



Art: Design: Media
Subject Centre



Creativity and Work: Transfer and transformation of learning between education and work

The Royal Institute of British Architects (RIBA), London, Friday 12th November 2010

Overview

In the current harsh economic climate our students are challenged with the difficulty of finding fulfilling, creative work upon graduating. Increasing numbers of creative arts students are devising alternative approaches to gaining vital work experience and using their creative practice in new ways that benefit the community as well as their own career goals.

For the last 2 years the Creative Interventions Project has been investigating the relationship between creative arts education and work-related learning, particularly in the not-for-profit sectors. The project has been exploring how work-related learning in the public and third sectors, encountered during a creative arts higher education, is valued and fostered by students, tutors and employers. It explores complex questions about the nature of creativity and a creative arts education, the idea of transfer into work and how work-related experiences are valued.

The Creativity and Work conference aims to provide a forum for those interested in volunteering, education and work-related learning to come together to explore these issues. The conference is designed to engage participants and to learn from each other.

Abstracts

11.00-11.45 Keynote presentation

A delicate balance: nurturing creativity in a time of crisis

Dr Paul Kleiman, Deputy Director, PALATINE (Higher Education Academy Subject Centre for Dance, Drama, and Music), Lancaster University

Venue: Wren room, 6th floor

At a time when the arts, both in higher education and the wider 'artsworld', are facing unprecedented pressures, we need - perhaps more than ever - to nurture our creativity, and that of our students and institutions, in order to meet the challenges we all face. Starting from an investigation into conceptions of creativity, this presentation explores how creativity requires and thrives within complex and finely balanced eco-systems of attitudes, discourses, practices, relationships, understandings and values.

Paul's research interests and work focus on creativity in higher education, especially in relation to assessment and curriculum design. Recent work includes: Special Adviser to the Creativity and Critical Thinking Project of liberal arts colleges in the USA; consultant on assessment and creativity at the Hong Kong Academy of Performing Arts; and member of the Paul Hamlyn Foundation Reference Group advising on developing support and training for artists working in participatory settings. Paul's work is published in several journals and books, and he is currently on the editorial board of the journal Teaching in Higher Education.

12.00-13.00 Parallel workshops

1. Enhancing creative professionalism through recognition of lifewide learning

Dr Jenny Willis, SCEPTRe Fellow and researcher

Charlotte Betts, Surrey Award & Lifewide Learning Developer,
Surrey Centre for Excellence in Professional Training and Education (SCEPTRe), University of Surrey

Venue: Barry room, 3rd floor

Our proposition is that students undervalue and fail to recognise the extensive learning they experience in informal settings while they are at university, and that the process of critical reflection afforded by award schemes such as the Surrey Lifewide Learning Award provides a framework within which they can record and explore their experiences, plan their careers and learn how to articulate their personal and professional development. In the first part of this interactive workshop, we shall examine evidence which demonstrates a mismatch between students' rating of their experiences and the narrative evidence of their learning in co- and extra-curricular (informal) contexts; they also rate their informal learning less than that acquired through the formal curriculum. We suggest that this failure to recognise the true extent of their learning is detrimental to their ability to demonstrate their value to potential employers and to their personal self-esteem. The University of Surrey is piloting a Lifewide Learning Award which offers students an opportunity to record, analyse, reflect upon and represent the informal learning gained through experiences in addition to their academic studies. The second part of the workshop will focus on examples of tools used in the scheme.

2. Student volunteering: enhancing learning and facilitating networks

Andrea Grace Rannard, Further and Higher Education Senior Manager, Volunteering England

Venue: Lutyens room, 2nd floor

Volunteering England is the national volunteering development agency in England, and a Strategic Partner of Government (Office for Civil Society). We are a membership organisation with over 1400 members from the private, public and voluntary sectors. Volunteering England's work involves policy and information, research, good practice in volunteer management, national campaigns, and training and events. We have expertise in student volunteering, working with all sectors to raise awareness about the value of student volunteering for the student, educational institution, community and business.

This interactive session presented by Volunteering England will provide an outline of student volunteering in England, including a definition of volunteering, key statistics and developments. The session will explore two key areas of student volunteering: the benefits of engaging with student volunteering to enhance the student learning experience, as well as other areas of personal and professional development; and how student volunteering provision within institutions can open up useful networks (internal and external) for students and staff alike.

In the current harsh economic climate, students and university staff face challenges, notably in terms of resources and graduate job opportunities. Institutions are increasingly required to think creatively in terms of the student learning experience; and students are having to think more creatively about how they can stand out from other graduates. This workshop will encourage participants to consider how student volunteering can enhance your work and your experience. As an interactive session, participants will be encouraged to learn from one another and identify next steps through idea generation in small groups.

3. Artwork Media: a work-related learning environment

Dr Dan Ashton, senior lecturer in media and cultural studies, Bath Spa University

Nic Jeune, Director Artwork Media, Bath Spa University

Venue: Aston Webb room, 2nd floor

This workshop will focus on Artwork Media, a digital media enterprise emerging out of Bath Spa University's Artwork Centre for Excellence in Teaching and Learning (CETL). This workshop will explore the studio as providing the 'context' and 'practical means' for students to relate to themselves as potential media and cultural industries workers. This focus on identity and 'personhood' (du Gay, 2007) is concerned with how students make sense of their creative work and position that in relation to their understandings of 'work'. For example, findings from existing research with the studio (Ashton, 2010) signal 'professionalism' as a key framing, and this workshop aims to further explore understandings of creative agency and work as they are bound up with context and place.

This workshop will encourage discussion and evaluation of:

- The Artwork Media approach and the different models for facilitating creative work. The aim here is to explore the range of contexts and practical means bound up with creative agency.
- Understandings of work and desirable attributes for working 'in industry' as articulated by students at AWM. Analysis of AWM is intended to be the starting point for reflection and sharing of experiences by workshop participants.

Whilst analysis of existing findings will be touched on, a range of materials generated in dialogue with the students will be used to open up discussion in terms of the interests and experiences of participants.

4. Connecting creative practice with career and professional development in art, design and media

Linda Ball, former Project Director – Creative Graduates Creative Futures, University of the Arts London

Venue: Lasdun room, 5th floor

Creative practice provides the context for personal, academic and professional development. This was one of the key findings of *Creative Graduates Creative Futures* (2010) a major longitudinal study of the careers of 3,500 arts, design and media graduates. This workshop explores how creative practice is placed at the centre of graduates' career decision-making.

So why is there a tendency to separate the student (or graduate) from their practice in discussions about skills and career plans? *What else can you do? What other skills do you have?* This is at odds with the more holistic learning models instilled in our students – and their connectedness with practice. In researching their own futures, graduates continue to place creative practice at the centre of their career development, simultaneously combining practice, paid and unpaid work, further study and informal learning – and this manifests itself in portfolio careers.

How might HE ensure that creative practice is placed at the centre of discussions that review students' progression and needs, pre- and post-graduation, so that as graduates they can articulate their strengths confidently and position themselves in relation to future goals? What CPD and career guidance models emerge and what are the implications for other subject disciplines?

14.00-15.00 Parallel workshops

5. How might we reward learning outside the curriculum: A learning framework for student-community engagement

David Owen, Research and Development Manager – vinspired students, National Coordinating Centre for Public Engagement

Venue: Barry room, 3rd floor

Students contribute so much to higher education community engagement; much of it can't be done without them. Students we know are involved in a plethora of opportunities and projects organised both within and without the university from projects that are more closely aligned with a degree course often referred to as service learning or community based learning, to running clubs and societies, to student led community projects, to brokerage and placement opportunities, to one day events such as festivals, beach cleans, and litter picks. The examples go on ad infin.

The National Coordinating Centre for Public Engagement's vinspired student's programme was established to provide evidence of the benefits of volunteering to students, universities and the community, and to encourage universities to recognise the value of student volunteering as part of their core activity. As part of this work we are exploring student learning from student-community engagement and are developing a learning framework for student-community engagement.

This is essentially a simple device that looks at the relationships across the messy non-accredited activity, accredited activity and awards that sit outside of the curriculum, and curriculum embedded activity. The framework will be based around how learning opportunities are developed for student-community engagement and will be supported by research and case studies that capture examples in practice.

This workshop will begin by presenting the context for this learning framework, and how it relates to what we know about student volunteering today. It will draw on findings from two recent studies: Bursting the Bubble: Students, volunteering and the community and Students, Volunteering and Social Action. The majority of the workshop will be focused on exploring the framework how it can be developed and in what contexts it could provide useful.

6. Adding learning value to the festival volunteering experience and increasing access to industry

Isla Brown, Yorkshire Festivals Network, Leeds Metropolitan University

Venue: Lutyens room, 2nd floor

We know the creative industries as one of the fastest growing sectors of the British economy (DCMS Creative Britain, 2008) yet also one where graduates particularly struggle to find paid work. The festival industry has grown rapidly in the last 10 years and on the whole fared well in the economic downturn (Guardian, 07.09.10), with the boom in festival culture increasing interest in this line of work. However, with growth driven by new start-ups from independent entrepreneurs who tend to source staff from existing networks (Leadbetter; Oakley, 1999), the UK festival and music industries are still proving difficult for new talent to access. These trends mean there are numerous volunteering opportunities within the industry yet issues remain with access to real learning opportunities, quality of the experience and prospects for paid work afterwards.

Furthermore, increased supply of graduates and demand for creative jobs is intensifying competition between ambitious graduates and augmenting the air of exclusivity around many of the industry players, large and small. Even heads of the industry admit that it proves a

precarious and uncertain career, as 'everyone has got to fight for their place' (Melvin Benn, Festival Republic, 2010).

However, with festivals contributing the majority to the 9.4% year-on-year growth of the live music industry (PRSforMusic, 2010), innovative ideas and new talent is needed to sustain this trend. As Matt Doherty V Festival Production Manager puts it, 'there is a lack of young people coming in, I don't think that's because of a lack of [interest], we haven't shown them the path. We need them coming up and learning skills to take over and replace us' (2009). Many festivals advertise volunteering work in return for a free ticket yet some students are now gaining volunteer and placement opportunities through University partnerships and funded volunteer programmes. This workshop will explore these developments, taking a case study approach using the facilitator's experience as a volunteer, in recruiting and managing festival volunteers on a large-scale for a variety of small and major festivals, and in directing a volunteer programme as a Coordinator of the Yorkshire Festivals Network. As relatively new developments, these schemes have been introduced on the basis of adding learning value to the festival volunteering experience. However, consultation with national and regional festival organisations has found that the main objective of organisers recruiting volunteers is still to gain free labour. Consultation with volunteers and the standard models of volunteer motivation (Clay, Snyder & Stukas (1996); Stebbins & Graham (2004); Powell & Steinberg (2006)) suggest that many student volunteers are seeking a transformative experience; motivated to both develop socially and to enhance their employability and prospects of accessing the industry. When coordinating volunteer programmes these conflicting objectives can be a challenge. This raises the issue that the existence of a volunteer placement and the ability for a student or graduate to access this rare opportunity does not necessarily constitute a career-related learning experience or result in enhanced employability. The experience, although potentially transformative and positive, may be so only in a social sense.

This workshop will explore these conflicting objectives, how work-related experiences in the festival sector are valued by all involved and where responsibility lies in terms of ensuring the value and impact of placements. Case study examples and models of volunteer engagement used through University programmes and the Yorkshire Festivals Network will inform group work with view to developing an ideal model for the festival volunteering experience.

7. Developing collaborative partnerships: a whole course approach

Marie Brennan, Course Leader, BA (Hons) Arts and Event Management, Arts University College Bournemouth

Venue: Aston Webb room, 2nd floor

The Arts and Event Management Course at the AUCB has had an effective, practice-led ethos for over 16 years – at first as an HND and now as an established and well regarded BA (Hons) programme. The workshop will share our practice in work-based education and our creative methods of engaging with this topic. We have developed a mix of traditional teaching methods, student directed learning (learning agreements, team contracts, reflection, evaluation) and partnerships with the arts industry in our area – artists, local authorities, charities, arts organisations and key suppliers (venues, equipment hire, designers etc).

This workshop will explore the methods we use on the Arts and Event Management Course to create real learning experiences in actual arts management scenarios. These include Strategic Arts Management – working with an arts organisation to address key issues such as feasibility studies, audience and programme review, funding policies and so on and also Live Project Management where students work in teams to create, curate, produce, evaluate and manage an arts event.

8. University, Employer & Student Experience of Work-Based Learning in the Creative Industries

Cassandra O'Connor, Principal Lecturer, School of Arts, Media and Education, University of Bolton

Lynne Webster, Senior Teaching Fellow, School of Design, University of Leeds

Venue: Lasdun room, 5th floor

Work experience - leading to work-based learning – has proved to be beneficial to students who have access to such learning through work placements and the like in their education curriculum (Moreland: 2005). Higher education is expected to ‘respond flexibly and rapidly to market changes’ (Garrick & Usher: 2000) and undergraduate students welcome the opportunity to gain the practical experience necessary to respond to these changes. It is now also accepted that if students want a job, a degree is no longer enough, and with graduates flooding out of university, they are looking to internships to give them the edge that employers demand (Davis: 2010). In this context, this research attempts to discuss a number of issues; investigate how relationships with employers and higher education institutions can be maintained and developed, identify how students perceive opportunities for work-based learning prior to, during and after a period of work-based learning. ‘It is important therefore that educators address the ways in which creative programmes of study are able to instill in students an understanding of the realities of working in the sector along with an entrepreneurial mindset that will prepare them for portfolio careers and self employment following graduation.’ (DCMS, 2006)

15.20-16.20 Parallel workshops

9. The Young Design Programme: Enhancing Student Creativity and Work-Related Learning in the Public Sector

Ian Thompson, Director of the Young Design Programme, University of the Arts London

Dr Angeliki Triantafyllaki, British Academy Visiting Scholar, Institute of Education, University of London

Venue: Barry room, 3^d floor

The Young Design Programme joins up young people in primary schools, secondary schools and FE colleges with design students at universities and colleges, and designers in industry. The young people create a brief that student designers respond to. The subject is how to improve the quality of life in schools through good design. Through a series of meetings at school or college, at the university and on location, the pupils and students create a design proposal to answer the brief. Design professionals mentor the student teams. One of the programme’s aims is to develop the personal and professional skills of the pupils and students.

As well as introducing the Young Design Programme, and presenting findings from a research study, this workshop will ask participants to see if principles from this study can be used as building blocks to create work-related-learning programmes for their own students. The workshop will also explore effective ways of assessing complex collaborative projects.

10. Prime and Pump: Potential Creative Collaborative Project Events

Kirsten Hardie, *National Teaching Fellow, Arts University College at Bournemouth*
Lucy Woodbridge, *graduate, Arts University College at Bournemouth*

Venue: Lutyens room, 2nd floor

The Creative Interventions project has identified that many of our students have strong passions and rich experiences in relation to their volunteering and not-for-profit (NFP) activities beyond their curriculum. In many instances it appears that such interests and experiences are not known of or readily recognized by course staff or by fellow students. Yet such knowledge and experience can be shared and developed within and through the curriculum; new ideas and opportunities can be created; we can all learn from and with others towards the potential creation of collaborative work that brings organizations into the studio.

The session aims to explore how academics can create opportunities for students to develop and share their knowledge, skills, experience, ideas and interests in relation to volunteering and not-for-profit activities/work through collaborative workshops with organisations.

The session aims to generate viable ideas that hopefully can be developed into dynamic learning events that we can share in across disciplines, levels and institutions - to develop new ideas and contacts towards the greater creation, celebration and promotion of student volunteering/NFP work. Ultimately the session will consider what students can bring to HE learning from their volunteering/NFP experiences.

11. The Medietrain Project: Bringing Vocational Education to the Heart of the Curriculum

Jim Hornsby, *Senior Lecturer, Division of Media Arts and Production, University of Bedfordshire*

Venue: Aston Webb room, 2nd floor

Medietrain aims to bring vocational education to the heart of the academic curriculum by:

- embedding a vocational awareness programme within the core curriculum, and
- establishing a work experience elective for final year undergraduates, and
- developing opportunities for graduates to gain paid work experience.

In Years 1 and 2 Medietrain aims to equip all students with a basic but realistic understanding of the media industries and the skills to make effective applications for work experience and jobs. The initiatives include opportunities for students to meet media professionals and have benefitted from contributions by Skillset and Channel 4.

In October 2009, thirty-six undergraduates took a Medietrain course unit that enabled them to gain work experience as an assessed part of their degree. The unit provides opportunities for individual students to work as interns in media production companies and for production teams to make short films for local voluntary and public sector organizations.

12. Exquisite Corpse: evaluating the live team project

Jonathan Bell, Senior Lecturer, BA (Hons) Spatial Design, Bucks New University

Venue: Lasdun room, 5th floor

During the past two years undergraduate teams from across the art and design courses at Bucks have participated in the Sorrell Foundation Young Design Programme, working with client teams of Primary and Secondary School children to improve their school environment. The workshop will look at the processes and the outcomes of the projects. A brief overview of the project will describe the lifespan of the project, illustrated with a slideshow.

In order to illustrate the haphazard nature of both the current state of many schools and the inherent instability of the undergraduate team project the delegates will be asked to participate in a game of Exquisite Corpse (pictorial consequences); these will be exhibited at the end of the workshop.

Jonathan Bell will lead a discussion with two students who worked on the programme last year in an attempt to elicit frank observations about the value of the project to them. One student assumed the lead role in the design of a memorial garden for a primary school which is currently out to tender and is expected to be completed next year. The other had a rather more difficult team experience, so should be able to draw our attention to the negative sides of the project and to where improvements could be made. The discussion will draw out the aspects of a creative arts education which helped students to learn from working with 'real', live situations and surviving difficult experiences.

16.30-17.00 Plenary discussion

*Led by **Professor Norman Jackson**, Director of SCEPTRE, Surrey Centre of Excellence in Professional Training and Education, University of Surrey*

Venue: Wren room, 6th floor

What are the key affordances/conditions for transfer and transformation of learning between education and work? And how can we best facilitate these?

17.00 Finish

For further information on the programme, please check out:

<http://creativeinterventions.pbworks.com>

Or email Catherine Smith, conference organiser on: c.h.smith@lcc.arts.ac.uk