LEARNING TO BECOME A CREATIVE PROFESSIONAL

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June 2010

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Background

1. The research was commissioned by the Surrey Centre of Excellence for Professional Training and Education as part of SCEPTrE's contribution to a national study on creativity in the creative arts, funded by the HEA, and in collaboration with the University of Arts, London, and Arts University College, Bournemouth.

2. The research was conducted between February and June 2010, and involved self-selecting undergraduates from the University of Surrey Faculty of Arts and Human Sciences enrolled on programmes in Dance and Culture, Music, Film and Theatre Studies and students from the Guildford School of Arts.

3. The aim of the research was to gain further understanding of how students of creative art subjects develop their professional selves and draw upon their creativity, in order to inform curriculum planning and to contribute to pedagogical theory.

4. Two questions were addressed:
    a. Where in creative arts students' personally determined life-wide curriculum are they able to express and develop their creativity so that they realise their creative potential?
    b. What does being professional mean to creative arts students and how do they develop professional attitudes, capabilities and confidence to be a creative professional through their life-wide curriculum? This will identify the experiences through which they develop their capabilities within and outside the credit-bearing curriculum.

5. 40 students completed a wide ranging on-line questionnaire which investigated aspects of professional learning in three domains: the programme of study, activities outside the curriculum, and the lifewide experience e.g. part-time paid work, volunteering, hobbies.

6. They comprised undergraduates at each level of study, with and without professional training experience, male and female, Home and Overseas students, following degrees in the subjects shown in (2) above.

7. Respondents were asked to indicate whether they would be willing to take part in a follow-up interview. Ten were selected, of whom 6 honoured the commitment, providing audio-recorded data which was fully transcribed. Each interview lasted between 40 and 50 minutes.

8. 4 of the interviewees were invited to take part in a third activity, a video-recorded interview of 20-25 minutes, each of which was edited to produce a 2-3 minutes film to accompany the written report, and for use in future presentations.

Creativity

9. In response to question (a), it was found that the domains where students feel best able to develop their creativity are through their programme of study and extra-curricular activities.

10. The extra-curricular activities engaged in by these students are closely related to their discipline e.g. learning another instrument, dancing in a company, teaching younger performers.

11. As found in the related literature, respondents have no single definition of creativity: they associate it with a range of dispositions and personal qualities e.g. self-confidence, originality, thinking 'outside the box', and these vary according to their disciplinary background.

12. Creativity is seen as both an innate ability and something which can be nurtured. Respondents distinguish between natural creativity accessible to us all, and extraordinary creativity possessed by a few exceptionally gifted people.

13. Natural creativity is conceived as an ability which can be transferred to other contexts. For some, it is a 'mindset' which can be deployed in any life-wide situation.

14. Views on nurture and transferability validate curriculum development aimed at increasing opportunities for creative expression.

15. External approval of the created product is valued and sought, but respondents are motivated primarily by intrinsic rewards.

16. The qualitative data in particular convey the extreme personal fulfilment derived from being creative, and some respondents deliberately separate creativity for their individual pleasure from creativity as a component of the world of work.

17. It is acknowledged that these students may not be typical of other disciplines in the high importance they attribute to being creative.

Professionalism
18. In response to question (b), professionalism is associated most strongly with self-management (unrelated to the programme of study) and subject knowledge. Metacognition and critical reflection are also important elements as are communication skills (oral, written, listening, IT and non-verbal expression), self-confidence and adaptability.

19. This mix of skills, dispositions, knowledge and metacognition support the findings of other researchers on the complexity of professionalism, which requires a 'package' of elements.

20. When asked how they feel they personally are learning to become professional, respondents believe it to be through developing the ability to manage their personal lives, work well with others, develop strong communication skills and hence become self-confident in their interactions.

21. These means to becoming professional mirror respondents' expectations of being professional as shown in (18), suggesting that their programmes of study and life-wide experiences are enabling them to become the professional they aspire to be.

22. The implications of this range of skills and dispositions for curriculum planners are that a variety of learning experiences are necessary to enable students to work and interact with others and to reflect critically on their experiences.

23. Given the inclusion of 'wicked' competences such as adaptability and dispositions such as motivation, traditional assessment methods are unlikely to suffice.

24. In response to the question of where students feel they learn to become professional, the programme of study is the most significant domain for them at this stage in their lives when the quantitative data are assessed.

25. However, there is clear evidence in respondents' narrative accounts of extensive professional learning in domains other than the programme of study. It has been suggested that the reason for their not recognising this in the quantitative feedback may be that students are unused to evaluating and valuing their professional learning in informal contexts.

26. For this reason, it is suggested that there is a need for learning in other domains to be made explicit e.g. through feedback on performance in non-programme related activities such as volunteering and part-time paid work.

27. Schemes such as the Surrey Lifewide Learning Award provide a framework within which students can reflect critically on their professional development and for recognising the professional value of their experiences beyond the programme of study.

28. The report concludes by making five recommendations regarding curriculum development and assessment, and calls for further research in order to compare these findings with students in other disciplines.

LEARNING TO BECOME A CREATIVE PROFESSIONAL
I INTRODUCTION

Theoretical background to the research

When, in March 2010, the University of Surrey's Ethics Committee approved a proposal to undertake further research into professional development and creativity, the explicit aim was to build upon and extend previous studies conducted within the Surrey Centre for Excellence in Professional Training and Education (SCEPTrE) e.g. Willis 2009b, 2009c. Their common objective was to develop a better understanding of the nature of life-wide learning and how students gain personal and professional development from all parts of their lives whilst they are in higher education (HE).

The focus of this study was on students of creative arts subjectives in the University's Faculty of Arts and Human Sciences and at the Guildford School of Arts (GSA). The research represented one component of SCEPTrE's contribution to the national Creative Interventions project, organised and sponsored by the University for the Arts[1].

This enquiry examined two broad questions:

1. Where in creative arts students' personally determined life-wide curriculum are they able to express and develop their creativity so that they realise their creative potential?
2. What does being professional mean to creative arts students and how do they develop professional attitudes, capabilities and confidence to be a creative professional through their life-wide curriculum? This will identify the experiences through which they develop their capabilities within and outside the credit-bearing curriculum.

Through this greater understanding of the development of professionals in the creative arts, the aim was not only to contribute to pedagogical theory but also to inform curriculum and assessment practices as part of a life-wide appreciation of personal and professional development.

Implicit within these questions are some assumptions which must be brought to the surface before we consider the research instruments and findings.

Assumption 1: creativity is definable

Like any social construct, the notion of 'creativity' bears no single definition. Interpretations are contingent, reflecting epistemological affiliations: for instance, Bergson (1911:7) reveals his era's preoccupation with psychology in his assertion that 'To exist is to change, to change is to mature, to mature is to go on creating oneself endlessly.' From this perspective, creativity is associated with individual identity, but it may also be an important element of collective identity, culture (with both a small and capital C), none of which is static.

We shall return to a question implicit within the distinction between culture and Culture, namely that creativity is special, a rare capacity, under assumption 3; for now, let us acknowledge another difficulty in attempting to define the concept. The capability appears to be so integral to our human nature that it is often referred to disparagingly as 'motherhood and apple pie' (e.g. Edwards et al. 2006:62); in other words, it is too 'normal' to warrant analysis. For Jackson (2006:3), the problem lies in the omnipresence of creativity and its elision with domain-related theories.

Many writers (e.g. Cskiszentmihalyi 1999, Edwards, McGoldrick and Oliver 2006) believe, though, that discussion of creativity must be grounded within the traditions of a given field for it to have meaning.

For instance, Marxist theorists focus on the power associations between creativity and common culture (e.g. Eagleton 1967; Rosen 1982) and the potential for market exploitation (Willis et al. 1990).

Pope (2005:xv) adds to the complexity of the debate by opposing the process of creativity to the product created, reminding us 'there is no creation from nothing': there is always something prior to and after the creation. This forces us to confront another common assumption: that creativity implies novelty. According to Pope's logic, absolute novelty is impossible. Sternberg and Lubart (1996) ascribe this focus on novelty to Western cultures, in contrast to Eastern conceptions which value recreation of the old.

These brief references cannot do justice to the wealth of literature produced on the theme, and are inevitably selective. Interested readers are referred to the works of Jones (2009), Pope (2005) and Jackson (2008) cited elsewhere in the discussion for fuller accounts. Study of creativity is inherently risky, relying as it does on subjective perceptions of the meaning and value of the term. We hesitate even to categorise it: is it a skill, a competence, a disposition, a quality? This is another question to which we shall return.

As an educationalist, the author's preferred definitions of creativity are naturally to be found in the domain of pedagogy. A starting point is offered by the Qualifications and Curriculum Authority, which has been tackling creative development in schools since the late 1990s:

> We believe creativity is the wider ability to question, make connections, innovate, problem solve and reflect
> critically. These are skills that are demanded by today's employers. (QCA online Creative Partnerships Information
> booklet, page 2)

In other words, it implies cognitive skills and, for the QCA, is related to employability. This statement leads to our next question, the value of creativity and the purposes it may serve.

Assumption 2: creativity is valuable

Why, then, should creativity be deemed desirable? Again value may be seen in terms of individual self-fulfilment (Marshall 1963, Scruton 1987) or the contribution that creative outputs make to a common culture (Williams 1963), bringing social cohesion and affective enrichment. A more functional value is proposed by some writers:

> It is about equipping people with the skills they need to live full lives; the ability to respond creatively and confidently
> to changing situations and unfamiliar demands, to solve the problems and challenges they face at home, in education,
> at work, to make a positive contribution to the life of their communities. (Bentley and Selzer 1999:9)

This extends the value beyond the workplace, to self-realisation, and brings in questions of challenge/task and confidence/support, recalling the findings of Eraut in his studies of, amongst others, 2007 and 2010.

Jones (2009) and Pope (2005) offer ready-made accounts of the historical values attributed to creativity, and trace these in the contexts of changing political and social contexts. Notions of creativity and culture merge as products are at one and the same time representations of their context and, over time, become established as symbols of their context (culture/subculture).

Apart from these individual and collective effects, anyone working recently in higher education cannot fail to have noticed an increasing expectation over the last decade for graduates to contribute primarily towards the nation's economic health. For Edwards et al. (2006:71) their creativity is essential:

> it seems that students will be emerging into a world in which their claims to creative work are becoming
> increasingly important.

Lest there be any confusion, Smith-Bingham specifically distinguishes between creativity (associated with art) and innovation (associated with business):

> In UK policy discourse, creativity is largely associated with culture (especially the arts), business (with respect to
> the creative industries) and education (as part of a drive for deep learning and personal development that is more
> than achievement in tests). Innovation, with its stronger connotations of delivery and value, is used most often in
> an investment and business context in relation to research and development (Smith-Bingham 2006:12)

Together, these various expectations reveal three underpinning values relating to creativity, each targeting a different, though not mutually exclusive, beneficiary:

- Personal development and wellbeing
- Social identity and affective wellbeing
- Economic and industrial productivity

Assumption 3: creativity is universal

If creativity has such an important economic role to play, the responsibility cannot be met by a few highly talented individuals alone. Five years ago, Craft recognised the implications of this, writing:

> The fundamental shift from focusing on individual traits and abilities to concentrating on organisations, climates
> and cultures has had the effect of universalising creativity… The shift has encouraged perspectives that suggest
> that everyone is capable of being creative, given the right environment. (Craft 2005:7)

So, where once creativity was associated with brilliance, an exceptional ability, related to Culture and the Arts, now it becomes an attribute which is common to us all and is no longer confined to that higher domain. In the words of one writer:

> In contemporary policy terms, 'creativity' has acquired a relatively stable meaning. It has extended its reach
> beyond the arts, to include a range of capacities; in addition, it is used inclusively – creativity is not considered
> to be a minority attribute and most people are assumed to be in some way creative. (Jones 2009:71)

The notion of high Culture is being superseded by that of culture:

> Creative learning empowers young people to imagine how the world could be different and gives them the confidence
> and motivation to make positive change happen. This helps young people to engage with their education and to achieve.
> (Creative Partnerships Programme 2002:.4)

Like any change, this threatens existing paradigms.   A policy for creativity is rooted in different values from that which sees Culture as high, and the pursuit of novelty risks upsetting the *status quo*: using Bourdieu and Passeron's (1977) notion or cultural capital, novelty requires a shift in the dominant form of capital valued.   It is for this reason that Csikszentmihalyi (1999:327) proposes working at the level of values before that of individual creativity. He suggests that for a society to

> Increase the level of frequency of creativity, it may be more advantageous to work at the level of fields and
> domains rather than at the level of individuals. (Jones 2009:65)

Creativity is therefore emerging as a highly political, as well as complex and elusive, subject. Tosey expresses the implications for HE:

> some connotations of 'creativity', such as imagination, originality, unorthodoxy and fantasy, appear in tension
> with important cultural values in HE about respectability and rigour of knowledge generation; and with needs for
> conformity, standardisation, accountability and risk aversion in our institutions (Tosey 2006:29)

Those opposed to change may seek to subvert policies by finding obstacles to delivery such as lack of time, or by introducing undermining rules and regulations. As Craft notes (2006:23), the latest creativity discourse recognises such dissidence and critique.

This discussion leads us to another question: if creativity is within the grasp of everyone, albeit to different extents, can it be taught or, at the very least, enhanced through appropriate learning opportunities?

Assumption 4: creativity can be enhanced

The research is founded on the belief that, if we have a greater understanding of how and where creativity occurs, we may be able to offer enhanced opportunities for its development. This assumes that creativity is accessible to most people as opposed to the notion of innate, rare, genius (e.g. Galton 1869, Tusa 2003) or of something extra/ordinary

(Pope 2005). That is not to deny the existence of some exceptionally creative individuals, but to agree with the evidence of 20th century psychologists that

> The creative impulse is (…) something that is present when anyone (…) looks in a healthy way at anything or does anything deliberately (Winnicott 1971:80)

This perspective changes the conceptualisation of both creator and creative product. We have already touched on the question of novelty, and whether this can be absolute or is always relative. As before, we must recognise that broadening the concept to embrace all challenges tradition and will be seen by some as an erosion of quality. Even those who are drawn towards the flattening of hierarchies may be suspicious of the motives for doing so: is it for purposes of control or really egalitarian? Which point brings us back to creativity in HE and the question of why it is valuable.

Government rhetoric over recent years has been quite clear:

> Work in the modern British economy will increasingly involve creativity and innovation as a mass and everyday activity. (Department for Culture, Media and Sport, 2006)

Following Creative Partnership initiatives in the school sector (see Department for Creativity, Culture and Education), the Imaginative Curriculum project was launched in 2001 to examine creativity in HE (see www.heacademy/creativity.htm).

Jackson and Sinclair offer a ready-made synthesis of the reasons for seeking to develop creativity in HE students. Summarising their tabulation (2006:132-137), these include beliefs that:

- Creativity is important to individuals' sense of identity
- It can lead to creative outcomes
- Creativity blends with other capabilities to enhance motivation and self-belief, essential to success
- It provides a reference point for HE pedagogy e.g. a cognitive apprenticeship model
- HE is increasingly seen to have a responsibility to prepare students for complex, lifelong, learning where critical reflection and self-evaluation are required

It is within that context that this research was conducted, contributing to the collaborative venture described in footnote 1, above (see Wareing et al. 2010 for the project report). Bearing in mind the general assumptions and affiliations underpinning it, let us turn next to consideration of the pedagogical background.

Conceptualising Creativity in Higher Education

Towards a definition of creativity

We hesitated earlier to label creativity as a skill, quality or disposition. What then is our working definition of the term?

Jackson and Sinclair (2006:120) provide a helpful collation of some important conceptualisations of creativity, including the 'snowflake' model proposed by Perkins (1981), where six generic traits are identified (high tolerance for complexity; problem finding; ability to view issues from multiple perspectives; risk taking; critical thinking; self-motivation). Others such as Taylor (1959) and Dreyfus and Dreyfus (1986) focus on engagement and the levels of skill acquisition, whilst Sternberg and Lubart (1996) seek a balance of competence in three domains (analytical abilities, creative abilities, practical abilities). More recently, Biggs (2002, 2003) is concerned with 'constructive alignment', the relationship between student, teacher and task. These brief examples may vary in detail but they share one message:

> we have to see creativity not as a stand alone skill but as part of a package of dispositions, qualities and capabilities for being successful in whatever domains learners choose to live and work (Jackson 2008:3)

In order to determine the nature of these components we may draw on the research of Oliver et al. (2006) into student and academic perspectives on creativity. The views of the two groups have been summarised in Table 1.

This tabulation suggests that there are elements of commonality, such as the subjectivity of creativity, its frequency and its digression from norms, reminiscent of the question of novelty/newness. Oliver et al. (2006) found three models of creativity in students' views: that is

- Innate, intuitive and hence you either have it or you don't
- Nurtured, so can be developed through appropriate encouragement
- Potential, something that can be developed though only up to the individual's ceiling

Two of these three perceptions imply that creativity can be enhanced through teaching, though the third recognises distinctions in degree from it being incremental, through notions of originality, to it being radical, groundbreaking. Age may also be a factor, since this may impact upon an individual's self-confidence and willingness to experiment or take risks. Oliver et al.'s respondents felt that study skills were less important than life-wide experience, indicative of informal rather than formal learning.

Table 1 Students' and Academics' Conceptualisation of Creativity (derived from Oliver et al 2006)

Students' views	Academics' views
Freedom from routine	Involves 'newness'
Expression of imagination	Related to traditions of work/context
Creativity is personal/subjective	Break with tradition
Independence from normal rules and conventions	Differs by degree
Involves risk	Personally new
Not necessarily profound, no need to justify it	Expressed through a product
Commonplace	Requires external recognition
Infectious	Is useful
	Is ethical
	Trivial, 'motherhood and apple pied'
	Hard to achieve

Table 1 show that students refer explicitly to risk, whilst academics perhaps mean something similar when they talk of creativity being hard to achieve. But there are also areas of distinct focus for the two groups: students feel that creativity can be caught from being with creative people, whilst academics recognise differences in degree, and associate creativity with a product. The latter tend to single out famous figures in a field where they have made a significant leap forward. This suggests a divergence in students' and academics' expectations of what HE can realise and by implication, the nature of the ideal curriculum.

Greene (2004) offers an alternative conceptualisation of creativity which derives from the capabilities of highly effective individuals. The eight capabilities are summarised as follows:

> They have ways of preserving the otherness of what they encounter. Second, they have ways of unearthing the most buried, subtle, intimate, and vital forces and things inside themselves and examining them for possible use or improvement. Third, they have ways of bringing order to their own selves and to the selves of those in groups around them. Fourth, they have ways of turning insights, ideas, experiences, and the like into impacts on society, actual changes in how things are arranged and done. The second four general effectiveness capabilities are ways of protecting novelty from erosion by large, traditional, already established powers of the world. Fifth, they have ways doing things with style and verve rather than doing them perfunctorily. Sixth, they have ways of upping the performance of all dimensions of their selves, work, and lives, not just some or a few. Seventh, they have ways of influencing people, in many channels, modes, and means. Eighth, and last, they have ways of operating with new commonsenses, they borrow or invent, that make their automatic reactions up-to-date and future-looking.' (Greene 2004:5)

These capabilities share some ground with Oliver et al.'s findings, but for Greene there is greater emphasis on valuing and preserving novelty. His work goes on to propose a questionnaire comprising 60 models of creativity, which respondents rate individually for their personal significance (Greene 2004). This questionnaire has greatly informed the conceptualisation used in our research instruments (see below, page 8).

A curriculum for creativity

Arguably, Jackson is correct when he observes:

> The problem with higher education is that it pays far too little attention to students' creative development. Creativity as an explicit and desirable outcome of higher education, at least in the UK, is more by accident than design. (Jackson 2008:4)

Two years later, with ruthless honesty, he writes:

> The problem is that the specific problem of students' creative development in our higher education system seems trivial compared to the mega problems the world is trying to deal with – like the current recession. (Jackson 2010:3)

So it would be simplistic to think that the solution for HE lies solely in designing into the curriculum opportunities for creativity to develop. Again, competing values and perceived needs are in contention and must be recognised.

In another study focused on the perceptions of academic staff, Edwards et al. (2006:64-65) identified some desired outcomes to be built into curriculum design. There should be opportunities for the

- Development of critical thinking
- Encouraging lateral thinking and problem working
- Movement between the University and outside context
- Giving space for group work
- Increasing student confidence in staff and peers
- Having fun

The problem is, as these authors recognise, that, even if academics have bought into the design of such curricula, students may be reluctant to do so given that

> Much effort is invested in learning the 'rules' that govern the programme, the 'hidden' curriculum, and once learnt students are reluctant to have these rules changed mid-study, which might have the effect of wiping out their investment of time in learning how to play the game. (Edwards et al. 2006:66)

We are reminded of Barnett's 'will to learn' (Barnett 2009): students must want to engage with the creative curriculum. An important factor in this is how safe they feel to deal with novelty, to experiment and to cope with differing degrees of success. Hence the challenge for HE institutions is to motivate, support, value and provide appropriate learning experiences, as Jackson recognises:

> Being creative is a matter of choice, a matter of opportunity (often self-created) and a matter of knowing how to be creative in a given situation (or having confidence to try and learn through the experience of trying). If we want learners to be creative, we have to foster their will to be creative and help them develop the confidence, knowledge and capabilities to be creative. (Jackson 2008:30)

Assessing creativity

The next question must be, can creativity be assessed? Should it be? If so, how? A study of subject benchmark statements leads Jackson to conclude that creativity is rarely an explicit objective of HE programmes of study, and, with the exception of some performing and graphic arts subjects, 'Creativity is inhibited by predictive outcome-based course designs.' (Jackson 2006:4)

Problems cluster around the subjectivity of assessment, and the difficulties of devising a reliable measurement. A small-scale poll was conducted at the University of Ulster Creativity conference in 2008 (Jackson 2008: 17-18): 58 delegates' attitudes towards assessment of creativity were invited. Four types of response emerged:

- evaluate creativity through explicit assessment criteria
- at best, evaluation is implicit
- it is not possible or desirable to assess creativity
- assessment is a major inhibitor of students' creativity

In an evidence-based system of education, this clearly raises serious difficulties if creativity is deemed valuable and a desirable graduate attribute. Caught between recognition of this desirable outcome and the need to validate acquisition, what more can curriculum developers do? This research aims to investigate perceived learning contexts, and the factors conducive to creative development, thereby offering some evidence for future planners.

Creativity as a life-wide experience

The discussion has focused on the formal curriculum, on opportunities built in to programmes of study. In many areas at the University of Surrey, these will include a period of work experience, generally assessed separately from the degree (Willis 2009, 2010), but in an area relevant to the degree. Beyond formalised work experience, England's universities

are increasingly recognising the importance of life-wide experiences, those gained through part-time employment, community and volunteering activities, roles as carers and so on. SCEPTrE's Lifewide Learning conference (April 2010) brought together international practitioners to share their models and debate related issues. At the time of writing this report, SCEPTrE is piloting its Lifewide Learning Award (see http://www.surrey.ac.uk/sceptre/ and follow links, and Jackson 2010). This enables students to gain accreditation for their achievements in domains other than their programme of study. It involves amassing evidence and critical reflection upon what and how they have (or have not) learn through their experiences.

Schunk and Zimmermann (1998) have conceptualised the self-regulatory process of creativity, whereby reflection on experience leads to thinking about what needs to be done, which leads to action, which leads to reflection and so on in an evolving cycle of development (cf. Kolb and Wolf 1984). The model is expanded and detailed in Jackson 2010:13 and underpins the Lifewide Learning Award.

The research: a 'wicked' question

It is against this conceptual background that the present study has been conducted. As has been seen in this brief literature review, conceptualisation of the nature of creativity and its value are subjective and hence contentious issues. We are in the domain of 'wicked' problems (Rittel and Webber 1973). These authors identified 10 properties which distinguish such problems: much of SCEPTrE's research has addressed 'wicked' problems, which Jackson has recently described in the following terms:

> Wicked problems emerge from the technical, informational, social, economic, political and cultural complexity that
> we are immersed in. (…) Such problems cannot be solved through rational, linear thinking because the problem
> definition and our understanding of it evolve as new possible solutions are invented and implemented. (Jackson 2010:2)

Snowden (2000) provides us with an alternative, but equally messy, conceptualisation of the area studied in this research. His Cynefin framework differentiates between four types of situation, graded according to their degree of cause and effect, from simple → complicated → complex → chaotic. Using his definition, we are dealing with issues located in the complex sector, where cause and effect make sense only in retrospect, and the multiple factors contributing to the situation are unlikely to come together again in exactly the same form. Nevertheless, we are able to learn from such situations and derive principles for the future.

This brings us back to the objectives of the research. We recognise that today's world is in constant flux and that the world of work and leisure for which we are preparing our students is unpredictable. Hence it is insufficient to equip them with subject knowledge and to develop practical skills. We believe that professional and personal fulfilment can be enhanced through offering students opportunities where they may use their creativity and develop positive attitudes and dispositions, in addition to acquiring their disciplinary specialist training.

We turn now to the research methodology.

LEARNING TO BECOME A CREATIVE PROFESSIONAL
II METHODOLOGY AND RESPONSES PART 1, PERSONAL DATA

1 The research questions

As seen above, the study focused on two broad questions:

3. Where in creative arts students' personally determined life-wide curriculum are they able to express and develop their creativity so that they realise their creative potential?
4. What does being professional mean to creative arts students and how do they develop professional attitudes, capabilities and confidence to be a creative professional through their life-wide curriculum? This will identify the experiences through which they develop their capabilities within and outside the credit-bearing curriculum.

2 Methodology

The research was conducted in Spring 2010. It comprised 3 elements:

1 An on-line survey

All undergraduate students of Dance[3] Music and Theatre Studies in the Faculty of Arts and students at the Guildford School of Arts (GSA) were invited by email to complete an on-line questionnaire, delivered via the Values Exchange platform. This platform enables viewers to see an immediate overview of responses to each question, and supports various other reports (see http://sceptre.values-exchange.co.uk/). It is being used by a number of departments as a teaching tool.

The survey aimed to:

i. Provide important information on students' perceptions of their own and others' creativity from all their experiences while they are studying at Surrey.
ii. Enhance our understanding of what learning to be professional means to creative arts students and how they develop professional attitudes and capabilities within and outside their programme of study.

The questionnaire sought qualitative and quantitative data, and included some questions asked in Jackson's earlier Learning through Lifewide Experiences survey (2010), for comparative purposes. Both surveys drew, with the author's permission, from the 60 models of creativity designed by Greene (2004), which invite respondents to assess the importance to them of 60 forms of creativity. The questions were grouped into the following sections:

1. Personal and study data
2. Learning and development within the programme of study
3. Learning and development outside the programme of study and life-wide
4. Views on creativity and professionalism

This tool would provide the initial data for analysis against theories of creativity and of professional development both within and beyond the programme of study. It was an essentially quantitative baseline for further enquiry at interview.

Responses were anonymous, but participation in the survey was encouraged by the award of ten prizes of £25. To be entered into the draw for these, respondents could choose to give their email address. A random selection took place in SCEPTrE and the ten winners' names were published on the Co-Lab web site.

Respondents were asked to indicate at the end of the questionnaire whether they would be willing to take part in stage 2, the interview.

A copy of the questionnaire is attached at Annex A.

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[3] For brevity, the programmes are referred to as Dance, Music and Theatre. Their full titles and the range of programmes available in Music can be found by visiting the Faculty of Arts webpages at www.surrey.ac.uk

2 Interview

Semi-structured interviews were conducted with a sample of students, selected from those willing to proceed to interview stage. The selection criteria used to provide a balanced group of interviewees were:

- representatives from each disciplinary area
- of both sexes
- of varying ages, as determined by year of study
- of various ethnicities, as determined by Home/Overseas status

The aim of the interviews was to explore in greater depth significant comments emerging from the questionnaire. The themes for discussion were:

- personal definition of creativity
- factors that facilitate the development of creativity e.g. who, what, where
- factors that inhibit development of creativity, context as above
- examples of creativity and creative individuals, experienced in any context
- examples of creativity they have experienced in curriculum design
- relationship of assessment and creativity

Individual interview schedules were prepared around these themes. They collated the respondent's qualitative feedback from the survey as prompts for discussion. An example of one schedule is attached at Annex B.

Ten students were selected for interview, of whom six honoured their commitment. This inevitably affected the intended range of views. Interviews were recorded and transcribed by the researcher. Recordings were then deleted. To preserve their anonymity, interviewees' identities are withheld in the report, but their programme of study is given as this may be relevant to their comments and overall findings.

3 Video resource

A series of filmed monologues was made, students being selected from those who had undergone interview. The aims of this were:

- To complement the other project data with a different medium, all of which would be posted on the web
- To offer an additional resource for incorporation in future presentations given at conferences in the UK and abroad. This gives first-hand insight into views without incurring the costs of student travel to participate in the events
- To provide an opportunity to selected individuals to discuss their creativity further

Participants were advised of the themes for discussion, prior to filming, and were able to reflect on their responses but asked not to prepare scripts. The themes were:

1 We are interested in how you develop your capability to become a professional working in a creative field… what is your creative field and what does it mean to be a creative professional in your field?
2 What sort of things have you done in your course that is helping you become the sort of creative professional that you want to be?
3 What sort of things have you done in addition to your course that is helping you become the sort of creative professional that you want to be?
4 Where in your life do you feel at your most creative?
5 What is it about this situation that encourages you to be creative?
6 If you are creative in one area of your life, are you able to use your creativity in another part of your life? Can you give some examples of this?
7 What makes you want to be creative?
8 What stops you from being creative?

The researcher guided the video interview but is not included in the edited films.

It was anticipated that this resource would be of interest to educators and visitors to the SCEPTrE web site, and that the students involved could include reference to their contribution in their portfolios, CVs and when applying for posts. At the time of writing this report, the editing is still in progress.

3 Respondents

A. Survey

40 valid responses were received to the on-line survey. 21 of these (52.5%) were from Music students, but they represented all four programmes offered in the department. 25% of respondents were from Dance. There were only 3 responses (7.5%) from the GSA. Figure 1 shows the composition of respondents by subject area.
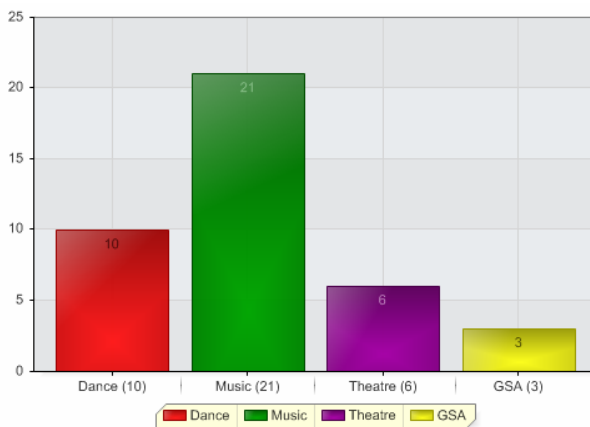
Figure 1 Respondents' Field of Study

The survey was open to all undergraduates in the designated fields. It might have been anticipated that those in their final year would have less time to participate, but encouragingly, 25% of respondents were from level 3. As shown in Figure 2, there was a good spread across the three levels of study.
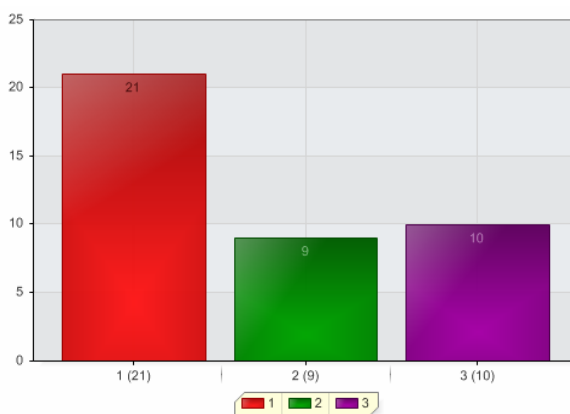
Figure 2 Respondents by Level of Study

Two respondents were aged 23-30 years, the remainder being between the ages of 18 and 22.

Women outnumbered men at 65% (n=26): 35% (n=14). This might have been attributed to the focus on arts subjects such as Dance, but as illustrated in Figure 1, more that half of respondents were studying one of the Music courses (which include Music, Music and Sound Recording and Creative Music Technology), less gender-specific subjects.

Three of the group (7.5%) were international students.

B. Interviews

24 survey respondents (60%) volunteered to be interviewed. Ten of these were selected according to the criteria set out above and invited to attend at a time convenient to them. Those selected are shown by subject, sex and level of study in

Table 2. Since the Music programmes are distinct, Tonmeister is listed separately from the other 3 Music programmes. The first figure is the code allocated to the respondent, the second indicates their level of study.

Table 2 Interviewee selection

	Dance		Music		Drama/Film/Theatre		Tonmeister		GSA	
Age	M/level	F/level	M/level	F/level	M/level	F/level	M/level	F/level	M/level	F/level
18-22		41/2 5/3 17/3 42/3	18/3	8/1	6/1		2/1			
23-30			34/3							24/2

It is clear from this table that it was not possible to produce a sample equally representative of subject areas, sex and age. A balance was, however, effected across levels of study.

In the event, only 6 of the 10 selected interviewees completed this stage: one failed to attend the arranged interview, the others did not reply to correspondence. Despite canvassing of the remaining original volunteers, no further individuals came forward. The richness of the six interviews that did take place is such that the data is felt to suffice for the present report, but it would be valuable to conduct more at a future date, in order to test the comparability of this data.

The actual interview data derives from the following sample:

Table 3 Actual interviewees

	Dance		Music		Drama/Film/Theatre		Tonmeister		GSA	
Age	M/level	F/level	M/level	F/level	M/level	F/level	M/level	F/level	M/level	F/level
18-22		2 x L3	1 x L3	1 x L1			1 x L1			
23-30			1 x L3							

Each interview lasted between 40 and 50 minutes.

C. Videos

The criteria for selection of four interviewees willing to take part in stage 3, the video, were, primarily, the originality and quality of their interview, followed by production of a sample representative of different subjects, levels of study and backgrounds. Those invited are shown in Table 4. One person declined the invitation.

Table 4 Video participants

	Dance	Music	Tonmeister
Male		L3 UK	L1 UK
Female	L3 UK L3 OS		

4 Study time and career aspirations

Study time

The first section of the questionnaire also asked respondents about the amount of time they spend on their programme of study per week, combining formal contact time with independent study.

Only 3 claimed to spend less than 10 hours a week on programme related activities. They were a L1 male student of Theatre Studies, a L3 female student of Dance, and L1 female student of Music, the latter of whom was, in fact, not registered in that Department and has not been included in the analysis.

47.5% or respondents spend between 11 and 20 hours a week, and a further 32.5% spend from 21 to 30 hours a week, on their subject of study.

Five (12.5%) claimed to spend more that 30 hours a week. They were a mature, female, L2 GSA student, a L3 male student of Music, a L1 female student of Theatre Studies, and two L2 Music students (one male, one female). Figure 3 shows the results by subject and number of hours worked per week.

The detail of students reveals no significant difference between subjects, level of study or sex, suggesting rather that commitment to study is a matter of individual disposition, and the norm is to spend between 11 and 30 hours weekly on programme related activities.
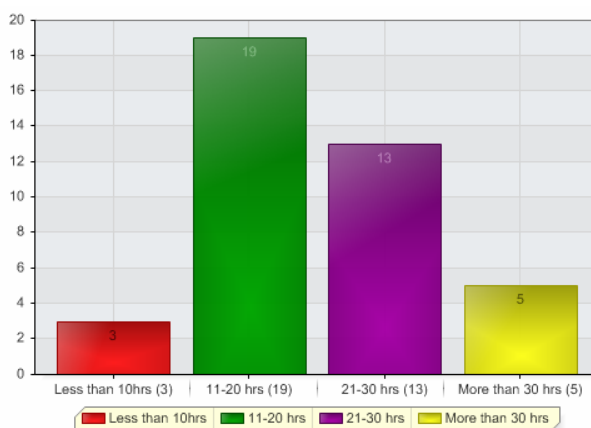
Figure 3 Hours worked per week on programme related activities

The interview gave respondents opportunities to comment on the link between their programmes of study and their chosen leisure pursuits. Their views diverged from passion for their work to an almost cynical acceptance that there were certain hoops that must be cleared so commitment was weak. Typifying the former, this interviewee's course was an extension of his personal interests:

> The things I do in the programme of study and in my free time are quite similar so it's probably about the same in either place. I don't feel more creative at home or in my work experience than I did here. It's about the same, 'cos it's pretty much the same stuff. (D, Music)

He later expounded on this, saying

> Like I hate the idea of wasting time. I mean if you're sat around – I mean watching TV is you know, it's relaxing but I find at university, without things like TV and things like that that I spend a lot more time just learning, or making or enhancing stuff, that I'm forwarding my own knowledge. Knowledge as well, targeting my creativity, it's something that yeah, one has to work on. (D, Music)

A similar view was expressed by another interviewee when explaining his reasons for choosing his programme of study:

> So, I went in the direction of Tonmeister and it's yeah, it's just basically everything I love doing with the creative side and the technical side all mixed into the same course. I'm quite lucky to be here, to find it, so it's fantastic. (J, Tonmeister)

At the other extreme, another interviewee reveals his irritation with having to acquire the credentials of a degree. He admits that

> I haven't done a placement, no. Yeah, um, um … to be honest, the whole academia, it's just something I wanted to get over and done with it as fast as possible, I'm not a fan of it. (O, Music)

He confesses ruefully that he has been selective in his commitment to his course, revealing

> Um, there was that in the first year, there was actually an assignment like that, concert management. I didn't do it, yeah, I skived, (*laughs*) which wasn't very good. (O, Music)

This student was the exception, however, with all other interviewees showing considerable loyalty to their departments and respect for their course. Speaking with the experience of a final year undergraduate, the following interviewee acknowledges the breadth of development her programme of study achieves:

> I think that even the students that struggle more, that might not be the A students in a class, can still achieve a lot. And it might not show in their grades at the end of the year, but it will show in them as a person, and how they interact with other people and other teachers (A, Dance)

Consistent with feedback in the annual PTCC survey (e.g. Willis 2009a), she enjoys challenge, and expects the course to be demanding. She basks in the reflected reputation it has nationally:

> I think the course expects a lot. It is quite recommended outside of the university. ….. You have to work hard but it pays off. There's a lot of courses that I know of that I would call bit *slack*, that do the dance, the dance and drama programmes. (A, Dance)

Career aspirations and influences

Aspirations
The final question in part 1 of the survey was about respondents' intended career and the influences on their choices. The careers they mention relate to a mixture of performance, administration, management, research and teaching:

- music production, performance or composition
- dance journalism
- choreography
- Arts management or administration
- theatre/film production or directing
- acting
- personnel management
- working with vulnerable young people (therapeutic intervention)
- theatre or music technician
- Arts researcher
- primary or secondary school teaching
- independent artist

In other words, all respondents were pursuing a career directly related to their subject of study. None suggested that they had been deterred from following their original ambition, and even those as yet uncertain of the specific career know its domain:

> I am not completely sure what I wish to pursue in later life. I find the idea of composing music for a living as appealing, or working on a team of producers for a recording company. (R73)

The following respondent captures the sense of dynamism common to many others when she says

> I aim to perform in the musical theatre genre and then progress onto teaching. I feel that if I stopped being so involved in the creative profession then I would have something missing in my life. I know how happy I feel after watching arts performances and seeing other audience members' reactions and I want to be a part of creating that joy. (R81)

At interview, though, some respondents show a realistic appreciation of the difficulties that lie ahead, as put poignantly by this student:

> Um, I think at the moment it's not what I decide to do, it's what's available. (…) I just kind of hope I land on my feet and I'll get something doing, I'll end up doing something I enjoy. And that's kind of all I really want to do – not, not hate my job, really. (D, Music)

Meanwhile, this interviewee's work experience helped her to focus her career on her greatest competences, having had her 'eyes opened' to the reality of stage performance. She now realises

> as much as I enjoy dancing, I think, what I really want to do is to help dancers achieve their dreams – that is my aspiration really, so .. and I'm pretty kinda good in that, (*laughs*) kinda organised, so … (J, Dance)

Influences

Respondents' career choices have been influenced by long-standing interests, the example of significant others, promised intrinsic rewards such as self-fulfilment, extrinsic rewards including fame and fortune, and altruism. They cite:

- example of other professionals
- the theory encountered/a module in the programme of study
- opportunities experienced at University of Surrey, including professional training year
- 'the whole university experience that has opened my eyes'
- 'a job that engages my emotions'
- passion for travel photography
- love of music
- passion for creativity: 'being creative is like breathing to me'; 'creativity is limitless'; 'if I stopped being so involved in the creative profession then I would have something missing in my life'
- lifelong ambition
- want job in West End, but will have more options as a graduate
- ability to use many life skills through dance
- desire to pass on knowledge to younger generation
- previous work experience showed area 'both a lucrative and varied environment to work in'
- schooling and family
- 'inspiration comes from everywhere'
- good at creative subjects rather than academic
- desire for constant exposure to new situations and environments
- creative field is 'more fulfilling, exciting and interesting than other potential future prospects'
- to be famous
- desire to better myself
- desire to set up own company
- to inspire joy in others

Once more, respondents' own words reveal their passion for the arts, conveying a sense of sheer joy in what their field can bring not only to themselves but to others. Representative of this are the following comments:

> Research within theatres, exploring texts, culture, history and practitioners. The creative subjects have always inspired me and interested me, creativity is limitless. (R24, Theatre Studies)

> I have been enjoying arts since I was a child, so being creative is like breathing to me. I want to be an independent artist, who will explore different fields of art. (R34)

Passion is accompanied by realism, though, especially in those who have been through the work experience process. Echoing the words of J, above, another interviewee says

> So I just thought their lives are jam-packed – they do 9-6 for 6 days, they go off on tour, which all sounds very nice for a while, but after that … and still the money, for what they do, isn't that great either. You've got to think about that, too, I guess. (A, Dance)

She goes on to recognise that, if she is to have a guaranteed career progression and pension, she must compromise with any ideal involving stage performance, and settle for a more routine life in teaching. It is a compromise which some of the risk-takers reject:

> I don't like the monotony of the same thing every day. I'm not sure if I can cope with that for like my working career, for the rest of my life or whatever. I'd like to do, I'd like to do different things, certainly and music seems quite a good way of attaining that goal. (D, Music)

Between these positions is a pragmatic acceptance that having a degree may open doors and bring in the money necessary for taking their career in their ultimate direction:

> I think it's… it's helpful to get money, to get you grounded. I think with a degree, once you graduate you're more likely to be able to keep it up, in terms of you'll be able to enjoy it because you're more likely to be earning money therefore you'll be able to support yourself better which is something you're probably going to enjoy, which means you'll be able to be… you'll enjoy being creative or doing creative stuff a lot more, (J, Tonmeister)

It was clear from interview conversations that these students had all benefited from upbringing in households where music, dance and art were commonplace. Whilst they were often dismissive of the importance of this and underestimated their own talents, the question must be raised, how significant is this implicit expression of value placed on the arts?

The expectation was, indeed, explicit for some interviewees, who had been playing instruments or performing since the age of three. This proved to be both positive and negative, with one student recognising that he had rejected the specific musical instruments his parents had him learn, until he came to them through his own volition, whilst others had built on the accumulated skills and competence their early instruction and performance afforded. We shall return to these issues when examining factors conducive or obstructive to creativity.

4 Learning and development within the programme of study

The next series of survey questions relates to learning and development within the programme of study. First, respondents were asked to rate on a scale 1 = not at all significant to 5 = very significant, a number of subject-specific skills that they may be developing through their programme of study. These are drawn from the Surrey Graduate Skills Statement, introduced in 2003 to summarise the base-line competences a graduate should expect to have developed. Respondents rated only those competences relevant to their perceived development, so totals in the following data vary.

SURREY SKILLS STATEMENT

Principles and values

'Programmes offered by the University of Surrey are intended to ensure that graduates are professional, self-reliant, adaptable, creative, enterprising and ethically aware individuals, equipped with an excellent mix of subject knowledge and related skills, experience of the wider world and the graduate skills necessary for their careers and personal development.'

The graduate skills which all students at Surrey should possess are closely linked to the University's outstanding reputation for links with industry and the world of work. These are:

• Communication skills – e.g. written, oral, listening, visual

• Intellectual and cognitive skills – e.g. critical analysis, synthesis, evaluation, ability to challenge given views

• Interpersonal skills – e.g. working with others, leading others, flexibility, reliability

• Research and enquiry skills – e.g. competence systematically to explore existing knowledge, develop research questions and devise appropriate methodologies to arrive at results that add to knowledge

• Self-management skills – e.g. ability to accept responsibility for and manage personal learning and development, time management, taking initiative.

Surrey graduate skills statement 2003

4.1 Subject-specific knowledge

Unsurprisingly, subject-specific knowledge was of great significance to most students, with 18 (45%) rating this very highly (5 points), and 14 (35%) highly (4 points). No-one reported low or no development, but 4 respondents made no response to this question. (Figure 4).
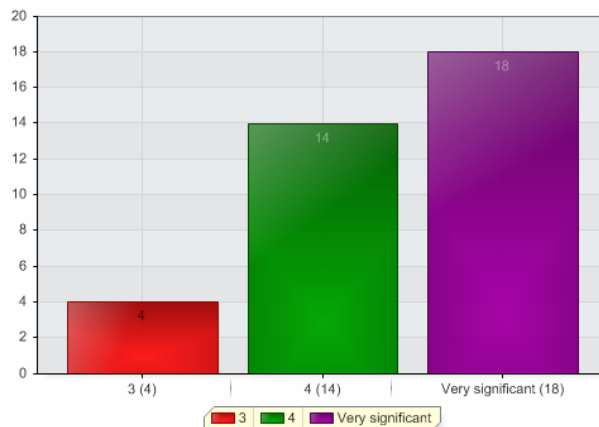
Figure 4 Development of subject-specific knowledge

4.2 Analysis

Both the Skills Statement and departmental information highlight the importance of analytical skills. Most respondents (77.5%, n=31) reported that they had had opportunities to develop these, and 13 (33.3%) rated these at the highest levels of acquisition (Figure 5). Two respondents gave no reply to this question.
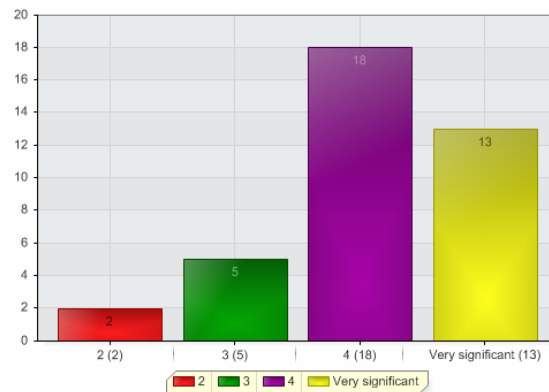
Figure 5 Development of analytical skills

4.3 Evaluation

Slightly more (85%) felt that they had developed high or very high evaluative skills. One respondent rated it as insignificant. As a level 1 Tonmeister student, it was perhaps too early for that person to have had much opportunity to develop such competence. Figure 6 shows the results for this question.
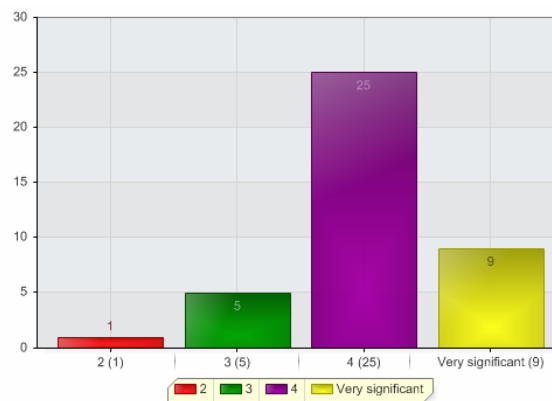
Figure 6 Development of evaluation skills

4.4 Synthesis

23 respondents (57.5%) felt their ability to synthesise was being highly developed through their programme of study, with only 2 rating this as relatively insignificant (Figure 7). They were a level 1 student of Theatre Studies and a level 3 student of Music. Whilst the former's response is understandable, the latter's is surprising.
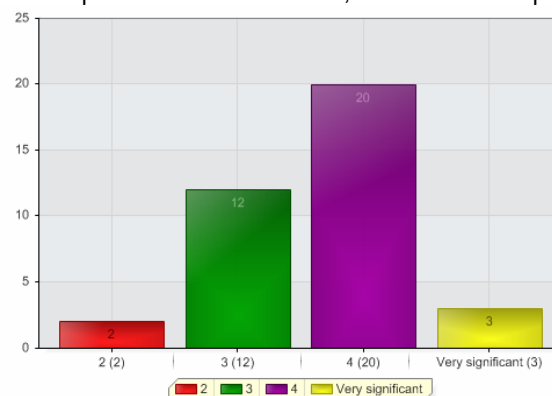
Figure 7 Ability to synthesise data

4.5 Problem-solving skills

Respondents' views on the degree to which they were developing problem-solving skills were spread fairly evenly across the 3 highest levels of significance, as illustrated in Figure 8. Four respondents (2 Music, 2 Dance) scored this factor low, and two did not answer this question.
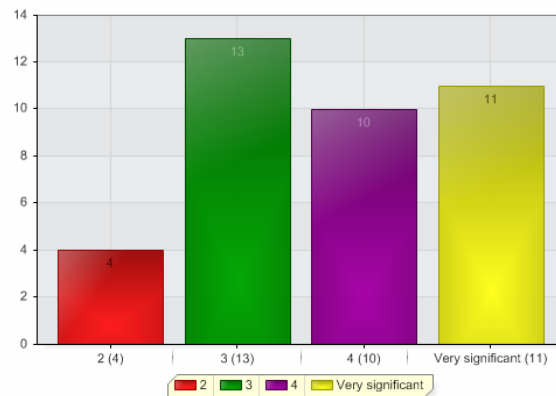
Figure 8 Development of problem-solving skills

4.6 Design solutions to problems/opportunities

Next, respondents were asked whether they had had the opportunity to design solutions to difficult problems. Five did not reply to the question, four (2 Dance, 2 Music) rated the opportunity low, and the remainder were spread at the higher levels of significance, as shown in Figure 9.
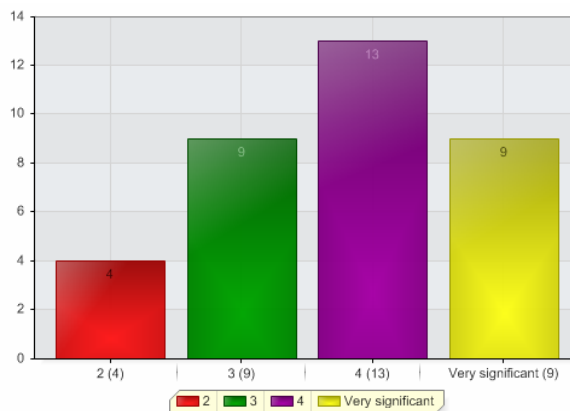
Figure 9 Opportunities to design solutions

4.7 Enquiry skills

Most respondents (80%) reported having been given significant opportunities to find out information for themselves, so as to take future decisions for action (Figure 10). The one who rated this low is a level 3 student of Music.
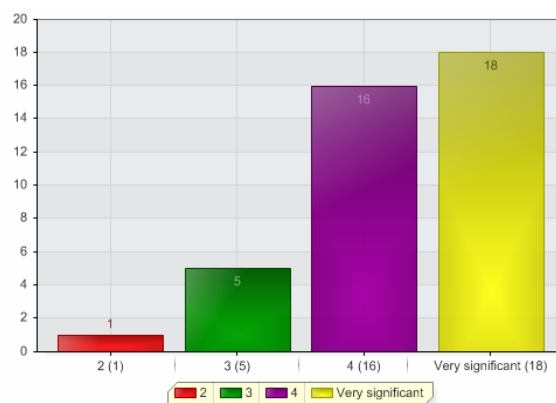
Figure 10 Enquiry skills

4.8 Research skills

As distinct from the previous factor, respondents were asked about the development of research-specific skills such as exploring existing knowledge and devising questionnaires. Most degree programmes include a research project, hence high levels of opportunity were anticipated.   Responses (Figure 11) suggest that development was less than might have been expected, with 5 respondents giving a low score, and one no score at all. Once again, these may be a reflection of the level of study rather than a judgement on the programme.
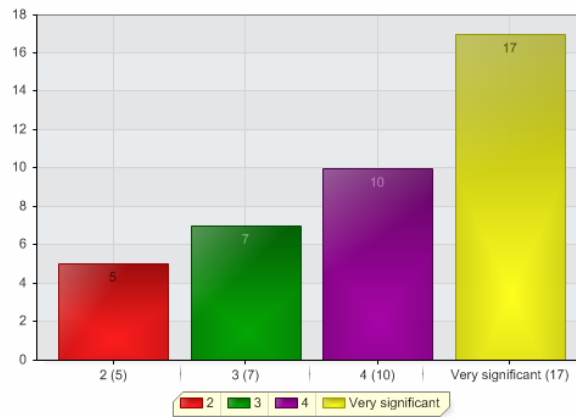
Figure 11 Research skills

4.9 Comparative importance of transferable skills

When these 8 competences developed through the programme of study are brought together (Figure 12), it is clear that subject knowledge, analysis, enquiry skills and research skills are the most highly developed areas, with relatively modest levels of development of the ability to synthesise and problem solving. It must again be recalled that 21 (52.5%) of respondents were still at level 1, so would have had limited opportunity yet to develop such competences.
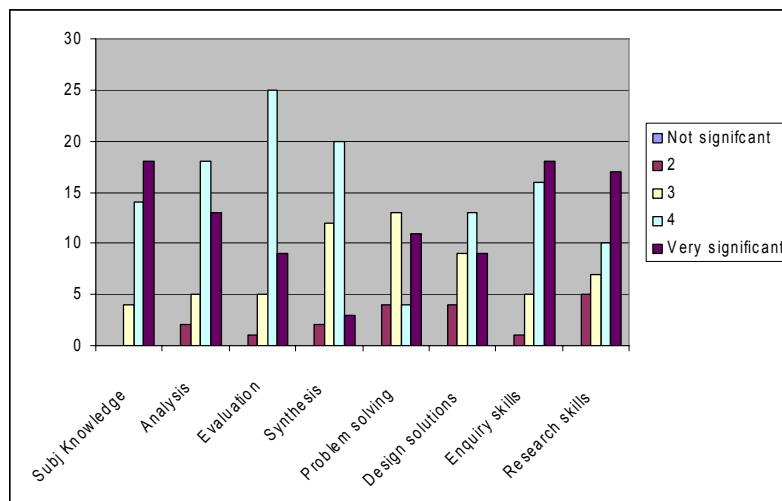
Figure 12 Comparative importance of skills developed through PoS

5 Communication skills

The next set of questions relate to development of various forms of communication skills. As students of the performing arts, high levels were to be expected, though these would likely vary between disciplines.

5.1 Written skills

82.5% (n=33) of respondents recognised a high level of development of their written skills (Figure 13), with only one feeling it to be very unimportant (Tonmeister student) and one not responding to the question.
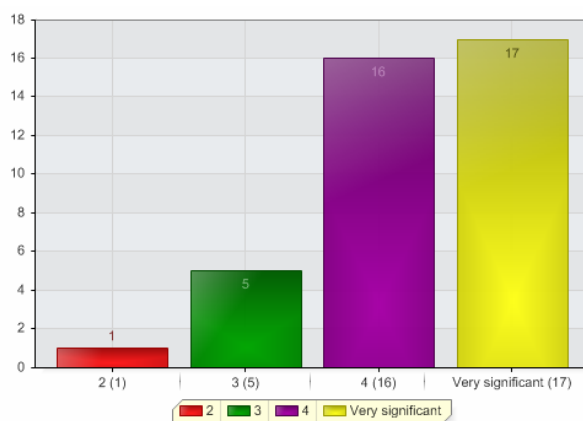
Figure 13 Written skills

An interesting insight into this subject was given by one student who explains the difficulties she encountered in her first year of study:

> I found it hard – I'm dyslexic as well, so my written work and that I struggle with but while I was at a smaller sixth form I could have all the help and things I needed and although I can get that here, it's different because I haven't got that personal relationship with the tutor. And all the tutors are very distant from the student, which I agree with, but that jump from the expectations from A-level I think definitely needs to be looked at because it is a jump (*laughs*). (E)

At the end of a 4-year degree, her skills were such that she was about to embark upon a PGCE.

5.2 Verbal communication

For 85% (n=34) of respondents, verbal communication was scored at the top end of the range. No-one scored it at the two lowest points, and all respondents replied to this question. These scores (Figure 14) may reflect the highly interactive nature of the disciplines being investigated.
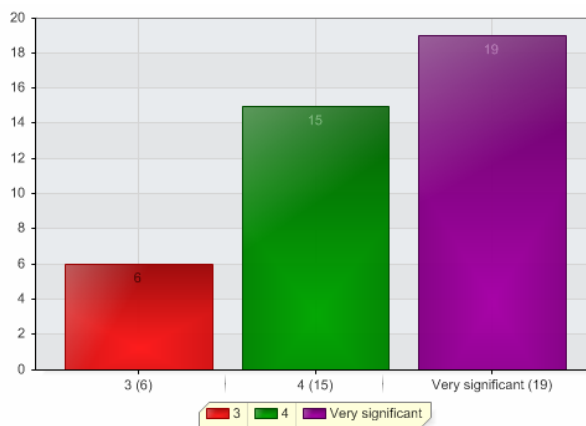
Figure 14 Verbal communication

Interviews revealed some surprising personal characteristics, however, with some of those who are involved in musical performance admitting

> You have to be good at public speaking, which is something I'm absolutely terrible and terrified of. (O)

> I've had quite a lot of performing opportunities and I was terrified a lot of the time through that. (O)

> I guess I have been performing, pretty much throughout my life, when I was playing piano, violin my parents were always pushing me into concerts and things, and at school as well, school plays and that. But I still feel just as nervous now as I did then, so I don't think it's gone away or I've conquered it or anything. (D)

5.3 Active listening

The ability to listen and respond may also be associated with performing arts. Figure 15 confirms that for 35 respondents (87.5%) this was an important competence developed, with only one person scoring it low (student of Dance).
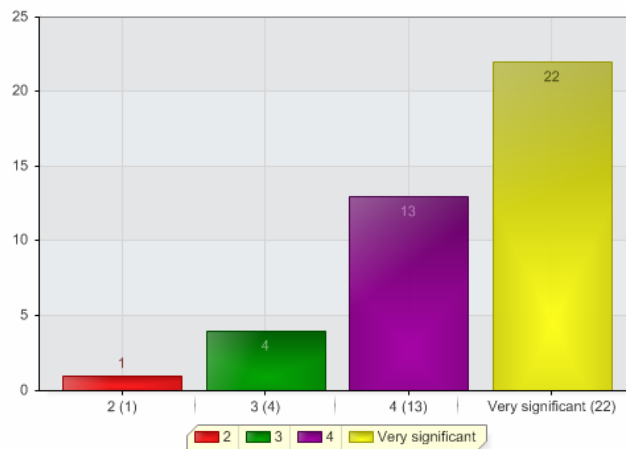
Figure 15 Active listening

5.4 Use of IT

In today's interactive, globalised era, the importance of IT skills might be anticipated to rank highly. However, Figure 16 indicates variability of development of these skills as reported by respondents, showing only 8 (20%) gave it the highest score. The five who scored this at 1 or 2 were all students of Dance.
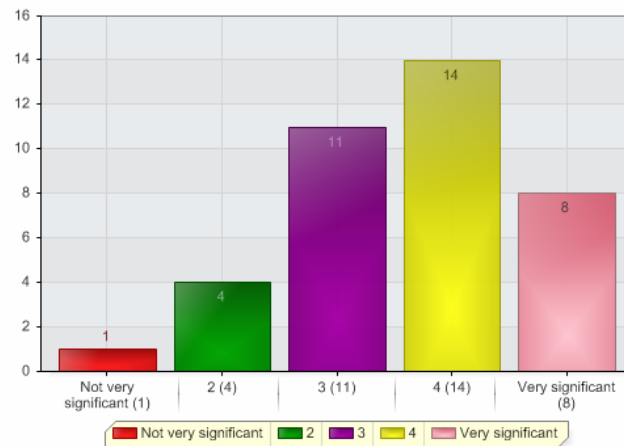
Figure 16 Use of IT

This range of responses is understandable given that several respondents were studying music programmes which involve technology. The words of this interviewee sum up his reasons for choosing the Tonmeister course:

> Tonmeister was the only course I could find that really tied together all of my key interests, being music, maths and science (…) So I went in the direction of Tonmeister and it's yeah, it's just basically everything I love doing with the creative side and the technical side all mixed into the same course. I'm quite lucky to be here, to find it, so it's fantastic. (J)

5.5 Visual/graphical communication

Figure 17 illustrates diverse development in visual and graphical skills, as might be expected of the range of disciplines. 21 (52.5%) of respondents were studying Music, which may explain the high proportion (19 = 47.5%) for whom this form of communication was of average or less significance to their professional development.
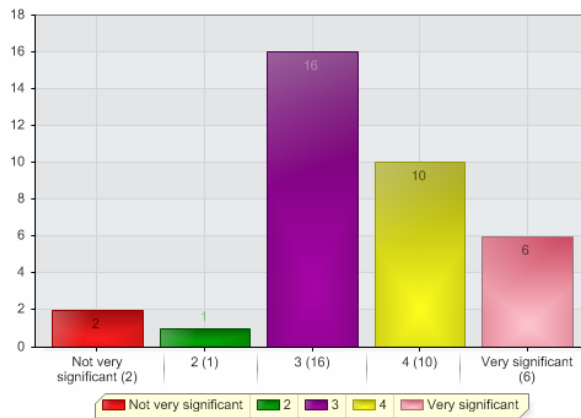
Figure 17 Visual/graphical communication

5.6 Comparative importance of communication skills

Figure 18 brings together perceptions of development of each of these communication skills. It reveals the very high importance attributed to written and verbal skills and active listening, but relative unimportance of visual communication and IT.
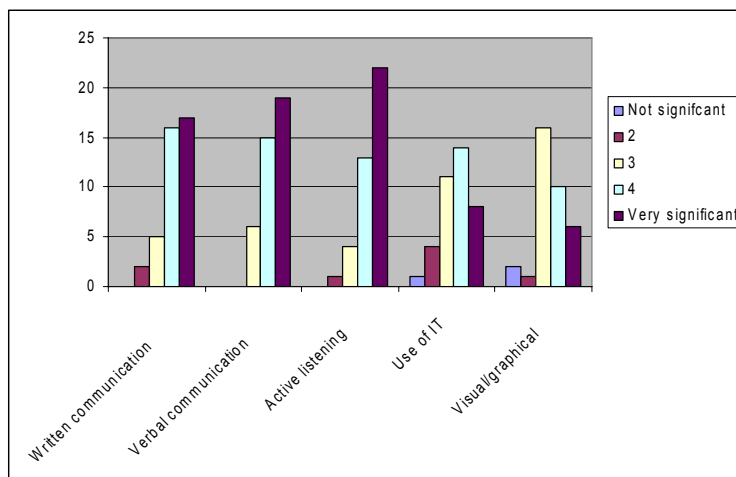
Figure 18 Comparative value of communication skills

6 Other knowledge, experience and capabilities valuable in the professional world

Part 2 of the questionnaire then investigated 10 other aspects of professional development that respondents might have experienced through their programme of study and asked them to indicate the depth of that experience, using the same scale as before. Some added verbal explanations, and interviews also touched on these issues.

6.1 Experience of real world of work and problem solving

65% (n=26) of respondents reported significant or very significant development through working in the real world and problem solving. Two respondents did not reply and a third felt little development in the domain (Figure 19, below).

The opportunity for a professional training year was cited by some students, usually in relation to the application of theoretical knowledge to practice, or by experiencing their intended career, as these examples show:

> The professional placement year enabled me to experience the real world and apply my academic knowledge to real life situations. (R29)

> Lots of potential performance and compositional opportunities preparing us for the 'real world'. (R70)
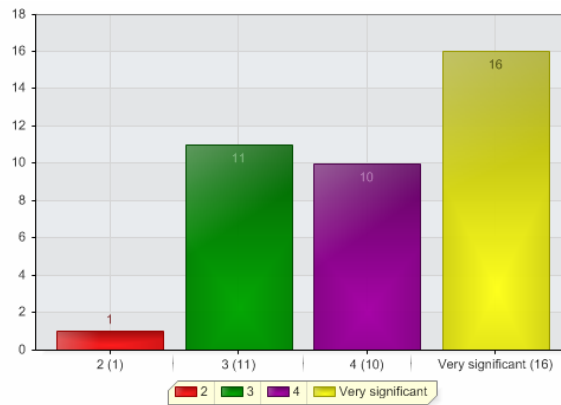
Figure 19 Experience of real world of work and problem solving

However, interviews revealed a wealth of work experience, both related and unrelated to chosen careers. This student was exceptional in her energy and drive to make the most of every experience she could acquire whilst studying.

> Okay, I finished my placement in April, in May, and then uni doesn't start till what, October, because they pushed back the dates. So it's kind of like a 5 month gap so I went to Europe, America, Australia, and back to Malaysia, and back here, so it was like a long trip. But since I've been to America, travelled there, first year summer I went there, second year I went there as well. So I thought, well, third summer I'd better do something different so I volunteered in this ethnic dance festival in San Francisco for 3 weeks, just helping out in their office (…) Because I just want to get as much experience as I can. In just the general kind of administration, so I know which area I'm interested in, so I just said, okay, I just want to help out. (J, Dance)

Others admitted that their work experience had been steep learning curves, but ones from which they had learnt a great deal. This interviewee's account is typical of the sense of exploitation some report, and he expresses his nightmare graphically:

> It's the most difficult job I've ever been in. Which did, er, you know, was very good for me, because now, whatever job I get is, you know, very easy …. It was uh, kinda being a runner, a waiter/runner in this hotel/restaurant/bar and it was pretty much like slave labour there, I mean it was definitely illegal what they were making us do, I think. I mean, sometimes you would work kind of a 12 hour day with 10 minutes break. Sometimes you'd finish at 2 o'clock in the morning then the next day you'd have to wake up at 5 to get there for 6 for a breakfast shift, which means you have 2 or 3 hours sleep for another 10 hours, 10 hours to 12 hours, so it was definitely …. and sometimes if they needed someone on the bar I'd kind of serve beers there or something, you know … most of the time I was, the thing was I thought I'd be a just waiter but I ended up doing kind of the whole waitering thing for the restaurants and also for all the function rooms where they'd have business meetings, at the same time. And also at the same time, there'd be room service at the hotel all the time, and sometimes I'd be the only member of staff who knows any English, that's working there. And the chef's trying to say you have to say what the meals are - and yeh, just crazy. (O, Music)

6.2 Working collaboratively

As might be expected of performing artists, respondents had had very high levels of development in working as part of a team, with 90% scoring it at the highest levels (Figure 20)
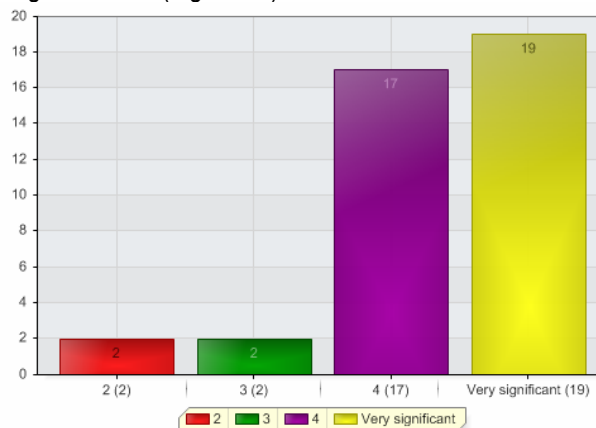
Figure 20 Working collaboratively

Collaborative learning is built into some curricular activities e.g. Music students run the department's performance events. This respondent explains the impact such activities are having on him:

> while studying on my programme I am refining my personality and people skills to be of a more professional, clear and concise standard so that when I graduate I will be more successful in employment. (R2)

One overseas student describes her response to the different pedagogical methods she found in an English university:

> The programme itself is very – I mean it a very different university, where you just have to kind of raise your hand and ask questions and give your opinion of things, is very different, something I've never had before in Malaysia. (J, Dance)

6.3 Adaptability

Today's graduates face an uncertain future, in which adaptability will be an important quality. Figure 21 indicates that most respondents were experiencing significant opportunities to develop their adaptability, with only one reporting a low level of experience (a level 1 student of Music) and one (Level 3 Music) not replying to the question.
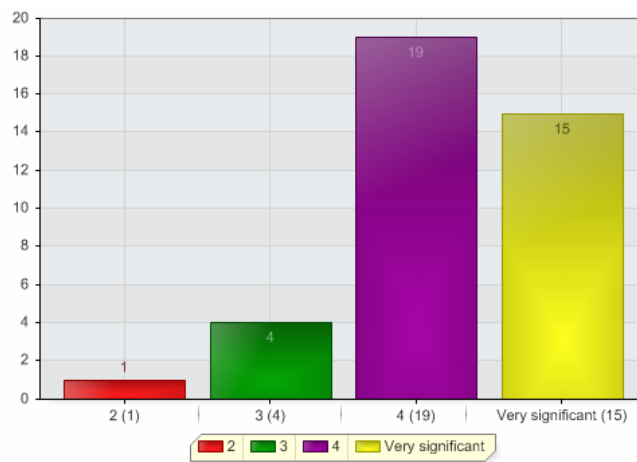
Figure 21 Adaptability

6.4 Leadership

37 of the group (92.5%) felt that they had had significant opportunities to develop leadership skills (Figure 22). This can be compared with figure 20, where collaborative working was shown to be well developed.
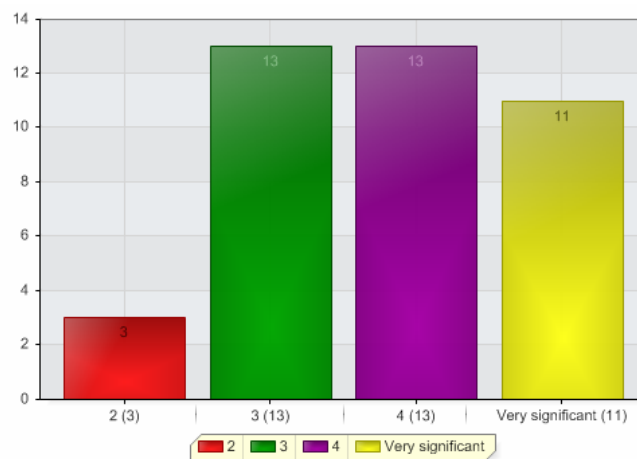
Figure 22 Leadership

This student explains his experience:

> The ease of creating performance opportunities allows you to perform regularly, and perform my own compositions. Through performance you learn to organise musicians, work with them, arrange rehearsals, and everything else needed to put on performances of your works. (R47)

6.5 Being creative

Only one respondent (the same level 3 Music student as in 6.3 above) did not acknowledge development of their creativity. Most (67.5%) reported very significant opportunities to do so, as seen in Figure 23,
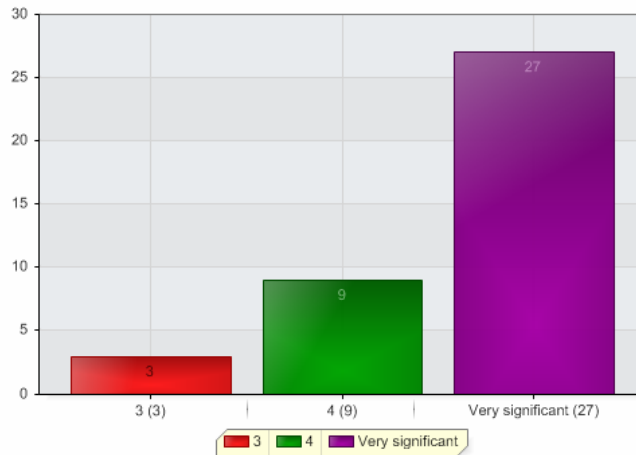
Figure 23 Being creative

One respondent even expresses some surprise at his achievement, attributing it to growth in confidence:

> My programme encourages me to be more creative than I previously felt free to/thought wise to be. The course is making me more confident in my personal abilities and also as a person. (R73)

6.6 Being enterprising

Opportunities to be enterprising appear variable, perhaps reflecting different expectations of roles as performing artists. The full range of scores was found in response to this question (Figure 24).
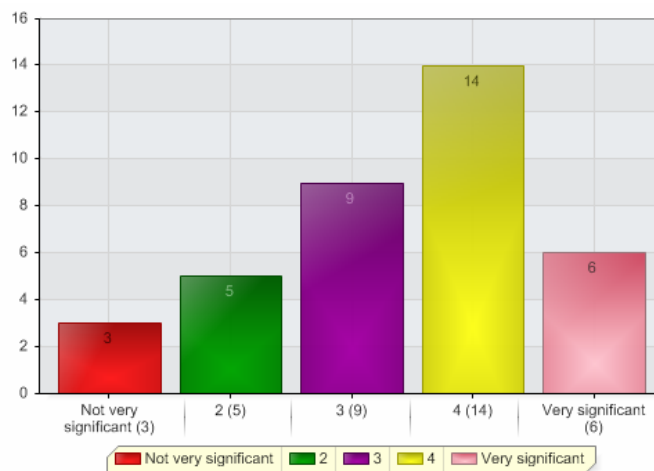
Figure 24 Being enterprising

Nevertheless, some interviewees' experiences clearly reveal entrepreneurial initiative, as in the case of this first year student:

> I did a lot of still life – it's mainly what I'm best at, and landscapes. I did some small little abstract work but at university I've started trying to get into portraiture and I've got, I've been practising, and I'm pretty good at doing like pen, like sketch portraits of people and recently I started painting portraits and I've been able to sell it now for like, comfortable sums of money. I'm hoping that I'll be able to get some of that off the ground (J, Tonemeister)

6.7 Ethical awareness

Development of ethical awareness is also variable (Figure 25), with four respondents not replying to the question, indicating no development, and a further two reporting low levels of development. This may reflect the level of students, those in their first year being less likely to have had such experience than their older counterparts.
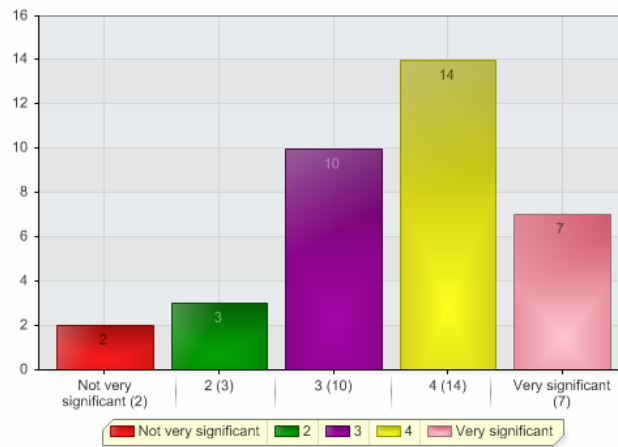
Figure 25 Ethical Awareness

For some, issues are related to professional conduct, for others, they are of a more personal nature, as illustrated by these remarks:

> The long hours and strict attendance/attire policies help instil a very important work ethic and self discipline. (R48)

> On the acting course we spend a lot of time delving into our past and our personal emotions. This is helping me to confront issues I thought I had already dealt with - but evidently not. (R17)

6.8 Self-management, able to evaluate options, prioritise, plan and act

The development of independent learners is a high priority for many subjects, and the skills entailed are crucial for academic success. 80% (32) of the group reported high or very high levels of development in self-management (Figure 26).
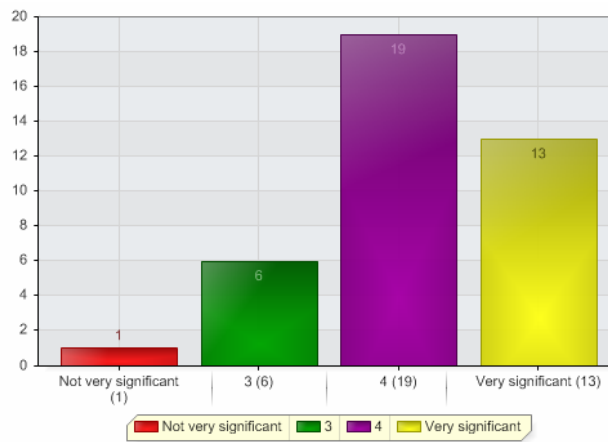
Figure 26 Self-management

This respondent sums up the impact of her professional training:

> The opportunity for a placement year (…) is really broadening my awareness of what different elements there are in dance apart from choreography, teaching and performance. (R81)

Another describes the way in which independence is developed through the programme itself:

> We have not many lectures per week, so we must find something to work on ourselves, we have to do plenty of independent research. (R64)

6.9 Able to reflect on and evaluate own performance and plan for improvement

Closely related to the last form of competence, is the ability to reflect critically and plan for improvement. Most respondents acknowledge significant opportunities to develop these competences (Figure 27)
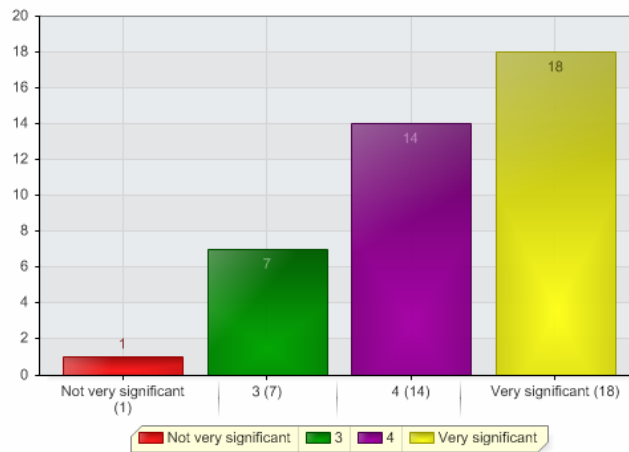
Figure 27 Critical reflection

Among the aspects mentioned were these:

> (my programme is) helping me to stand back and listen and observe a lot more. Helping me find useful ways of learning and working within a team. (R36)

> Opportunities, being able to compete with the other people in the field, preparation and understanding different ideas to my own and how they work. (R51)

6.10 Learning another language

Many programmes encourage students to learn another language in order to optimise their employment opportunities and to develop their cultural awareness. Figure 28 reflects a disappointing response to this opportunity, with less than half the group (14 – 35%) giving a positive score for this competence. The findings can be compared with Figure 45, below.
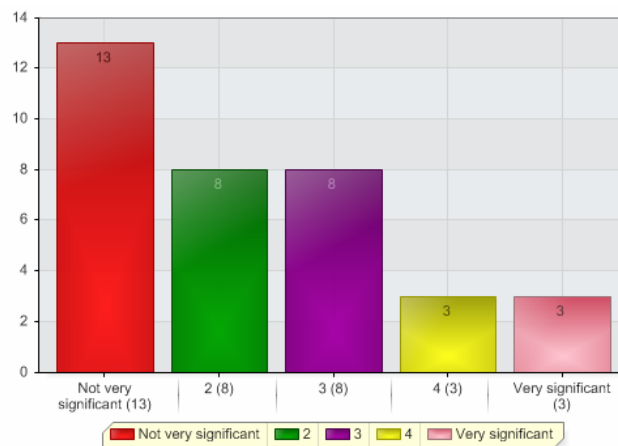
Figure 28 Learning another language

If learning a foreign language was low in significance, respondents nevertheless show a keen interest in learning about other cultures – including their own roots!

> Through a cultural range of practical dance classes, particularly those of which link back to my cultural heritage. These classes really allow me to experience dance movements linked to my cultural background. (R76)

Travel is a popular vacation activity, and the following interviewee actively sought to gain as much cultural experience as she could whilst a student:

> being able to be within a community – and that would be the camp people, because it's just like, Scottish people, Polish people, whatever, but we've only got 9 weeks to live together, so we really need to build up that relationship, that bond, so that's one part. And then afterwards it's me travelling alone – yeah, totally alone, so that means I have to live in hostels and talk to … (J, Dance)

Interest in multiculturalism is often found to be rooted in family conditioning, as for the following interviewee:

> I'm kind of influenced by Miles Davis, also kind of influenced by world music so to speak, like um using sitar and you know all kinds of stuff like that and then, um, um, kind of went into the more electronic side of things, like electronic dance music, you know. (…) Again, that's something, that's been, I mean, kind of always been brainwashed for want of a better word in terms of my parents' music collection is everything from you know, Middle Eastern music to Blues, to Rock and Roll, to kind of avant garde jazz, to er, African, kind of everything. Chinese, everything. (O, Music)

Is it a mere coincidence that the last two citations are from international students? Do their home peers share their openness to new experiences? This linguistic apathy is well documented in the nation's history (Crystal, 1995, Willis 2003).

6.11 Comparison of other professional competences

Figure 29 compares the scores for each of the professional competences addressed in this question. The most striking finding is that creativity is considerably more significant than any other competence. This is followed by the ability to work in a team, be adaptable, manage oneself and reflect critically. As seen in the discussion, enterprise and ethical awareness were relatively insignificant to this group or respondents, but this may be largely due to their age and level of study.
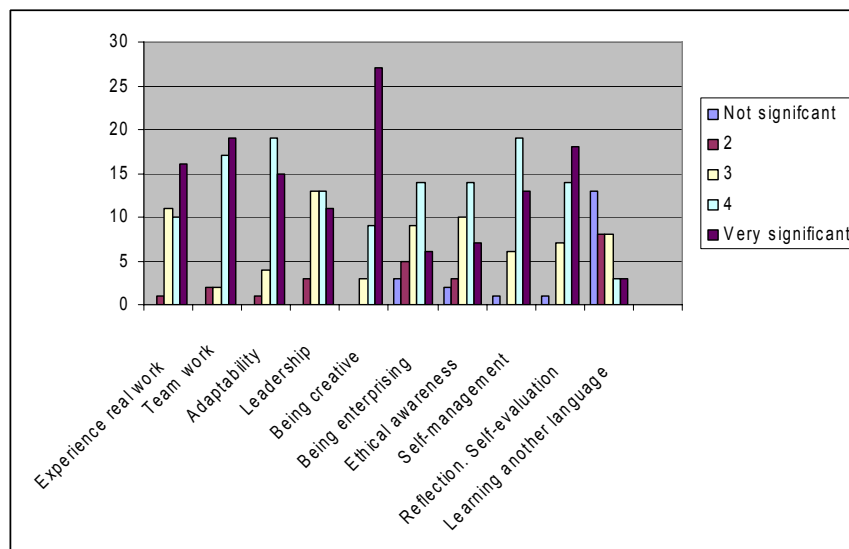
Figure 29 Comparative development of professional competences

6.12 Other ways in which the programme of study is contributing to personal development

Respondents were invited to add comments on how else they felt they were developing into the person they wish to be through their programme of study. Some of their responses have been quoted in the discussion above. To summarise, the dimensions of personal development they identified were:

- refining interpersonal ('people') skills
- aspiring to a more professional standard
- acquiring greater confidence and assertiveness
- collaborations and social interaction
- 'delving into our past and our personal emotions'
- practical ('logic side') of career planning
- applying academic knowledge to real life situations
- increasing motivation
- become more independent
- listening and observing
- through personal tutor support
- opportunities to perform
- re-establish links with cultural background
- learning from other students' strengths and weaknesses

The list indicates a mixture of generic skills, application of subject-related knowledge, and personal dispositions.

6.13 Qualities, skills, attitudes and capabilities necessary in chosen profession

Finally in this section, respondents were asked what they thought they needed in order to develop as a professional in their field, hence offering insight into whether their programme of study was helping them to do so.

The qualities and competences they cited or allude to include:

- being creative
- assertiveness
- technical competence
- ability to work with all types of people
- good literacy skills
- analytical and research skills
- problem-solving
- leadership
- optimism
- emotional sensitivity
- team management
- patience
- organisational skills
- appreciation of others
- imagination
- self-exploration, self-awareness
- critical evaluation of self
- adaptability
- communication skills
- passion
- self-motivation
- resilience
- 'am impeccable work ethic'; professional attitude
- attention to detail
- aspiration
- determination; be committed
- decisiveness
- responsibility
- self-confidence
- cope with lack of sleep
- be healthy

This list, too, is wide-ranging and shows a keen appreciation of individual notions of professionalism. Respondents felt that they were being given opportunities to develop these competences and attitudes through their programme of study, though some admitted that they had not necessarily practised them yet.

In order to test for congruence between their anticipated professional needs and their personal development, the two lists were mapped against each other. Table 5 shows the results. It suggests that respondents' perceived personal and professional development was aligned with their expectations of their chosen careers. The gaps do not mean that development is not occurring in these areas: they were issues explored explicitly in the previous question so were not mentioned again.

Table 5 Perceptions of PDP through the programme of study

Professional Qualities	Developing through programme
being creative	
Assertiveness	acquiring greater confidence and assertiveness
technical competence	opportunities to perform
ability to work with all types of people	refining interpersonal ('people') skills
good literacy skills	
analytical and research skills	
problem-solving	applying academic knowledge to real life situations
Leadership	
Optimism	
emotional sensitivity	listening and observing
team management	collaborations and social interaction
Patience	
organisational skills	
appreciation of others	learning from other students' strengths and weaknesses
Imagination	
self-exploration, self-awareness	'delving into our past and our personal emotions'
critical evaluation of self	practical ('logic side') of career planning re-establish links with cultural background
Adaptability	
communication skills	
Passion	
self-motivation	increasing motivation
Resilience	
'am impeccable work ethic'; professional attitude	aspiring to a more professional standard
attention to detail	
Aspiration	
determination; be committed	
Decisiveness	
Responsibility	
self-confidence	become more independent through personal tutor support
cope with lack of sleep	
be healthy	

7 Work experience relevant to programme of study

Some respondents have already referred to their work experience in areas directly related to their programme of study. The next set of questions explored different aspects of the theme, both as part of their degree and through part-time work outside the degree.

1 Have you undertaken work placement relevant to you as a performing artist?

The professional training year is not compulsory in all programmes and is not, in fact, available in some; added to this, only a quarter of respondents had reached level 3. A low positive response was therefore expected here.

Consistent with Figure 1, which showed 10 respondents were at level 3, 10 stated that they had undertaken a relevant placement.

2 Do you intend to undertake a work placement?

24 respondents confirmed that they intended to undertake professional training, indicating that 80% of those at levels 1 or 2 planned to have a period of placement. The importance placed by some on the experience is conveyed by this interviewee:

> Yeah. I'm hoping for the Royal Opera House. I did some work experience there in year 11 and I loved it. I could see myself working there and yeah, spending time there. It's such a great atmosphere, so I'd really like to be there. If not, one of the London orchestras. Working with the people in the orchestra, something based around personnel. But just to be working with those professionals and to be part of that would be amazing. (E, Music)

Several respondents also indicate that it was the professional training year that drew them to the University. For instance, these two students of Dance and Culture comment

> – it's got a very good reputation in the professional, like, world. And they did placements which a lot of the other dance courses don't do, so that's why I wanted to come to Surrey. (A, Dance)

> why Surrey is because firstly, there's the professional placement year, which I think is really helpful, and also they do four different techniques as opposed to only 2 techniques which most other universities only have. (J, Dance)

Work placements are addressed further in the next section of the questionnaire; Figure 34 below can be compared with these findings.

3 Have you gained any other work experience that is relevant to you as a performing artist?

26 respondents (65%) said that they had other relevant work experience, suggesting that they were involved in performance related to their programme of study. Interviewees gave insight into the professional extensive experience some already had, as illustrated by these two students.

> Other than that I've done a lot of drama again, and music, and I've done bits of teaching already at primary school and at high school, so yeah (6.06) quite a bit other than just uni. I taught a bit, and still do, for uni sport here through them. I don't know if you've heard of a project, Guildford Grooves? It's a lottery funded project that helps children that originally shied away from sports because of confidence or, I guess things like low self-esteem, things like that, they just weren't comfortable with doing it. It's a way they can creatively work with someone who's a bit younger as well, a bit closer to their age, and just work creatively to bring them out of themselves, working up to a performance, which was at the Electric Theatre. (A, Dance)

Teaching and tutoring offer opportunities to supplement some students' incomes or simply to gain professional experience. This level 1 student is particularly proactive, but modest about his achievement:

> that wasn't professional teaching, I wasn't paid for it. It was just for a few friends of mine who wanted to kind of give it a go really. But I found it fun, I found it rewarding and enjoyable to kind of be helping them. (J, Tonmeister)

He had earlier explained:

> Last summer I went and started working for two small studios in London for the majority of summer, so that's hopefully gonna look quite good when it comes to applying for something proper. And similarly, I've been trying to keep up small bits of work here and there that are related to what I want to do in the Easter holidays and summer holidays. (J, Tonmeister)

The next section of the questionnaire and Figure 33 below will show the importance respondents attribute to related work experience.

8 Experiences outside the programme of study

Respondents were asked to list anything the felt they were engaged in that was helping them to develop the capabilities, attitudes and qualities necessary to their chosen career. The experiences they quoted included:

- studio and recording work
- teaching
- entering competitions
- joining ensembles, societies, clubs
- member of local and national orchestras
- volunteering e.g. at a festival in the USA; charity work e.g. for elderly
- ran own business/company; set up own group/team
- other performance training
- student representative in department
- part-time work involving social interaction and management
- participation in performances (theatre)
- practicing other forms of creative art
- keeping abreast of local and national tours
- getting to rehearsals on time
- psychology of learning – exercise and healthy living
- music arranging and transcription
- choreography for other companies
- mentoring

The list comprises activities closely connected to their fields of study, representation of their peers and voluntary work both related and unrelated to their programmes of study.

Many of these experiences pre-empt the next series of questions, which investigated other experiences contributing to personal and professional development, whilst studying at the University of Surrey, but not necessarily through the programme of study. The same scale, 1 = not very significant to 5 = very significant, was used to indicate the extent of perceived development, and respondents replied only to those experiences they felt they had undergone, hence totals again vary.

8.1 Looking after yourself

Figure 30 shows that for three-quarters of respondents, they felt the experience of having to look after themselves was highly significant to their development.
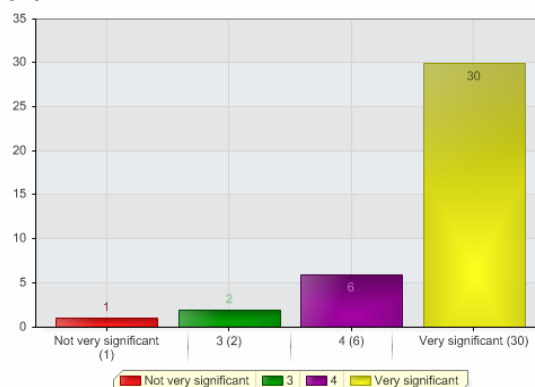
Figure 30 Looking after yourself

As noted in figure 1 above, 10 respondents were at level 3, and only 2 were in the upper age group (one studying at level 2, the other at level 1). Responses to this question therefore imply that being independent is an important aspect of personal development for the majority of students. The words of two interviewees give special insight into the ways in which development may arise:

> I've a brilliant house this year, on campus in Guildford Court – Ghanaians, Algerians, Nigerians, Spanish, Germany, Netherlands – some British, but Asian people, me, Chinese, so it's really fun. I think this is the best house I've ever been, to be honest. We're really, really, close, going out for a meal tomorrow. Yeah, hopefully, hopefully, definitely have made some really good friends, they're just nice people, really. (J, Dance)

> one thing I kind of noticed with myself in the last few months while at university – because obviously I'm in Halls, there's a lot of contact with other people, whereas when I was at home I'd obviously be kind of doing the same kind of thing, but no-one would really experience it. But one of my friends commented on the fact, he says whenever he sees me I'm always doing something productive. And I've kind of thought about that and I've realised that I guess I am. (J, Tonmeister)

8.2 Being a parent

Only 1 respondent indicated that parental responsibilities had affected their personal development and this at only a low level of significance (Figure 31). 13 registered very little significance, and, given their ages, it is probable that they and non-respondents were not yet parents.
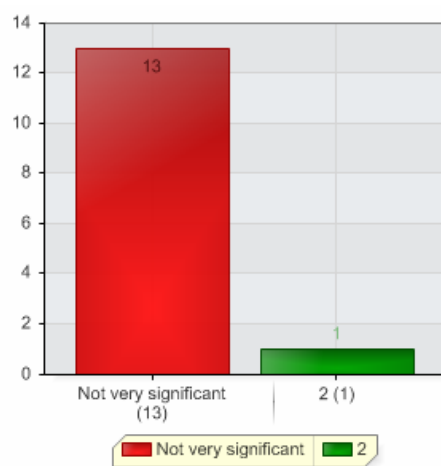
Figure 31 Being a parent

8.3 Caring for someone

By contrast, caring for someone elicited a range of responses, as seen below in Figure 32. It is perhaps surprising that so many (n =12, 30%) scored this question 3 or above. This responsibility should be borne in mind when considering the amount of time students have to devote to other aspects of their personal and professional activities.
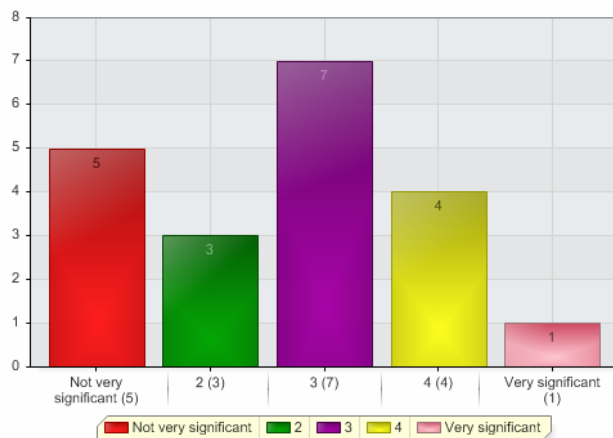
Figure 32 Caring for someone

33

One interviewee described a quite disturbing situation in which he had found himself being given responsibilities as a carer for which he had not been prepared and which, as he realised, were likely to be unlawful:

> But there was one point where he (his ward) started seeing this girl, who was unfortunately, although I wasn't aware of it, there was this girl on the scene. It turned out she was in a wheel chair and I was told by his mother one day when I was taking him out that his girlfriend would be there as well and her mother would be in town but not actually with us. But I wasn't told that she couldn't eat, she couldn't feed herself and couldn't speak – had like a voice box. And I don't think legally I should look after her. I wasn't told in advance but I'm pretty sure you have to have some kind of training to be qualified to care for someone who's in a wheel chair who needs that kind of attention. So that was quite challenging to be honest, but you know, it was enlightening.   It certainly, I'm glad I did it, it kind of opened my eyes how difficult it is if that's say a sibling of yours, in the family, it's a lot of responsibility. (J, Tonmeister)

The positivity of his final comments is typical of many respondents, who turn all experiences into a welcome learning opportunity.

8.4 Having a job that IS related to your chosen career

13 respondents (32.5%) have a part-time job that is related to their chosen career. The unexpected finding is that 8 (20%) do not attribute significance to such experience for their personal and professional development (Figure 33). The explanation may lie in their expectation of undertaking professional training, which will provide an alternative but similar experience.
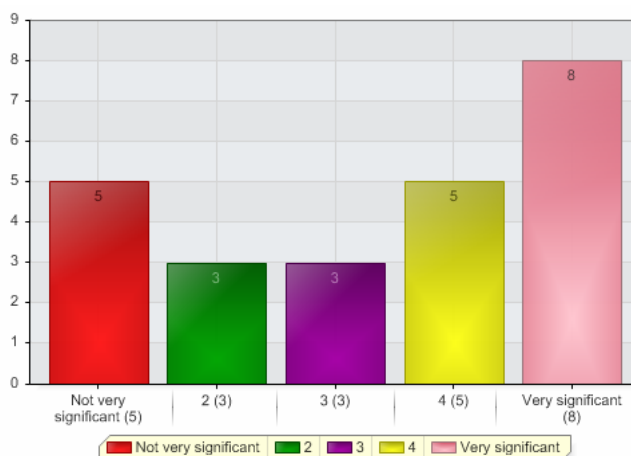
Figure 33 Part-time job that is related to chosen career

Some respondents have clearly had episodic experience of work directly related to their intended career. Some examples of this follow:

> Yes, I have undertaken studio experience and recorded and worked with smaller bands, helping to produce their work and I believe that in doing such things I have prepared myself well for the qualities which I need to gain from this programme. (R2)

> Worked as a performer in things not related to the University, e.g. Edinburgh Fringe Festival 2009, Rehearsal Orchestra, Dorking Philharmonia. These things are helping to give me the qualities I need to be successful. (R61)

> Worked over the summer for a dance company, -teach for various company (sic) and group - choreographed for a touring company. (R76)

8.5 Participating in the professional training scheme

It was noted in the last set of responses that 80% of respondents intend to undertake professional training. By contrast with this high figure, the significance they attribute to the experience as a means of personal and professional development is surprisingly diverse (Figure 34).
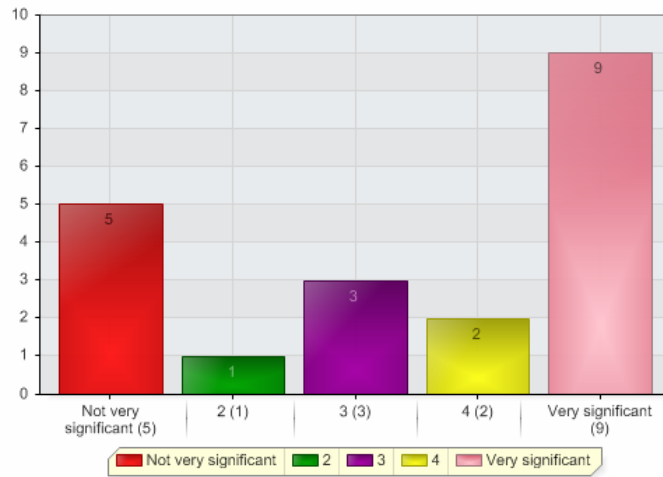
Figure 34 Participating in professional training

One interviewee was the only respondent to explain any negativity towards the placement year, stating

> I haven't done a placement, no. Yeah, um, um … to be honest, the whole academia, it's just something I wanted to get over and done with it as fast as possible, I'm not a fan of it. So yeah, I just wanted to it over and done with. (O, Music)

When asked if there is any perceptible difference in students when they return from professional training he replied:

> Not really, no. Not that I can tell, quite possibly, I wouldn't know really … I'm 22, so I took my time getting to uni, so I feel a lot older a lot of the times so I don't know.   I had a year out and then afterwards I retook my second year at college, then I came here. (O, Music)

In other words, he implies that his general life experience has provided personal development. He goes on to question the very notion of academic qualifications whilst acknowledging the potential value of work experience in the employment market:

> I think it's definitely good for, you know, experience wise, you know a lot of jobs they, um, it's not always about the degree. I know some people have managed to get the job of their dreams but have never done a degree, which in this day and age, you know, kinda like 3 decades ago, it would have been a lot easier, but now people are still doing that just because they can say they had a bit of experience doing this sort of work. (O, Music)

8.6 Creating or running a business

Figure 24, above, showed respondents' diverse views on being enterprising. By contrast, Figure 35 suggests that they do not associate enterprise necessarily with creating or running a business, with only five scoring the factor 4 or 5.
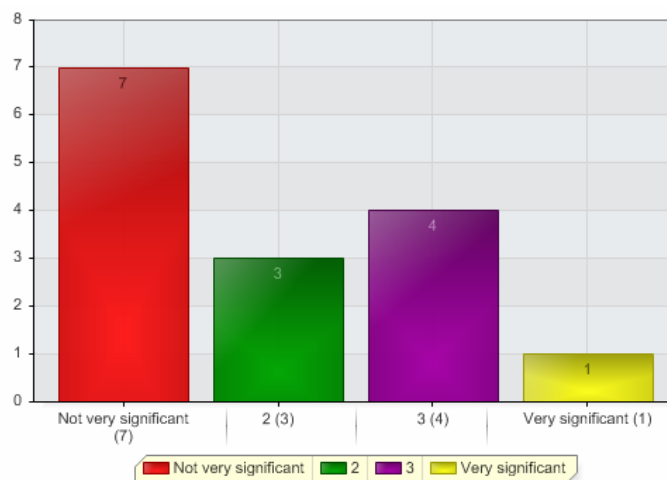
Figure 35 Running a business

Nevertheless, some clear examples of entrepreneurship emerge, which show students drawing on their disciplinary backgrounds to initiate schemes:

> Built a studio, ran it as a business, conducted experiments and research, recorded everything for 5 years, worked as a live sound reproduction engineer in the army, read books relevant, worked as a drum tech. (R8)

> I arrange and transcribe manuscript for other composers/popular artists. This improves my transcription skills. It does not directly affect my composition, but I gain contacts who may later call upon me for composition, or pass my name on. It also provides an income, which is important as composition is not going to provide much income for a long time. (R47)

> ns, I am taking my own initiative with a friend to direct in the exact field that I want to, without a budget and using all the university facilities to the fullest. (R51)

> Yes, as I want to teach and choreograph I decided I would set up a dance squad where I would be free to work with them as a team and negotiate with places so that we get chances to perform. I have also taught dance for 5 years before I came to the course. (R54)

8.7 Volunteering

Respondents appear to value the opportunity to undertake voluntary work as an important means of personal and professional development, with 24 (60%) scoring this factor 3 or more (Figure 36)
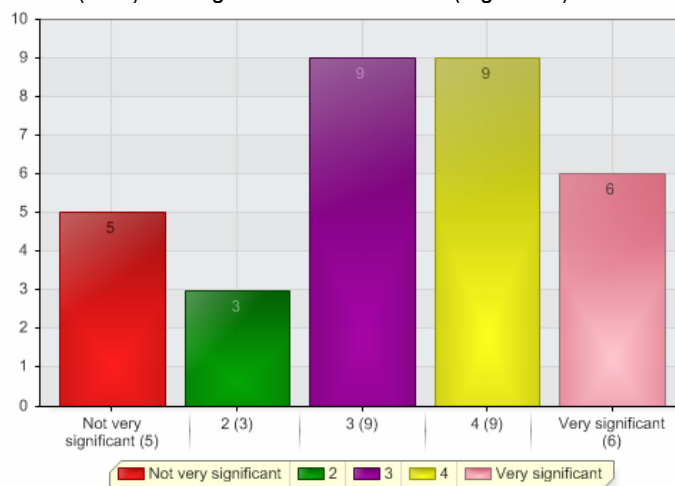
Figure 36 Volunteering

In addition to the examples already discussed, the following illustrate the breadth of voluntary contributions being made by some students and, in the latter case, her analysis of personal gain:

> involvement in work experience out of the programme of study working as a drama teacher. Involvement in plays organised by students and Saturday schools. (R24)

> I worked with a music charity and went to elderly peoples homes to perform. It made me a more understanding and patient person, which is useful for a primary school teacher. (R79)

8.8 Significant travel experience

It is now commonplace for students to undertake a gap year during which they travel before starting their degree course. As some of the earlier quotations have shown, some respondents have sought to travel widely during university vacations. In light of this, Figure 37 might have been expected to show a higher proportion than 45% giving this dimension a positive rating.

A number of respondents refer to travel within the UK, though, perhaps indicating that exploration beyond familiar boundaries occurs progressively. Once more, the young age of many may limit the financial resources they have available to support further travel.
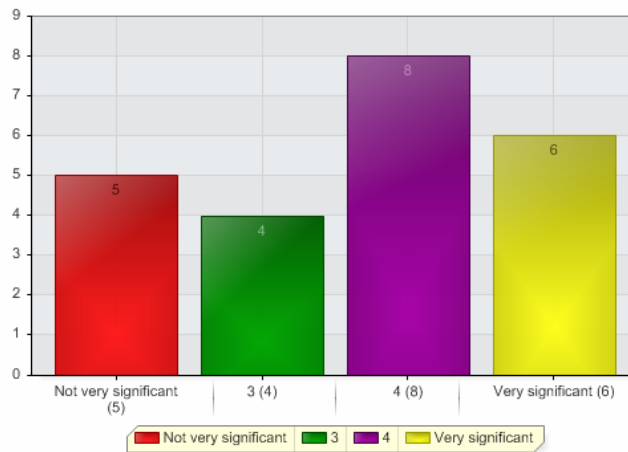
Figure 37 Significant travel experience

It has already been observed that those who appear to have travelled most are overseas students. It seems that, having made the journey to the UK, they are keen to explore more of the West whilst here. One interviewee admits that, without her parents' support, she would not have been able to enjoy the wealth of experiences she has accrued:

> So, I think, one of the very main reasons that I do all this crazy stuff is because my parents support me.
> Financially, emotionally, everything, they just support me throughout. And that's enough for me to be so
> positive and everything because really if I need to worry about my money, probably I won't be like this any more.
> So, I'm really grateful that I have them. (…) I would say, because if you need to start worrying about money,
> things really get bad. (J, Dance)

8.9 Living in another country

Like the previous question, this one indicates that students are less adventurous than might have been expected, with only 10 (25%) having significant personal development through living abroad (Figure 38). The lack of interest is supported by the findings relating to foreign language learning (Figure 28, above).
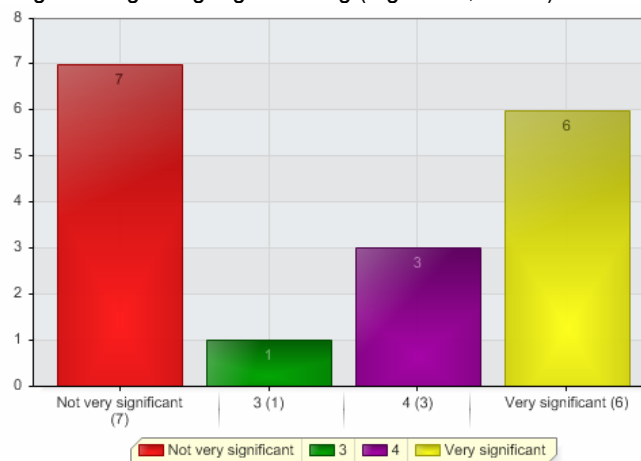
Figure 38 Experience of living abroad

Once again, though, responses may be more indicative of the youthfulness of most respondents rather than of a longer-term ambition.

8.10 Meeting and interacting with people from other cultural backgrounds

Contrary to the impression of their being insular, given in the last two questions, respondents are more positive about their development as a result of interacting with people from other cultural backgrounds. As shown in Figure 39, 29 (72.5%) recognised this to be a significant means of personal and professional development.

We have already heard from some how their multi-cultural halls of residence are an important means of developing new friendships, across social and cultural backgrounds.
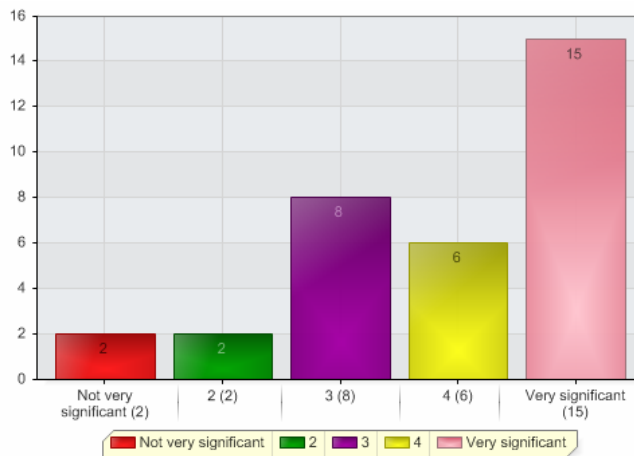
Figure 39 Interaction with other cultures

One of the mature respondents implies the personal development he has gained through coming to a new culture:

> I worked in the industry before attending GSA. Also being an international student has given me opportunities to deal with change and develop more as an individual. (R48)

8.11 Coping with personal illness

Fourteen respondents (35%) gave a significant rating to this factor (Figure 40), but the seriousness of the illness was not probed in the questionnaire, and no interviewee raised the issue, so further investigation is necessary before the importance of this sensitive factor can be determined.
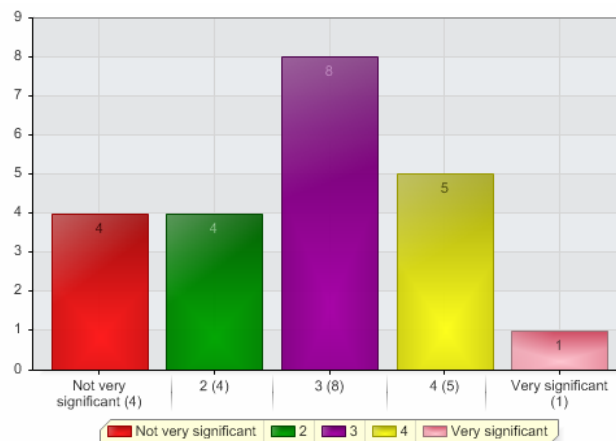
Figure 40 Coping with personal illness

8.12 Organising something

13 respondents (32.5%) had had very significant experience of organising something, and 28 (70%) had a significant amount. Only one respondent gave this the lowest degree of significance (Figure 41). This would indicate a high level of leadership and team working opportunities.
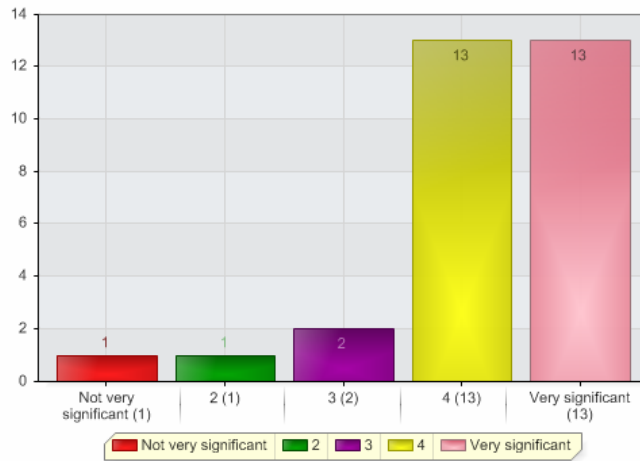
Figure 41 Organising something

Some of the above quotations have illustrated organisation as an entrepreneur, whilst others may relate to voluntary activities initiated by the individual. An impressive example of how one group of students has extended their classroom co-operation to organise a charity event is cited by this respondent:

> I have worked with the rest of my year group independently from the department of dance to produce a dance show to raise money for charity. (R80)

8.13 Fund raising

This last quotation spans the themes of organisation and fund raising. 17 respondents (42.5%) had experience of fund raising (Figure 42), again indicating opportunities to work with others and for causes valued by the individual, hence implicitly developing qualities such as decision-making and revealing ethical awareness.
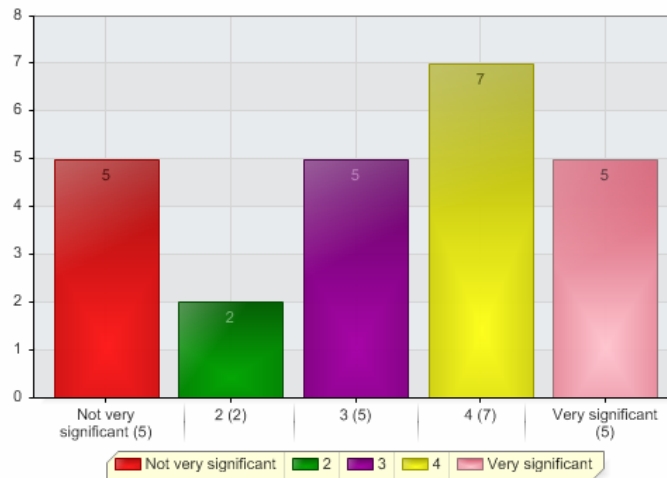
Figure 42 Fund raising

One person explained the reason for undertaking such activities: 'Charity: challenge to improve team work and determination (R56)'.

8.14 Participating in a marathon or other challenging physical experience

Physical challenge was significant to only 5 respondents (12.5%), though for many of these students, their courses are themselves physically demanding. Only one person alludes to additional physical activity, stating perfunctorily 'Exercise - healthy living.' (R46) Another describes experience gained prior to university, through the Duke of Edinburgh scheme, discussed next.

39
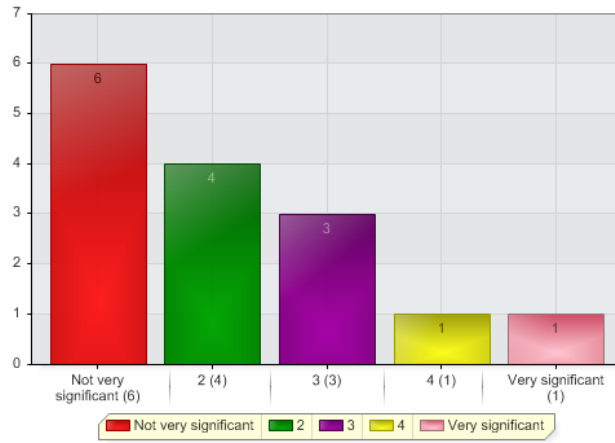
Figure 43 Challenging physical experience

8.15 Duke of Edinburgh Award

Six respondents (15%) had undertaken personal or professional development through the Duke of Edinburgh scheme (Figure 44). This may be indicative of the opportunities available to them/known to them through their school/social background rather than a lack of interest on the part of others.
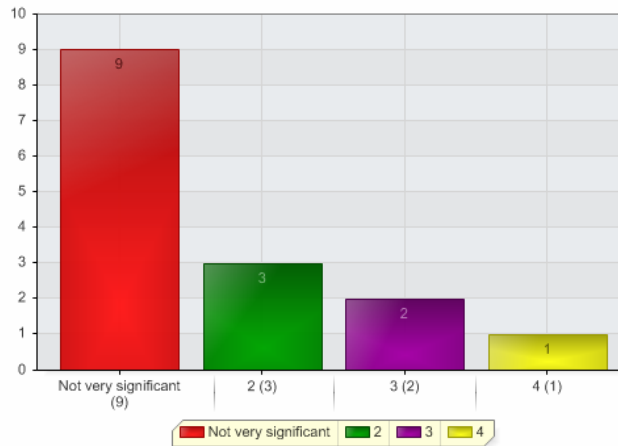
Figure 44 Duke of Edinburgh Award

One of the interviewees captures the challenge entailed in this scheme:

> Before university I did Duke of Edinburg Award – I did bronze, silver and gold. So I took it right through. The DoE award is actually hiking and camping and for each bronze, silver and gold level that you do, you have to do more, you have to do wild camping, just have everything on your back, basically. It's really, really tough, but it's really good for yourself, for you to push yourself physically, in that sort of way, without having the facilities that make you comfortable in life. (A, Dance)

8.16 Learning another language

Figure 28, above, showed little significance accorded to learning another language. The finding is confirmed by responses to this question: here, only 13 respondents (32.5%) had experience of foreign language learning outside their programme of study (Figure 45). This is not unusual, given the universality of English, and the nation's notoriously poor record in learning foreign languages.

40
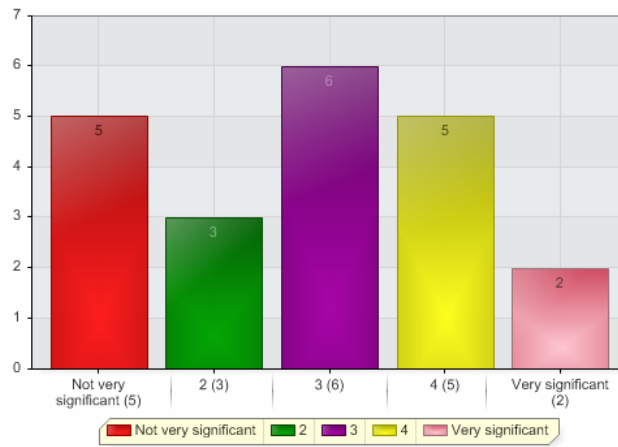
Figure 45 Learning another language

8.17 Learning a skill e.g. to drive

It appears that respondents were more interested in undertaking learning with a directly functional value, such a driving. 22 (55%) rated this as significant to their development (Figure 46).
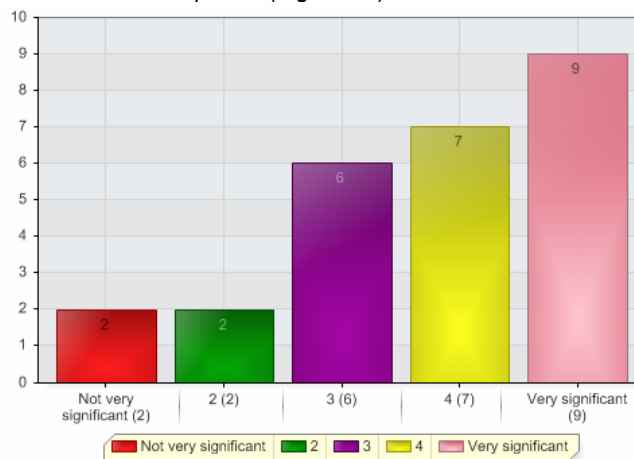
Figure 46 Learning a skill

However, few make any comment which illustrates the nature of such learning, and when they do, it is generally related to their discipline, so is cited elsewhere in this analysis.

8.18 Experience of performing in public

As performing arts students, it was to be expected that respondents would have considerable experience of public performance. This was confirmed, with 87.5% rating this as significant or above, and 23 of these (57.5%) giving it the highest level of significance (Figure 47).
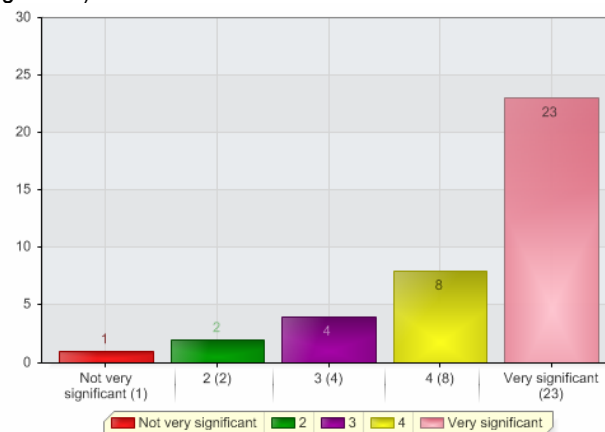
Figure 47 Public performance

Examples of this experience abound, illustrating their long-standing involvement, and the reasons for such engagement:

> Participating in sixth form and lower school musical groups such as choir and a guitar group. (R21)

> I take an active role within the theatre society (R39)

> I play for a number of different orchestras on a regular basis, so I can see how other conductors work. (R55)

> Being in a band outside of the university ensembles and gigging around London/surrounding counties. (R70)

> Being in a band, performing regularly in front of many different audiences. Being an instrumentalist in a musical. These give the feeling of working in the professional world and are helping me achieve my career goals. (R69)

8.19 Learning/playing a sport

Wednesday afternoons are traditionally free of lectures in order to enable students to engage in inter-varsity games, or to pursue activities outside their programmes of study. The University has just invested in and opened an extensive Sports Park, implying an assumption that this will attract students. Those who took part in this research would clearly have been relatively unmoved by the facilities, with only 13 respondents (32.5%) recording significant development through sport. Clearly, though, the active nature of Dance programmes may mitigate against some of the group opting for additional sports.
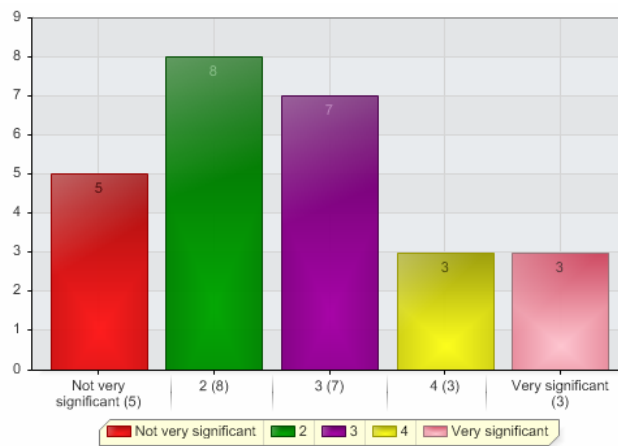
Figure 48 Learning or playing sport

8.20 Learning/playing a musical instrument

With half of respondents being students or Music, it is not surprising to find that for many of them (72.5%), personal and professional development was achieved significantly through learning or playing a musical instrument (Figure 49). Here, the boundaries between personal and professional interests are blurred.
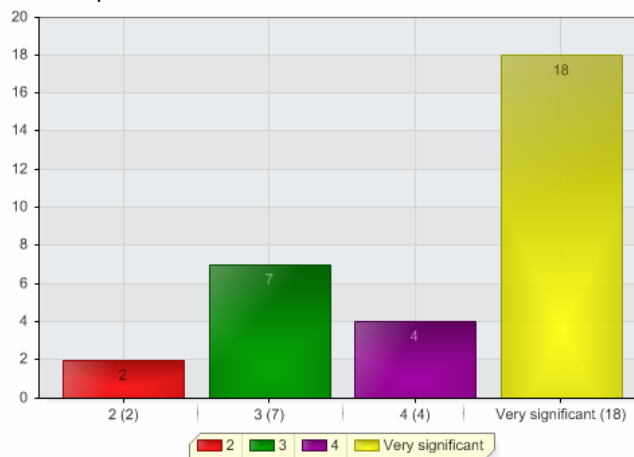
Figure 49 Learning or playing a musical instrument

One person refers merely to 'Going on music courses' (R43), but another explains his experience in greater detail:

I play a lot of music, um, I play mainly guitar, bass and I've been teaching myself piano for the last 2 years. I plan
to branch out into learning violin again – I used to play when I was younger but I never got very far, when I was about
7 years old. I intend to get back involved with that.   (J, Tonmeister)

8.21 Being part of a drama group

Like the last factor, it was anticipated that being part of a drama group would be significant for this group of students. In fact, as Figure 50 shows, only 10 respondents (25%) scored this 3 or more.
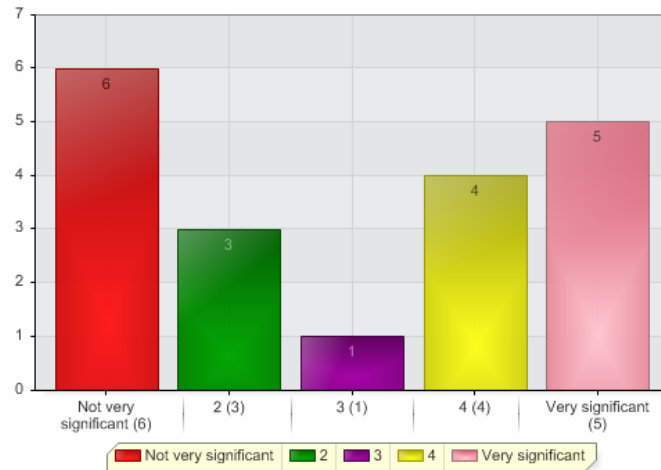
Figure 50 Being part of a drama group

An example of such involvement has already been cited in 8.18.

8.22 Active involvement in other creative enterprises

17 respondents (42.5%) said that involvement in other creative enterprises had contributed significantly to their development (Figure 51).
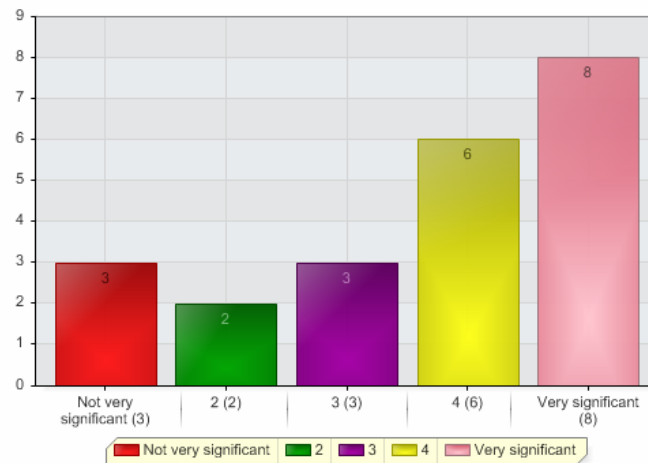
Figure 51 Active involvement in other creative enterprises

This appears to be low-key activity, if the following student's example is typical. She says playfully:

I am making *some* money (*laughs*). I am – 50p for every picture CD that I sold. Yeah, I just took some pictures
for my dance degree show and dance degree exams, so I just charge about 50p if they want that picture or something.
I did ask them, either 50p or a chocolate bar – I think most of them gave me a chocolate bar. So next time I could
probably do something, but insist on something, getting some money instead of a chocolate bar! (J, Dance)

8.23 Being a member of a student society

55% of respondents (22) reported positively on development as a result of belonging to a student society (Figure 52).
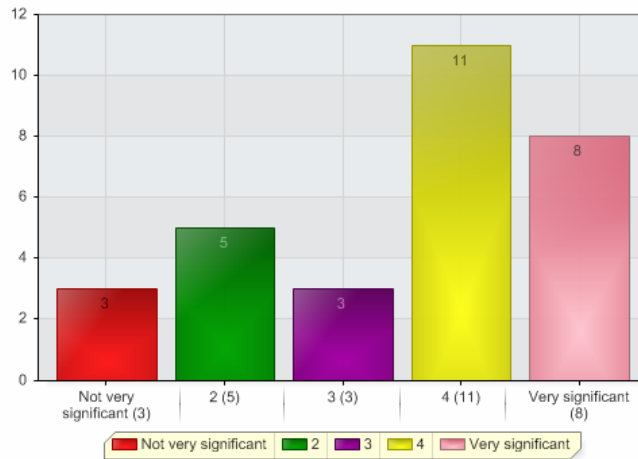
Figure 52 Belonging to a student society

The only insight given into this relates to the social life offered by the Students' Union:

> We got to like, a lot of costume parties at the Union and we always have good costumes – spend a lot of time planning them (*laughing*) and then making them, and yeah, that's always good fun. I suppose that's quite creative. Yeah, you definitely have to have confidence when you're wearing something you've made. (E, Dance)

8.24 Mentoring or coaching others

17 respondents (42.5%) were engaged in mentoring or coaching others (Figure 53).
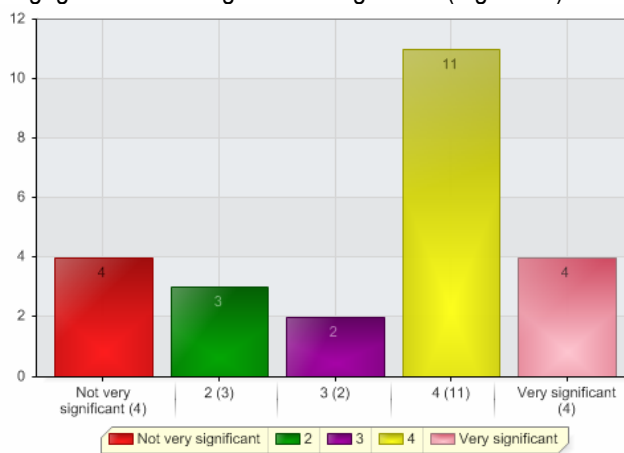
Figure 53 Mentoring and coaching others

As might be expected, this is in areas of music, dance and theatre directly related to their specialism, as illustrated by these comments.

> I am a mentor, which is helping to develop my advisory skills which may help with teaching. I also partake in extra dance classes in other styles. (R81)

> Yes I teach through Unisport and have taken part in the Guildford Grooves project which helps children engage in physical activity and grow in confidence. (R29)

8.25 Participating in skills-based activities offered by USSU

In contrast to the last two factors, respondents' involvement in skills-based activities available through the Student Union was modest, with only one citing this as highly significant and eight (20%) attributing significance to it in their personal and professional development (Figure 54).
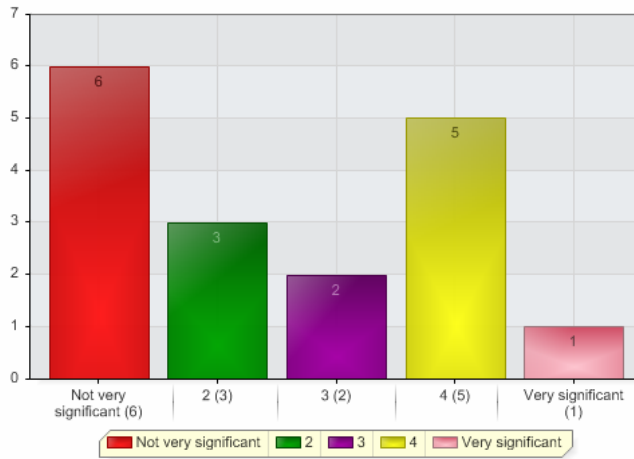
Figure 54 Participating in skills-based activities offered by USSU

8.26 Participating in events offered by the Careers Service

Respondents showed equally little impact regarding events offered by the Careers Service (Figure 55). This may be due to their having a clear career plan, having departmental support which supersedes the need for further careers advice, or their young age.
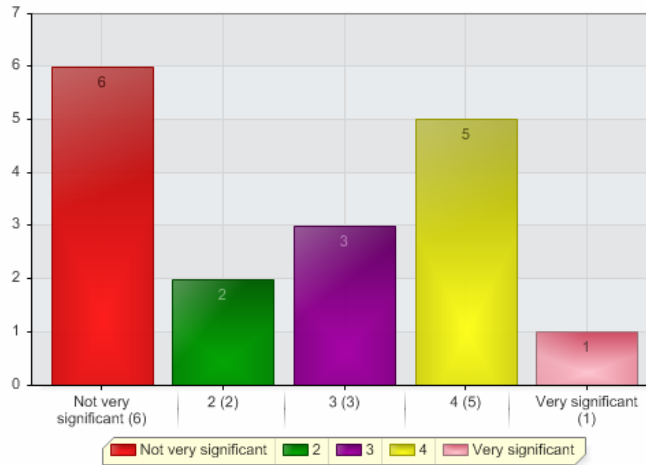
Figure 55 Participating in events offered by the Careers Service

8.27 Participating in activities organised by SPLASH

Consistent with the relative lack of significance of other activities offered by central services and the USSU, the impact of those offered by SPLASH was limited, with only 7 respondents (17.5%) rating it at 3-5 (Figure 56). No comments were offered to support these responses.
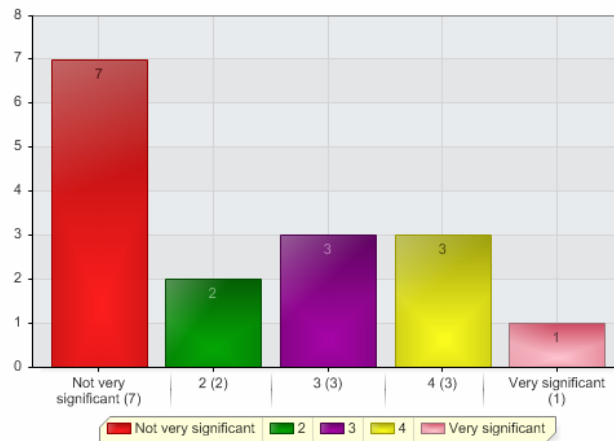
Figure 56 Participating in activities organised by SPLASH

8.28 Participating in other skills-based activities on or off campus

Whereas the last few questions might have suggested that respondents were not interested in skills-based activities, Figure 57 shows that 19 (47.5%) did attribute significance to such activities when offered elsewhere.
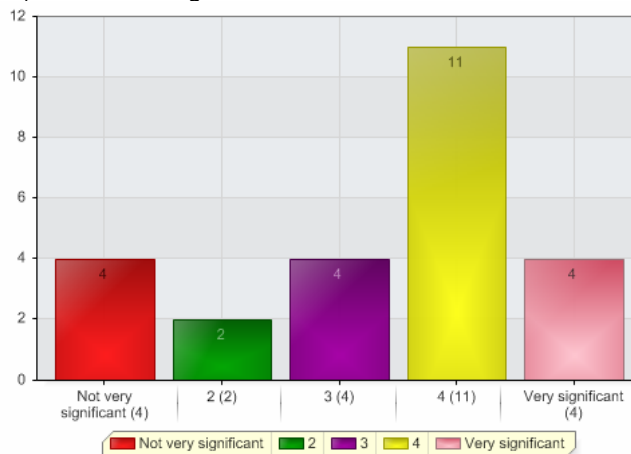
Figure 57 Participating in other skills-based activities

One interviewee revealed the alignment of some courses with his programme of study, and pointed to sense of obligation to participate in order to be highly successful in course assignments:

> I mean we managed to learn this very well. To be honest it's partly not strictly from the curriculum but stuff that you get invited to do, an extra. You get the choice, for instance, to do the intensive course in LogicPro, which you have to pay money for, or not, you can also not to do it. Because I've done it, now I know I can like do quite well with that. (O, Music)

8.29 Comparative development whilst studying at the University

This last discussion has considered 28 potential areas of personal and professional development which students may experience whilst at university, but without their programme of study. Figure 58 brings together the results for these dimensions. In the interests of legibility, the figure uses the codes 8.1 to 8.28 to correspond with the discussion above. Readers are reminded that they are:

Key to Figure 58 (overleaf)

8.1 Looking after yourself	8.15 Duke of Edinburgh Award
8.2 Being a parent	8.16 Learning another language
8.3 Caring for someone	8.17 Learning a skill e.g. to drive
8.4 Having a job that IS related to your chosen career	8.18 Experience of performing in public
8.5 Participating in the professional training scheme	8.19 Learning/playing a sport
8.6 Creating or running a business	8.20 Learning/playing a musical instrument
8.7 Volunteering	8.21 Being part of a drama group
8.8 Significant travel experience	8.22 Active involvement in other creative enterprises
8.9 Living in another country	8.23 Being a member of a student society
8.10 Meeting/interacting with other cultures	8.24 Mentoring or coaching others
8.11 Coping with personal illness	8.25 Participating in skills-based USSU activities
8.12 Organising something	8.26 Participating in Careers Service events
8.13 Fund raising	8.27 Participating in SPLASH events
8.14 Participating in marathon/other challenging experience	8.28 Participating in other skills-based activities

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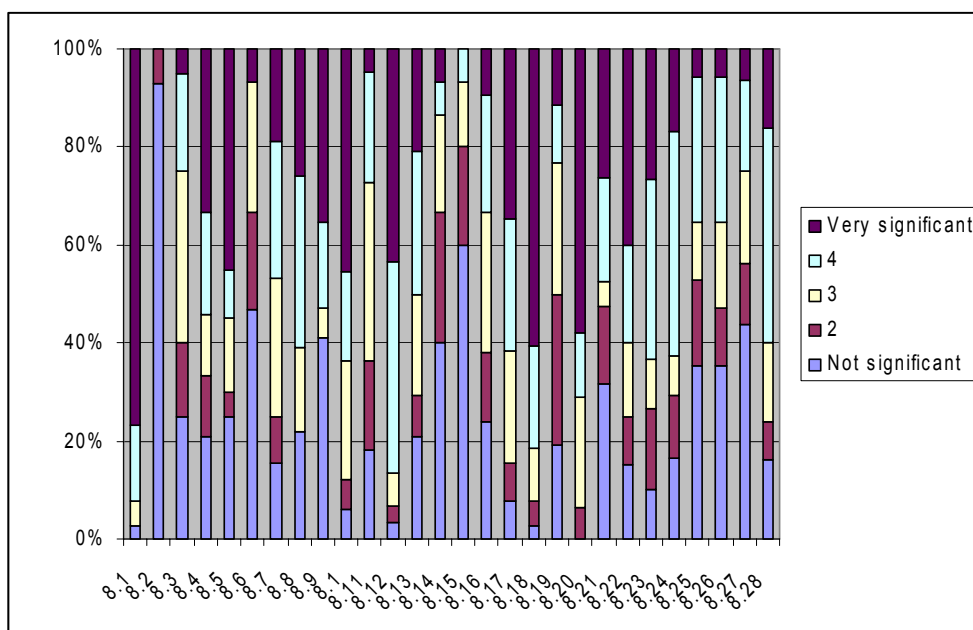
Figure 58 Comparative significance of factors whilst studying at the University

Attention is immediately drawn to factors 8.1 (looking after yourself), 8.12 (organising something), 8.18 (performing in public) and 8.20 (learning/playing a musical instrument) as of greatest significance. The latter three are consistent with respondents' creative arts fields of study; the first is likely to be more representative of students of any discipline. It is a salutary reminder of the importance of living away from home and having to manage all aspects of their lives, including their finances.

Factors of least significance are shown to be 8.2 (being a parent), 8.6 (creating or running a business), 8.9 (living abroad), 8.14 (challenging physical experience), 8.15 (Duke of Edinburgh), 8.25 (USSU activities), 8.26 (Careers Service events), and 8.27 (SPLASH activities). The young age of most respondents may explain the first three of these factors. Whilst they represent current levels of experience, they do not detract from potential future experience. The discussion has suggested that access to the Duke of Edinburgh award scheme reflects more likely on the schools attended by respondents, the opportunities they have had, rather than a lack of interest in the scheme. Lack of engagement with events and activities offered by the Students' Union and student support services is an area of concern and needs further investigation of the reasons for this. Perhaps significantly, respondents *do* show an engagement with other skills-based activities (8.28) suggesting a desire to enhance their personal and professional development, which is being satisfied elsewhere than in the university.

Towards an overview of professional development

In concluding the discussion of data relating to personal and professional development gained through the programme of study we compared the factors anticipated with additional facets of development respondents felt they had experienced through their programmes (Table 5). We may now go one step further and compare those findings with the development respondents report as having gained whilst a student but not through their programme of study.

Table 6 provides an overview of the group's personal and professional development as perceived by respondents. It shows each of the aspects of development, and, using colour-coding, attributes aspects to the following categories:

        Green = personal management/ taking responsibility
        Pink = field-related practical skills and work-related knowledge
        Blue = generic skills
        Yellow = dispositions
        Orange = metacognition

Clearly, some aspects may straddle more than one category, so some readers may prefer a blend of colours for such development. The visualisation is therefore a personal interpretation but has internal consistency in the use of colour. Those disagreeing with the interpretation should focus on the % columns, where data are objective.

The forms of development are listed as they featured in the questionnaire and above discussion, hence they are grouped as Development through the Programme of Study; (additional) Perceived development through the Programme of Study; Development whilst a student.

The degree of significance attributed to each aspect of development is shown in the second and fourth columns. These figures represent the percentage of the 40-strong group who rated the factor 4 or 5 (the highest scores). Respondents did not rate the additional factors they cited, so there are no scores for that section.

Table 6 Loci and aspects of personal and professional development whilst studying at university

Developing through PoS Qs 4-5	% 4/5	Developing whilst student, Q 8	% 4/5
Subj Knowledge	80	8.1 Looking after yourself	90
Analysis	78	8.2 Being a parent	0
Evaluation	85	8.3 Caring for someone	13
Synthesis	58	8.4 Having a job that IS related to your chosen career	33
Problem solving	38	8.5 Participating in the professional training scheme	28
Design solutions	55	8.6 Creating or running a business	3
Enquiry skills	85	8.7 Volunteering	38
Research skills	68	8.8 Significant travel experience	35
Written communication	83	8.9 Living in another country	23
Verbal communication	85	8.10 Meeting/interacting with other cultures	53
Active listening	88	8.11 Coping with personal illness	15
Use of IT	55	8.12 Organising something	65
Visual/graphical	40	8.13 Fund raising	30
Other communication	5	8.14 Participating in marathon/other challenging experience	5
Experience real work	65	8.15 Duke of Edinburgh Award	3
Team work	90	8.16 Learning another language	18
Adaptability	85	8.17 Learning a skill e.g. to drive	40
Leadership	60	8.18 Experience of performing in public	78
Being creative	90	8.19 Learning/playing a sport	15
Being enterprising	50	8.20 Learning/playing a musical instrument	55
Ethical awareness	53	8.21 Being part of a drama group	23
Self-management	80	8.22 Active involvement in other creative enterprises	30
Reflection. Self-evaluation	80	8.23 Being a member of a student society	48
Learning another language	15	8.24 Mentoring or coaching others	38
Perceived to be developing through programme		8.25 Participating in skills-based USSU activities	15
acquiring greater confidence and assertiveness		8.26 Participating in Careers Service events	15
opportunities to perform		8.27 Participating in SPLASH events	10
learning from other students' strengths and weaknesses		8.28 Participating in other skills-based activities	38
refining interpersonal ('people') skills			
listening and observing			
collaborations and social interaction			
applying academic knowledge to real life situations		*Key*	
'delving into our past and our personal emotions'		*Green = personal management/ taking responsibility*	
practical ('logic side') of career planning		*Pink = practical skills and work related knowledge*	
re-establish links with cultural background		*Blue = generic skills*	
increasing motivation		*Yellow = dispositions*	
aspiring to a more professional standard		*Orange = metacognition*	
become more independent			

The rainbow effect of Table 6 confirms both the complex mix of knowledge, skills, qualities and dispositions developed whilst studying at university, and the differing contexts in which such development occurs. Development so far would appear to be predominantly related to generic skills, with personal management and discipline-related knowledge and practice featuring strongly.

When the depth of perceived development is considered, the highest scores are self-management, creativity, team work, active listening, verbal communication, enquiry skills and adaptability. This suggests that a range of skills and dispositions are more important areas of development than subject-specific knowledge or practice.

The next section of this report discusses development outside the programme of study, and findings will be added to the evolving image of personal and professional development in conclusion to that discussion.

The next set of survey questions builds on question 8, looking specifically at learning and development beyond the programme of study itself.

9 Learning and development outside the programme of study

Using the same 5-point scale as before, respondents were asked to indicate the degree of personal and professional development they achieved in another series of situations, some of which overlapped with those included in the above sections, others being new.

9.1 Knowing how to find and apply for a job

Just over half of respondents (52.4%) had gained external experience of finding and applying for a job other than through their programme of study, whilst 35% rated this of little significance to their development (Figure 59). The figures compare with section 7, above, where it was found that 10 respondents (25%) had already had a period of professional training as part of their programme of study, and 80% of the remainder had yet to undertake the year. It can therefore be concluded that much of the experience referred to was casual part-time or vacation work.
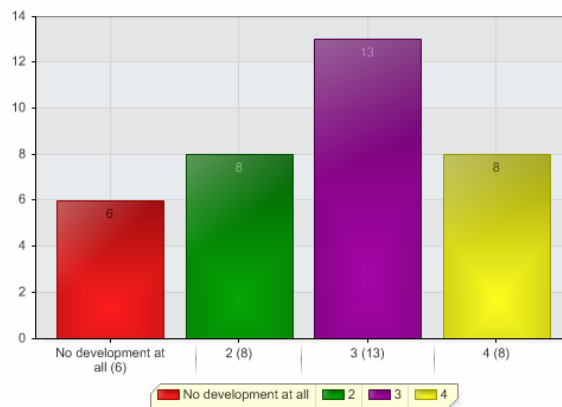
Figure 59 Finding and applying for a job

No qualitative feedback on this was gathered through the questionnaire, but interviewees were asked about their general experience of work.

In some cases, finding a job appears to have been facilitated through friends and family, hence no formal application was necessary, as this respondent illustrates:

> I had a lot of luck, as well, because my first student was this woman who was very easy going, you know, very jokey and I only got into it because she was a friend of my friend's mother. And my friend's mother told her that I'm a piano teacher because she heard me play piano at her house all the time and she kinda wanted me to start doing that so yeah, that was very unexpected for me. (O, Music)

Contrasting with him, others acknowledge the difficulties entailed in finding a job, and describe the resilience and drive required:

> knowledge from last summer when I sent out a whole bunch of emails to a load of production studios over London, I think I must have sent about 30 out and only got two replies. But luckily, those two both came through for me. (J, Tonmeister)

> I think it's something that you have to go out and find yourself, basically (…) I think you just have to be very persistent, you have to be very confident about what you're doing, and you have to know what you're doing and be able to kind of convey that to people, convey what your ideas are, your artistic vision or whatever. (D, Music)

Another interviewee, just completing her degree, recognises how her employability has increased with experience, commenting

I was looking at some jobs today, actually for in between when I finish in April to when I'd start on the PGCE
course, and the things, the jobs that I felt that I could apply for now were very different to when I began. (A, Dance)

9.2 Preparing for interview

It is normal for students who go out on professional training to apply and be interviewed for their placement. The ten respondents who have already been on placement would therefore have had this opportunity within their programme of study.   17 respondents indicate that they have had interview experience outside their programme of study, again implying that they have sought other work experience (Figure 60).
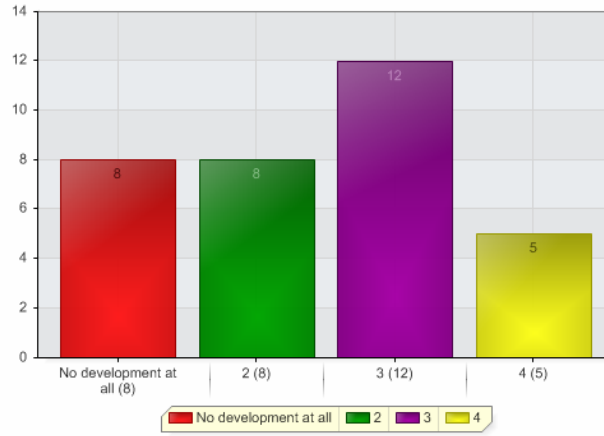
Figure 60 Preparing for interview

Still in her first year of study, this respondent has a keen understanding of how to address the interview process:

I think that in job interviews, you then have that, kind of have that ability to um, well not really make a performance
out of it but kind of be able to think on the spot and be to answer with, like, some kind of performance aspect. And,
yeah, being able to relate to the person that's interviewing you and knowing what they want – that sort of thing. (E, Dance)

9.3 Being interviewed

The same scores were given for experience of having been interviewed, other than as part of the professional training scheme (Figure 61), suggesting that all those who prepared for interview followed this through and experienced the process of being interviewed.
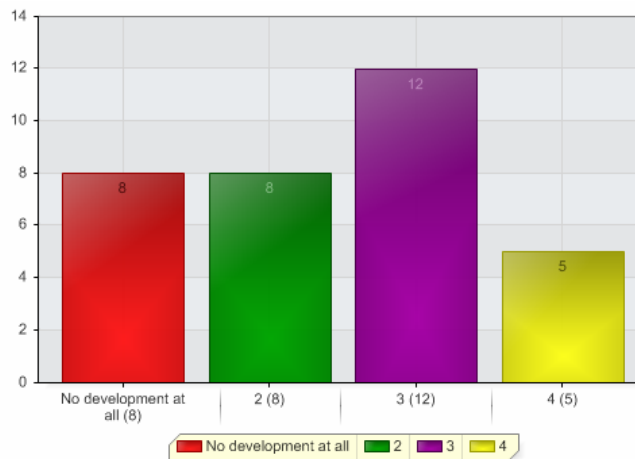
Figure 61 Being interviewed

The words of the last-quoted student explain how she attributes her success to enhanced self-confidence:

When I've gone in for interviews, for temping jobs, I've worked in an IT department and the skills and the confidence
that you gain from how you express your body openly, makes an impact around other people and as you said yourself,
have I always been a confident person, maybe that's because I'm giving something off that makes you think that, I guess.
So I think you know they're skills that apply across the board, you can be doing anything, absolutely anything, and they
still apply. (A, Dance)

9.4 Learning in a work context

Eighteen respondents (45%) said that they had experience of learning in a work context. 14 (35%) had little experience of this, but the figures may once again reflect the young age of those surveyed (Figure 62)
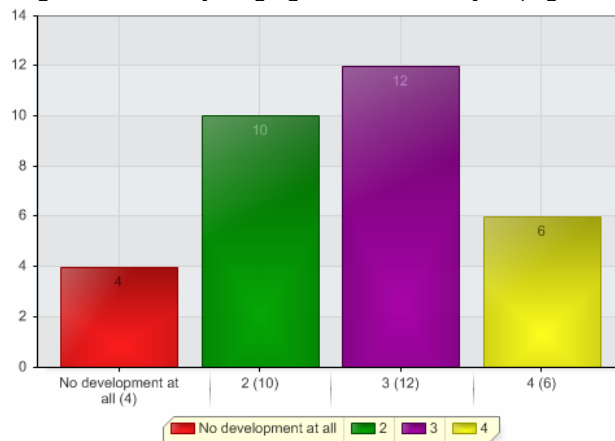
Figure 62 Learning in a work context

Interviewees revealed extensive and varied experience of the workplace, as the same student illustrates:

> each year's been different. The first year I worked at HaHa's as a waitress and bar staff, but the hours working till 3 in the morning didn't work with my course even though it was only like a couple of nights and once in the week, it was too much for me because of the physical demands. And then I worked in Nando's waitressing for a bit, and I enjoyed that – they were really flexible with my hours and they fed me, so that was good (*laughs*). At home, I've done a lot of well, administrative roles since my placement, actually – worked for an IT department, like scheduling things for the council, things like that. And then this year, I haven't been able to do as much as it's my final year, but what I did do is teaching. So I taught a couple of times a week, so I'd get about £40 or something, which was enough to tick me over. I'm well into my overdraft now, but I'll just have to work this summer and it should be fine. I've lived out of my overdraft each year, then paid it back again. (A, Dance)

Others also talk of the conflict between having to work to pay their way through university and the demands of their programme of study. Like the last student, this younger one has found the need to prioritise his course needs:

> I had a job at home and I transferred it to Guildford – I used to work at Milletts camping store and I transferred it down here and I – with my course, with the horrendous amount of work (luckily I love it all), I did one weekend of work and I had to quit. (J, Tonmeister)

9.5 Using and applying classroom learning in a work or other context

Most of the work referred to hitherto is extraneous to the programme of study. Next, respondents were asked if they had experience of applying their classroom learning to a work or other context. 24 (60%) indicated some degree of experience, but none score this at the highest level (5) (Figure 63). This is borne out by the evidence from interviews e.g. as quoted in 9.4, that work experience is generally unrelated to their discipline.
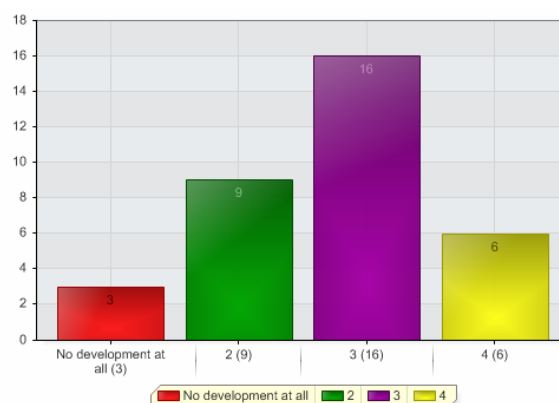
Figure 63 Using and applying classroom learning in a work context

This final year student has rationalised how he can earn money during term, enabling him to spend the longer vacations developing his professional skills:

> I've been trying to keep up small bits of work here and there that are related to what I want to do in the Easter holidays and summer holidays. So hopefully by doing that that will help me out later on. I took a gap year before I started university and I worked pretty much solidly for 6 months in offices, just kind of doing temp work. But that built up, you know, enough funds that I can kind of comfortably support myself for the moment, any way. Which means that over summers and things I haven't had to worry about money – I've just been doing the work experience for work experience sake. (D, Music)

9.6 Gaining work experience

Figure 64 shows that 21 respondents (52.5%) had significant work experience. This compares with figure 62, where 18 said they had experienced workplace learning. The difference in responses may be indicative of a different quality of experience, or different meanings being placed upon the terms by individuals.
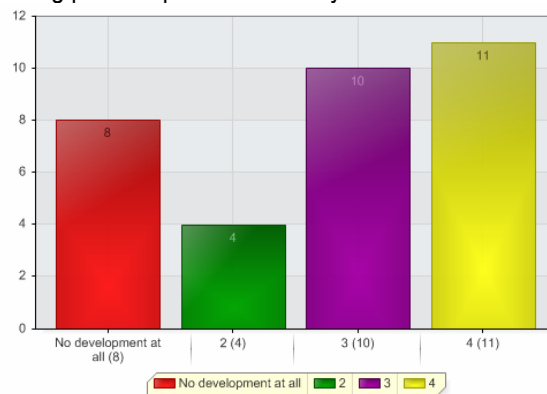
Figure 64 Gaining work experience

Consistent with annual feedback on the placement year, respondents frequently describe their work experience as having been extremely challenging. Typical of this, the following interviewee says:

> It was quite, um, it's probably the worst job I've done out of all the jobs that I've done. Yeah… It was organising gas and electrical tests on an RAF base in Uxbridge for like the 6,000 houses around London that they own. But there were all sorts of problems like the engineers wouldn't turn up or… So we used to get hundreds of phone calls from angry people complaining and having a go at us when there was literally nothing we could have done about it. (…) I thought it was going to be strictly data entry which is kind of why I went for it. Because I'm not such a fan of dealing with really confrontational people over the telephone – it's quite hard to do, I think. (D, Music)

Another interviewee was the exception in finding his experience, a part-time job he has held for four years, too simple, dismissing it thus: 'it really is a job you could do in your sleep.' (O, Music)

9.7 Understanding how a business works

Whereas Figure 35 showed little experience of setting up or running a business, this question found that 16 respondents (40%) had experience of how a business works (Figure 65). Almost as many, though (13), indicated little or no development in this domain.
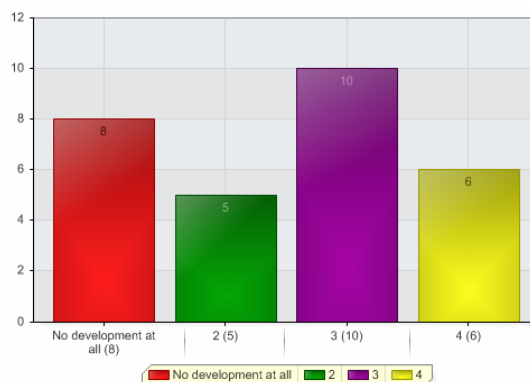
Figure 65 Understanding how a business works

Earlier quotations have illustrated some small-scale ventures into business. One of the youngest respondents talks of an art venture he is trying to establish, unrelated to his programme of study. He shows realistic insight into the commitment he is making:

> Yeah, you need confidence, you need to be organised, you need to be able to allocate time to do work. You need to make sure that whoever your clientele are that they are confident in you. (J, Tonmeister)

This interviewee describes the special nature of the arts world:

> So although it's like business management, arts management is pretty much like that, but because what you're managing is the artist, so I think a good understanding of how the whole industry works, how being on the inside is very important. All other qualities will be the general business management things: organised, um, having good communication skills and people skills and things like that. (J, Dance)

9.8 Learning about being managed

No-one felt they had gained very significant development through being managed, but 14 (35%) registered some significance (Figure 66). Once more, the age of this sample may be responsible for the number who have had no significant experience at this stage in their professional development.
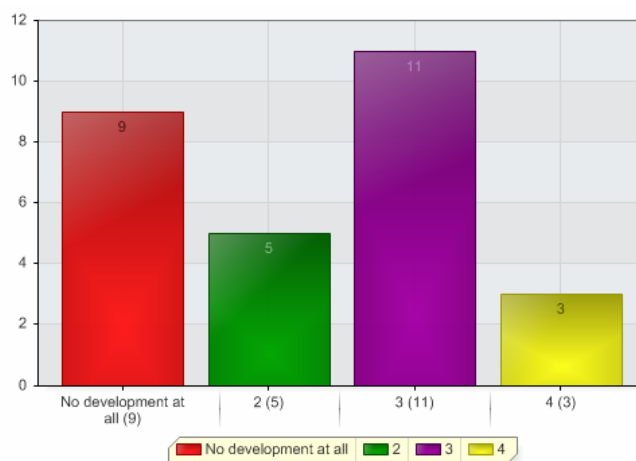
Figure 66 Learning about being managed

Contrary to the difficult roles that some respondents have had to fill, this student is contented with the low level of management in his supermarket job, where he has a post that suits his introverted character:

> I work just Sundays and it's pay and a half, so it's £10 an hour there. It's after the customers leave, it's during closing hours, so I can listen to MP3. My boss is fine, I've got no problems with the managers there so yeah, it's ideal really. (O, Music)

The importance of managers as strong role models is acknowledged by this interviewee, talking of her work experience:

> The first thing I remember, she gave me corrections of a letter I'd drafted for her. She said, you sound like you're talking to a machine. So she just kind of added bit and bobs and I took off from there, learning how to talk to people, especially … because it's advocacy, sorry, it's a national organisation, so you get to know who's who in the industry, it's such a small industry that you need to have, it's almost unavoidable that you'll know people, and you need to have that connection, you need to have it to make things work in this whole industry. (J, Dance)

9.9 Professional skills

Respondents were given no definition of 'professional skills', but 25 (62.5%) reported significant development in this respect (Figure 67).
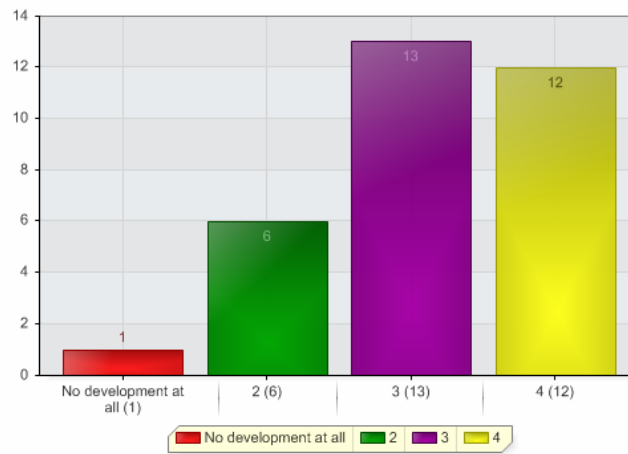
Figure 67 Professional skills

Interviewees were invited to define professionalism within their field, and suggested a mixture of skills and personal dispositions. For instance,

> You need to be well organised, um, definitely, and you need to be able to cope with, well, with people. Yeah, you need to be quite personable and yeah be able to talk to people and know what they want, and help them, that kind of thing. (E, Music)

> Very approachable, understanding their dance ability because it was for children that originally, you know, aren't very creative and don't want to have to get involved in these things. (A, Dance)

Characteristically self-critical, this student opined:

> You have to be good at public speaking, which is something I'm absolutely terrible and terrified of. And, uh, you have to be quite authoritative as well, which I'm very much the opposite of. (O, Music)

9.10 Written communication skills

A high proportion of respondents (60%) had external development of their written skills (Figure 68).
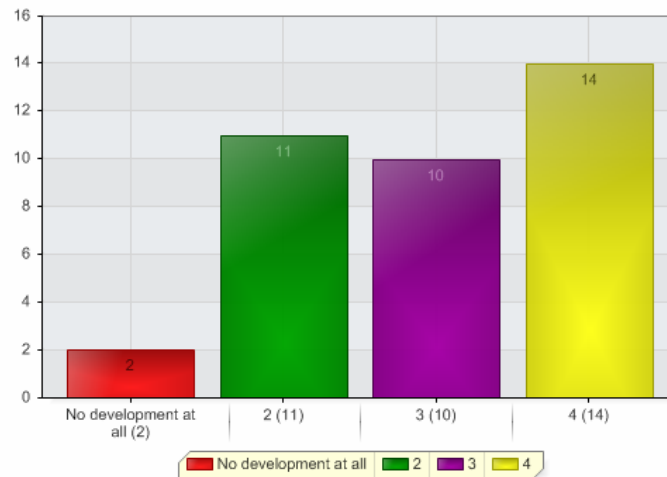
Figure 68 Written communication skills

Some of the above quotations have indicated the nature of work on which they have been engaged. They include clerical and administrative roles, where written communication skills are essential.

9.11 Verbal communication skills

As performers, respondents would be expected to work within groups and communities, hence high levels of verbal communication were anticipated. The figure of 27 (67.5%) is perhaps lower than might have been expected (Figure 69).
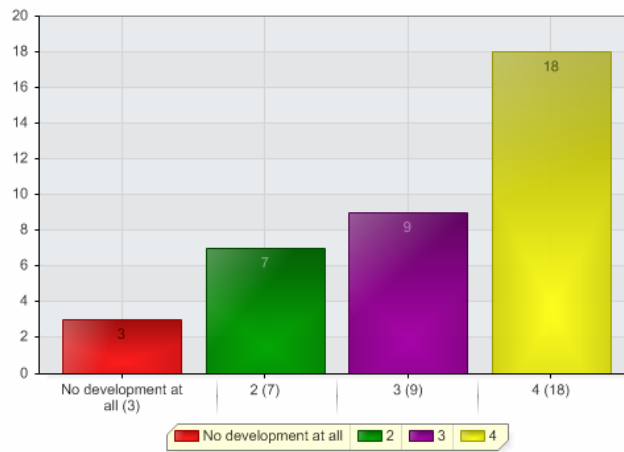
Figure 69 Verbal communication skills

One interviewee who is the course representative for her programme of study explains clearly how this role has drawn on, and developed, her verbal communication skills:

> I kind of saw it is a challenge. I hadn't gone in for anything like that at school but I'm on quite a small course, so I thought I'd like to have a go at it. I know everyone on my course and I get on with them, so it's quite easy to talk to them about what they want or whether it could be different. (…) I've found that *everyone* in the department is so friendly, it just feels like you can talk to them normally. It's not as if I'm going to talk to a lecturer, to a senior member of staff. … a lot of people I've spoken to have said it's like the musical family, kind of thing, you definitely get that more in music where they like cross the years. (E, Music)

9.12 Graphic/visual communication skills

The respondent group comprised mostly music and dance students. The latter could be expected to involve visual communication more than the former. Figure 70 reveals that 17 (42.5%) recorded significant development of these skills outside their programme of study.
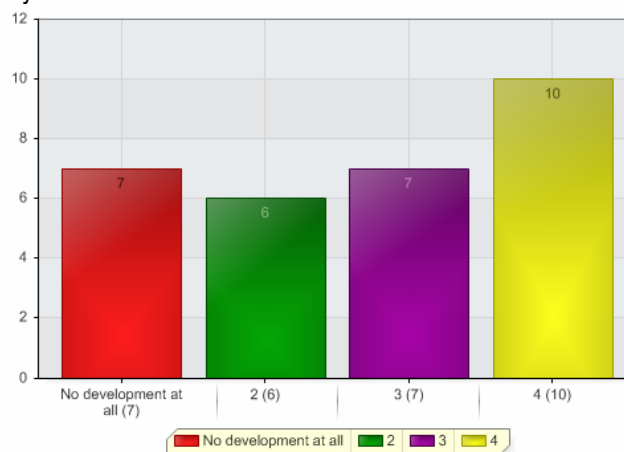
Figure 70 Graphic/visual communication skills

We have already heard from two respondents whose photographic and graphic skills have given them an interest beyond their field of study, and even provided some financial income.

9.13 Listening skills

As members of a group enterprise, students of performing arts subjects will develop significant listening skills. 29 (72.5%) of respondents felt they had also done so significantly outside their programme of study (Figure 71).
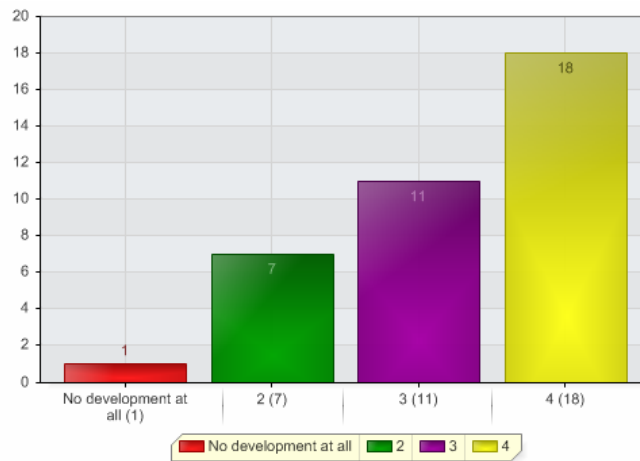
Figure 71 Listening skills

Although this comment describes development within the programme of study, it is a striking example of how one member of staff enhances his students' listening skills:

> he's absolutely brilliant in terms of creative expansion. He gives very unique assignments, for instance to write a piece of music that's without melody – no melody whatsoever. Just one pitch. So it makes it, it's almost impossible to make an interesting piece of music that way, you know, it's by 10 seconds in the song, it's already … So it makes you focus on kind of other aspects of the music, whether it's the rhythm, the timbre…. (O, Music)

9.14 How to assess a situation

Respondents were asked earlier about developing evaluation skills through their programme of study (Figure 6). This showed that 90% had such experience. Figure 72 indicates that 65% also developed their ability to assess situations beyond their programme of study.
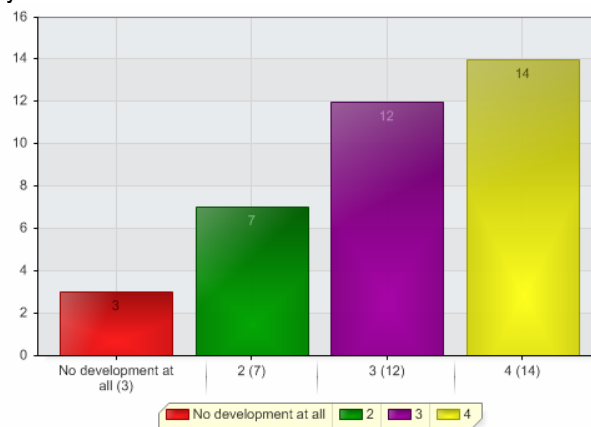
Figure 72 Assessing a situation

This interviewee demonstrated vividly his assessment and strategy for dealing with a situation which he described as 'a nightmare at the time', when teaching two young brothers:

> the 8 year old, for instance, he was just very disobedient. And not being very authoritative, I couldn't really, and plus I'm not his parent, I couldn't shout at him or anything like that. And yet he was throwing things about, jumping across the sofas when I was trying to teach him. His parent forced him into it. And I guess the other thing that I really kind of learnt from teaching was how to try to inspire students, and how to, even if they don't initially have much enthusiasm, try to build enthusiasm for the. (…) for instance with that kid, I um, I was asking him what his favourite music is, if he has any favourite bands, sort of thing, and so, for instance, he said Gorillas, so I looked out some Gorillas tracks and tried to transcribe the notation by a few songs and tried to simplify them to the level of music I was teaching him, and then, yeah, trying to teach him his favourite songs. And that kind of worked a little bit. (O, Music)

9.15 How to find out things in order to do what I have to do

Going beyond the issue of research investigated in relation to their studies, this question probed respondents' experience of obtaining more general information to enable them to carry out a function. As shown in Figure 73, 28 (70%) reported significant experience of this sort. This compares with Figure 10, where 80% expressed significant development of enquiry skills through their programme of study, with 18 of these (45%) giving this the highest score.
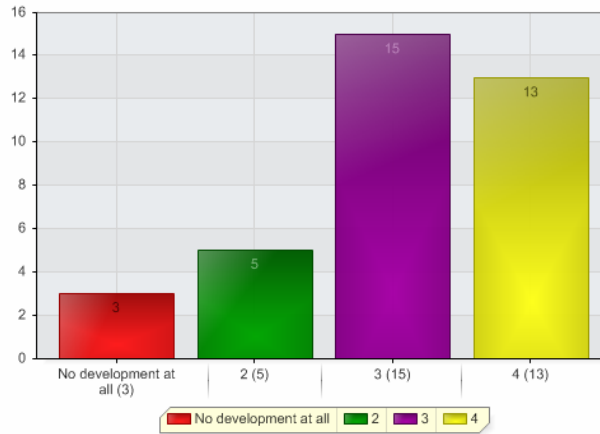
Figure 73 Finding information for action

Speaking of a teaching experience, this interviewee explains how she managed the children:

> some people, some of the children really bonded with it straight away, wanted to get involved straight away and show the class, others shied away and it would be 'Oh, I've forgotten my kit' or this, that or the other. It was like finding, you had to find the underlying problems for why they felt that way, and sometimes it was things at home, and other times it was just because they didn't get on with the Years 6s, the Year 5s, tiny little things. But by the end of it they all, they enjoyed it and you could see, even the ones that – it wasn't about being the best dancer, it was about other things, about helping them with confidence and things like that. (E, Dance)

9.16 How to make decisions about what to do, with little information

Decision-making was then examined from the perspective of having little information. Figure 74 indicates that 62.5% of respondents felt they had had significant experience.
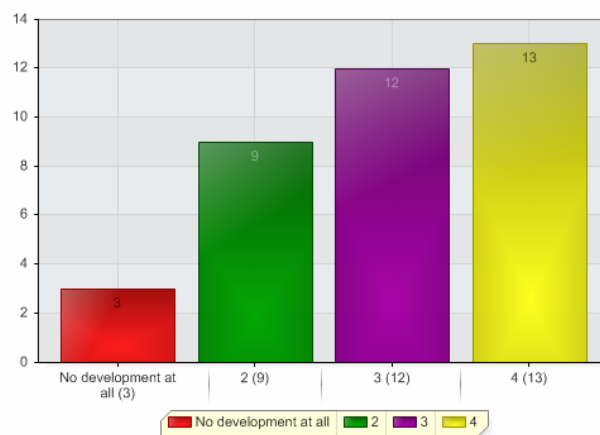
Figure 74 Decision making with little information

The last two quotations could also be cited as examples of how decisions were taken with little information. We may also recall the student who found himself dealing with customer complaints about circumstances beyond his control (9.6 above).

9.17 How to evaluate and reflect on my own performance

Continuing the theme of self-evaluation explored previously in relation to the programme of study, this question related to life in general. 35 respondents (87.5%) attributed significant development, though none scored it as highly significant (Figure 75).
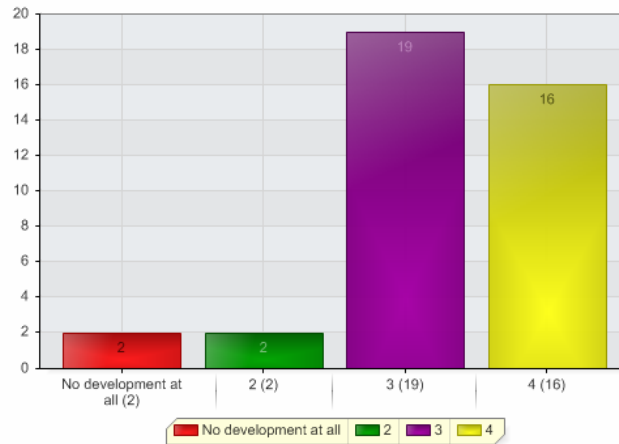
Figure 75 Self-evaluation

An incisive and insightful account of her performance in organising a successful event is given by this interviewee:

> just being really high standards for myself, I guess. I wasn't really – well, I guess it's also up to my supervisor, she's like 'you have to make it a sold out event, you have to make it a sold out event'. I nearly gave up, I'm like this is impossible, it's not going to sell out, because it's so hard to programme – and the people, the new audiences they want to bring in, it's just so hard to programme. And I thought, 'oh well, it's not gonna happen'. I just tried my best, you know, I'd just ring up every university and say please, could you tell your students this and that, being really pushy.
> I think I kind of changed my strategy as well, so really building up a relationship with the potential audience, I think. That's why I learnt so much from that event. It doesn't matter how many fliers you send out, how many posters, you know, you have to talk to someone, someone needs to understand, to really give out the message to the potential audience. So I think that worked really well for my event. (J, Dance)

9.18 How to improve my own performance

Opening up the ability to reflect and apply solutions, the next question found that 31 respondents (77.5%) had significant development in this respect (Figure 76), but again, no-one attributed very high significance to this.
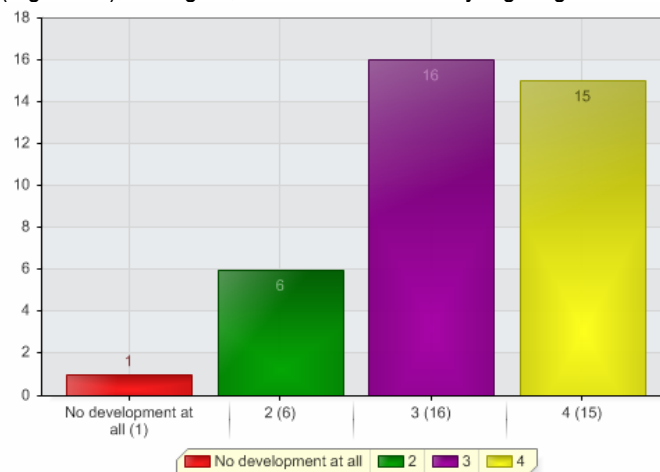
Figure 76 Improving personal performance

The student just quoted went on to give some indicators of how she would be better able to deal with similar situations in the future, observing:

> I'm more comfortable about approaching people, asking for help if I needed to, just keeping in touch really. (J, Dance)

58

9.19 How to use my IT skills

It might be anticipated that the use of IT skills pervades most aspects of life today. In view of that, the finding that only 21 respondents (52.5%) recorded significant development in this domain is surprising (Figure 77).
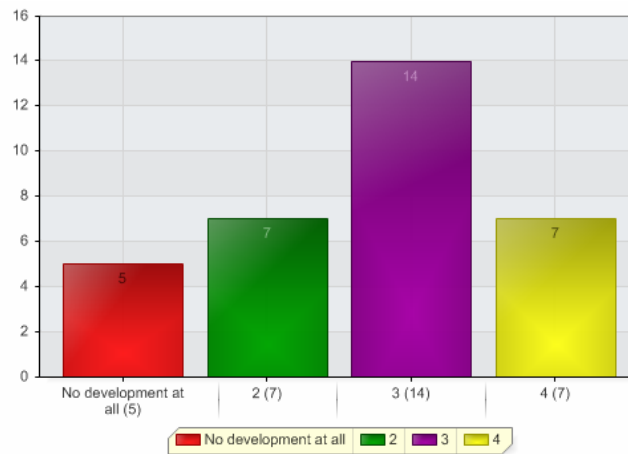
Figure 77 Using IT skills

No-one talks of using their IT skills other than in the examples already quoted, perhaps revealing an assumption that such competences are intrinsic to modern life.

9.20 How to work with colleagues or in a team

Figure 20 above showed that 90% of respondents had significant development of team work whilst studying at the University. As seen in Figure 78, 75% record significant development in this respect beyond their programme of study.
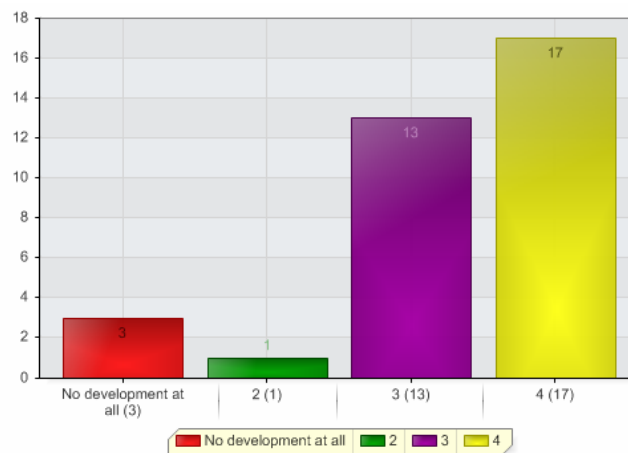
Figure 78 Working with colleagues

Most interviewees enjoyed working with colleagues, and found that a good working relationship enhanced the trust they were given, as this student recalls:

> I was lucky in my placement, I was the first placement student that they had so they treated me like an employee.
> So I would do, there wasn't anything that they were unhappy for me to do, and I think that responsibility … (A, Dance)

A less satisfactory experience was recorded by this interviewee:

> The cinema job I learnt that you need, you kinda need to look busy no matter what you're doing. Look kinda of
> constantly like you're being productive, because the cinema job was just, after doing the most difficult job ever was
> just, doing that was just a joke because you'd be doing a shift for six hours and maybe an hour and a half, two hours
> of that time you'd be actually working. You know, when there's a film showing, everybody comes in for a drink, you serve
> in the bar then you shown them into the auditorium and restock the shelves and that's it. The rest of the day you're –
> there's absolutely nothing to do, so I ended up bringing a reading book just for that time where there's nothing to do and
> that didn't get across very well (*laughs*). (O, Music)

Related to the previous question, respondents were asked about their development through interaction with other people in a general context. 80% felt they had had significant development in this respect (Figure 79).
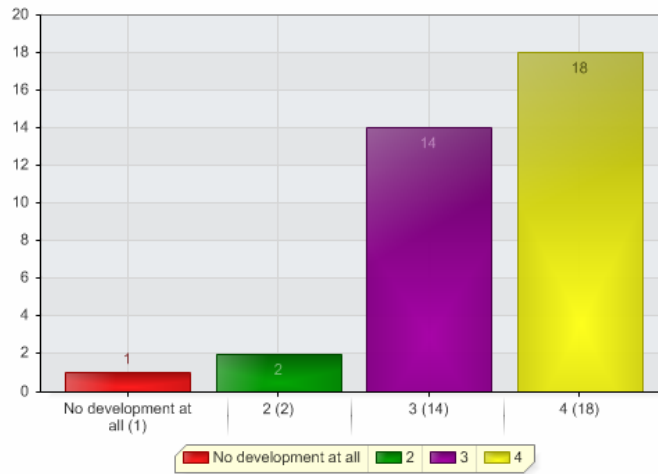
Figure 79 Interacting with other people

The Dance student quoted in 9.20 describes how her interaction with a group she was managing proved beneficial both to the individuals and to the overall project:

> So I project managed a group of what are called the Associates, a group of talented young students aged 14-19.
> So that was my project and I participated in their classes as well to keep my fitness up. So I could liaise with them
> as a dancer as well as an administrator. So all their feedback about their worries, or things they were more interested
> in doing was able to come back to the company, whereas before, the role was purely administration. So there wasn't
> as much that the students could talk to the administrator about because that was just where they got their letters from,
> so to speak. (A, Dance)

9.22 How to interact with customers/clients

Still in the domain of work, this question investigated interaction with customers other than through the programme of study or professional placement period. 55% of respondents record significant development (Figure 80), which is consistent with the number who have part-time jobs to support their studies.
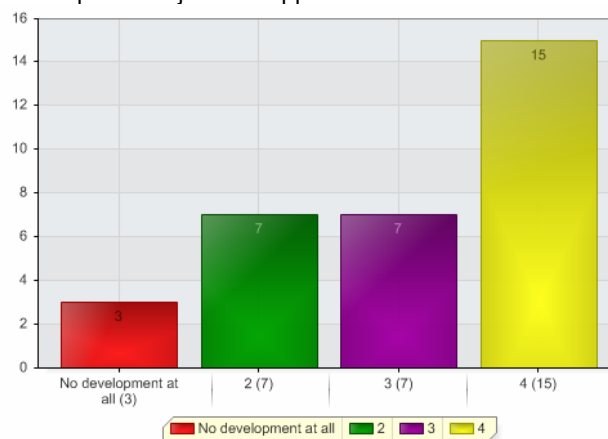
Figure 80 Interacting with customers and clients

This first year student already appreciates that the essence of work experience lies beyond the tasks themselves:

> At least experience in work was useful. Working or doing tasks for a pay cheque. Certainly working with customers
> as well – it's a different area, I was working in retail but you know there are aspects, you give something you get out
> kind of how to go about work, I guess. If anything, it's much more organisational. Like working for money or working
> to a deadline for money, I guess. I wouldn't say I drew an awful lot from the job, mostly people skills. (J, Tonmeister)

9.23 How to socialise with people from other cultural backgrounds

Figure 39 above showed that 72.5% of respondents expressed significant development through interacting with people from other cultural backgrounds during their period of study. 62.5% record such development beyond the university (Figure 82), indicating that the university experience is potentially better able to increase inter-cultural awareness. The degree of understanding is also greater, with 15 (37.5%) scoring this highly significant in the university context and none in their more general life experience.
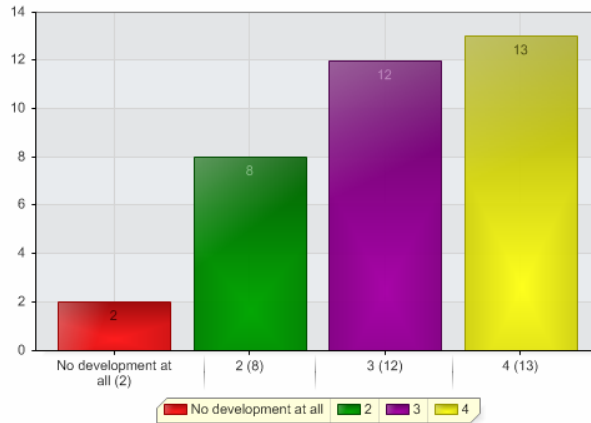
Figure 82 Socialising with people from other cultural backgrounds

Work and social interaction frequently merge. Dance placements are often complemented by other part-time work, and it was in this context that this respondent recalls her experience of multi-cultural London:

> When I was in London doing my placement, I worked in a Japanese restaurant, just outside my house. (…) and it's interesting because that Japanese restaurant is opened by a Hong Kong guy, the sushi girls are Brazilians, and front desk, customer service or whatever you call them are Vietnamese and Malaysian. (*Laughs*) Welcome to London! We're only allowed English in the restaurant but yeah, it was fun just talking to other people really. I really enjoyed living in, kind of, multicultural environment. (J, Dance)

9.24 How to manage others

Earlier questions have looked at issues such as team-work and mentoring, where leadership may be involved. This question asked specifically about managing other people. 21 (52.5%) said they had significant development beyond the university (Figure 83) but none record very significant levels of development.
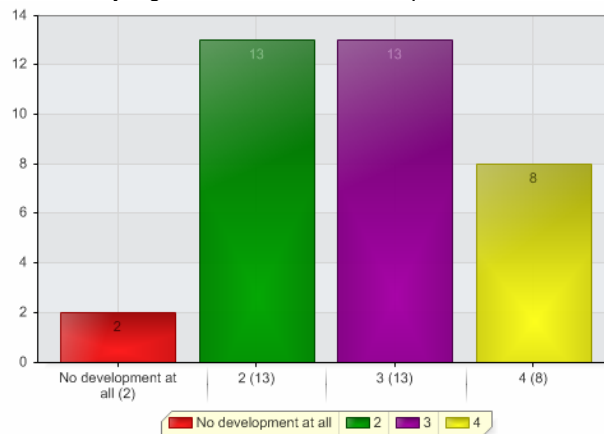
Figure 83 Managing others

We have already seen some good examples of personnel management, e.g. 9.21 above.

9.25 How to manage myself

No definition was offered of the nature of self-management. However, 32 respondents (80%) feel that they have had significant development of this in their wider lives (Figure 84). No-one scored this highly significant and only one person felt they had had insignificant development.
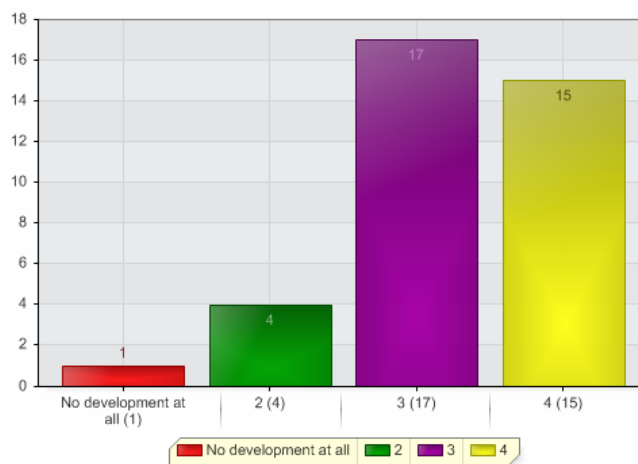
Figure 84 Self-management

Age is explicitly felt to be important to self-management for this interviewee, who recognises her youthfulness:

> I'm one of the youngest in the year and I'll finish my programme in April and my birthday isn't till June 18th so when I finish, I'll have finished a 4-year programme at 21, which does make a difference. (A, Dance)

When asked how difficult it was to revert to being a student after her extensive travel and work experiences, this student's response came as a surprise and a reminder of the safe environment offered by the university:

> I find it welcoming. I think everyone thinks it's really nice because I think everyone worked in very small companies and the pressure's so huge that we just want to come back to a life where you wake up, roll out of bed, roll down a hill, get to PATS studio, dance and go home. I was in London. Everyday I'd wake up, should I take the bus or should I take the tube? Should I have my dinner in the office or should I go back and cook, or what should I eat? It's just so much so coming back to university's such a good, it's just such a good feeling like you don't have to think about anything else.

However, she concludes this statement: 'But I think everyone's prepared to get out again now.' (J, Dance)

9.26 How to manage my emotions

62.5% of respondents said that they had experience of managing their emotions beyond the university (Figure 85), but none scored this as highly significant, raising the question: where do they learn how to do this?
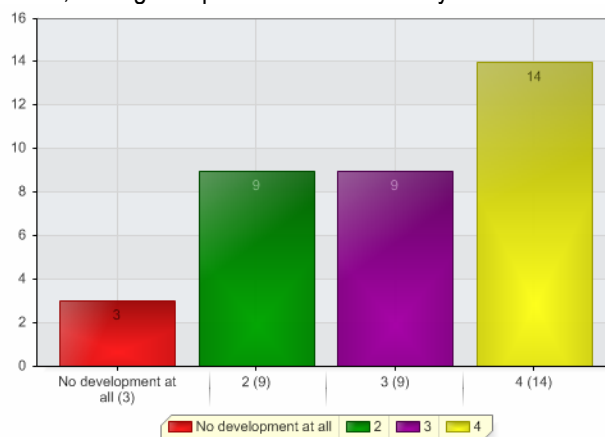
Figure 85 Managing personal emotions

When asked whether his being an only child had led to his being an adult in advance of his years, this L3 interviewee replied:

> I don't think so, I don't feel I am one now, so I don't feel old, I can't really see myself feeling any different in 10 years time, I can't see myself thinking, 'oh, I'm an adult now'. I'm not sure if it will ever kind of hit me. I'm not sure you do (*feel grown up*). You might feel you have to act like you do. (D, Music)

Despite his bravado, he displays emotional maturity in his pragmatism:

> Whenever you have things to do, you have to find the motivation to do them (…) Motivating yourself is probably the biggest challenge. Because once you've decided you're gonna do it, you start working towards your goals, it's generally not as bad as you think. (D, Music)

Speaking of adverse criticism he says:

> it doesn't worry me, it can't be helped, there's nothing anyone can do about it. Everyone's view about everything is subjective so there's nothing you can do to change that. (D, Music)

9.27 How to behave ethically

Figure 25 above found 31 respondents recorded ethical development while studying at the university. In contrast, 24 (60%) felt they had developed in this way through their broader life experiences, once more, no-one scoring this as highly significant (Figure 86).
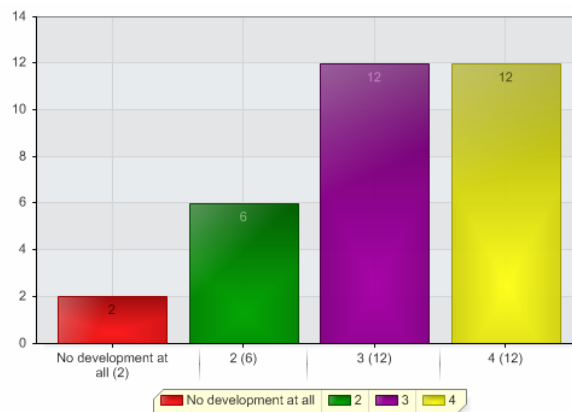
Figure 86 Behaving ethically

Examples of ethical development are rather oblique, and tend to relate to professional commitment, as in the two following comments:

> I think here they (*tutors*) have a lot of respect for the placement students on the Dance course. Partially as well because it's unpaid, which makes a big difference. You've got to have a lot of passion and drive to want to do it. (A, Dance)

> I guess how you're spoken to and how you're looked after as well. You know, there's a real, you can see that teacher's personal desire to want you to achieve and want you to do well. And, like, X, our African teacher, the extra hours that he put in like after our classes, he wouldn't have got paid for for doing. You know just to get us up to a level where he was really happy in that *he* knew that *we* were comfortable, and that rubs off on the students and you have that respect back – it's a two-way thing. (A, Dance)

9.28 How to negotiate with others

60% of respondents indicate that they have learnt negotiating skills beyond the university, but none scored this as a highly significant experience (Figure 87) or provided any illustrations of their development.
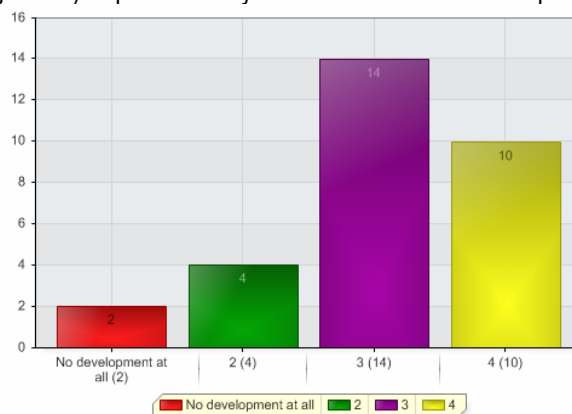
Figure 87 Negotiating with others

9.29 How to persuade others

Moving on from negotiation to persuasion, the next question found that a similar proportion (60%) of respondents felt they had significant development in their broader life experiences (Figure 88). Seven (17.5%) indicated insignificant development, raising the question of where and how - if? - they learn such capabilities.
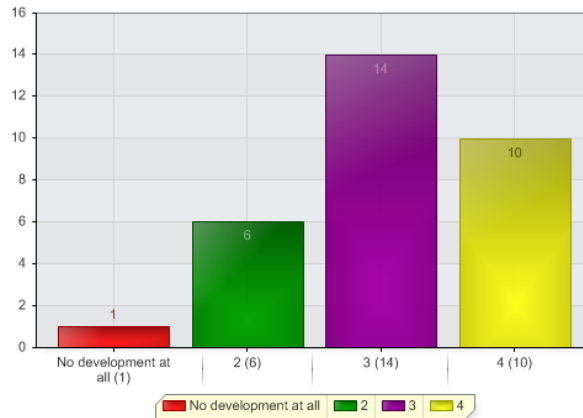
Figure 88 Persuading others

Again, no examples were given to illustrate this competence other than those related to teaching cited in 9.14 and 9.15.

9.30 Understanding my future goals

The experience of understanding future ambitions may be affected by respondents' age and individual maturity. 28 (70%) say that they have acquired such understanding through experience beyond the university (Figure 89).
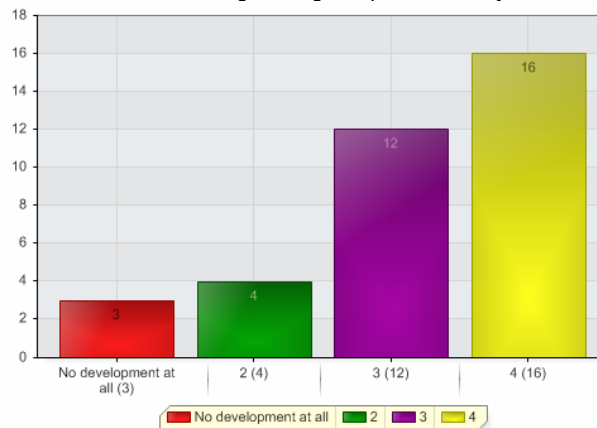
Figure 89 Understanding future goals

The cumulative effect of work experience and travel have led this student to home in on her professional goals:

> I think I'm kind of narrowing it down now in as I want to help dance artists – okay I would work for Arts festivals such as Singapore Arts Festival, but mainly I would like to help individual artists – their companies not so much. (J, Dance)

As well as feeling better able to focus on a career, some respondents reveal a keener understanding of what their course is about after a period working in the outside world. Hence this interviewee confessed:

> I was really excited because I came back appreciating what the course offered. When I left, because the two years were quite intense and like, for instance, the ballet training isn't what I was used to, and I wasn't happy with this, that and the other and I moan, moan, moan, moan. And then I went on placement and I could not wait to get back, I couldn't wait to do the classes, I could appreciate what was on offer, having live musicians in the classes, so I really enjoyed it. I wasn't worried about it, I couldn't wait to get back really. (A, Dance)

Two of the older interviewees recognise the difficulties of making a living in their ideal (musical) fields. They both envisage keeping this ideal going alongside another part-time job. In the case of this student, that is teaching, however ill-suited he feels himself to be for the profession:

but I **will** be doing this, but I really don't see myself being a good school teacher. I'm gonna do it just in terms of financial kind of situation but I (…) it's quite a scary concept. But it's something I'm just gonna have to do with the current economic climate and everything, it's probably best to have a stable kind of secure income. (O, Music)

9.31 Experience of working with challenging problems/situations

Some of the earlier questions imply experiences which may be difficulty e.g. caring for someone. This question asked specifically about challenging situations in the work context. 26 respondents (65%) express significant development in this respect (Figure 90), suggesting that their part-time work may be demanding.
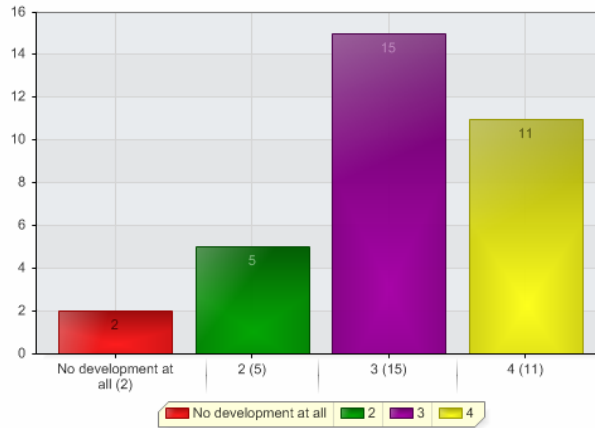
Figure 90 Challenging problems/situations

The examples we have seen involve the individual in situations where they have been inadequately trained, or where they feel they are being stretched beyond previous limits. Whilst the former express frustration, the latter derive pleasure for their sense of achievement. No-one expresses it better than this interviewee recalling an old teacher:

> my high school performing arts teacher who always pushed me. Pushed me, pushed me, pushed me. I'd hand a piece of work in and it would come back and I could hand it in, hand it in, hand it in, and it would still come back with things to do. She said there's always something that you can do, always push yourself so that you achieve what you want to achieve and with the roles that she gave me and the confidence that she had that I could achieve well then enabled me to do that better. (A, Dance)

She has drawn a conclusion that she will apply in her future career as a teacher:

> I think that even the students that struggle more, that might not be the A students in a class, can still achieve a lot. And it might not show in their grades at the end of the year, but it will show in them as a person, and how they interact with other people and other teachers. (A, Dance)

9.32 Experience of taking risks

Some earlier questions have implicit elements of risk-taking (e.g. living in another country), but the next question asked specifically about respondents' experience of risk. Figure 91 shows a surprisingly modest proportion (57.5%) have wider-life experience of this sort, again raising the question, how do we learn to take risks? Do we all learn to?
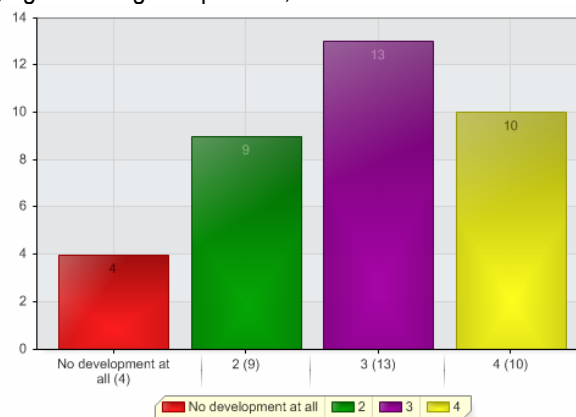
Figure 91 Risk taking

The experience of the student just quoted give some insight into how a skilful teacher can provide a safe environment for risk-taking. Another interviewee is completely relaxed about his future, displaying an almost cavalier attitude to risk:

> I'll give it a go and if it works out, it works out, we'll see. But again, it's highly speculative at the moment whether I'll get anything or whether it will be what I want to do. I might end up deciding it's the wrong kind of thing, or I don't know, anything could happen really in the future. (D, Music)

9.33 Experience of managing challenging responsibilities

Whereas an earlier question (Figure 90) showed experience of working with challenging situations, this one focuses on managing high levels of responsibility, without specifying whether they are work-related or of a broader nature. 52.5% of respondents indicate significant experience in this respect (Figure 92).
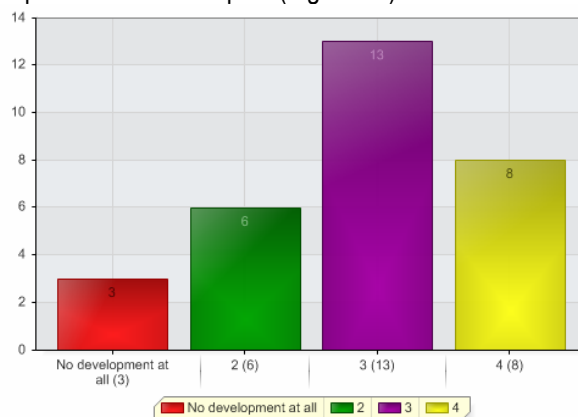
Figure 92 Managing challenging responsibilities

The most striking illustration is given by a young student who found himself caring for a disabled youth over a year and a half. He shows remarkable strength of character in making an ethical decision and dealing with a troublesome teenager, without any training. As his words reveal, he is very positive about his experience:

> it was fairly casual. I tutored him as well, I was there to kind of provide care for him but also to provide company. Because he found it hard to get along with other people his own age. He found it hard to make friends – in a way, I was kind of paid to be his friend I you want to see it from that point of view. But I think it really helped him a lot just to have someone that you can talk to and do something with for a while. But it got to the point where he was doing GCSEs so I tutored him. So I tutored him in art and Maths during his time of GCSEs. Although I tried not, because he would ask me to do his work for him, I tried to avoid doing that because he's not going to learn anything that way. It certainly helped in the end. It was a good experience.

> It was difficult, particularly at times. There was a lot of responsibility when he's quite a big guy as well and it was very difficult to keep him on the right level – he'd just go off at a bit of a tangent. It was hard to keep him under control while not being controlling, as it were. (J, Tonmeister)

9.34 Experience of being creative

As students of performing arts, it was anticipated that respondents would have significant experience of being creative in their wider life context. Figure 93 confirms this expectation, with 85% indicating significant development, though no-one scored this as highly significant.
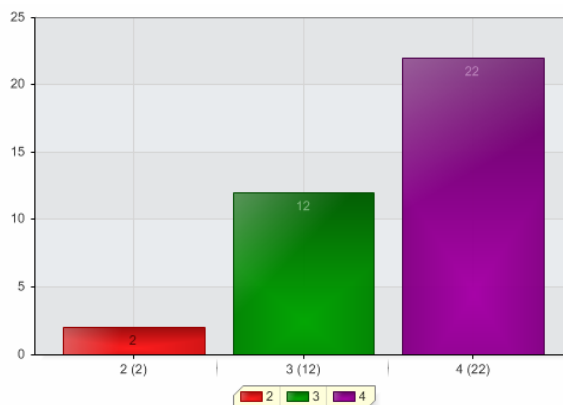
Figure 93 Experience of being creative

The theme of creativity is developed in the final section of this analysis, so examples are reserved for that discussion.

9.35 Confidence in my own abilities

Figure 94 shows a very high degree of self-confidence among respondents, with 85% indicating significant belief in their own abilities. Nevertheless, 3 respondents express no significant development, and one no development at all, leaving us to ask how and where they acquire such experience. This is another area where the age of respondents may be affecting their scores.
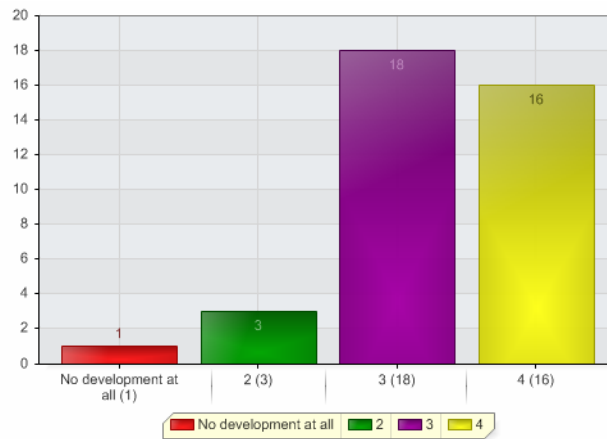
Figure 94 Confidence in own abilities

In contrast with any doubters, some interviewees are quite confident in their abilities and express no fear of negative criticism, so long as it is objective and formative:

> I'm fine with that, for me it's er, if anything I welcome that, as long as I can know why it's terrible, and you know, what I can do to change it, it's – yeah. (O, Music)

One of his peers adds:

> I think, at the end of the day, if you've got a portfolio of work and you're determined enough, you'll get something. (D, Music)

Both question the value of an academic qualification in their field and appear to be going through the motions, giving themselves a fall-back should their real ambitions fail. The latter comments:

> I think it looks good on paper but I'm not sure it would ever help in getting a job. It might do if it was for a big, a big corporation like the BBC, they might kind of favour someone with degree qualifications but if it's a small studio, or if you want to start freelancing, it's more about your work than it is your qualifications, I think. (D, Music)

9.36 Other

Four respondents said that they had significant development through other experiences (Figure 95) but no elaboration on these was invited in the questionnaire.
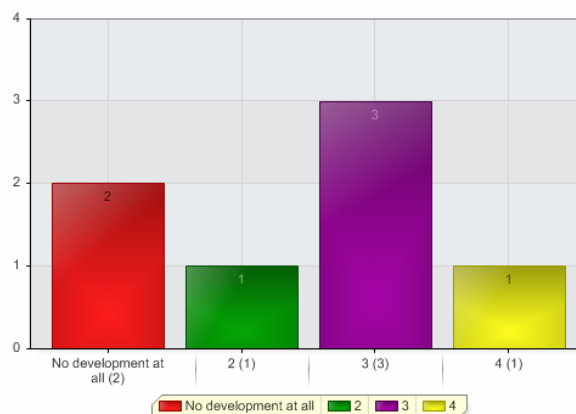
Figure 95 Other aspects of personal and professional development

9.37 Comparative aspects of significant development through life-wide experiences

Before returning to discussion of creativity, what conclusions can be drawn on respondents' personal development through life-wide experiences?

Figure 96, below, compares the scores for each of the factors examined in question 9. It has already been seen that none of these scored the highest rating, therefore the significant bands for this comparison are those shown in turquoise and cream. If only the turquoise scores are considered, the factors which stand out as most important are verbal and listening skills, working with colleagues, interaction with clients and others, and being creative. With the exception of creativity, these are generic skills, and clearly related to interaction with other people.

When the turquoise and cream scores are combined, the most significant factors are: professional skills, verbal and listening skills, finding information for action, how to improve performance, evaluation/reflection, working with colleagues, interaction with others, self-management, behaving ethically, negotiation, persuasion, understanding future goals, challenging responsibilities, being creative and self-confidence. These represent a mixture of personal dispositions and work-related skills, the former reliant upon individual values, the latter learnable.

Six factors stand out from these two lists, indicating that, for respondents, the most important aspects of life-wide learning were evaluation/reflection, working with colleagues, interacting with others, self-management, being creative and self-confidence. Of these, creativity was the most important factor.
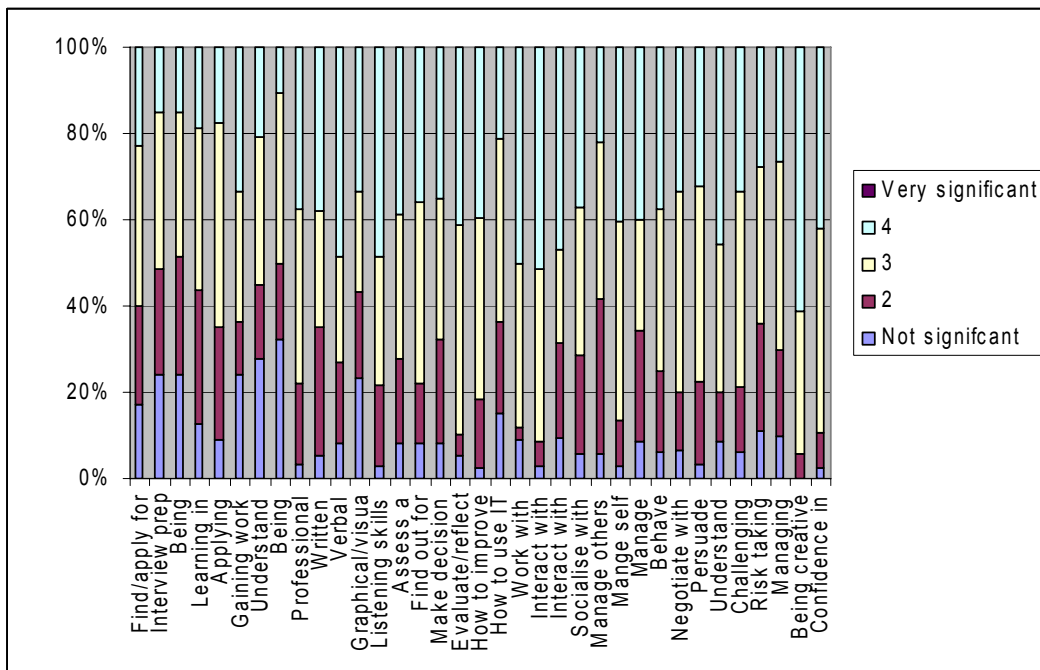
Figure 96 Comparative developmental factors through life-wide experience

These significant factors may not be representative of all students: it has been acknowledged that as creative artists, this group is likely to be more predisposed to interaction with others and to the explicit value of creativity.

How, though, do these life-wide experiences compare with personal and professional development gained through the programme of study and whilst being a student? Table 7, overleaf, adds the new data to that previously collated in Table 6. Again, a personal interpretation has been given to the nature of each factor, and it is recognised that some readers will disagree with the colour-coding. This is used to encapsulate the variety of skills, competences and dispositions developed whilst an undergraduate. The coding has internal consistency but remains subjective.

As before, it is recommended that attention should focus on the comparative scores awarded for factors within each context of development, the % columns, which are statistically objective.

Table 7 Personal and Professional Development and its contexts in undergraduate students of the Creative Arts

Developing through PoS Qs 4-5	% 4/5	Developing whilst student, Q 8	% 4/5	Developing beyond PoS, Q 9	% 4/5
Subj Knowledge	80	8.1 Looking after yourself	90	9.1 Find/apply for job	20
Analysis	78	8.2 Being a parent	0	9.2 Interview prep	13
Evaluation	85	8.3 Caring for someone	13	9.3 Being interviewed	13
Synthesis	58	8.4 Having a job that IS related to your chosen career	33	9.4 Learning in work context	15
Problem solving	38	8.5 Participating in the professional training scheme	28	9.5 Applying classroom learning	15
Design solutions	55	8.6 Creating or running a business	3	9.6 Gaining work experience	28
Enquiry skills	85	8.7 Volunteering	38	9.7 Understand how business works	15
Research skills	68	8.8 Significant travel experience	35	9.8 Being managed	8
Written communication	83	8.9 Living in another country	23	9.9 Professional skills	30
Verbal communication	85	8.10 Meeting/interacting with other cultures	53	9.10 Written communication	35
Active listening	88	8.11 Coping with personal illness	15	9.11 Verbal communication	45
Use of IT	55	8.12 Organising something	65	9.12 Graphical/visual communication	25
Visual/graphical	40	8.13 Fund raising	30	9.13 Listening skills	45
Other communication	5	8.14 Participating in marathon/other challenging experience	5	9.14 Assess a situation	35
Experience real work	65	8.15 Duke of Edinburgh Award	3	9.15 Find out for action	33
Team work	90	8.16 Learning another language	18	9.16 Make decision with little information	33
Adaptability	85	8.17 Learning a skill e.g. to drive	40	9.17 Evaluate/reflect on performance	40
Leadership	60	8.18 Experience of performing in public	78	9.18 How to improve performance	38
Being creative	90	8.19 Learning/playing a sport	15	9.19 How to use IT skills	18
Being enterprising	50	8.20 Learning/playing a musical instrument	55	9.20 Work with colleagues	43
Ethical awareness	53	8.21 Being part of a drama group	23	9.21 Interact with others	45
Self-management	80	8.22 Active involvement in other creative enterprises	30	9.22 Interact with clients	38
Reflection. Self-evaluation	80	8.23 Being a member of a student society	48	9.23 Socialise with other cultures	33
Learning another language	15	8.24 Mentoring or coaching others	38	9.24 Manage others	20
Perceived to be developing through programme		8.25 Participating in skills-based USSU activities	15	9.25 Manage self	38
acquiring greater confidence and assertiveness		8.26 Participating in Careers Service events	15	9.26 Manage emotions	35
opportunities to perform		8.27 Participating in SPLASH events	10	9.27 Behave ethically	30
learning from other students' strengths and weaknesses		8.28 Participating in other skills-based activities	38	9.28 Negotiate with others	25
refining interpersonal ('people') skills				9.29 Persuade others	25
listening and observing				9.30 Understand career goals	40
collaborations and social interaction				9.31 Challenging situations	28
applying academic knowledge to real life situations				9.32 Risk taking	25
'delving into our past and our personal emotions'		Key		9.33 Managing challenging responsibilities	20
practical ('logic side') of career planning		Green = personal management/ taking responsibility		9.34 Being creative	55
re-establish links with cultural background		Pink = practical skills and work related knowledge		9.35 Confidence in own abilities	40
increasing motivation		Blue = generic skills		9.36 Other	3
aspiring to a more professional standard		Yellow = dispositions			
become more independent		Orange = metacognition			

Table 6 revealed that the aspects of greatest development respondents reported through their programme of study and whilst a student and the proportion scoring these 4 or 5 were:

- self-management: 90% (outside PoS); 80% (PoS)
- creativity: 90% (PoS)
- team work: 90% (PoS)
- active listening: 88% (PoS)
- verbal communication: 85% (PoS)
- enquiry skills: 85% (PoS)
- adaptability: 85%

The greatest life-wide development perceived is shown to be:

- creativity: 55%
- interaction with others: 45%
- verbal communication: 45%
- listening skills: 45%
- interaction with clients: 43%
- critical reflection/evaluation of self: 40%
- understanding career goals: 40%
- self-confidence: 40%

These two lists attribute a common significance to working with others and the communication skills necessary for this, but there is a clear qualitative difference in the depth of experience perceived. All of the factors in the second list score considerably less than those developed through the programme of study, suggesting that it is through the degree programme that the greatest personal and professional development occurs in these domains.

Creativity is at the top of both lists, but again, there is a qualitative difference. This may be due to the lack of time undergraduates have to engage in extra-curricular activities.

Critical reflection and career planning are important life-wide areas of development, and, although not amongst those which scored most in the programme of study, metacognition received 80% in that domain, placing a greater significance on it there than in the life-wide experience.

Self-confidence may be an implicit element of some of the factors investigated in the programme of study but was not asked about explicitly in that context, though some respondents added it as something they felt they had developed through their studies. With a score of 40% in the life-wide experience, it seems that this is a disposition that can be enhanced in both contexts.

In sum, Table 7 shows that the skills, knowledge, understanding and dispositions associated with personal and professional development may be enhanced both within the programme of study and through life-wide experiences, but if this group of respondents is typical, the programme of study is the most important locus of potential development. A qualitative difference has been found between the two domains, reinforcing the importance of the programme of study to individual development. It has been suggested that this difference may derive from the time available to students to engage in extra-curricular activities, and the unrelated nature of many such activities to their field of study.

10 Creativity and Professionalism

The final section of the questionnaire focused on creativity. Before they were asked to comment on specific factors, respondents were invited to explain their individual conceptions of being creative in their discipline. Creativity was the central theme of interviews and videos, which have provided many of the illustrations quoted in this section of the report.

10.1 Individual perceptions

Responses to the open-ended question included qualities, skills and attitudes, many of these recalling aspects of professionalism referred to in their previous comments:

- creativity enhances level of professionalism and amount you can contribute
- creativity makes your work original
- creativity (as teacher) can inspire students to be creative
- being able to cope with range of situations
- think quickly and find solutions
- pick and mix from various perspectives
- curiosity, experimentation; explore 'more than the obvious'; 'thinking outside the box'
- be open-minded
- responsibility
- organised and calculated
- self-confidence
- make bold choices
- sensitivity
- 'get the consumer thinking'
- understanding artists/performers and working with their needs
- moving in an expressive way
- understanding others and other cultures
- express emotion through the instrument
- self-discipline
- self-motivation
- emulate people's feelings and attitudes towards life
- know your technical abilities
- provoking a response from the audience
- despite politics, respect integrity
- manners and courtesy
- dedication, commitment
- flair
- ambition and resilience
- ability to compromise

Interviews elicited extensive reflection on individual definitions and perceptions of the term. As the following extracts reveal, themes common in the literature were raised.

With prosaic logic, one interviewee replied tartly when asked to define creativity 'if you create something, you're creative, aren't you – I don't know!' (D, Music) He did, in fact, go on to show considerable insight!

A number of students associated creativity with novelty, using terms such as 'thinking outside the box'. Typical comments were:

> I think it means, being able to, kind of being able to think, kind of away from the normal thinking, being able to
> look at something and take that and make it your own (*laughs*). (E, Music)

In similar vein, we recall the words of an older interviewee, who seems more comfortable with being different:

> I think, um, someone who possibly has a mind that is, er kind of a little bit erratic, who can think a train of thought and then suddenly kind of switches it to, kind of branches out a lot more rather than like thinking in one direction, kind of branches out to different things. I think its, er, I don't know, it's really quite a strange thing, creativity … (O, Music)

Some comments relate to the question of novelty/newness. The dilemma is well summarised by this student:

> I think creativity is quite, I dunno, I think it's quite a personal thing. And I think the meaning of it is very subjective depending on what you want it to mean. Because, I mean, as we've been learning, everything throughout our course, everything's appropriated or borrowed from areas. You've various influences which ultimately make up what you create. (…) I think especially now, I think you'd be hard pressed to find and come up with a completely new concept that no-one else has thought of, especially in the world of music. I mean, you can expand and you can vary quite a lot of ideas, but I think at this stage, coming up with something completely different is going to be quite a big, you know, quite a big challenge and something hard to do. (D, Music)

When asked if creativity could be learnt, there was a sense of its being enhanceable through practice, while recognising that there are degrees of 'genius' which are innate:

> I think you have to practise it, I don't think you can just have it like that, I think you really have to practise it. But whether you can learn it, I'm not sure … (E, Music)

> I think that creativity is definitely something you can improve. On the other hand, there's obviously like musical prodigies that have er, you know, like a ridiculous amount of creativity like instinctively, which through teaching you could never really achieve. (O, Music)

One of the youngest respondents, a clearly multi-talented individual, draws from his own experience to describe how innate ability can be realised differently according to the opportunities to which one is exposed. Perceptively and with great exuberance, he says:

> I think it's, you know there's lot of people who, I can quite confidently say aren't born with a huge amount of creativity – everyone's creative to an extent, but it depends how you apply it. I mean I do a lot of other stuff like, um, I've always found it quite easy, I've always been good at kind of making things, hands on kind of stuff like – even like designing circuits and things like that. I mean we do electronics, we do kind of recording and physics and maths and everything. There's all aspects of that and I've always had a kind of knack for hands on kind of thing, and er, for example, it was my friend's birthday recently and I made him a little, I carved out some wood and I made him a little stand for a small ukulele that he has, an instrument. But I believe you can send it in several different directions. It's almost as much, as much as it is being exposed to it, to be able to stem on it, it's maybe also being creative in how you use your creativity. To be honest, there are like, why I try and do something, well maybe I can draw, paint and play music. I try to use what I can do in a creative way to do other stuff. I for example have made it my business to be able to kind of make er, I've built microphones and things like that but from a more creative point of view, I admit it's something I've always been able to do, I've been able to apply it to different aspects in life. For example I've been able to learn other instruments, it's something I've really pushed myself towards doing, just because I figured, you know, I may as well, if I think I can play music then why not learn the piano, I want to be able to do in life what I can do. Why not teach myself and get there. (J, Tonmeister)

The sense of sheer delight and all-pervasive vivacity is reflected by another interviewee, who makes an interesting distinction between the contexts and reasons for her creative expression:

> For me, it's everything, because it's all I've ever really done or wanted to do. I made friends through creative courses, events, it was where I could relax, for instance, at GCSE level, you had to take so many options under each bracket, and I'd already taken Drama and Music and Dance and I really wanted to do Art. So I took Art as an extra subject and just did it at home just for that release that you can just forget about other things and, you have a moment to yourself, and you have the satisfaction of completing something at the end, that you have done creatively. I came out with a B and that was just basically from doing the hobby at home, it was an extra, it wasn't because I needed it or…
>
> Because I've always been, what I'd say, more of a well-rounded creative person. It just doesn't stop at dance for me – I enjoy the drama, I enjoy music, I can play the clarinet, I enjoy art – like I'd happily, I dunno, go off on a water colour course if the opportunity came up, things like that. But I do them for different reasons – like when I was doing my A-levels, even though I was doing performing arts A-levels, I still felt that I needed that release from the stress and I did other dance classes, outside of school, which were for other exams but it was different. It gives you that momentary release from what you're having to achieve, that stress you get put under, so I think it's really important, well to me personally, anyway. (A, Dance)

For these students, creativity clearly implies self-fulfilment, and the process of creating is important to their identity. Other interviewees distinguish explicitly between the process and product:

> I think, put it this way, creativity for me is probably, probably not a product, you don't see it as a product, you see it as a process. How you approach things as opposed to what came out from being creative. (J, Dance)

To conclude, the words of this talented young man provide a vivid illustration of what both he and his public may derive from his creativity:

> I just, I enjoy the process. I enjoy it from both the purely creational point of view but also kind of why certain aspects of it work, like different use of colour, you know certain colours set off back and forth, why your mind might see that, or what are the actual physical processes of the colour are doing to make you. (…) I would say, once you've created a piece of work, it's there, it's something that you've created, it's YOU, and it's like kind of like immortalising part of yourself in a piece of work. I particularly like that I've sold work, that's something that I've done, it's nice to know that it's in somebody else's house, that they'll see every day, but at the end of the day it's something, you know, it's something that I've created. (J, Tonmeister)

Returning to the questionnaire, respondents were asked to use the same scale as before to rate each of a series of potential means of developing creativity that they may have experienced whilst studying at the University.

10.2 Through your programme of study

Consistent with the enthusiasm shown in earlier answers, respondents were confident that their creativity was being very significantly developed through their programme of study. 87.5% scored this factor 3 or more (Figure 97) and 16 people (40% of the whole group) rated this as highly significant.
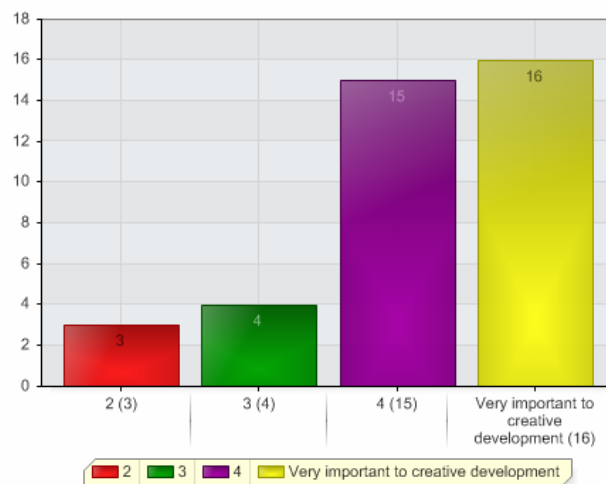
Figure 97 Developing creativity through the programme of study

Interviewees agree that their programmes of study are enhancing their creativity, and offer examples of processes and outputs they have experienced. These two students highlight the importance of feeling able to express themselves, and be confident in holding a view without being blinkered to other perspectives:

> … we had a big group project last semester and there were lots of opportunities for us to give our own creative input and voice our own ideas, even if they weren't used in the long term. (E, Dance)

> Yes definitely. I was pretty organised before I came, but I'm not very good in talking to people, or even just socialising in general but coming to Surrey or England in general has just opened my eyes so much and I've learned to speak, really.
> On our course we just taught to say what's your position, defend yourself, but before defending yourself you have to go to see what other people think about, then find your own stand point. Very open minded, but very firm in your own belief. (…). There's a lot of things going on and (*people*) saying things, you know the course is not very good, and such, but I think that as a person no matter how unorganised the department is, no matter how many mistakes they make, you know we are, we – that's what we learn. It's – there's no black and white, you know, there's no definite answer for everything. (J, Dance)

The last comments have been retained not to criticise the department, but to show that this respondent is perfectly aware of the realities of her course, and has turned a possible deficiency into a learning experience. Another final year student suggests how his creative development might have been enhanced in his programme of study:

> there are some flaws, I think, in the course. For instance, for the module where you get to write music for media,
> we had 2 or 3 assignments in the entire 3 years we've been doing the course, and I think it would be good, you know
> the more practical work you can do on that, the more confident you can be and the more experience you have. (O, Music)

Whilst all are loyal to their departments, and greatly value their programmes of study, we have already seen instances where some question the need for academic qualifications in creative fields. Without decrying his degree, this respondent recognised that his creativity could equally well have been developed through practical experience:

> That's quite a hard question. We have learnt quite a lot here, but I think, in all honesty, I think the way you would
> learn to succeed in the business is by being in the business and by kind of integrating yourself within it. (D, Music)

10.3 Through your professional training experience

It will be recalled that two-thirds of respondents had not yet experienced professional training, hence this question was expected to produce mixed responses. Figure 98 below shows that professional training was felt to have had a very significant impact on the development of ten respondents, but for others it was not yet applicable. The additional students who reported positive impact must be referring to professional experience gained outside their programme of study.
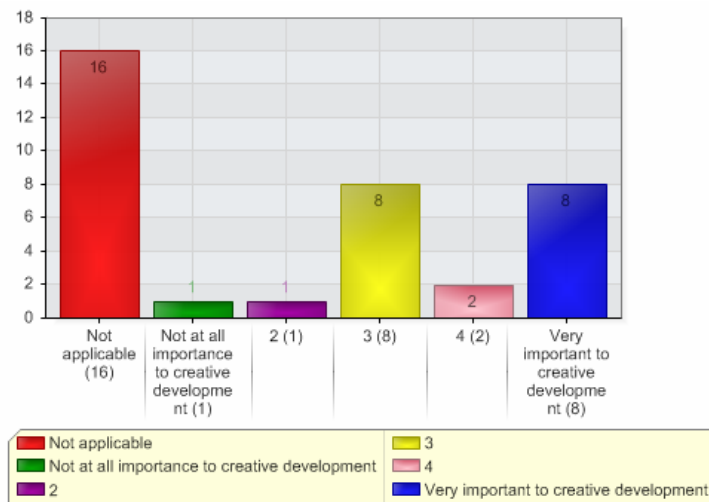
Figure 98 Developing creativity through professional training

This interviewee associates creativity with freedom, implicitly, though, imposing on her students the same constraints that she is enjoying being liberated from:

> I guess for once, instead of being told partially what to do creatively, I can then think of activities and things that
> *they* can do, and how *they* can work creatively (A, Dance)

10.4 Through your own hobbies and interests

The qualitative feedback discussed earlier indicates considerable development through pursuit of hobbies and interests, most directly related to respondents' programmes of study. Only 2 individuals felt that they had not been able to develop their creativity though their personal interests (Figure 99).

The extended quotations in 10.1 above show the nature of hobbies and interests that are contributing to students' creativity. Particularly striking is this interviewee who deliberately retains one creative domain for pleasure as opposed to being a source of income:

> I've left aside anything artistic, because I'm going to try and keep that as a hobby and not spoil it by having to do it
> for like money. Or rather having to do it to make a living rather than living to do it. (J, Music)
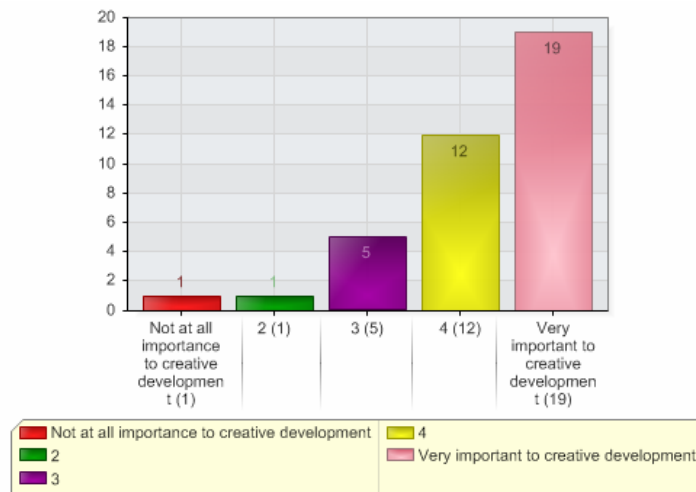
Figure 99 Developing creativity through hobbies and interests

10.5 Through a part-time job NOT related to your chosen career

Figure 100 shows that only 13 respondents (32.5%) believed their part-time jobs that are NOT related to their intended career offer them significant opportunities to be creative.
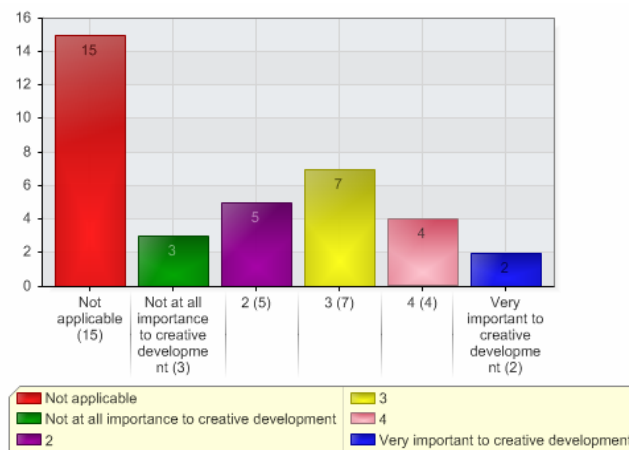
Figure 100 Developing creativity through a part-time job NOT related to chosen career

These figures would suggest that part-time jobs are of limited use in terms of creativity. However, in reflecting upon her previous job as a waitress, this student suggested:

> I suppose you could be creative in the way you spoke to people and the way you interacted with the customers, give them that kind of extra special experience, even just smiling and being friendly makes it a little bit different. (E, Music)

The process seems reversed, though, with it being the pre-existing creativity that enables her to tackle these situations creatively. A better example might be that of O, quoted previously, who found a way of motivating his young music pupils by thinking himself into their interests.

10.6 Through a part-time job RELATED to your chosen career

Complementing the last question, respondents were next asked whether any part-time jobs they hold which ARE related to their chosen career have contributed to their creativity. Contrary to expectations, the significance students acknowledge is quite modest, with only 13 (32.5%) reporting importance (Figure 101), the same figure as for non-related work.
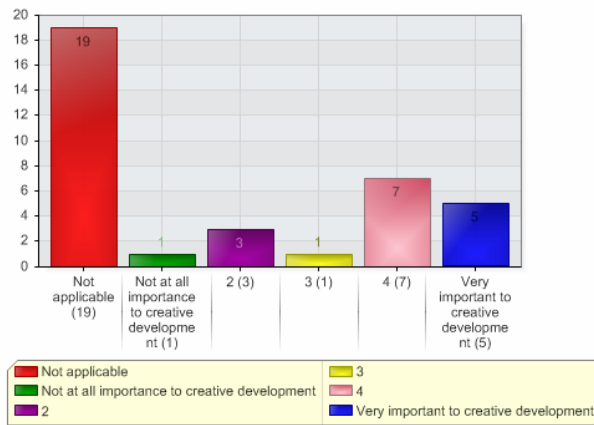
Figure 101 Developing creativity through a part-time job RELATED to chose career

In order to underline the similarity of impact perceived by related and unrelated part-time work, Figure 102 brings together the responses for both questions. Here, the lines show divergence predominantly at point 3, average significance.
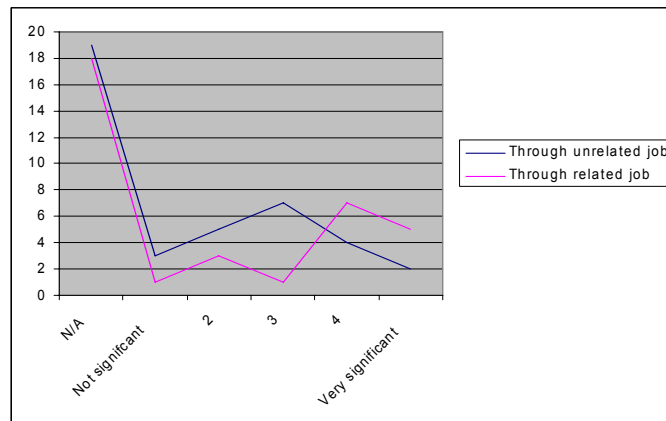
Figure 102 Perceived creativity through related and unrelated part-time job

Individual experiences illustrate the diversity of opportunities they have enjoyed. At the most positive extreme, this respondent speaks of jobs he sought out himself and which enabled him to apply and develop his technical knowledge:

> I felt I learnt quite a lot over the summer when I was doing my experience in the studios. I learnt a lot of new, I learnt how to use new programmes, new hardware, new equipment … Yeah, generally, I felt I learnt quite a lot in that 2 months I was there, or whatever. I learnt quite a lot of stuff that I could then bring back to here of take with me elsewhere. I don't know, I mean, obviously it was quite music specific, you know, information. It was all about using the mixing disk they had or the software they had but yeah, I felt that I learnt quite a lot. (D, Music)

Previously cited examples of the other extreme include teaching and working for companies where the student has felt exploited or underprepared, but all turn their pain into positives, as in the case of this respondent:

> It's the most difficult job I've ever been in. Which did, er, you know, was very good for me, because now, whatever job I get is, you know, very easy. (O, Music)

10.7 Through voluntary activities

Half of respondents felt that their voluntary activities enabled them to be significantly creative, and 20% of the whole group attributed very significant development (Figure 103). This would suggest that volunteering was within their own artistic fields, as indicated in some qualitative feedback. This was not always so, though, with one interviewee giving a graphic account of a caring role in which he found himself. As we saw in 9.33, he recognised the difficulties he faced, yet concludes that 'it was a good experience' (J, Tonmeister).
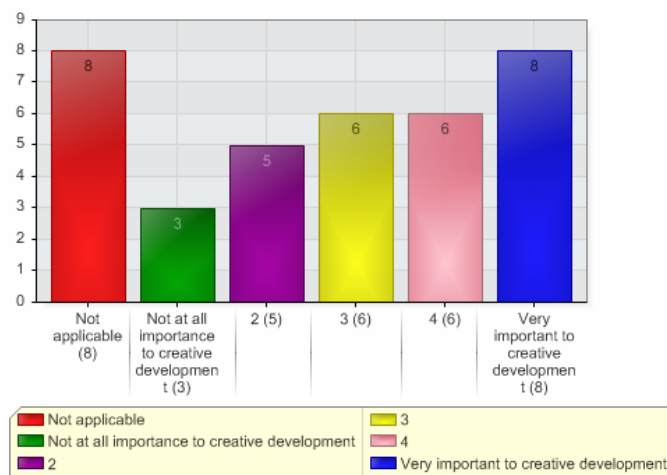
Figure 103 Developing creativity through voluntary activities

A completely different area of volunteering is quoted by the same interviewee, who explains what he learnt from the experience:

> Another thing I did was when I was in college that was completely voluntary, which was going into school and teaching primary school kids about drugs. Again, it was a different age but a lot of it was about people skills. (J, Tonmeister)

Meanwhile, this Dance student was keen to learn from any experience and has committed herself, after graduation, to some voluntary work, rationalising that she will, in return for her efforts, add to her experience and CV:

> I've already agreed to help my dancer friend to fund raise or make sure, whatever, that I could help in administrative stuff, until she leaves in November. (J, Dance)

10.8 Through performance activities that you have organised

Some of the qualitative data cited has already indicated that a number of respondents are involved in organising their own groups and have performance opportunities. Figure 104 confirms that this is a means of their being creative, with 23 (57.5%) scoring this as significant to their development.
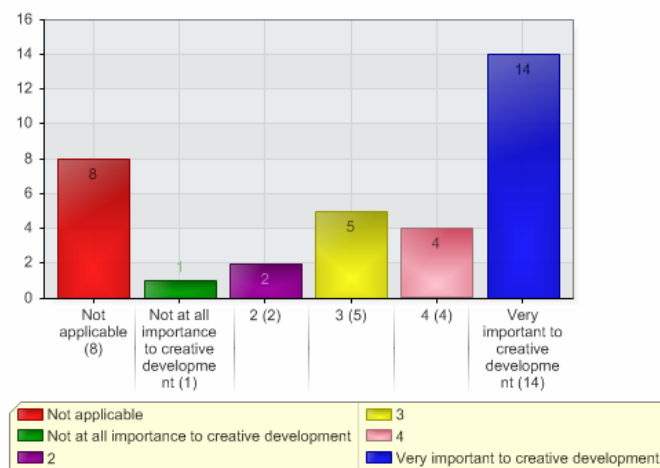
Figure 104 Developing creativity through performance activities you have organised

Interestingly, some interviewees confess to the stress they experience through performing, none more vividly than this person who records his progress in overcoming his nerves:

> back in secondary school and college, you know, I've had quite a lot of performing opportunities and I was terrified a lot of the time through that but also, another thing in the gap year, I got into a band where we'd start kind of performing in local pubs and bars and stuff like that and, um, that was my first time doing that and I was very scared at first y'know, doing that. But once I actually started doing it I found it was really one of the most kind of laid back performance sessions

you could do because I mean, everybody's talking amongst themselves. Yeah, it's very laid back, I mean, I don't usually have stage fright from that, it's very different from kind of a concert setting with classical repertoire. (O, Music)

One of his peers has been less successful in quelling his anxiety:

I guess I have been performing, pretty much throughout my life, when I was playing piano, violin my parents were always pushing me into concerts and things, and at school as well, school plays and that. But I still feel just as nervous now as I did then, so I don't think it's gone away or I've conquered it or anything. (D, Music)

10.9 Comparative life-wide domains of creativity

What, then, do these questions tell us about how students feel they are able to be creative? Figure 105 compares each of the seven related factors examined, showing the full range of scores for each. The domain where the greatest levels of creativity are reported is the programme of study, followed by hobbies/personal interests and performances organised by the individual. Unrelated work and voluntary activities receive the highest number of low scores. All cluster around the median score.
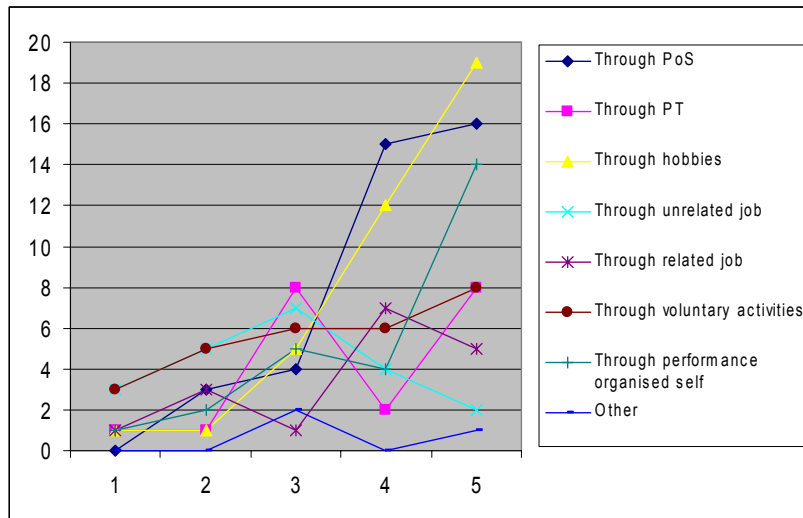
Figure 105 Comparative domains of creativity

The contrast between activities is more evident in Figure 106, which compares the percentage of respondents who scored each domain 4 or 5.   The significance of the programme of studies and hobbies far outstrips that of any other domain.
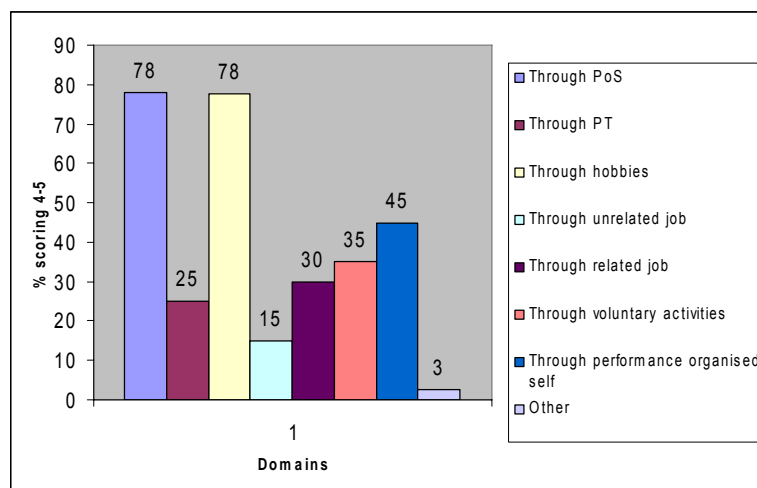
Figure 106 Domains of greatest significance to development of creativity

These findings suggest that, even it the programme of study is constructed so as to enhance opportunities for the development of creativity, students' personal interests are a highly important contributor to their creativity, both receiving scores of 4 or 5 by 78% of respondents. But how do these figures compare with the scores awarded for perceptions of how creativity is being developed through and beyond programmes of study?

Table 7 showed that 90% of respondents scored creativity 4 or 5 in the context of their programme of study but only 55% did so in the life-wide context. In other words, quantitatively, creativity seems to be better enhanced through the programme of study than in the less-structured domain of personal interests and hobbies. This leads us to another dimension explored at interview: what factors are perceived to be conducive or obstructive to creativity?

11 Encouraging creativity

Environment

Interviewees were asked explicitly whether there were any physical surroundings that enhanced their creativity. This student could make no distinction since what he does for work is the same as what he does for pleasure:

> The things I do in the programme of study and in my free time are quite similar so it's probably about the same in either place. I don't feel more creative at home or in my work experience than I did here. It's about the same, 'cos it's pretty much the same stuff. (D, Music)

He rejected the notion of a cosy environment in which to create his music, observing drily:

> everything I do is kind of computer oriented in some way or another. It's hard to get a computer by a fire, I think! Unless you have a laptop, which I don't have. So yeah, it's all kind of done in my room at home or my room at university. (D, Music)

An interesting alternative view was put forward by one student, who felt age rather than environment was significant: by catching creativity young, she suggests, inhibitions can be overcome. She illustrates this with her own experience:

> I think it's important for them to have the creativity very young and, you know, have a bit more at primary school. Then when they come to high school and have to sit in a circle and read from a script – for me that was daunting because I wasn't a very strong reader, so I used to have to say to my friend next to me (whispers) 'What does that word say?' before I could say my line round in a circle. And so I think the younger that you have it, the more used to it that you become, the fears disappear. (A, Dance)

Motivation

Personal drive is important for respondents, as summed up by this respondent:

> I belief self-motivation is very important. It's pretty much what I rely on mostly for a lot of the work I do. (J, Tonmeister)

With motivation, creativity can occur anywhere and at any time, suggests the following interviewee, whose words recall the notion of creativity as being struck by the Muse:

> And sometimes that's where the best bits come, it doesn't matter what the location. You could have a beautiful mirrored studio with two walls of just pure glass and beautiful scenery around you and you've still not come up with something. So I think it's the drive of yourself that brings out the creativity as well. (A, Dance)

Deadlines

Respondents are ambivalent about the impact of having to work to deadlines. On the one hand, deadlines are worrying, but from this state of anxiety creativity can be induced:

> Certainly deadlines can kind of make you panic a bit and force you into doing it, you don't have a choice really, you have to do something. Rather than sitting around and kind of pondering or whatever. (D, Music)

Pressure needs to be balanced, though:

> I think mainly for things like composition, I find that if I start, say, it either – I find that it works best either the day that I've got it and I've still got all the ideas going round from the lecture, or from when the assignment's been set, or two days before it's due in. 'Cos then yeah, I've got the right amount of pressure, still thinking I've got the deadline and the ideas start to come. (…)

It's usually when I run out of time and then all, like, if I'm under that much – there's a certain amount of pressure I can be under and then if the pressure gets too much, then somehow my creativity goes and I kind of go into a panic and I don't have any ideas. But, yeah, when you get the right amount of pressure, and the right, kind of, I suppose kind of the right atmosphere, that's when I find I have the most ideas, I'm writing things down, or doing things the whole time. (E, Music)

Quality of creative product

Nevertheless, there is some recognition that forced creation may not produce such good results as that which is Muse-inspired. Ever the pragmatist, this interviewee accepts the need for professional compromise, whilst indicating other dispositions required: determination and perseverance. His words suggest that with practice, creative productivity can be learnt to a standard satisfactory to industry.

You have to be kind of determined that you're going to produce something more than anything else, I think. You just have to sit down and think, right, I'm gonna do this, this is how I'm gonna do it, and then you've just got to kind of start. You might start with an initial idea and it might be rubbish, but if you keep going you'll build up other ideas. The more you do the better it will get. It depends of what you're doing, really. If it's just for yourself, then yeah, you might as well wait around whereas if it's for a job or coursework, you don't have a choice really, you just have to get on with it. It must do(affect the quality) to an extent, I think, yeah because you're forcing it, and you're obviously under time constraints, so yeah, it would probably be detrimental to the work that emerges out of it. (D, Music)

Related to the quality of a product is the question of novelty vs. newness. One student reiterates the need not to fear creating something personally new for

Even if we're maybe appropriating another style or another piece of work, it's still your own thoughts that are going into it and that's, you're being creative. (D, Music)

Intrinsic rewards: enjoyment, achievement, self-fulfilment

Similar points are made by this younger counterpart. His comments also introduce the importance of personal enjoyment derived from the process of creation:

obviously it's a job you've got to do but, this is one thing I've always found with creative stuff, it's not, it is enjoyable, but it's when you have to work to a deadline, which is obviously quite a realistic thing, you know in the real world, when you're working, that I find difficult, because to really create a good piece you have to be in your own freedom, and the best work is … although I always work best when I'm under stress. I've produced a lot of my best work lately working to deadlines, when I've had to produce the work. On the other hand, a great piece is often created for the sake of, for the person who's created it for themselves. And if you've been made to create something in a set period of time, there's all kinds of different aspects, say how you're feeling at the time, what's going on in your life in those particular 2 weeks. It's not like writing an essay or doing a series of maths questions, because you're either right or you're wrong in that sense or in an essay you're analysing a particular point. Whereas when you're purely creating something, it's purely dependent upon whatever happens in your life at that particular time. And in one sense, although you have to be able to do it to get marks for course work, it's still very difficult to really… I think it's very difficult to see that as a piece of work that has to be done for a particular dead line, it's not the same as any other kind of academic work. (J, Tonmeister)

Enjoyment is a factor for others, too. For this Dance student it entails an element of achievement:

you have a moment to yourself, and you have the satisfaction of completing something at the end, that you have done creatively. I guess it's the things that I do creatively I feel are an achievement, whether it's something small, like doing a poster for advertising something, or going on stage and doing a show, and having that satisfaction as well. (A, Dance)

Achievement is fundamental to another interviewee's notion of creativity. Pre-empting discussion of the transferability of creativity, she says:

I think that for me is creativity, when you don't see a problem as a problem any more, but how to make that a better situation. (J, Dance)

Achievement does not represent a solely personal response: some indicate that external approval or recognition is important, perhaps affecting the issue of motivation raised above:

And a lot of people, a lot of schools and things, I think they're valuing creativity a lot more now, but when I
was at school, not so much. (A, Dance)

One respondent expresses the difficulty in gaining external approval when achievement evokes jealousy, but as her words indicate, she is philosophical about this:

I would say, yeah, there were definitely obstacles and there will always be, no matter what you do, there'll
always be people that will try and put you down or belittle your achievements in what you do and a lot of it
is sometimes through jealousy or, I don't know. I'd say always through jealousy, actually, if I've ever experienced
it it's through jealousy that 'Oh, you had that opportunity…' or '*I went* on placement and *I* didn't get to do that so
it's not that great'. The Arts can be a bit bitchy as well (*laughs*). (A, Dance)

Assessment

Interviewees were asked whether assessment was detrimental to their creativity. Given the potential for deadlines to impact unfairly upon the work, as described by this respondent, it was anticipated that students would see assessment as an impediment.

It could be the case that suddenly, something, you know, any aspect will suddenly inspire you then you stem a whole
new piece of music off that and it's completely different from what you handed in. Alternatively, you might have that
inspiration the day after your deadline and write a better piece of music and by then … It doesn't seem to reflect your …
what it reflects is your ability to produce <u>something</u> for a deadline. But it doesn't represent directly your compositional
ability because to do that you have to analyse say, a portfolio of someone's work over a long time. (J, Tonmeister)

Contrary to expectations, respondents valued formal assessment. For some (able) students, it can bring the intrinsic rewards associated with achievement and recognition, as for this person:

I think it can be good for your creativity to be assessed. I think that it gives you a chance to shine,
kind of thing (E, Music)

Our pragmatist is also supportive of assessment, provided that is conducted fairly, seeing it as preparation for real working situations:

I think they're quite, I think they're fine, because we are given a fair amount of time for everything we do.
And at the end of the day we're gonna be timed and we're gonna have deadlines in the real world as well,
if we're ever gonna make it anywhere. (D, Music)

Summary: enhancing creativity

What, then, do these comments imply for those seeking to offer learners opportunities in which their creativity may be encouraged? It seems the physical environment is not important: the creative individual will be productive anywhere provided that they are valued, and feel comfortable to express their creativity. Intrinsic rather than extrinsic rewards appear more significant.   Although discrete subheadings have been used in this discussion, notions of motivation, self-fulfilment, recognition and enjoyment are intricately interlinked.

Respondents are accepting of assessment processes, and are positively disposed towards the potential benefits of working to deadlines. They do, however, recognise the need for there to be a delicate balance in the levels of stress imposed: whilst it can be a spur to production, excessive stress is detrimental.

12 Transferability of creativity

In both the questionnaire and interview, respondents were asked whether they felt creativity could be transferred to other contexts and, if so, to give examples. Two people surveyed said no, one was unsure, but the others believed that creativity could be applied elsewhere. A few respondents said that they could not think of any examples, but were sure of its transferability. Comments revisit the same themes, qualities and dispositions as before. For instance:

- you have to be creative in how you transfer such creativity for it to be successful
- it is the attributes of creativity that makes a person successful in any field

- confidence developed is transferable
- ability to work in a team is being used in other domains e.g. part-time (unrelated) work
- resolving any problem demands analysis, group work, communication and creativity
- aspects of abstract thinking and problem-solving are involved and these are transferable
- 'creativity is not about an art form, it is a mindset'
- thinking outside the box and being original are always transferable to new ideas and other jobs
- 'the forms of creativity needed to be a professional musician are the same as needed to be an amateur musician – the only difference is luck'
- 'learning to compromise and put others before me in a team helped me to live alongside my housemates and avoid any major disagreements'
- transferable from everyday situations to specific contexts

These examples associate creativity with generic skills such as team-working, but, more generally, they represent attitudes, reinforcing the last discussion: a desire to be successful or to avoid conflict by going 'too far' in their novelty, and, as one respondent so aptly puts it 'a mindset,' are crucial. This latter description implies that creativity is a personal trait or disposition, but makes no assumption that it is innate.

Some familiar themes emerge but we begin with the exceptional view:

Creative in a single domain

One interviewee is adamant that his creativity is confined to his specialist domain, arguing:

> For me personally, I can't really say that I am particularly creative outside of music – I'm quite a bad cook and I don't really like writing – I don't mind writing, but I wouldn't take pleasure in writing for the sake of writing. I have lots of friends actually, very good friends in bands and everything, most of whom – well, there's a band of friends who are actually all artists playing music, so maybe it crosses over more in the art spectrum than it does in the music spectrum. Because I used to like art, but I never felt I was very good at it, so I didn't continue it. (D, Music)

As these words indicate, he does not deny the potential for transfer but thinks it does not cross over from music to visual art.

A mindset

A number of respondents identify creativity with a personality type, possession of a characteristic or disposition which pervades all aspects of their lives. One actually uses the term 'mindset', implying an element of intentionality:

> Yes, creativity is not about an art form, it is a mindset. Someone who creates new technologies is creative as much as an artist, or film director. Being creative is about coming up with new solutions to a problem (whether that problem is real or artistic). I regularly collaborate with choreographers, and then transfer my creativity into the emotional content of dance, as well as the visual element of the performance. My creativity extends into lighting, and the physical positioning of performers. (R47)

For others, creativity is seen more as an innate capacity:

> I think if you're creative with music, I think, I dunno if this is an absolute, but yeah, I mean, they might be. (O, Music)

One of the most perceptive responses comes from the very young interviewee whose views have been quoted extensively in this discussion. He envisages an innate capacity which develops (or not) according to the environment and opportunities enjoyed. Coming from a musical and artistic family, he recognises his good fortune:

> Well, er, to be honest I think it might be due to my exposure to other areas, but I'm pretty … er, I believe quite strongly that people who are creative in some form or another tend to also have the ability to be creative in other areas. I mean I think it is, to go to a kind of deeper level, I don't think it's in human nature to be talented at playing the violin. I think it's more to be able to create something original and that could be applied to art or music and it depends on your upbringing what you've been exposed to. I mean, I've been lucky enough to be exposed to both art and music. I'm not actually sure at what point I got into music, but it's something that's been developing for a long time. And you know, all kinds of aspects like that. I believe that probably most people on the music course here, if they'd had the experience they could fulfil themselves in an artistic way, because at the end of the day I still

believe it stems from the same place, but they more be more tailored to the music. The only aspect that differs is whether or not they find things to be more visual or more oral and I'm not sure which it is I kind of gain from more but I try and tie them together. (J, Tonmeister)

His concluding sentence brings us back to the question of intentionality: aware of his creative capacities, he consciously drives his activities.

Creative with your creativity

This sense of deliberate deployment of one's creativity was cited in the questionnaire responses, too:

I believe that creativity can be applied to a huge range of other contexts, you just have to find a way of transferring such creativity successfully, in a way you have to be creative in how you transfer such creativity for it to be successful. (R02)

Explicit here is the association of creativity with success, an association we find in other respondents:

I believe the attributes of creativity are what makes a successful person in almost any field. (R08)

Neither of these responses explains what is meant by success, whether it is perceived in intrinsic and/or extrinsic terms.

Creativity for problem solving and decision making

The link between creativity and solving a problem recurs frequently, as illustrated in these comments:

Creativity can always be used in other contexts, for any problem you need creativity, analysis, group work and communication to be able to come up with a solution. (R24)

The most important creativity forms are thinking outside the box and being original, this is always transferrable to other jobs for new ideas, for problem solving, for being unique and different. (R51)

I think being able to approach a problem from multiple different directions is a skill which can be used across a wide selection of work areas. Throughout my course I have had to work with teams of people, learning how to work successfully without arguing about everything. Learning to compromise and put others before me in a team helped me to live alongside my housemates and avoid any major disagreements. (R73)

Working with audio - editing, mixing, creatively using the software to interesting and novel ends - I believe this is all transferable as it usually implies a level of abstract thinking and problem-solving. (R31)

These examples share a perception of openness to other views and novel approaches, and show how this can be deployed in lifewide as well as professional contexts. They indicate both conceptual skills and 'emotional intelligence' – sensitivity and tact. The same qualities can support a related theme, decision making, as in the following instance:

I believe that creativity can be applied to each decision you are forced to make - thinking of different perspectives or something you haven't considered before. (R04)

Creativity and confidence

A number of respondents associate creative transfer with self-confidence, and feel their programmes of study have enabled them to develop this:

For example the confidence developed throughout the course can be applicable to any situation where there is interaction or communication with others. (R14)

Building confidence has proven effective. Through acting, you gain a confidence to talk in front of other; beneficial for giving presentations or speeches. When learning about the body and physicality, gestures and emotions become apparent, and so when handling different situations, it is helpful to visually understand how that person is feeling, ultimately leading to resolving the situation. (R39)

These comments show critical reflection on their personal and professional development. Perhaps less advanced, this respondent recognises the same learning outcomes, but does not yet draw them together in explicit terms of self-confidence:

> Yes I believe the skills I have gained are transferable. My good listening skills, and networking have been useful in all professional situations, whether related to my creative pathway or not. Additionally, I have learnt how to present myself, analyse situations and logically determine answers to problems in the workplace. (R61)

From an external perspective, one respondent implies that the confidence others invest in the creative person may derive from their experience and the potential for professional transfer, suggesting:

> In many instances you can work with other artists in other fields such as musicians, unless you where trained in this field you may not be able, for example, to just start to play the piano, but you may understand more about the way it works and find it easier to communicate creatively what you would like to the musician, than someone with no creative training. (R54)

Examples of transferability

A wide range of concrete examples is offered by respondents to illustrate how they are transferring their creativity within their professional domain.

> Film transfers to photography and design well. Framing a shot and finding the inspiration for creative shots are transferable to most other art-forms. (R60)

> Elements of music, drama and graphic design. Using music for a film score and hiring actors to work in my films. (R09)

> I believe that the creativity used in musical composition relates directly to the creation of fictional literature, photography, film and any other expressive art that can be used to express the experiences and emotions I feel are important or relevant to me or those close to me. (R21)

> They are partly transferable to visual arts such as photography and film that have historically gone hand in hand with musical movements and trends in British culture. (R27)

> Yes, even in the office environment you still need to be creative. For instance creating an in house style of communication, how do you want your company to be perceived? (R29)

Others show how their creativity in one area of their life transfers to another, as these respondents observe:

> Yes I do believe that the creative skills that my field of profession requires are transferable to other contexts, from every day situations to specific contexts. (R80)

> Yes I do. My ability to work in a team through drama is very important to me and I had to use this in my part-time bar work. (R22)

Some speak hypothetically about how transfer could occur:

> You could take your experience with creativity and use it in other situations e.g. working for a charity - working with children etc. (R17)

> I do not have any examples, but I do think being part of a choir transfers well to working well in a team. (R79)

One respondent focuses on a single characteristic which they associate with creativity to demonstrate how this is transferring within the student experience:

> Yes transferring my dedication to the exam revision for my previous exams. (R55)

To conclude this section, the words of a usually taciturn interviewee suddenly come alive as he expresses the diverse impact brought to him by his creativity. This sheer exuberance is common to all interviewees:

With music, you can kind of branch that onto anything, I mean for instance, if you want to be a political activist towards something then you can use music through that. If you want to relax, or to vent anger, or if you want to bring people together, or you know, music can be useful for almost anything really. And the creative side of it, you know you can kind of mould the music into whatever sort of use you want it to have. …. Yeah, it's using the creativity through the music to achieve, yeah, all kinds of things, yeah. (O, Music)

Creativity and luck

Perhaps daring to say what others also fear, one respondent addresses the reality of succeeding in his professional world: a degree of luck can make the difference between reaching external acclaim or remaining unrecognised:

The forms of creativity needed to be a professional musician are the same as needed to be an amateur musician - the only difference is luck. (R70)

Creativity for self-fulfilment

Lest we end on a negative note, let us return to our young musician who reminds us of the essentially personal value of creativity:

I believe you don't want to choke people at a young age with music, you don't want to submerge or drown them in a world of creativity, but I believe that it's very important to expose them at least to music and art, you know, from a young age because kids can, when they're young, come up with the greatest of things, it's something enjoyable, at least I found it enjoyable as a child to be able to make stuff, just because, you know it doesn't matter how good it is, it's just kind of an extension of yourself, something that you've made, that's personal to you. (J, Tonmeister)

Summary: Transferability of Creativity

With only two exceptions, respondents believe that creativity can be transferred from one domain to another. They perceive it as an innate talent, but one that can be nurtured. To this extent, it is associated with discipline and direction. Some respondents acknowledge that opportunities for nurturing creativity are serendipitous as is the chance of being highly successful in the public domain.

The notions of success and self-fulfilment are drivers in the desire to transfer creativity, maximising achievement for intrinsic and extrinsic reward. Attitudes and dispositions, such as the readiness to think laterally are cited as significant to transfer. Related to these, self-confidence is important to experimentation and transfer in other domains.

Analytical and conceptual skills are also felt to be important elements of creativity, and these are seen as readily transferable. They support problem solving and decision making.

Domains of transfer are shown to be across professional boundaries and between professional and lifewide contexts.

The research set out to investigate two questions. What, then, do the data tell us in response to each?

13 Research Question 1
Where in creative arts students' personally determined life-wide curriculum are they able to express and develop their creativity so that they realise their creative potential?

The evidence regarding this question comes predominantly from Part VI of the report, and relates specifically to life-wide experiences as opposed to the programme of study, though the programme is included as one life choice.

Figure 106 above showed respondents' views on the degree to which their creativity was developed in 7 domains of their personally determined life-wide experience: through their professional training, their hobbies, work experience both related and unrelated to their discipline, voluntary activities and self-organised performance, plus their programme of study. 3 respondents added a score in the category 'other'. Visualised in this way, the data suggested that the programme of study and hobbies and pastimes are the most significant domains for their creativity, followed a long way behind by performance activities arranged by themselves. For convenience, Figure 106 is reproduced again, below.
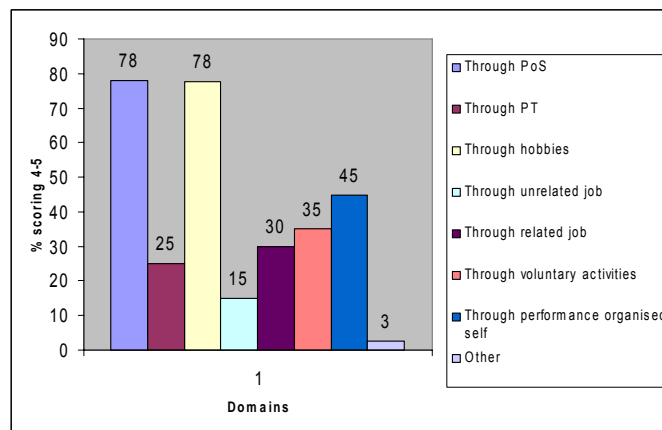
Figure 106 (second copy) Domains of creativity through life-wide experience

However, the questionnaire had previously asked about students' perceived development through their programme of study. Creativity was one dimension included in that question (see 6.3 above). If we bring together the two domains, programme of study and hobbies, judged to be most important to creativity in 9.34 above, with views expressed in 6.3, we can test the consistency of respondents' feedback on which domain is most significant.

In order to compare the data, scores 1 – 5 for each response have been calculated as a percentage of the total (n=40), and non-responses must also be included to avoid biasing the values. Figure 107 shows the results of this exercise.
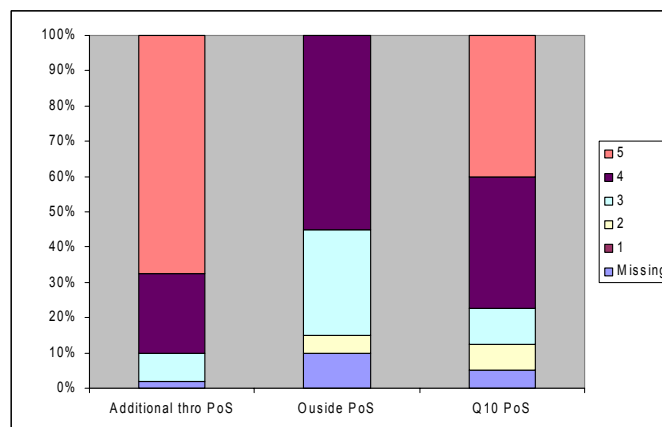
Figure 107 Domains of creativity

When viewed in this way, it is clear that there is a qualitative difference in the development of creativity in each domain: there are no scores in the highest (pink) zone for development outside the programme of study. Whilst the programme of study remains, as seen in the previous section, paramount, this comparison is able to show that it is through additional, programme-related, activities that respondents believe they are most creative.

If scores 4 and 5 are combined, the domain of greatest importance to creativity is again additional programme-related activities, followed 10% behind by the programme of study.

No-one awarded the lowest score to any of the domains, suggesting that creativity was recognised by all who responded to these questions as present in all three domains. However, 10% of respondents did not acknowledge creative development outside their programme of study.

These quantitative data have been reinforced by the extensive examples of creative experience quoted above. As would be expected of creative arts students, creativity is highly valued, particularly as a means of self-fulfilment (cf. Scruton 1987). At the extreme, we saw two respondents who distinguished between their forms of creative expression, separating that associated with paid work from that engaged in for pure pleasure.

The evidence provided by this research in response to the first question is therefore that the programme of study and related activities are, for these creative arts students, the most significant domain for their creative expression. As has been seen, this can be explained by the alignment of their leisure pursuits with their professional interests. Hence section 9.34 showed that the programme of study and hobbies were accorded equal importance.

Creative arts students may not be typical of all undergraduates in this respect, and comparative data would be required from students of other subjects e.g. the sciences, before any firm conclusions could be drawn. On the evidence from this study, the message for curriculum developers is that the programme of study and discipline related activities are the most important means of creative expression for students enrolled on Dance, Music and Theatre programmes.

As regards the Lifewide Learning Award and similar schemes, it seems likely that many of the extra-curricular activities in which creative arts students are involved will have some direct connection with their discipline. Again, further comparative research is needed in order to judge the extent to which these findings are typical of all disciplines.

These conclusions should not assume that there was a common understanding of what the term 'creative' means. Indeed, interviews showed that for these students it was associated with a vast range of factors:

- Originality, flair
- Inspiring or provoking others
- Coping with different situations
- Quick and lateral thinking; thinking outside the box
- Open-mindedness, willingness to compromise
- Responsibility
- Self-confidence
- Risk-taking, bold choices
- Sensitivity, understanding others
- Being organised and directed
- Cultural awareness
- Expression
- Self-motivation
- Self-discipline
- Technical ability
- Integrity, respect
- Dedication, commitment
- Ambition, resilience

This list comprises predominantly dispositions and 'fuzzy' competences locating the study in Snowden's (2000) domain of complexity. It raises the familiar questions surrounding assessment, the ethics of evaluating personal qualities and the subjectivity of the process e.g. Knight (2005).

Some of the quotations cited in this discussion are consistent with writers such as Csikszentmihalyi (1999) and Edwards, McGoldrick and Oliver (2006), who argue that the definition of creativity must be grounded in context. Individuals' responses vary according to their disciplinary background.

The above list also implies awareness of many of the aspects of creativity touched on in the literature review: creativity is seen both as special and as ordinary; it relies on certain dispositions and qualities and extends beyond the arts (cf. Jones 2009). As such, it assumes cultural rather than Cultural value and relates to our individual sense of identity. Respondents recognise an association between creativity, risk-taking and self-confidence, and between intrinsic and extrinsic reward.

The qualitative data have provided extensive views on whether creativity can be learnt, with most respondents believing that it can be enhanced, that there is an innate predisposition in us to create, which, given appropriate opportunities, can be encouraged and brought out. At the same time, they also recognise that there is a level of exceptional creativity which is beyond the reach of nurture. The implications for curriculum planners are therefore positive: there is scope for developing individual creativity.

Allied to this question is that of transfer. Respondents were divided on this issue, with some claiming to be creative in a single domain, whereas others associated creativity with a frame of mind or an innate quality which could be deployed in any context. For the latter, context is secondary to the form in which abstract creativity manifests itself. Which brings us back to the research question: where are these creative arts students best able to exercise their creativity for their self-realisation?

The qualitative data are helpful in prioritising domains, and have shown clearly that the programme of study and activities related to their discipline but pursued outside the curriculum offer the optimum contexts for this. These sterile figures fail, though, to do justice to the intense emotional engagement revealed through respondents' narrative comments.

Summary of conclusions, Question 1, Where is creativity realised for creative arts students?

- The programme of study and extra-curricular activities are the domains of greatest creative expression
- These creative arts students engage in extra-curricular activities that are closely related to their discipline
- There is no single definition of creativity: respondents associate it with a range of dispositions and personal qualities and these vary according to their disciplinary background
- Creativity is seen as both innate and something which can be nurtured
- Respondents distinguish between natural creativity and extraordinary creativity
- Natural creativity is conceived as an ability which can be transferred to other contexts
- The findings confirm much of the existing literature on creativity
- Views on nurture and transferability validate curriculum development aimed at increasing opportunities for creative expression
- The qualitative data convey the extreme personal fulfilment derived from being creative
- External approval is sought, but respondents are motivated predominantly by intrinsic rewards
- These students may not be typical of other disciplines in the importance they attribute to being creative

The second research question widens the debate, taking it away from creativity alone, and focuses on professionalism, of which it may be one component.

14 Research Question 2

What does being professional mean to creative arts students and how do they develop professional attitudes, capabilities and confidence to be a creative professional through their life-wide curriculum? This will identify the experiences through which they develop their capabilities within and outside the credit-bearing curriculum.

We explored these issues by asking respondents to rate a series of possible dimensions of professionalism as encountered in three separate domains: their programme of study, activities related to the programme of study but separate from it, and life-wide experiences. Interviews enabled in-depth discussion of emergent issues.

There are two parts to this question: (1) respondents' perceptions of professionalism, and (2) how and where they develop these attitudes and capabilities to become professionals. The first of these questions relates to the importance

accorded (as quantified) to the dimensions investigated and any additions raised by respondents, whilst the second again requires a comparison between the domains in which professionalism is developed.

Table 7 collated the scores given to each dimension, grouping these by domain, and using colour-coding to indicate whether the dimension was subject-related knowledge or skill; generic skill; disposition or metacognition. This table is reproduced overleaf to assist the discussion.

(1) What does being professional mean to creative arts students?

Table 7 showed the percentage of respondents who scored each factor 4 or 5, indicating considerable significance to them. The dimensions of professionalism that emerged as most important (>80%) *in any domain* were:

Looking after yourself 90%
Team work 90%
Being creative 90%
Active listening 88%
Adaptability 85%
Evaluation 85%
Enquiry skills 85%
Verbal communication 85%
Written communication 83%
Subject knowledge 80%
Self-management 80%
Reflection/self-evaluation 80%

Putting aside for a moment the differences in scores, the greatest perceived *life-wide development* is shown to be in:

Creativity: 55%
Interaction with others: 45%
Verbal communication: 45%
Listening skills: 45%
Interaction with clients: 43%
Critical reflection/evaluation of self: 40%
Understanding career goals: 40%
Self-confidence: 40%

In the middle domain, *experiences outside the programme of study*, the most significant dimensions were:

Looking after yourself
Organising something
Performing in public
Learning/playing a musical instrument

Factors of least significance are shown to be:

Being a parent
Creating or running a business
Living abroad
Challenging physical experience
Duke of Edinburgh
USSU activities
Careers Service events
SPLASH activities

Table 7 (second copy) The dimensions and domains of professional development

Developing through PoS Qs 4-5	% 4/5	Developing whilst student, Q 8	% 4/5	Developing beyond PoS, Q 9	% 4/5
Subj Knowledge	80	8.1 Looking after yourself	90	9.1 Find/apply for job	20
Analysis	78	8.2 Being a parent	0	9.2 Interview prep	13
Evaluation	85	8.3 Caring for someone	13	9.3 Being interviewed	13
Synthesis	58	8.4 Having a job that IS related to your chosen career	33	9.4 Learning in work context	15
Problem solving	38	8.5 Participating in the professional training scheme	28	9.5 Applying classroom learning	15
Design solutions	55	8.6 Creating or running a business	3	9.6 Gaining work experience	28
Enquiry skills	85	8.7 Volunteering	38	9.7 Understand how business works	15
Research skills	68	8.8 Significant travel experience	35	9.8 Being managed	8
Written communication	83	8.9 Living in another country	23	9.9 Professional skills	30
Verbal communication	85	8.10 Meeting/interacting with other cultures	53	9.10 Written communication	35
Active listening	88	8.11 Coping with personal illness	15	9.11 Verbal communication	45
Use of IT	55	8.12 Organising something	65	9.12 Graphical/visual communication	25
Visual/graphical	40	8.13 Fund raising	30	9.13 Listening skills	45
Other communication	5	8.14 Participating in marathon/other challenging experience	5	9.14 Assess a situation	35
Experience real work	65	8.15 Duke of Edinburgh Award	3	9.15 Find out for action	33
Team work	90	8.16 Learning another language	18	9.16 Make decision with little information	33
Adaptability	85	8.17 Learning a skill e.g. to drive	40	9.17 Evaluate/reflect on performance	40
Leadership	60	8.18 Experience of performing in public	78	9.18 How to improve performance	38
Being creative	90	8.19 Learning/playing a sport	15	9.19 How to use IT skills	18
Being enterprising	50	8.20 Learning/playing a musical instrument	55	9.20 Work with colleagues	43
Ethical awareness	53	8.21 Being part of a drama group	23	9.21 Interact with others	45
Self-management	80	8.22 Active involvement in other creative enterprises	30	9.22 Interact with clients	38
Reflection. Self-evaluation	80	8.23 Being a member of a student society	48	9.23 Socialise with other cultures	33
Learning another language	15	8.24 Mentoring or coaching others	38	9.24 Manage others	20
Perceived to be developing through programme		8.25 Participating in skills-based USSU activities	15	9.25 Manage self	38
Acquiring greater confidence and assertiveness		8.26 Participating in Careers Service events	15	9.26 Manage emotions	35
opportunities to perform		8.27 Participating in SPLASH events	10	9.27 Behave ethically	30
learning from other students' strengths and weaknesses		8.28 Participating in other skills-based activities	38	9.28 Negotiate with others	25
Refining interpersonal ('people') skills				9.29 Persuade others	25
listening and observing				9.30 Understand career goals	40
collaborations and social interaction				9.31 Challenging situations	28
applying academic knowledge to real life situations				9.32 Risk taking	25
'delving into our past and our personal emotions'		Key		9.33 Managing challenging responsibilities	20
practical ('logic side') of career planning		Green = personal management/ taking responsibility		9.34 Being creative	55
Re-establish links with cultural background		Pink = practical skills and work related knowledge		9.35 Confidence in own abilities	40
increasing motivation		Blue = generic skills		9.36 Other	3
aspiring to a more professional standard		Yellow = dispositions			
become more independent		Orange = metacognition			

The twelve domain-wide dimensions comprise 1 aspect of metacognition, 1 discipline related dimension (knowledge), 2 elements of personal management, and 8 generic skills, if the original (colour-coded) categorisations are retained. It has already been acknowledged that these are subjective and it could be argued, for instance, that adaptability is a disposition not a skill. Notwithstanding the scope for individual interpretation, whilst mixed, the list is surprisingly biased in favour of generic dimensions.

The 8 life-wide domains are also a mix of dispositions, metacognition and generic skills, whilst the extra-curricular list is closely related to performance and self-management. We shall return to the latter two domains shortly.

First, Figure 108 takes the 12 highest scoring dimensions of professionalism and examines the full range of scores awarded to each, in order to see whether there are any differences in priority when lower scores are considered.
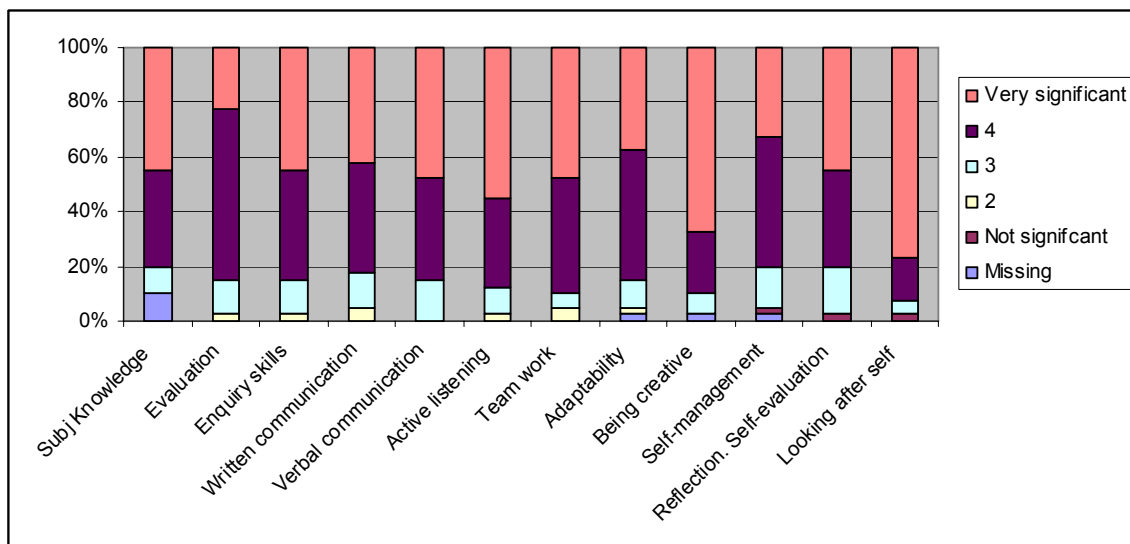
Figure 108 The 12 most significant dimensions of professionalism for respondents

From this perspective, verbal communication is the only dimension that receives entirely positive scores, moving up several positions to become the most important element of professionalism. It is followed equally by evaluation and enquiry skills and active listening. Once again, it seems that generic skills are what these respondents value most highly for professionalism.

However, if only the top scores are considered, looking after yourself is most important, followed by being creative. Creativity is integral to the disciplinary areas involved in this research, so it was expected that data would confirm the value placed in it.

When the least significant of these twelve dimensions is sought, subject knowledge tops the list. The qualitative data examined do not make explicit comment on this, but there seems to be an implicit assumption that subject knowledge is an inherent given, so is not questioned.

Communication in its various forms and being able to work with others are recognised as essential skills. We have seen in the interview data, though, that there are some individuals who clearly prefer to work independently. The nature of their disciplines supports this, and it is likely that some other disciplines would be less focused on group work.

The findings confirm that, for this set of respondents, professionalism is predominantly associated with generic skills and that subject-related knowledge and practice are not high priorities. If they are typical of all undergraduates, the implications for curriculum planners are clear: there needs to be more focus on opportunities where generic skills such as communication and cognitive skills such as evaluation, are enhanced. The combination of factors associated with creativity reflects the findings of e.g. Greene (2004) and Oliver et al. (2006), discussed in the introduction to this report.

Our quantitative and qualitative findings agree with the literature e.g. Jackson (2008) and Barnett (2009), regarding the importance of self-direction, hence the need to provide students with opportunities in which they may exercise their judgement, make choices and take risks. Respondents want to utilise their cognitive skills, but not necessarily in direct relation to subject-specific material.

The data also confirm Schunk and Zimmermann's (2008) work on the significance of self-regulation: through their critical reflection on experiences, students are able to plan future action, in a repeated spiral of action, critique and action.

Returning to professional development in the extra-curricular and lifewide domains, creativity straddled these, but the other dimensions of significant development were focused respectively on practising their art and self-management, and on communication skills and critical reflection. These dimensions will be taken up in the next discussion.

The areas of perceived least significance suggest that students prefer to find their own sources of lifewide experience, rather than engaging with opportunities arranged by university support services, and that, perhaps in light of their age, opportunities such as working abroad have not yet been prioritised. It was disappointing, however, to see such little interest in learning another language: perhaps time may also be an obstacle to their undertaking such study.

In short, the findings on what this group of respondents view as professionalism, is a complex mix of dispositions, refined cognitive and inter-personal skills, assumed subject knowledge and metacognition. The quantitative data shown in Figure 108 focus on the twelve most significant aspects, with an arbitrary cut-off point of 80% of respondents scoring 4-5 for inclusion in the figure. Table 7 gives a more comprehensive view of the multiplicity of factors involved in professionalism. The scores show that there were many other factors that were also highly important to respondents' conceptualisation. The dense quantitative data have illustrated an extensive range of individual experience and reflection on those experiences, which cannot be captured quantitatively. The rainbow effect of the table can but hint at this richness.

Summary of conclusions, Question 2(i), What does professionalism mean to creative arts students?

- Professionalism is associated with self-management and subject knowledge
- Metacognition and critical reflection are important elements
- Communication skills (oral, written, listening, IT and non-verbal expression) are highly significant
- Self-confidence and adaptability are important dimensions
- For these students, practice and performance were strongly related to the extra-curricular domain, but this finding is likely to be characteristic of their discipline and not common to all others
- The mix of skills, dispositions, knowledge and metacognition found supports the findings of other researchers on the complexity of professionalism
- If typical, these respondents point to a general lack of interest in extra-curricular activities offered by the university and Students' Union
- Once again, caution is urged in reading the data quantitatively: individuals have been cited whose unique stories contradict apparent statistical trends

(2) How and where do student learn to become professionals?

Having seen what constitutes professionalism for these students, where do they develop their own professionalism? Data have shown the comparative dimensions developed in 3 domains (Table 7). Without comparing the weighting of individual dimensions across domains, those found to be most significant in each domain were:

Programme of study: Study skills - subject knowledge, analysis, evaluation, enquiry and synthesis
Communication skills – written, verbal and listening skills
Other – team work, adaptability, creativity, self-management, self-evaluation

Whilst a student: Looking after yourself, public performance, learning/playing an instrument

Lifewide: Self-evaluation, working with colleagues, interacting with others, self-management, being creative, and self-confidence

Once again, we must consider the qualitative evidence in order to appreciate fully the experiences respondents have accrued. So, during their undergraduate years, they cite an array of paid and voluntary work, engagement with clubs and groups, attendance of events and keeping abreast of developments in their field. These include:

- studio and recording work
- teaching

- entering competitions
- joining ensembles, societies, clubs
- member of local and national orchestras
- volunteering e.g. at a festival in the USA; charity work e.g. for elderly
- ran own business/company; set up own group/team
- other performance training
- student representative in department
- part-time work involving social interaction and management
- participation in performances (theatre)
- practicing other forms of creative art
- keeping abreast of local and national tours
- getting to rehearsals on time
- psychology of learning – exercise and healthy living
- music arranging and transcription
- choreography for other companies
- mentoring

This list calls upon many skills, personal qualities and dispositions as envisaged in the 'package' of dispositions and skills proposed by Jackson (2008). Table 7 has shown that the various dimensions of professionalism investigated are developed across each of the three domains, and the scores awarded to each have indicated their relative significance. These suggest that the programme of study is the most important domain for professional development when individual dimensions are compared, but what can we learn by comparing clusters of dimensions by theme, in absolute not relative terms?

Returning to Table 7, certain dimensions appear in each domain but do not necessarily rank amongst the most significant findings for a domain. They are: self-management, critical reflection, confidence in one's subject knowledge/abilities, interaction/communication with others, team working and being creative. We have already looked closely at creativity, but can we learn anything more by examining the full set of scores for the other dimensions in this list?

The figures used in the following tables show the scores as a percentage of the responses made to each question, not as a percentage of the total group. This is in recognition of some factors being irrelevant to some respondents e.g. those who wish to work independently may not have scored questions relating to team work, and music composers may not be involved in performance.

Self-management
Self-management featured as a highly important issue for respondents in all three domains. Figure 109 compares these responses. Now, the most significant context for development appears to be the experience of being a student, not the programme of study.

Self-management is associated with students having to live independently as opposed to academic management. So, although life-wide experiences score less highly, they remain a significant domain. In all three domains, only one respondent scored self-management at the lowest point.
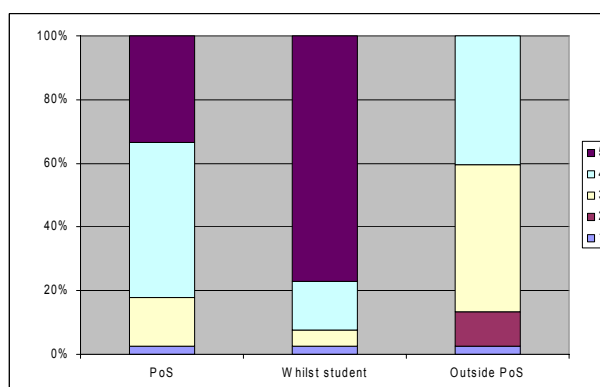
Figure 109 Self-management across the domains

Critical reflection

Critical reflection is examined explicitly within and without the programme of study. As illustrated in Figure 110, the programme of study is a highly important context for most students, and for the majority it scores 4 or 5 points. By contrast, whilst most respondents record development outside their programme of study, the degree of that development is less. This is consistent with their extra-curricular activities being related to leisure, voluntary and part-time work which do not formally call for critical reflection. However, as the interviews demonstrated, respondents *have* thought deeply about what they have learnt and how they handled situations, illustrating Schunk and Zimmermann's (2008) cycle. The relative lack of importance they attribute to this reflection outside their programme of study may simply indicate that they have not been used to valuing the relevance of such forms of development. This conclusion would be significant for schemes such as the Lifewide Learning Award, where such experiences are valued and participants are provided with a framework within which to externalise and record their learning.
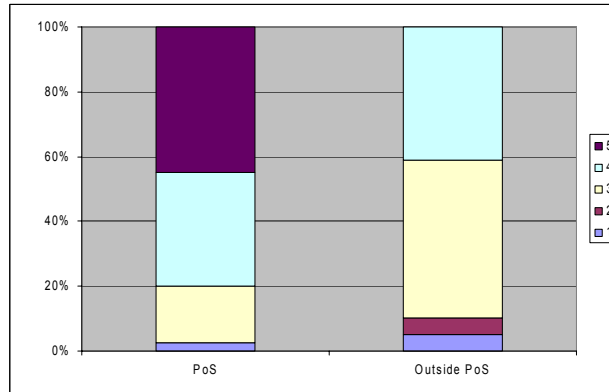
Figure 110 Critical Reflection across the domains

Self-confidence

In order to evaluate this dimension, Figure 111 brings together both explicit references to confidence in their abilities and three other contexts where self-confidence can be expected to play a significant part. There is a distinct hierarchy in the perceived domains, with the programme of study scoring highest. Once again, respondents recognise development in their life-wide experiences but to not rate it as highly as in the structured context of their programme of study or public performance. This may imply a need for greater explicit feedback on their performance in other contexts so that they appreciate them as learning opportunities. Like the previous dimension, this is something which the Lifewide Learning Award process will help to overcome.
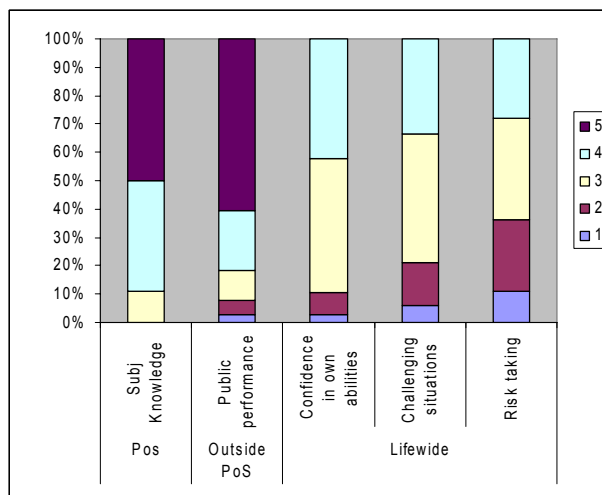
Figure 111 Self-confidence across the domains

Communication

Communication features in the programme of study and life-wide learning. Figure 112 compares the different forms of communication rated in each of these domains.
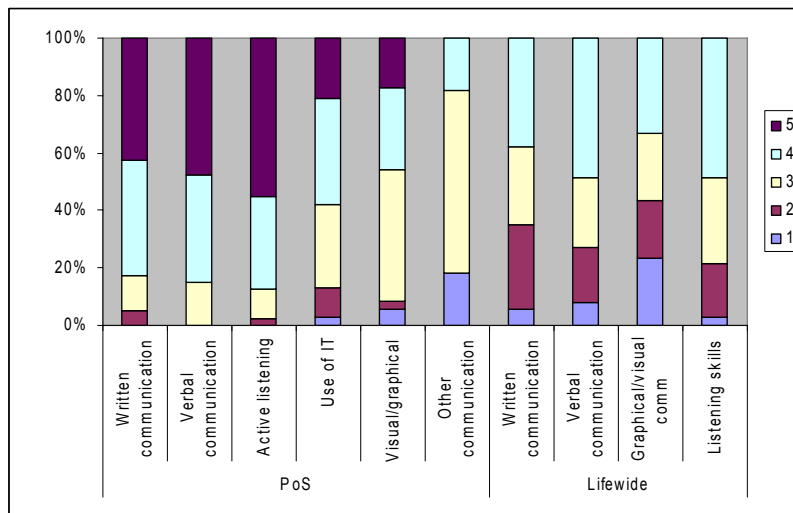
Figure 112 Communication skills across the domains

Active listening is the highest rated communication skill, followed closely by verbal and written communication. There is a higher level of importance accorded to such development through the programme of study than in the life-wide domain. Visual and graphical skills are likely to be field-related, which may account for differences in the domains, and which will affect the relevance of such competence in other disciplines.

Team work/working with others
The ability to work with others emerged as an important competence in Figure 107. Figure 113 compares various forms of team work examined across the three domains. It is evident here that development is not neatly compartmentalised and, whilst team work is highly developed through the programme of study, if scores 4 and 5 are combined, it is also greatly enhanced through life-wide experiences and, if broader scores are included, some elective personal pursuits.

There appears to be a qualitative difference in the degree to which team work is enhanced in the life-wide context. The experiences recounted by interviewees would indicate that this is not so, and that they recognise the high significance of their relationships at work and in leisure pursuits. We may once more account for the discrepancy by suggesting that they are simply not used to valuing their informal experiences as learning opportunities. The opportunity for them to reflect and record these formally through life-wide award schemes will make explicit the real learning value such contexts offer.
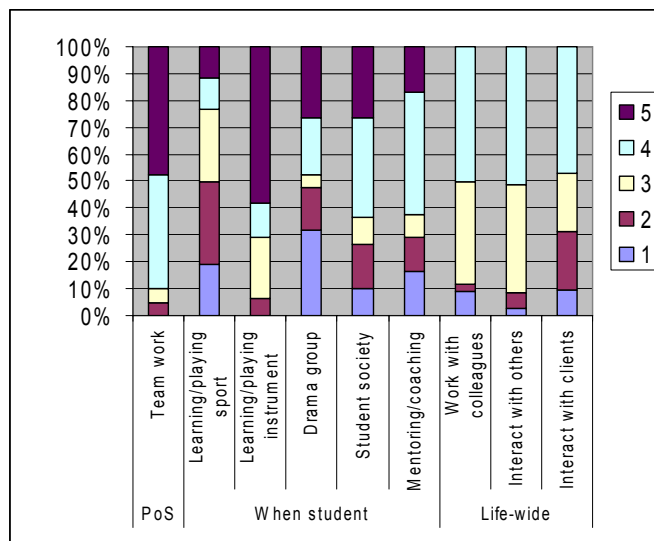
Figure 113 Aspects of team work across domains

Summary of conclusions, Question 2(ii), How and where do students learn to become professional?

- The programme of study is the most significant domain for learning to become professional at this stage in students' lives
- There is clear evidence in respondents' narrative accounts of extensive professional learning in domains other than the programme of study but this is not acknowledged commensurately in the quantitative data
- It seems likely that students are unused to evaluating and valuing their professional learning in informal contexts
- It has been suggested that this may reflect a need for learning in other domains to be made explicit e.g. through feedback on performance
- Schemes such as the Lifewide Learning Award may also provide a framework within which to reflect critically on their professional development
- The most significant means of learning to become professional are through developing the ability to manage their personal lives, work well with others, develop strong communication skills and hence become self-confident in their interactions
- These findings produce an image of professionalism as a 'package' which combines dispositions, skills and knowledge, as found in recent literature e.g. Jackson 2008

15 Final Conclusions and Recommendations

To summarise the conclusions detailed in response to the research questions, creative professionals gain most of their development through their programme of study and leisure pursuits that are closely related to their discipline. However, they are also engaged in a vast array of life-wide experiences, including part-time paid work, voluntary work, performance, caring roles, which all offer opportunities for them to develop the same skills and dispositions that they associate with professionalism. Many appear not to appreciate the learning opportunities that these activities offer, despite evidence of profound critical reflection. It has been suggested that by formalising their reflective processes through life-wide learning schemes, such learning can be externalised and valued.

Recommendation 1: the Surrey Lifewide Learning Award scheme should monitor the value placed on lifewide experiences and seek evidence of individual development as a result of involvement in the scheme.

The most valued dimensions of professionalism to emerge from this study are communication skills – active listening and good verbal and written skills; team work; self-confidence; self-management, and creativity for self-fulfilment. This mix of generic skills and dispositions challenges curriculum planners to provide appropriate developmental opportunities, and calls for forms of assessment which recognise the ethical and subjective issues associated with such 'fuzzy' competences.

Recommendation 2: the template for programme validation/review should require evidence on how such opportunities are to be provided and details of the assessment scheme for evaluating competence of dispositions.

Respondents reveal a keen appreciation of the issues surrounding creativity. There is a general belief that it is an inherent capability and that, given the right nurturing, everyone can be creative to some extent in some area. Creativity is therefore associated with self-fulfilment and individual identity rather than as a contributor to the high arts. Nevertheless, respondents are realistic as to the practical needs for creative workers to contribute to the national economy.

Recommendation 3: opportunities for being creative and to receive appropriate feedback should be maximised in order to motivate students and build their self-identity.

Throughout the analysis, we have acknowledged that this sub-set of undergraduates may not be typical of those from other disciplines or even of creative arts students as a whole. It is therefore recommended that further research be conducted with (a) students from other disciplines and (b) with a larger cohort.

Recommendation 4: repeat this research with students from another discipline e.g. biosciences.
Recommendation 5: repeat this research with another, larger, group of creative arts students.

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Becoming a Creative Professional: University of Surrey Creative Arts Students, January 2010

Building on the university's longstanding reputation for developing graduates who are highly employable professionals, The University of Surrey Student Experience Strategy published in July 2008 set out a vision for a 'complete education,' inspired by the belief that a higher education experience should recognise that students are engaged in learning in all aspects of their lives while they are studying at Surrey.

This questionnaire will help us to gather important information on how Surrey students in the Creative Arts develop creativity and professional attitudes through the things they do within and outside their study programme.

Because this information is valuable to the University, we are offering participants the chance to win one of 10 x £25 cash prizes, which will be drawn on Wednesday 17 February. The list of winners will be published in STAG and on the CoLab website (link to CoLab site).

How the information will be used:

1) We will post a summary statistical report of responses on SCEPTrE's Student Survey website http://sceptresurveys.pbworks.com

2) We will use the results in a paper for the University Learning and Teaching Committee to show how students are learning and gaining experience inside and outside their academic programme which enables them to become creative professionals. The results will also be used for peer reviewed articles about creativity and life-wide learning.

All the information submitted through the questionnaire will be treated confidentially and no student names will be included in any report.

The questionnaire will take about 15 minutes to complete.

Name of programme

Level

| 1 | 2 | 3 |
| ○ | ○ | ○ |

Faculty

| FAHS | GSA |
| ○ | ○ |

| Male | Female |
| ○ | ○ |

| UK student | International student |
| ○ | ○ |

Age

| 18-22 | 23-30 | Over 30 |
| ○ | ○ | ○ |

Study time On average, how many hours each week are you spending on your academic programme (contact time and independent study combined)?

| less than 10hrs | 10-20 hrs | 20-30 hrs | more than 30hrs |
| ○ | ○ | ○ | ○ |

Professional Training / Placement

I am on work placement ○   I have been on a placement ○

I am planning to go on placement ○   I am not planning to go on placement ○

Q1 Which of these forms of learning and personal/professional development do you believe you are developing through your programme of study?

Knowledge, skills and qualities	Please indicate level of significance to your personal and professional development *not very significant - very significant*				
	1	*2*	*3*	*4*	*5*
Subject specific knowledge					
Subject specific skills and abilities that enable you to use subject specific knowledge					
Analysis					
Evaluation					
Synthesis					
Problem solving					
Design solutions to problems / opportunities					
Skills of enquiry – ability to find things out for yourself					
Research skills e.g. competence to explore existing knowledge, develop research questions and devise appropriate methodologies to arrive at results that add to knowledge and understanding					
Communication skills					
Written communication					
Verbal communication					
Active listening					
Visual – graphical					
Use of information technology					
Other					
Other experiences and qualities that are valuable in the professional world					
Experience of real world work and problem solving					
Working collaboratively (team working)					
Leadership eg leading teams					
Being enterprising					
Adaptability					
Being creative					
Ethical awareness					
Self-management – able to evaluate options, prioritise, plan and act					
Able to reflect on and evaluate your own performance and plan for improvement					
Learning another language					
Are there any other important ways in which your programme is helping you develop into the person you want to be?					

Q2 How have you tried to make your own educational experience more complete by doing things outside your academic programme while you have been at the University of Surrey?

Q3 Which of these experiences have you had while you have been studying at the University of Surrey and to what extent have they contributed to your personal or professional development?

Types of experience	Not applicable	Please indicate level of significance to your personal and professional development				
		not very significant		-		*very significant*
		1	2	3	4	5
Looking after yourself						
Being a parent						
Caring for someone						
Having a part-time job not related to your chosen career						
Having a part-time job that is related to your chosen career						
Participating in the year long professional training experience						
Creating a business						
Volunteering						
Travel						
Living in another country						
Meeting and interacting with people from other cultural backgrounds						
Being ill						
Organising something						
Fund raising						
Doing a marathon or other challenging physical experiences						
Duke of Edinburgh Award						
Learning another language						
Learning a skill (learning to drive, flying an aeroplane, sailing, skiing, painting…)						
Playing sport						
Playing or listening to music						
Active involvement in other creative enterprises						
Mentoring or coaching others						
Taking skills based courses / workshops offered by USSU on things like communication, negotiation, assertiveness, wellbeing, mentoring						
Participating in workshops offered by the Careers Service to help you plan your career						
Participating in activities organised by the SPLASH study skills centre						
Participating in one of SCEPTrE's Cultural or Enterprise Academies						
Being part of a drama group or other society on or off campus						

Learning and development outside your study programme

Q4 What are your main interests and passions outside your study programme?

Q5 How is your involvement in your interests/passions helping you learn and develop?

Q6 Which of these experiences, skills, behaviours and dispositions have you developed by engaging in activities outside of your study programme?

Area of development	Personal Development
Knowing how to find and apply for a job	
Preparing for an interview	
Being interviewed	
Learning in a work context	
Using and applying classroom learning in a work or other context	
Gaining work experience	
Understanding how a business works	
Learning about being managed	
Professional skills	
Written communication skills	
Verbal communication skills	
Graphical / visual communication skills	
Listening skills	
How to assess a situation	
How to find things out in order to do what I have to do	
How to make decisions about what to do with little information	
How to evaluate and reflect on my own performance	
How to improve my own performance	
How to use my IT skills	
How to work with colleagues or in a team	
How to interact with other people	
How to interact with customers	
How to work or socialize with people from other cultural backgrounds	
How to manage others	
How to manage my self	
How to manage my emotions	
How to behave ethically	
How to negotiate with others	
How to persuade others	
Understanding my future career goals	
Experience of working with challenging problems/situations	
Experience of taking risks	
Experience of managing challenging responsibilities	
Experience of being creative	
Confidence in my own abilities	
other please specify	

Q7 What does the word 'creativity' mean to you?

Q8 How well do you feel you have been able to develop your creativity whilst you have been a student at the University of Surrey and how?

Types of experience	Not applicable	Please indicate level of significance to your personal and professional development _not very significant - very significant_				
		_1_	_2_	_3_	_4_	_5_
Through your programme of study						
Through your professional training experience						
Through your own hobbies and interests						
Through a part-time job not related to your chosen career						
Through a part-time job that is related to your chosen career						

Q9 What factors contribute to your being creative?

Q10 What factors inhibit your being creative?

Q11 How important do you think it is for professionals to be creative and what are the reasons for your answer?

Importance of creativity for professionals	Please indicate level of significance to your personal and professional development				
	not very significant - *very significant*				
	1	*2*	*3*	*4*	*5*
How important do you think it is for professionals to be creative?					
Please explain your reasons for this answer					

Prize Draw

To be included in the prize draw on Wednesday 14 February 2010, please provide your

Name

Email address

This information is not connected to your responses in the questionnaire and it will be destroyed immediately after the prize draw.

The list of winners will be published in STAG and on the CoLab website http://www.co-lab.eu/

Tell us more and earn £25

We would like to interview 10-15 respondents in greater detail about your ideas and experiences of creativity and professionalism. Each interviewee will receive £25 for giving us their time and comments, which will be recorded, transcribed and used anonymously in reports and articles. If you would like to volunteer for interview, please tick this box. ☐

With deep appreciation of the time you have spent in helping us gain a deeper understanding of the many ways in which you are learning and developing as a creative professional.

THANK YOU.

Dr Jenny Willis
Educational Consultant to Surrey Centre for Excellence in Professional Training and Education (SCEPTrE)

Sample interview (semi-structured) schedule: Wednesday --- April 2010

Respondent

Ref	Name of programme	Level	Department	Sex	Age	On average,
2	Tonmeister	1	Music	Male	18-22	21-30 hrs

1 Introductory exploration of interviewee's general background – programme, interests, work experience

Q1 What are your professional career aspirations and what has influenced you in your decision to become a creative professional?

*0002   My aspiration is to work in some form of music production/composition/studio engineering/songwriting/performance.
I have been mainly influenced by the effect that current professionals in such areas have had on me.*

2 Qualities for success in chosen career and extent to which these being developed in PoS and beyond

Q3 Are there any other important ways in which your PROGRAMME is helping you develop into the person you want to be? If there are, please explain

0002   Yes, while studying on my programme I am refining my personality and people skills to be of a more professional, clear and concise standard so that when I graduate I will be more successful in employment.

Q6 Have you done anything outside your programme of study that you believe is helping you to develop the sorts of capabilities, qualities and attitudes necessary to achieve your professional career goals? Please describe the things that are relevant to you.

0002   Yes, I have undertaken studio experience and recorded and worked with smaller bands, helping to produce their work and I believe that in doing such things I have prepared myself well for the qualities which I need to gain from this programme.

3 Expand personal definition of creativity

Q9 What does being creative mean in the context of being a professional in your disciplinary field? What are the skills, qualities and attitudes required to be a creative in your field?

0002   I believe that being creative allows you to enhance your level of professionalism in your chosen field as you can contribute so much more which is personal to you, this furthers you as an individual while also making your work original.

4 Explain factors that facilitate development of creativity – consider context (who, what, where)

Q4 What are the particular qualities, skills attitudes and capabilities you believe you will need to be successful in your chosen professional field and do you believe that your programme is helping you develop these?

0002   I will need to be creative, assertive, technically minded, practical and good at working with a range of different kinds of people, I believe that my course is helping me to develop these skills effectively.

5 Expand on factors that inhibit development of creativity – context as above

6 Seek examples of creativity and creative individuals, experienced in any context

7 Seek examples of creativity they have experienced in curriculum design

8 Transferability of creativity

Q11 Do you believe that the forms of creativity you need to be a capable professional in your field are transferable to other contexts? Do you have any examples of transferring your creativity to other situations?

0002   I believe that creativity can be applied to a huge range of other contexts, you just have to find a way of transferring such creativity successfully, in a way you have to be creative in how you transfer such creativity for it to be successful. I currently use my creative skills to develop original and commissioned pieces of work to sell for the sake of earning extra money.

9 Explore relationship between assessment and creativity

10 Anything to add?