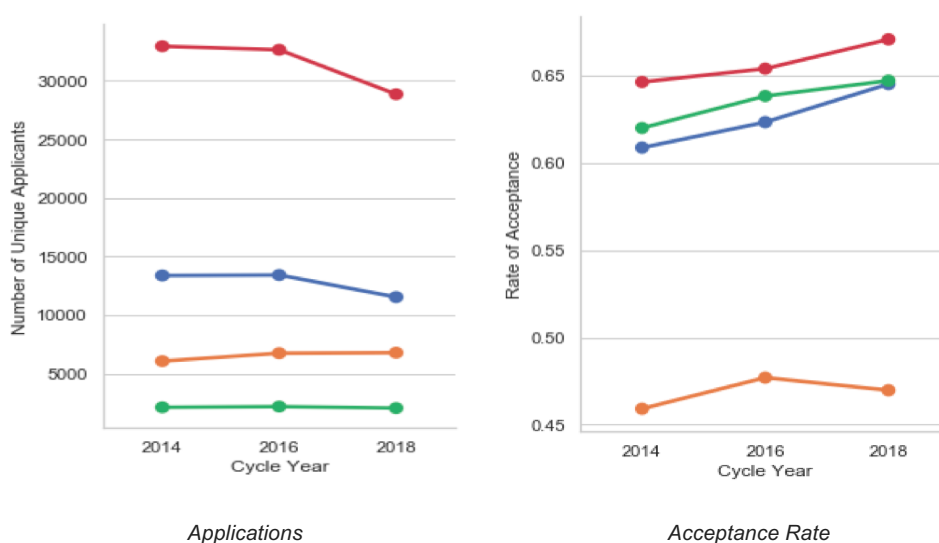
Looking at only those who hold A level qualifications, we can see that there has been a minimal change in the number of applicants who hold A levels with other subjects or A levels only in creative subjects. The potential impact of the 2016 school reforms may be mostly felt in the admissions data of the 2020 cycle onwards.

“Other” here represents all other qualification types including BTECs, foundation years and practical examinations.

A level's

Figure 3: Number of creative A levels held

● one creative A level + at least one other subject ● A levels only in creative subjects ● only non creative A levels ● other

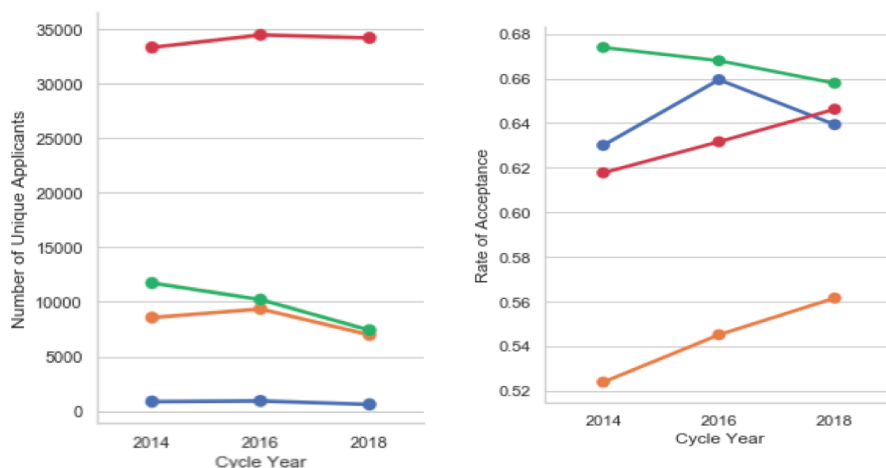


Looking just at BTECs there has been a decrease in the number of applicants with BTECs overall. So whilst other qualifications have held (as denoted by the ‘other’ category), BTECs appear to have seen the largest shift in behaviours over the period. As with the last graph ‘other’ is all qualifications other than BTECs.

BTECs

Figure 3: Number of creative BTECs held

● one creative BTEC + at least one other subject ● BTECs only in creative subjects ● only non creative BTECs ● other



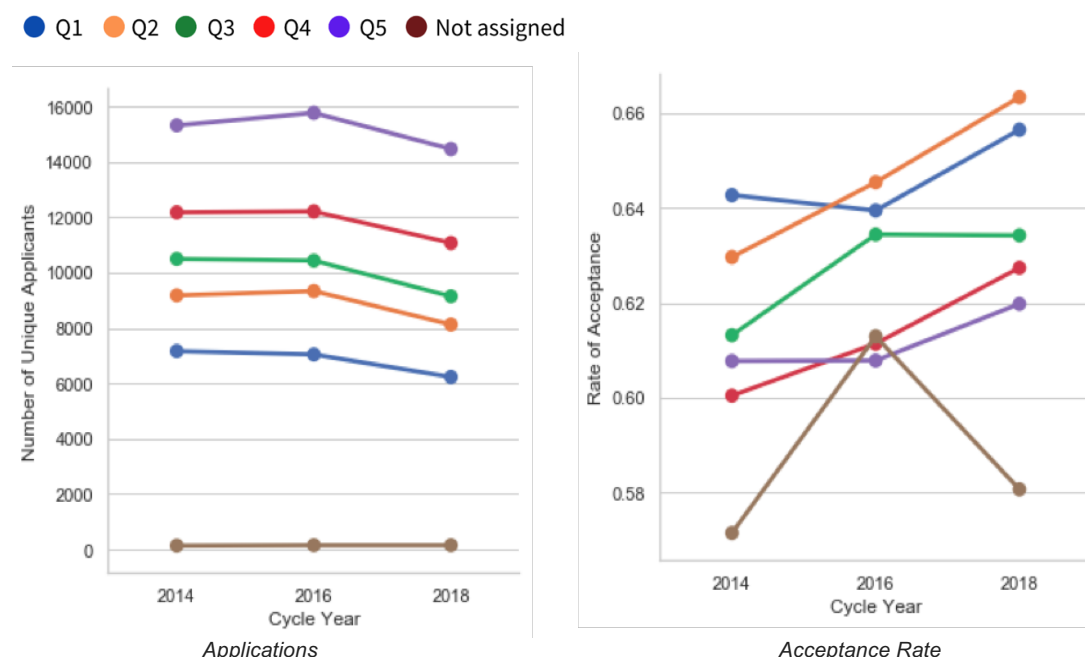
Social disadvantage

POLAR is the statistical measure used in higher education regulation to measure social disadvantage. POLAR Q1 represents the least advantaged in society and Q5 represents the most. This is based on postcode data of how many people enter HE from that location and is a proxy for the economic situation and educational quality of the area. It is the main measure of deprivation used for HE regulation.

From the data we can see that those most advantaged are most likely to hold and arts qualification, but those least advantaged have a higher acceptance rate.

When you look at the shift in applicants between 2014 and 2016 there has also been an uneven drop in applicant numbers depending on level of disadvantage. There has been a 13% decline in less advantaged applicants (Q1 and Q3) during the time period but only a 5% decline from Q5 (the most advantaged). The least advantaged (Q1) also have the biggest decline in acceptances compared to other quintiles even though overall they have a better chance of getting in. Acceptances are not just based on the decision of university admissions teams, but also on whether the applicant decides to accept their place. There may be multiple affects going on here as to why someone applies but does not accept their place. These can include cultural biases against the validity of creative qualifications as well as the perceived inability for black, ethnic minority and/or working class young people to make a career for themselves within the creative sector.

Figure 4: Applicants by POLAR

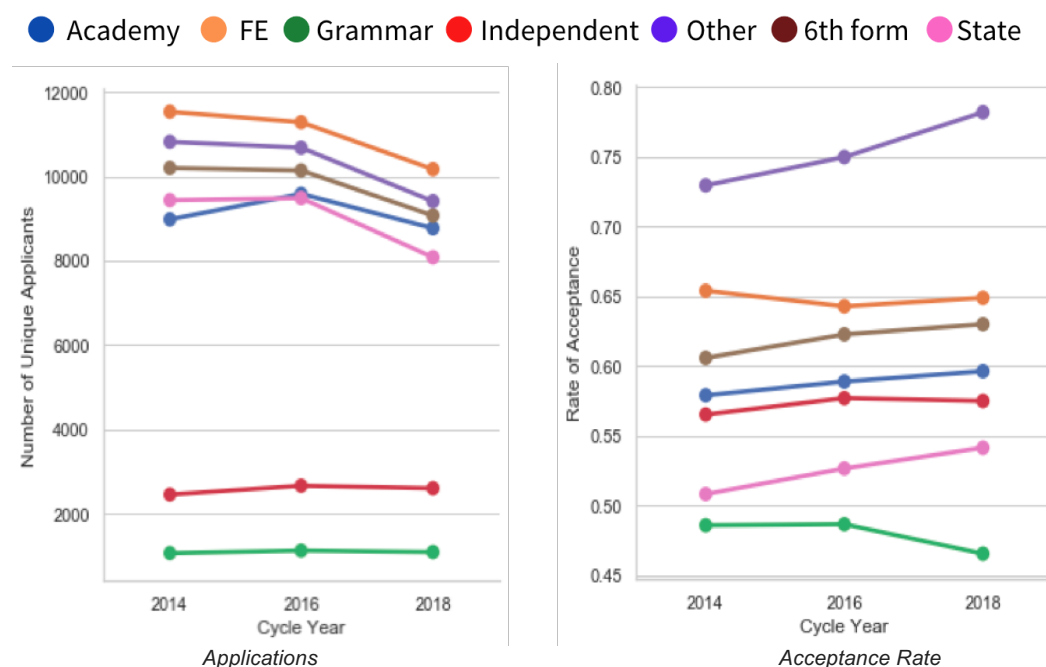


Types of learning provider

To understand how schools reform may have influenced access to arts education, it is important to also look at what types of schools applicants came from. In this instance, 'other' types of schools include HE providers which indicates these students have applied with a foundation year qualification hence why there are so many applicants from 'other'.

FE, 6th form, state and academy applicants are all relatively high, independent and grammar much lower. In terms of acceptance rate - 'other' meaning those with a foundation diploma is much higher (and has increased). Interestingly for social mobility, whilst the numbers are small, applicants that attended an independent school have a much higher acceptance rate than state school pupils.

Figure 5: Applicants by school type

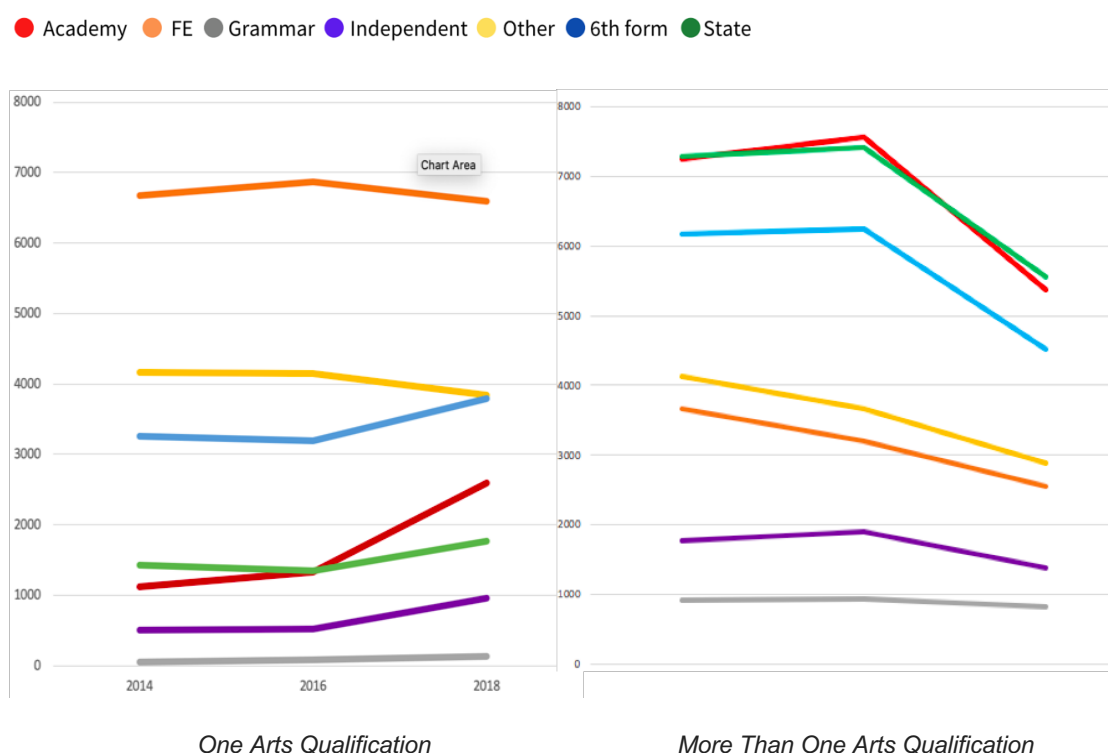


With this data we can drill down a bit further into how many qualifications applicants hold from each type of school, college or university. There are already some interesting nuances that could have been caused by the eBacc/funding cuts.

The number of students holding one arts qualification has not significantly changed in the majority of school types, aside from in Academies where the number of students has increased by 132%. This is good news for the availability of one arts subject for many young people.

However applicants that hold 'more than one' qualification has significantly declined in Academy, State, 6th Form, other and Independent settings by between 21-30% over the time period. Applicants with two or more arts qualifications has also declined in grammar schools by 9%, although this was the smallest cohort.

Figure 6: Applicants by school type and number of creative qualifications held



What HE subjects have students applied to study?

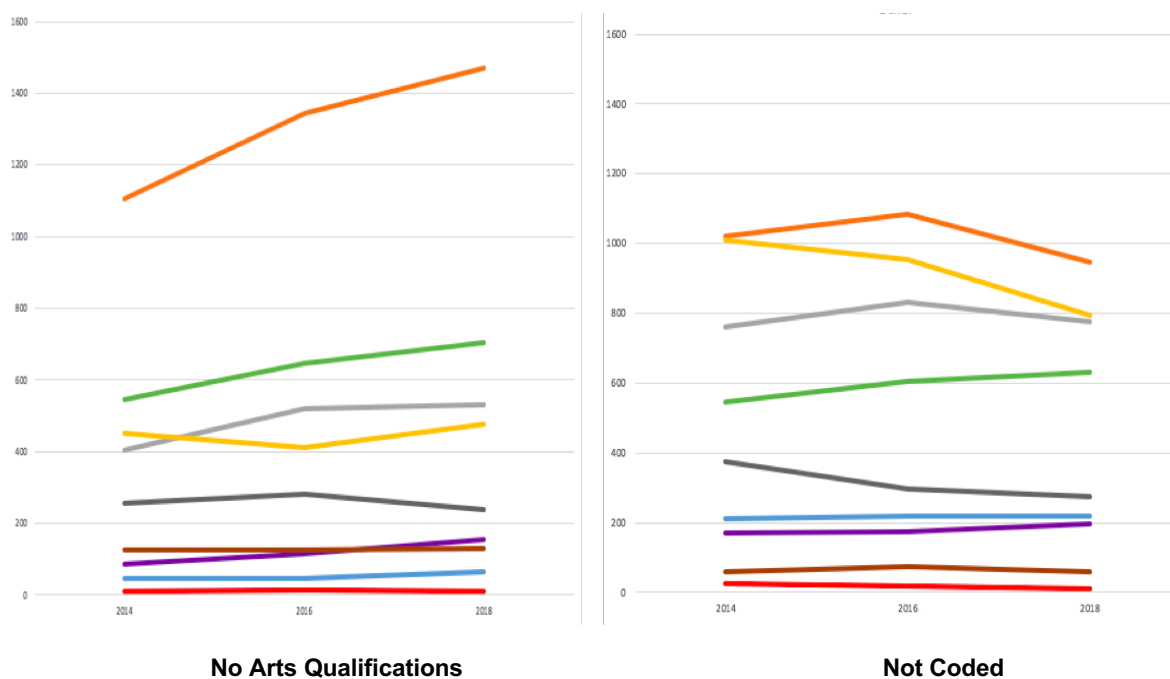
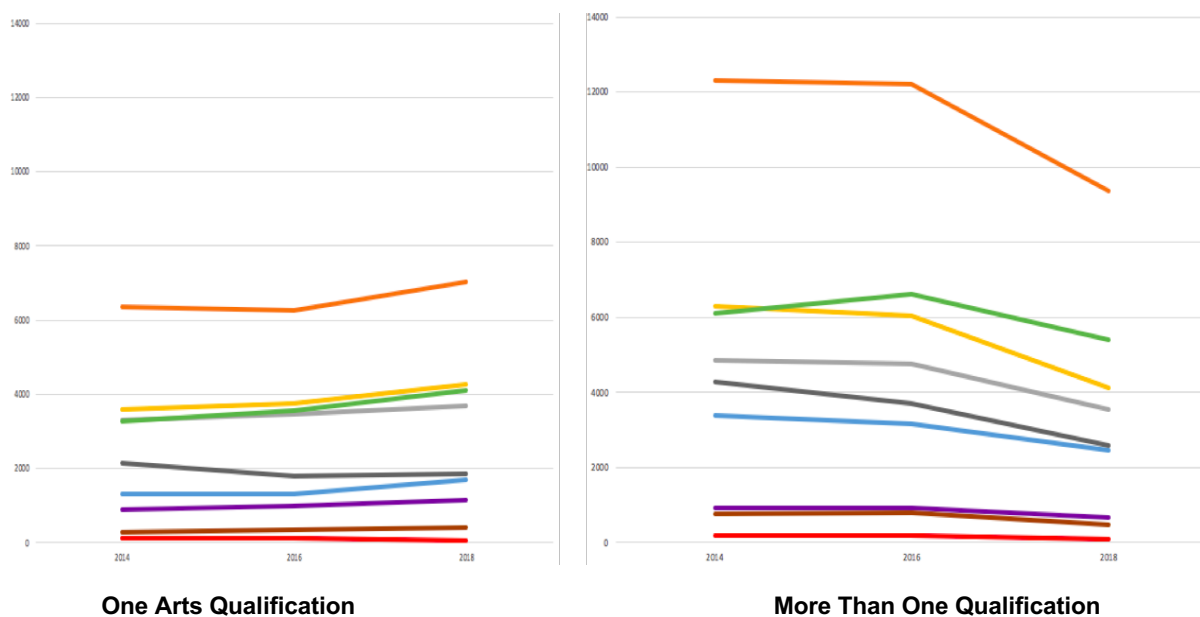
It is useful to also break the data down in terms of the types of subjects applied to, and how many arts qualifications they hold. This shows that there has been a noticeable effect in some creative disciplines more so than others.

There has been a steep decline in 'more than one' arts qualification when applying to Fine art, Design, Music, Drama, Dance, Photography and Combined courses. Some of this is mitigated with an increase in applicants who hold one arts qualification.

We can see an increase in the number of students with no arts qualifications when applying to Design, Photography, Drama. Music also a higher proportion of students with no arts qualifications on application.

Figure 7: Creative subject applied to and how many prior arts qualifications held

● W1 Fine art ● W2 Design Studies ● W3 Music ● W4 Drama ● W5 Dance
 ● W6 Cinematics and Photography ● W7 Crafts ● W8 Others in Creative Art and Design ● W9 Combinations



Potential impact on disadvantaged students

We believe from looking at the above data that students from least advantaged backgrounds are being impacted by the school reforms and budget cuts, especially in terms of having access to more than one creative qualification. A pattern is emerging that students from disadvantaged background are less likely to hold more than one arts qualification, and are also far less likely to apply to do an arts degree. As noted in the introduction this could become a significant problem for both HE institutions and the creative industries as they work towards trying to diversify the sector which is in great need of reform. There is a great deal of public investment being spent in encouraging a diverse applicant pool to creative jobs, but if they do not have equal access to creative education at school then this activity will not be able to reach its full impact.

HE has an agreed measure of deprivation based on the highest level of educational attainment achieved in each postcode of the UK. POLAR Q1 represents the lowest levels of HE participation and as such a proxy for the most disadvantaged and Q5 represents the postcodes with the greatest HE participation and therefore represents the most advantaged in society.

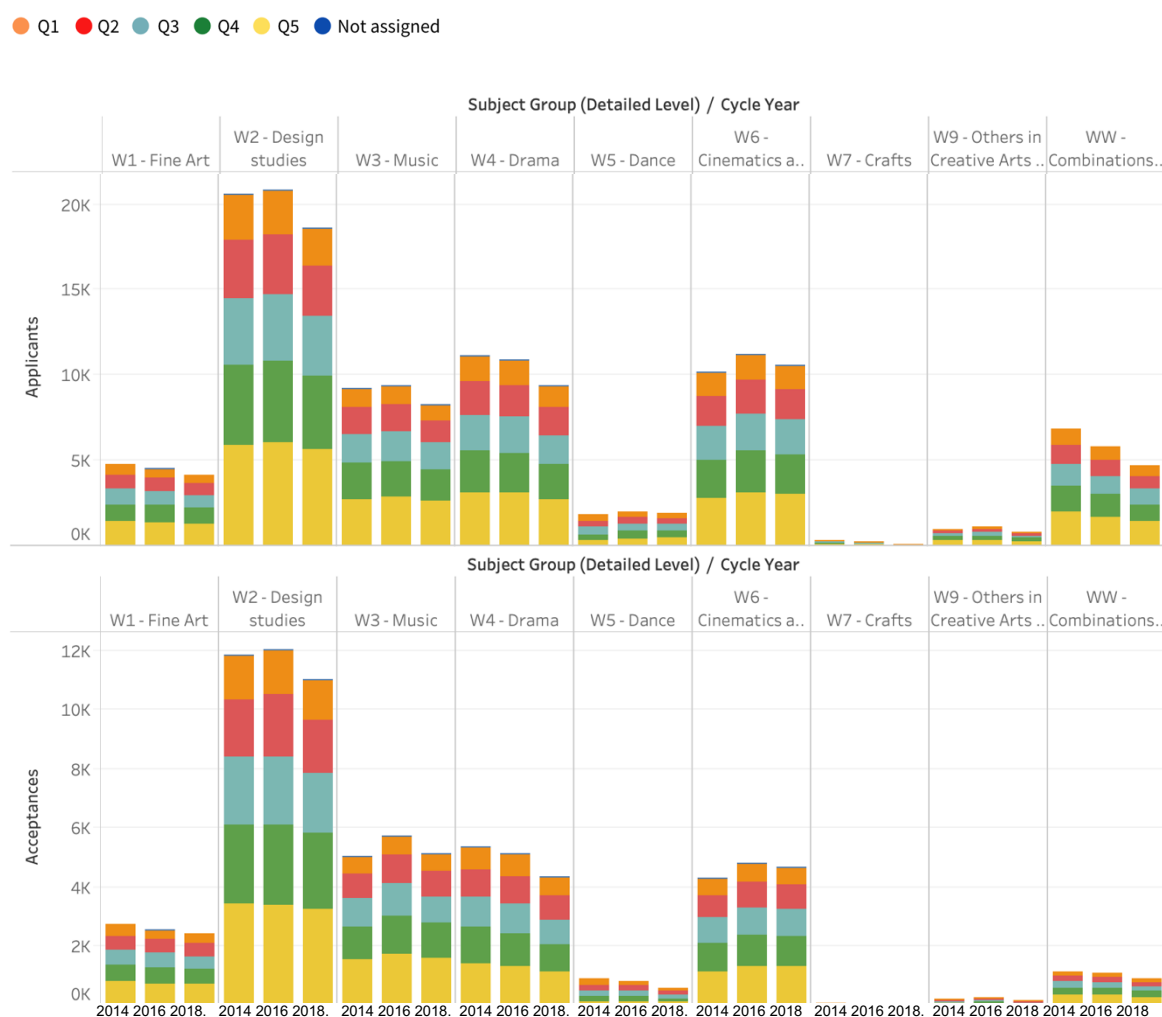
The following section will look specifically at our UCAS data set in relation to POLAR, School type and subject choices, providing a multi-dimensional analysis.

POLAR and subject choice

Overall there has been very little movement in the demographic profile of students studying different HE arts programmes. This is in spite of a conscious effort from HEIs to increase the number of diverse students on campus.

The good news is that whilst the number of arts qualifications has been restricted for disadvantaged young people, providers are already using contextual offers to mitigate some of the applicants gaps in formal qualifications. There is also a pattern that Q3 students are less likely to apply to arts degrees between 2016 and 2018 which has an impact on overall student numbers.

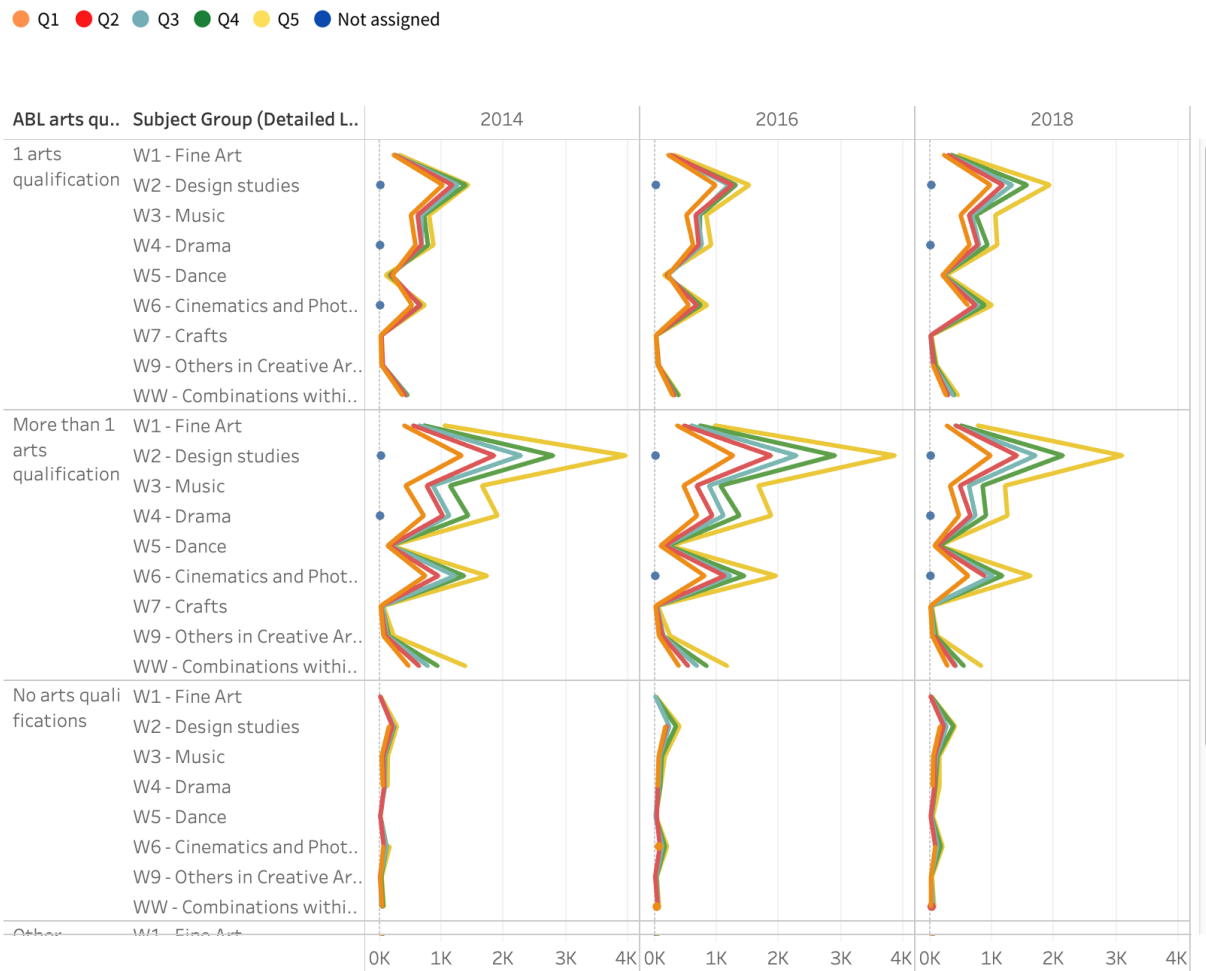
Figure 8: POLAR and subject applied to



POLAR and number of qualifications by subject area

This graph shows that the pattern of the most advantage students holding more than one arts qualification is true for every subject area applied to. Whilst over time the total number of students who accomplish more than one qualification diminishes, there is clearly a significant gap between the most and least advantaged – especially in relation to applicants of design study, music, drama and cinematography courses.

Figure 9: POLAR, subject applied to, and how many prior arts qualifications obtained

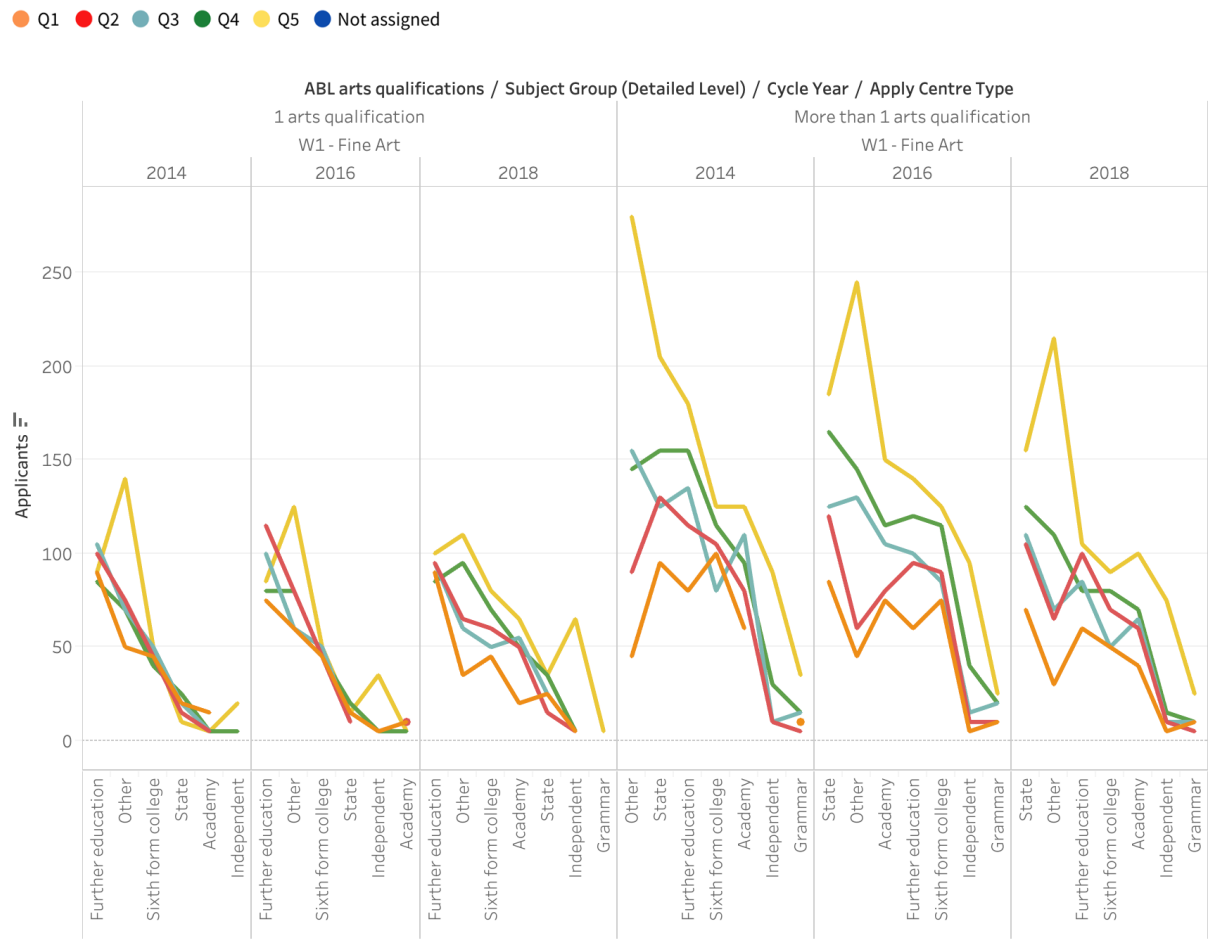


POLAR, School Type and Subject Choice

This next section will break down the data by the different subjects applied to.

Fine art: Other and FE is very popular school type (presumably because of the Foundation diploma). There is a clear pattern that these are taken by the most advantaged students (yellow and green). Students in Grammar, Academy, Independent, and state schools are least likely to have one qualification, but more likely to hold more than one.

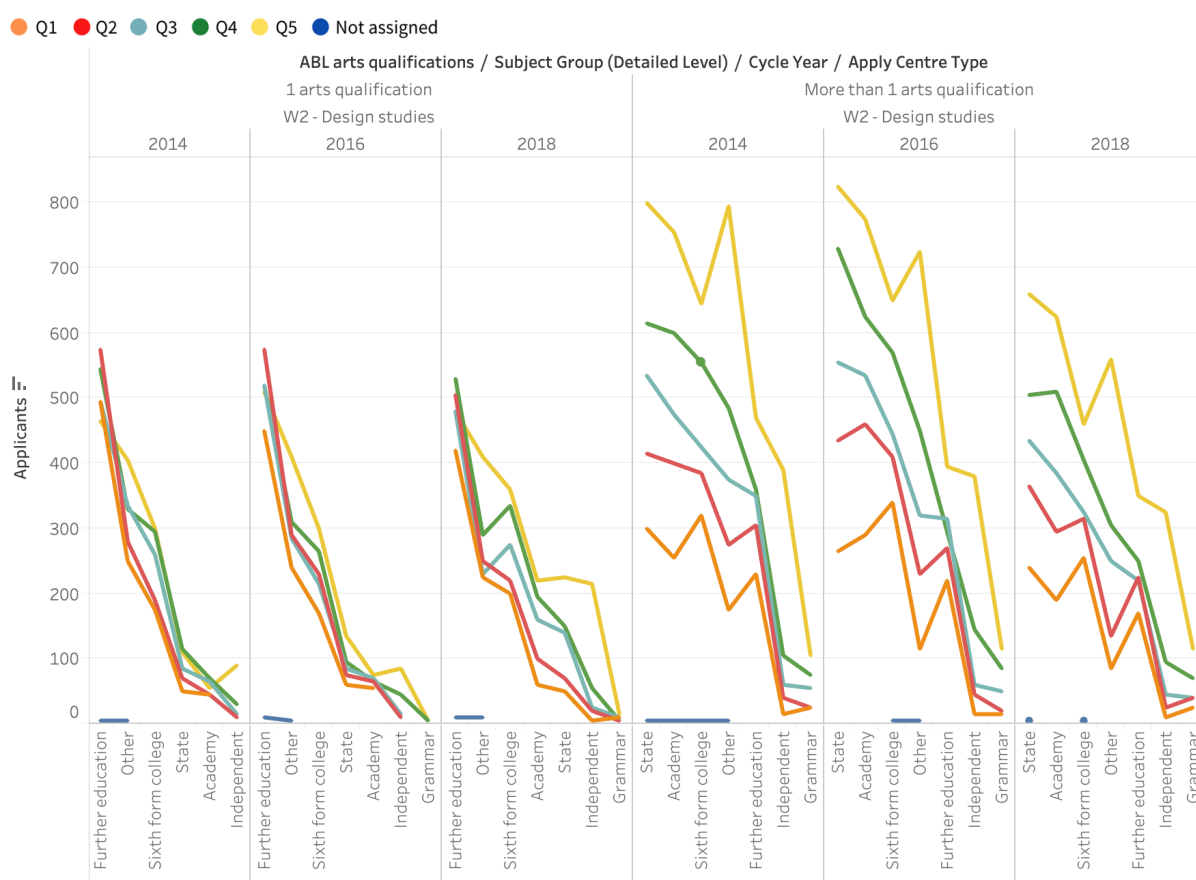
Figure 10: Fine art, POLAR, and previous school type



Design Studies: FE and “other” school type is very popular (and again could be an indication of the Foundation Diploma). State, Academy and 6th Form school applicants are most likely to hold more than one qualification. There again is also a clear pattern that these are taken by the most advantaged students (yellow and green). Design studies is the most popular course of the Arts qualifications and you can clearly see the effect of less applicants to arts based courses through the steep decline in applications between 2016 and 2018. The decline in applicants holding more than one was here most harshly felt by the most advantaged students (Q5).

Interestingly students from independent schools and from the most advantaged areas who had one arts qualification increased their number of applications in 2018 compared to 2016 from 85 to 215 – this trend was not seen in holders with more than one where applications remained static (380 vs 325).

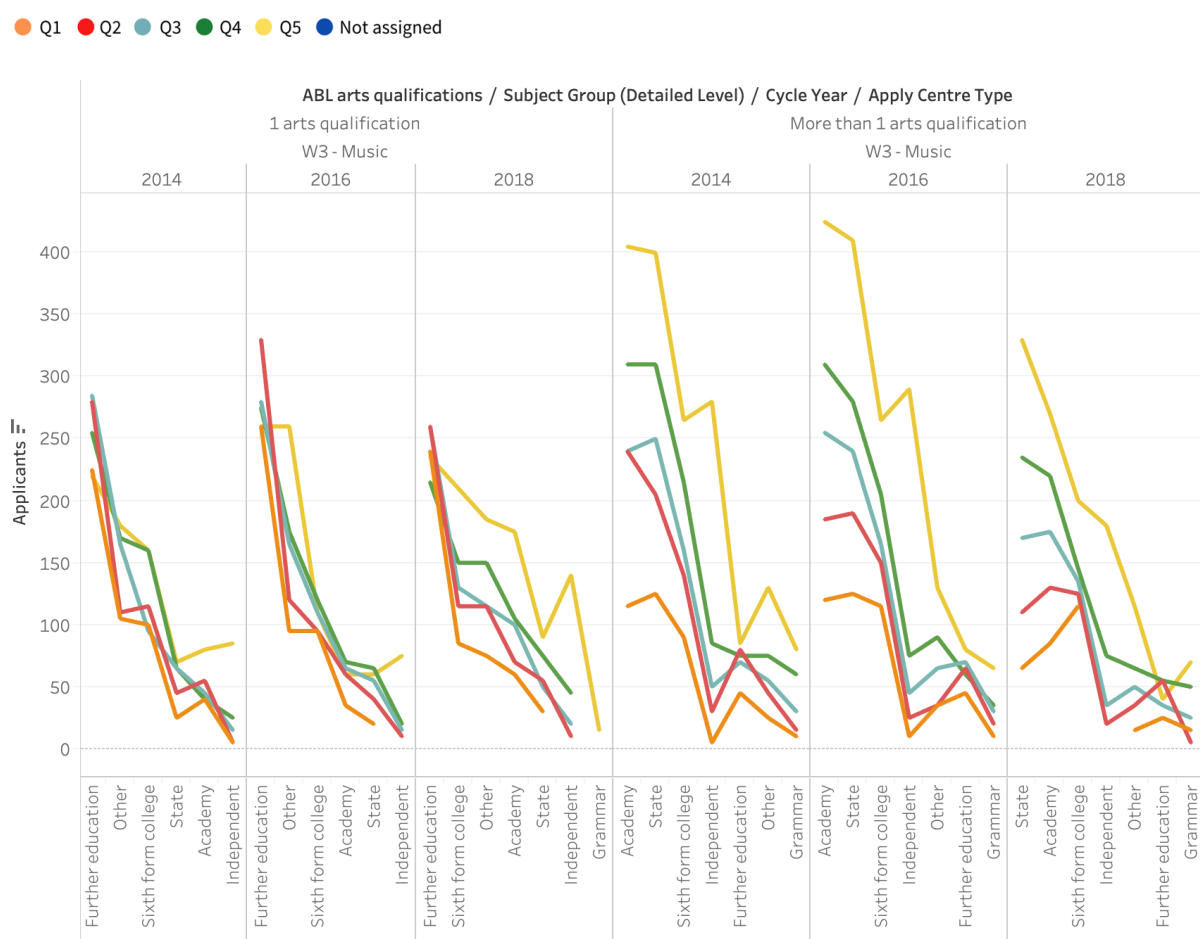
Figure 11: Design studies, POLAR, and previous school type



Music: We can see similar trends emerging here too with FE and 'other' educational institutions with the largest number of applicants holding one qualification; and Academy, State and 6th form having the highest number of applicants with more than one. However in the one arts qualification category there is not such a difference between the most advantaged and least advantaged students until 2018 where the difference become starker.

But the data shows that advantage is a clear factor in the likelihood of you holding more than one arts qualification regardless of what type of school you study in. As well as A Levels, this data also includes practical music examinations. So further analysis is needed as to the extent to which peripatetic instrument teaching is accessible in different types of educational settings.

Figure 12: Music, POLAR, and previous school type



Drama: like with the music, there is very little difference by advantaged status for those with one qualification in 2014-16 but a difference emerges in 2018. Cohort Q2 (one of the least advantaged) are the largest number of applicants with one qualification, but second lowest for those that hold more than one.

Figure 13: Drama, POLAR, and previous school type

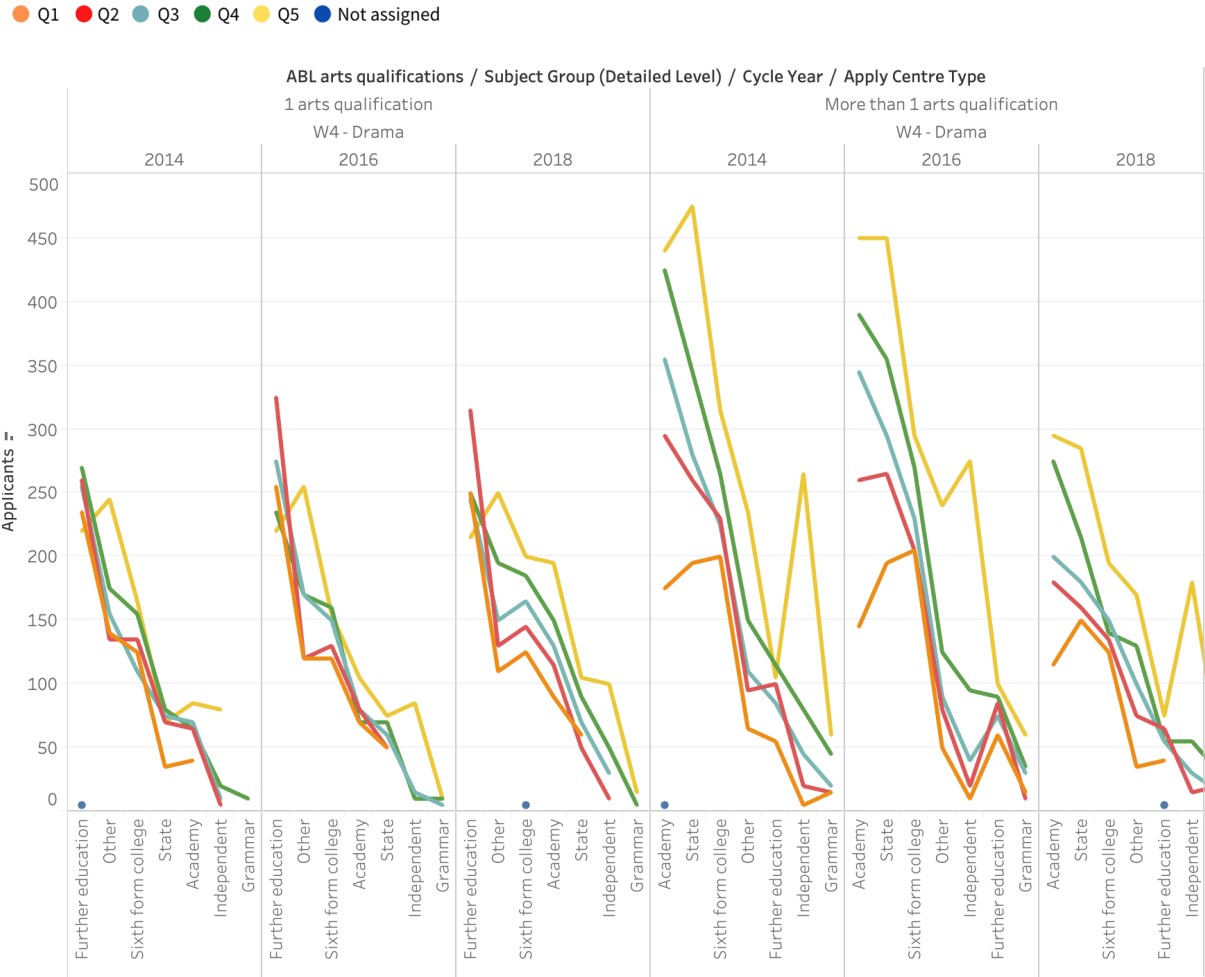


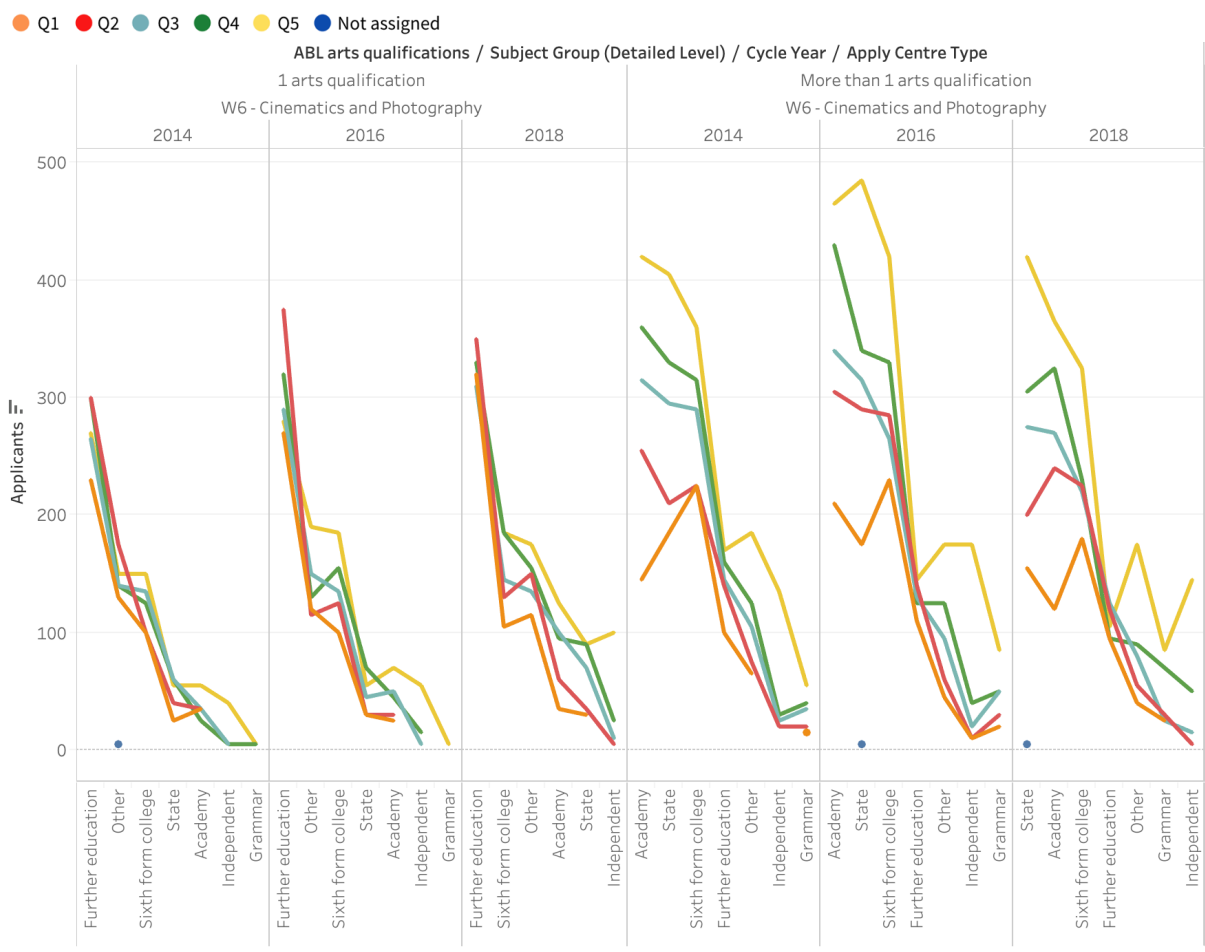
Figure 14: Dance, POLAR, and previous school type



Cinematics and Photography:

Again similar patterns are emerging around the least advantaged students most likely to hold one qualification and attend FE college, and the most advantaged more likely to hold more than one qualification.

Figure 15: Cinematics and photography, POLAR, and previous school type



Craft – there are not enough applicants to break down the data in this way.

Conclusions

This data provides an interesting account of the current state of play with the qualification profiles of applicants to HE arts courses and we hope this briefing is beneficial in continuing the discussion on the impact school reform is having on creative education.

There is a mixed picture of the extent to which the reforms are impacting access to arts education in the Pre-18 system. There has been an increase in students studying for one arts subject, but the steep decline in those taking more than one is troubling for those students who have an affinity to the arts and who wish to pursue a career in the creative industries.

We are particularly concerned with the levels of disadvantage that are becoming starker. Without access to the foundations of creative knowledge and practice taught in schools it is impossible to grow talent and inspire a new cohort of young people into the profession. Most importantly, we must ensure there is equal access to high quality creative education for all, regardless of background. We also cannot simply defer creative expression into extracurricular activities as these are also less accessible to our most disadvantaged pupils. If we want to meet our commitments to diversifying the creative industries we must do more to address the gap in participation for disadvantaged students right from the start. HE providers can plug some skills gaps of applicants, but we cannot inspire young people to be creative in the first instance, nor to further creative skills throughout their school experience.

The creative industries are one of the UK's most vital parts of our economy and all employers say they value creative skills in their workplace. The current global pandemic has shone a light on the importance of creativity to both our economy and to the wellbeing of our nation at such a time of uncertainty. The Technical Education reforms which centre around occupational standards do not work for the creative industries as the majority of the sector workforce have portfolio careers. Around a third of the creative workforce are self-employed and the sector is dominated by micro and SME businesses who cannot engage in these reforms. Therefore the approach to Apprenticeships and employer led standards is not fit for purpose, making HE qualifications vital for the talent pipeline and the continued growth in the sector. Prior educational achievement at school is a pre-requisite for success at university, we therefore must enable all young people to harness their creative talents at school in order for them to be successful.

The restrictions of how many arts qualifications that can be taken (as per the rules of Progress/attainment 8) also disproportionately affect students with disabilities. The creative disciplines have a very large number of disabled persons working within them, especially those with learning disabilities such as Dyslexia and ADHD. Restricting students' qualification choices stops talented students from developing a diverse range of creative skills which are vital to their success in the creative industries. Restricting GCSE choice has a significant impact on A Level/BTEC choice and subsequently which university courses are obtainable. We have not been able to collect data on the qualification profile of students with disabilities, and therefore we recommend further research be undertaken to understand how school reform has impacted the choices of students with additional needs.

We are also concerned that the political narrative around the use of foundation years in the HE system discounts the importance of the successful and historic use of foundation programmes in the arts, which are a vital part in ensuring we maintain the diversity of applicants and skills within the sector. They also support the progression onto the most technical and specialist disciplines which aid our declining craft trade. Not only do foundation routes enable students to build their talents and expertise which will support their portfolio careers, but it helps HE providers plug those gaps in the loss of creative education in the school system. Our research found that students who undertake these pathways are also far more likely to apply and be accepted onto a degree level course and improves our diversity.

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