The Young Design Programme
A Case Study Report for the *Creative Interventions* Project (2008-2010)

Dr Angeliki Triantafyllaki
University of the Arts London

Illustration by Kate Burn, London College of Communication

June 2009

Contents

Acknowledgments 3

(A) Introduction **4**
1. Background 4
2. Aims and Summary of the Findings 5

(B) Research Process **8**
1. Methods and Tools 8
    a. Focus groups and individual interviews 8
    b. Documentary evidence 9
    c. Reflective journals 9
2. Research Design 10

(C) Research Findings **11**
1. Characteristics of the Work-Related Learning Activity 11
    a. Structure and values of the YDP 11
    b. The YDP as an 'authentic' work experience 13
    c. 'Valuing' the YDP 16
        Process learning 16
        Feedback 17
        Group assessment 19
2. The Development of Professional Skills and Competencies 20
    a. Personal skills 20
    b. Professional skills 22
3. Student Engagement with the YDP 24
    a. Creative collaboration and creativity 25
        Collaborating with peers 25
        Collaborating with clients 26
    b. Transfer of knowledge and situational understandings 27
        Transfer of subject specific knowledge 28
        Transfer of prior experiences/situational understandings 30

(D) Conclusions **32**

References **33**

Acknowledgements

A number of people contributed to this case study. Many thanks are due to the student members of the Young Design Head Quarters (YDHQ) group. Thank you for your professionalism and for sharing your experiences and reflections. I greatly appreciate also the participation by way of interviews of a significant number of 2005-2008 Young Design Programme participants who gave their time generously to the project. To all student participants, this research project would not have been possible without your contribution.

Special thanks are due to The Sorrell Foundation and to Ian Thompson and Daniela Lobina from the University of the Arts London for their support throughout fieldwork. Also, to the 'clients' – pupils of Brampton Manor School and their arts teacher, Eve Beazley, for their kind permission to observe YDP school visits.

The following tutors contributed generously their time to the project by way of interviews and informal discussions: Catherine Smith (LCC), Sarah Temple (LCC), Pascal Anson (Kingston University) and Darren Raven (LCC).

I am most grateful to a number of colleagues for reading this report and offering valuable suggestions – Alison Shreeve, Catherine Smith and Silvia Sovic.

More information on the Young Design Programme can be found at: http://www.thesorrellfoundation.com/young_design_programme.html.

(A) Introduction

1. Background

The Sorrell Foundation's Young Design Programme (YDP) "joins up pupils in primary and secondary schools with students at university and designers in industry" (Sorrell Foundation, 2007:2). The YDP is a 3-6 month annually-run project (since 2005) whereby a group of school pupils act as 'clients' by commissioning *a school design project*, and their 'consultants' are students of design at university who, in turn, are mentored by professional designers and architects (Rudd, Marshall & Marson-Smith, 2008:2).

The YDP has been developed and is run through a partnership between London-based *Sorrell Foundation* and the University of the Arts London. The Sorrell Foundation is a charitable organisation that was set up in 1999 to inspire creativity in young people and improve the quality of life through design. During the year 2007-8, six universities and colleges ran the programme: University of the Arts London; University College Falmouth; Leeds College of Art & Design; New College Nottingham; Kingston University and Plymouth College of Art & Design.[1] In 2008-9 ten Universities and Colleges took part.

A central Sorrell Foundation/University of the Arts London YDP team directs and coordinates the programme nationally, while a programme manager in each University or College is responsible for local delivery.

Around 40 students participate from the University of the Arts London each year across a range of different colleges. As a work-related activity encountered during creative arts higher education, the YDP is accessed by University tutors on behalf of their students and usually forms an assessed part of their course. UAL students undertake the programme to replace approximately 30 credits in the second year of their undergraduate study – credits that usually replace a professional development unit of study or a self-initiated project (Smith, 2008).

The actual project usually involves multidisciplinary groups of 4-6 creative arts students going into schools where a specific need relating to design has been identified, i.e. designing a new identity for the school, new social spaces. Within each participating school, a group of 10-15 pupils are selected by their teachers on the basis that these pupils would benefit from engaging on a collaborative project with undergraduate students. Pupils are challenged to identify a problem relating to design in their school that they would like solved. What is important is that pupils themselves commission the school design project as 'clients'. Creative arts students are set a brief that they then have to respond to within a specific time period by working together with and drawing on feedback from the pupils, the YDP

[1] From 'The Young Design Programme 2007-8' broadsheet. See: http://www.thesorrellfoundation.com/pdf/YDP_magazine_07_08.pdf.

manager/co-manager and a professional mentor in industry. The industry mentor acts as an experienced consultant to students and meetings take place within the mentor's own studio.

This case study followed a group of creative arts students (graphic design and illustration) in H.E. as they engaged in collaborative work-related learning (WRL) activities on the YDP during the academic year 2008-9. It drew also on a series of focus group discussions with past cohorts of YDP participants and on a small number of interviews with tutors whose students engaged with the Programme.

2. Aims and Summary of the Findings

The aim of the case study was to conduct an in-depth investigation of creative arts students' *experiences of WRL* during a small-group collaborative project situated within the *public sector*. The case study specifically aimed to explore:

1. The ways in which this experience is valued by participants and the extent to which it links to students' career aspirations,
2. The professional learning that is developed, and
3. The creative transfer of students' knowledge and prior experiences into this WRL activity.

Correspondingly the research findings, as summarised below, are presented across three sections:

1. The first section explores the characteristics of the WRL activity and the ways it was valued by participants.

- The moral and ethical value of engaging in a project that involved working *with* children *for* children and their schools was voiced by the majority of participating students.

- Equally, students felt that the YDP was ***a highly 'authentic' experience*** in that it involved:
  - engaging with a structured project for an extended period of time,
  - engaging with novel spaces and environments beyond the familiar environment of their college courses and being required to respond to the situational requirements of these spaces,
  - interacting with professionals in industry in out-of-college spaces,
  - collaborating within multi-disciplinary peer groups - often with people they had never before met in a variety of disciplines. Students were called upon to establish their group as a 'unit' and develop a group 'identity', and, finally,
  - collaborating with 'real' clients and the requirement to respond to their needs and requests.

- The case study was also keen to explore the extent to which this experience related to students' career aspirations. There is some evidence that through their engagement with this WRL activity students came into contact with different career pathways and were able to expand their developing professional identity.

- A key finding of this case study is ***the need to value the kinds of professional learning*** developed during the YDP. Group assessment processes are complicated by the mix of students in teams from different courses, disciplines and colleges. They are undertaking a project that is outside the formal assessment processes of the course and tutors appear to have to improvise ways to assess their achievements. For many students this results in a feeling that only the product is assessed.

2. The second section presents the personal and professional skills developed during students' engagement with the YDP.

Students felt that the personal skills they developed during the Programme were:
- Confidence
- Commitment / Responsibility
- Adaptability / Flexibility
- Working independently / Autonomy
- Interpersonal sensitivity
- Perseverance / Resilience

Equally, students felt they had developed the following professional skills:
- Teamworking
- Presentation
- Communication
- Organisation / Time management
- Research skills
- Leadership / Managing people

3. The third section of this report explores the relationship between the process of collaboration and that of creative transfer.

- The case study revealed that where two 'contexts' are somewhat aligned it may be possible for students to transfer some of their prior situational understandings and knowledge on account of the similar situations they encounter in the new context.

- During the YDP, students transfered to the project both their subject specific knowledge and their life experiences.

- Yet, as a 'creative process', transfer did not automatically take place. On the YDP and in line with 'social' definitions of creativity that emphasise both re-finding

bodies of knowledge, competence, skills or solutions which already exist *and* developing them (Grossen, 2008:247), transfer involved the 'creative process' of students adjusting, negotiating and expanding their prior knowledge and understandings to suit the situations they found themselves in.

- Importantly, implicit in much of the data is that students' expansion and application of their conceptual knowledge and situational understandings cannot be considered separately from the process of collaborating both with their peer-designers and their pupil-'clients'. Indeed, insofar as one of the key professional skills students developed through this project was learning to work together with a diverse range of individuals, it is suggested that an element that triggered but also facilitated students' creative transfer in this WRL activity is the fact that they were called upon to work collaboratively in an 'authentic' work situation for an extended time period.

Overall this case study revealed that the value of having taken part in such a programme remained with students after their graduation and in the workplace. In the words of a graduate:

> *'I'm really happy I took part … it's almost like a medal that you wear afterwards.'* (FG3)

A key outcome of the programme highlighted by both students and their tutors was the development of a ***student voice***, in that **it provided students with a space where their ideas would be welcomed as well as challenged**; a framework where opportunities to take initiatives and greater responsibility for their own learning abounded; and, essentially, an empowering experience where autonomy and independent thought were highly prized as a result of valuing individual students' expertise when working within a multidisciplinary team (Triantafyllaki & Smith, 2009).

(B) Research Process

The method, tools and research design of the case study were selected for their appropriateness to access students' experiences of the YDP by exploring both students' perspectives and how they actually engaged in this WRL activity. Fieldwork was organised in two stages. **During Stage 1 (October-December 2008), a series of focus group discussions were conducted with past cohorts of YDP participants, while Stage 2 (January-March 2009) involved shadowing one group of a total of four students as they worked with one particular school.**

1. Method and Tools

Since the aim of the study was to learn more about creative arts students' perspectives and practices within these types of work-related activities, the inquiry was exploratory and qualitative, yet within a *case study* method, its purpose being 'to gain an in-depth understanding replete with meaning for the subject' (Burns, 2000:460). A characteristic of the case study that many authors will agree upon is that of a bounded system (Miles and Huberman, 1994; Stake, 1995:2) that defines the case to be studied and its context. The YDP, as the focus of this case study, offers an appropriate context of student engagement in WRL activity and clear boundaries can be set around the case in relation to the sample, the context and the timeline (see C.1.a. for YDP description). The organisation of the programme is particularly suited to case study forms of research as multiple forms of data can be collected (interviews, documents, observations) (Stake, 2000).

Multiple tools of data collection are encouraged in case study research (Stake, 2000; Yin, 1998). This study employed:

- focus group discussions;
- individual interviews with student-group members;
- observation of group activities as they engage in within-group work and interact with their client team;
- tutor interviews;
- interviews with YDP manager/co-manager;
- documentary evidence; and
- student reflective journals.

a. Focus groups and individual interviews

From October to December 2008, a series of *focus group discussions* were held with students that had participated in the YDP in the academic years 2005-6, 2006-7 and 2007-8. With the help of the YDP manager, photographic material was compiled and used during interviews as a stimulant for reflection. The focus group discussions revealed the multiple skills and attributes students had developed during their engagement with the Programme and the challenges with the assessment of their work.

Focus group interviews were also held during January-March 2009 with the group of four students that were working with one particular school, in order to probe further into the processes of collaboration and teamwork. In addition, individual interviews were held with students from this group and their tutors. Semi-structured interview schedules for both focus group and individual interviews with students were drawn up from previous evaluation reports (Rudd, Marshall and Marson-Smith, 2008; Smith, 2008), WRL and employability literature, discussions with project partners and the broad aims of the *Creative Interventions* project.

All interviews were transcribed verbatim to provide a more accurate rendition of the data and entered into NVIVO 8 for analysis. A qualitative content analysis approach was employed through the systematic process of coding and identifying themes in the data. The identification of themes was guided mainly by participants' own words (grounded approach), but also by previous reports, the review of the literature, and the aims of the *Creative Interventions* project.

For all interviews conducted, analytical categories were developed and structured around key themes, such as:

- the characteristics and the valuing of the WRL activity;
- the knowledge and skills developed; and
- student engagement, including creative transfer.

b. Documentary evidence

A range of documents were collected from the Sorrell Foundation about the YDP. The strength of using documentary sources in the current study was their easy accessibility and the breadth of information they offered. Documents were conceptualized as 'products of the contexts in which they were produced and therefore grounded in the real world' (Merriam, 1998:126), thus providing contextual information on students' practices. Such evidence included:

- Official institutional documents such as training session hand-outs (i.e. Belbin's self-perception inventory) and feedback forms, visit day preparation notes, and managers' pack
- Tutors' briefs (i.e. PPD assignment) and final mark sheets
- Students' final project design outcomes and
- Students' reflective journals and blogs.

c. Reflective journals

Much has been written on the role of journals to encourage personal and professional development (Moon, 1999; Brockbank and McGill, 1998; Francis, 1995). In this study, reflective journals were introduced in Stage 2 as a *research* tool for further accessing student learning processes. They were introduced by the researcher in January 2009 during a group meeting: students were asked to keep a diary of their activities and thoughts throughout their engagement in the Programme, either in written or audio form. It was made clear this was not an assessed element of their engagement with the Programme and was not compulsory. Furthermore, the journals would 'belong to' the students, and the researcher would only have access to them with students' permission. An A4 sheet of initial guidelines was given to students, compiled from

the literature on reflective journal writing. At the end of the research, three out of four students in the group that was shadowed had used the journals during their engagement with the YDP and two had recorded in a more systematic way their thought processes. These two students, via email correspondence, approved the excerpts from their journals that were used in this case study.

2. Research Design

As mentioned above, fieldwork was organised in two stages. During October-December 2008, a series of focus group discussions were conducted with previous cohorts (2005-8) of student-participants on the YDP. Subsequently, the researcher was able to gain access to a group of students that was at the time engaged in the Programme. From January till March 2009, this group became the focus of the case study. An overview of the research timeline and the tools utilised at each Stage of the fieldwork can be viewed in Table 2.

Table 1: Research timeline and data collection

	Stage 1 (October-December 2008)	Stage 2 (January-March 2009)	Total
Student Focus Groups	N=5	N=2	N=7
Student Interviews	N=1 (email correspondence)	N=4 N=1 (email correspondence)	N=6
Tutor Interviews	N=2	N=1	N=3
YDP manager/co-manager Interviews	N=1	N=2	N=3
Reflective Journals (those returned to the researcher)	N/A	N=3	N=3

(C) Research Findings

The findings are presented across three broad sections. The first sets out to describe the **characteristics of this WRL activity** – its structure, organisation and the ways it is valued, including its assessment. This section explores also the YDPs core value of offering an 'authentic' work experience and what this *means* for creative arts students. The second main section of this report presents students', tutors' and the YDP management's perspectives on the **professional learning** developed during the Programme. The final section explores **student engagement** in the YDP by focusing on two complex processes: students' *collaboration* on the Programme and *creative transfer*, i.e. how prior knowledge and experiences are used during this WRL activity.

1. Characteristics of the Work-Related Learning Activity

The processes of collaborative creativity are situation-specific, in the sense that the *conditions* and *resources* of the collaborative learning situation must also be addressed if the processes are to be understood (Eteläpelto and Lahti, 2008). This section addresses the context of creative arts students' collaborative activity - the Young Design Programme (YDP) – drawing initially on institutional documents (Sorrell Foundation), and subsequently on interview data with the YDP managers, with tutors and partially with students. The organisational and physical contexts of the Programme are initially discussed, followed by a consideration of its values.

a. Structure and values of the YDP

The schools selected to participate in the Programme are engaged in planned school development projects, for example Building Schools for the Future (BSF), an ambitious school buildings investment programme, the aim of which is to rebuild or renew nearly all secondary schools in England. Although the designs are not intended to be realised, the pupil design briefs and student design concepts can provide valuable information for architects and designers, in their work on regeneration projects under the government's BSF scheme, Primary Capital and Academies programmes.[2] While it is not intended that the students' design concepts should be implemented, it is recognised by all involved that the work produced could be invaluable in influencing future developments in schools. Indeed, the ethical and moral value of working with children for children and their schools was voiced by the majority of participants:

> *'I think that we were designing for schools and those schools' main users were the pupils. Working with them, it felt morally and ethically motivated.' (FG3)*

> *'I think I was really excited about doing something that was more of a socially responsible project cause that is what really attracted me to it. My aspirations for when I finish the course to do things that are more like, using design for really*

[2] See footnote 1.

positive social change and how that can be and this was a really good place to start as kind of an introduction to how that practically works. Because it's very good to sit at Uni and talk about how design can be socially responsible and change lives and stuff but you don't really know how that feels until you do it.' (I4)

'It came out of something that was really positive or it came to be something that was really positive, and kind of addressing a negative need that they had, which I had never really done before because when you're just designing at college you just sort of come up with your nice concept, you don't have to actually think there's something to be fixed here.' (FG1)

For student prospective participants, recruitment for the Programme takes place in the Autumn term and is supported by a number of interested course directors. After an initial presentation of the Programme, interested students complete a skills diagnostic test and a police check. On the basis of the skills diagnostic test and interviews, student design teams are formed that are usually cross-disciplinary and cross-college (Smith, 2008).

The structure of the YDP can be summarised as follows:[3]

1. **Planning and Preparation:** Student designers are selected and given training when they all meet at Somerset House. Pupil clients are selected and prepared at school.
2. **Challenge:** Pupils decide what design problem they want solved in their school, and have initial discussions with student designers at the college or university.
3. **Brief:** Pupil client teams produce a detailed brief of what they want redesigned in their school. Student design teams are created, matched with professional mentors and presented with the Pupils' Brief.
4. **Conversation:** This is the key period of interaction. Pupils and students attend meetings, go on inspirational visits,[4] and work on solving problems. Student design teams get input from tutors and mentors, and develop their design concepts with feedback from the pupil clients.
5. **Concept:** Student design teams present their final ideas to the pupil clients. The client team is assisted by the design team in a formal presentation to their head teacher and governors. The student design team's project is assessed as part of their coursework.
6. **Celebrating Achievement:** Students and pupils attend a special event to make presentations and receive certificates in front of their families, teachers and lecturers. Final design concepts are displayed at the Sorrell Foundation Young Design Centre, Somerset House. All the students are invited to a

[3] See footnote 1.

[4] The location of this one-day visit is purposefully selected to encourage school pupils' reflections on their own school environments in relation to the particular design needs that they themselves have articulated.

professional practice forum and private view of their concepts at Somerset House.

Besides the focus groups with previous cohorts of YDP participants (2005-8), this case study draws also on data collected from one group of (four) student participants in the 2008-9 YDP cohort. Data collection took place during the 'Conversation stage' for a number of reasons:

- This stage in the Programme represented the 'key period of interaction' within and across creative arts students' groups and between students and the pupil-clients.
- During this stage, a series of workshops organised by The Sorrell Foundation are held at Somerset House (London), whereby creative arts students' team-building and presentation skills are specifically addressed.
- After the 'Conversation', students' project work is assessed by course tutors.

Due to the focus of the CI project of which this case study is part, we focus solely on presenting students' perspectives and experiences of engaging in the Programme, drawing also on contextual information provided by the management of the YDP, YDP documents and students' tutors. For pupils' perspectives, see Smith (2008) and Rudd, Marshall and Marson-Smith (2008).

b. The YDP as an 'authentic' work experience

'The whole thing is a journey towards professionalism' (YDP co-manager)

This section presents evidence for the YDP being an 'authentic' or 'real' work experience for participating students. The YDP is firmly situated within the growing work-related learning agenda in creative arts higher education (Triantafyllaki & Smith, 2009) that involves students learning about themselves and the world of work in 'authentic' and 'real-world' situations, in order to empower them to enter and succeed in the world of work and their wider lives (Moreland, 2005).

The following elements specifically contribute to making the YDP a 'real' work experience for student designers. In many ways these are linked also to the development of students' professional and creative learning. On the YDP, students:

- Engage with a structured project for an extended period of time,
- Engage with novel spaces and environments beyond the familiar environment of their college courses and are called upon to respond to the situational requirements of these spaces,
- Come into contact with professionals in industry in out-of-college spaces,
- Are usually placed within multi-disciplinary groups and often with people they have never before met. Students are called upon to establish their group as a 'unit' and develop a group 'identity',

- Collaborate with 'real' clients and are required to respond to their needs and requests.

The breadth (running simultaneously across a number of different schools) and length (involving an intense period of six months collaborative activity) of the YDP necessitate **the adoption of a structured and systematic approach to its processes**. Yet, as both tutors and students report, it is exactly this structured approach that develops students' creative thinking and problem solving skills, i.e. working within a highly structured framework and with often conflicting interests and constraints was critical to the development of students' creative thinking and engagement:

> *'Constraints are something which can allow you to be creative. More and more I find that when I talk to students that think they can do anything, they do nothing. I am not totally in favour of being completely controlled but I think there is a lot to be said about a degree of control to focus one's attention and focus on creativity. And I think the YDP did that really well. It was focused enough but allowed enough creativity for it not to be kind of stifling.'* (Tutor, 1)

> *'It's quite prescriptive. We had really clear goals. That's where it was useful to have someone managing the project and saying, this is what you are doing, this is when you're meeting, this is what you are going to do. To have experiences kind of set in place in the diary when you knew what you were going to do, kind of* ***put you in different situations, they were real kind of situations****. It wasn't just sitting at a desk it was actually interacting with clients and gathering research and analysing things together.'* (Student, I4)

Both the **structure** and the **length** of the programme contribute to its characterisation as a very complete and 'holistic' experience for students:

> *'They are seeing a project absolutely through to the final hurdle which obviously they don't in reality, a lot of it is process-based and a lot of the projects they do. So, they are coming from the briefing they do, right up to delivering the final plans to the headmaster, or to the Board of Governors, or whoever that may be. So, I'd say it is a very complete experience… So, I would say it is a very complete project over a six month period. That's different to a lot of projects; a lot of projects are shorter or not quite as complete in all the different stages.'* (Tutor, 2)

> *'This was something you could follow all the way through the year as well, it wasn't something that you just do for a few weeks.'* (Student, FG4)

Although **the holistic nature of this activity** is implicit in much of what was reported by students, it is never again articulated as clearly as it is here. As a 'complete' or 'holistic' experience, the YDP offers students a very 'real' experience: it has a beginning, a middle and an end; it gives students the time and space to both imagine themselves and actually develop their individual roles within this experience; importantly, it offers them a sense of accomplishment of having successfully proceeded through all the different stages of the project. This is

mirrored in the words of one of the students interviewed in Stage 2 of data collection, who had just with her group completed the logbook that would be submitted to the Sorrell Foundation, documenting the final design outcome:

> *' I think it shows a lot of work. And having done it it's kind of given us some closure as well … I think the log book's great cause it's given us some closure.'* (Student, I3)

Another key characteristic of the Programme relates to its 'physicality'. Students experience **novel spaces located outside the University environment** that serve as a springboard for new ideas by encouraging them to respond to and adapt to the physical spaces they find themselves in:

> *'They get the experience of working with real designers and mentors. The physicality of getting out of the building and going to locations, taking the students on inspirational trips.'* (Tutor, 2)

> *'You were changing environment quite a bit. You were in the school. You were at the mentors' offices, you were at the Sorrell foundation's offices, you were always presenting in a different room. We didn't have that at Uni.'* (Student, FG2)

As a result, students were able to both 'open-up' their career prospects and strengthen their developing professional identity:

> *'It gave me much more confidence I think in some way and also it kind of made me feel that whatever course I am on, studying, doesn't have to be the final thing. I can juggle things a bit more and be in the creative industries somewhere and that course is not the label I am going to have for the rest of my days. So it was a bit like there are so many sets of skills that we have to work with and yes, we did things like spatial artefact project, but there are so many other things that you can work with. So it opened up bigger perspective on things.'* (Student, FG2)

Collaborating with diverse populations on the project was critical to the development of a range of **work-related skills and understandings** – briefly presented here and in more detail in Section C.2:

> *'They are working with people from different disciplines and the dynamics of the team, you know, they have not chosen to be in that team and that represents what it's going to be like in the future when they go work for a design practice or anywhere, really, you are instantly placed in a situation you are working with people you may not have chosen to work with and you have to get on with it and come up with the solutions.'* (YDP Co-manager)

As a WRL activity located outside the curriculum, the YDP brought to the foreground creative art students' *professional voice,* in that **it provided them with a space where their creativity would be valued as well as challenged**; a framework where opportunities to take initiatives and greater responsibility for their own

learning abounded; and, essentially, an empowering experience where autonomy and independent thought were highly prized (Triantafyllaki and Smith, 2009).

c. 'Valuing' the YDP

Process learning

As students from different courses, disciplines and colleges work together on the YDP in teams there are a variety of ways in which the university formally recognises or assigns value to this as a learning activity. Interviews with students indicate a range of approaches to assessment, some failing to recognise the personal and professional aspects of WRL. For many students this results in a feeling that only the product is assessed.

> *'In my case, because I fitted it in the work placement section of my course, they had to assess it but my tutor was like 'you know context wise it's very different from what you're doing so just hand in whatever you've got and I'll just tick the box' so it wasn't really formally assessed it was more like ticking the box….' (FG1)*

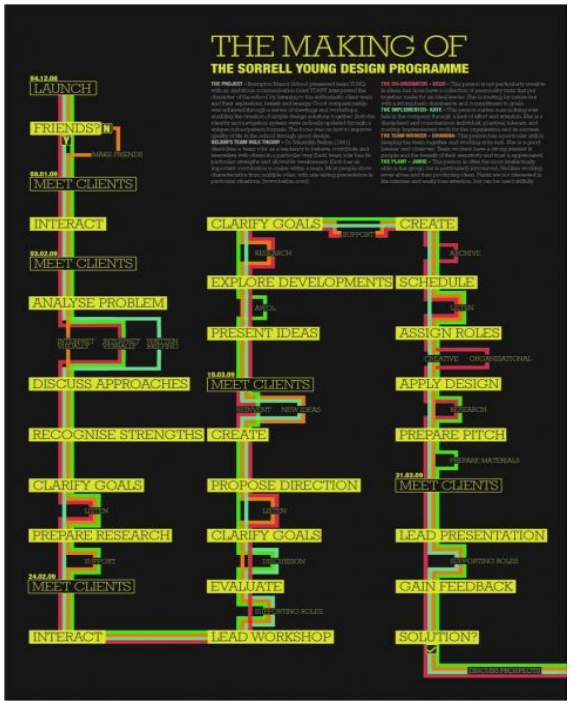
> *'You can classify learning into each of these tick boxes which you often try to do at Uni and you can do that with this project as well, you can tick off learner's but if you forget that for a minute and try not to be so quantitative about it, it was the best thing I did at Uni, it was the best thing about it.' (FG2)*

For others, tutors ask them to keep a reflective journal or diary of their contribution and it is the process and evidence the student produces that is evaluated and formally assessed. For example, two group members observed in Stage 2 were assessed in two ways: on a log book that included their graphic outcomes *and* on a reflective Personal and Professional Development (PPD) assignment on their experience of working collaboratively in relation to how this had influenced the final outcome. A requirement of the YDP is that students produce a log book (Visual 1) on their project that is finally displayed at Somerset House in London (in the case of the two students the same book was submitted also to University). The book represents:

> *'Kind of a narrative of the project from start to finish. We wanted a kind of book where everything was just there in chronological order. Just a simple reflection of the vast amount of stuff that we'd achieved basically.'* (Student, I4)

Visual 1: YDP Log Book

The brief set for the PPD assignment, *The Making Of*, and the actual grading of the task for one of the two students can be found on the project wiki. One of the two students above that completed the PPD assignment on the role of collaboration during the YDP produced the following *information graphic and colour-coding scheme* which she then described in our final interview:



'I created a diagram a flow diagram of the project, it was really fun to make actually, it took me ages, but it was really fun. Because at the beginning of the project, we did Belbin's team role analysis and I did this A3 diagram where I describe the team role theory and wrote details about each character that we have in our team, and assign each one a colour. So, x was pink, she was the coordinator, I was blue, I was the implementer, x was orange she was the teamworker, and x was green he was the plant. It's kind of chronological, I've got dates when we met the clients and kind of problems that we encountered along the way and it show who carried the project forward in each situation. And what other people did and carried it forward along the way.' (Student. I4)

Visual 2: YDP participant's PPD assignment outcome and interview excerpt

It seems important for such an assignment to clearly focus on learning processes specific to one particular WRL activity. In the case of an older YDP participant, journal writing was used to facilitate learning processes across a full academic year; however, this seemed to be less effective in highlighting specific learning processes, as it related to a series of projects rather than focusing on a smaller slice of learning experiences during the year:

> *'For PPD we had to do this diary of our whole year, which is a massive undertaking, but I think I included it in that so he would have read about it in that as well, but there wasn't any formal framework for this at all.'* (Student, FG4)

Forms of assessment such as the 'Making Of' brief, instigated by individual tutors, represent a more holistic approach to the assessment of *specific* work-related activities thereby increasing our knowledge of how to enhance creative and collaborative processes and outcomes.

Feedback

During the course of the project students receive feedback from the Sorrell Foundation, their mentors, their clients and their peers (other design teams).

Summative feedback from the Sorrell Foundation is provided by the YDP Manager and Co-manager who attend students' meetings with their client teams:

> *'We look at how they interact with their pupil clients or look at all those things about how well the team is working in terms of individuals interacting: whether is it fair, is it clear that they are taking into account all the pupil clients; then we look at it from the design perspective: did they prepare well an activity, are they getting what they initially wanted from the meeting.'* (YDP Co-manager)

Clearly this had a positive impact on students:

> *'I think getting feedback from the Sorrell Foundation, presenting your ideas that was really good because there were really positive and they'd help you to take all other aspects that you could look at.' (Student, FG3)*

Student peer feedback, is also valued:

> *'When we were presenting our ideas to the group, like when the team would present to the group of UAL as we were going along, we presented what we had come up with and Charlie - you and your team sort of said 'yeah but where does it come from, what's the concept' kind of thing, and I think we were really lacking that and I think it was really helpful to have someone say 'this is kind of what you're missing', and then we went back to the little school and it was a science based school and they were interested in sports so we based it on the body and it gave the project real depth, and I think it needed that depth to sort of xxxx and if we hadn't had that group meeting with the other teams we wouldn't have particularly noticed it because we were so engrossed in 'yeah yeah this is what we're doing – yeah great guys – yeah' we just needed someone else to look at it from the outside and say 'guys you haven't got an overall concept.'* (Student, FG1)

Yet, the majority of student participants reported how ***feedback from their clients and their mentors*** was each for different reasons the most useful in assisting them to develop the project:

> *'I'd agree that the kids were really honest about it – you know if you showed them something, they'd be like 'I don't like that.'* (Student, FG1)

> *'Straight after the presentation we went to … see (the mentor). He also liked what we showed him … he said one comment about the signage which was that it was very clean … and it was, the type of design I had done for the signage was very clean cut and its what I tend to do for a lot of my work, I know what I need to do. I need to bring my design forward by becoming more playful and dangerous with my designs, I think once I start to do this, I will really develop as a designer.* (Reflective journal, 19.3.09)

Group assessment

Moran and John-Steiner (2004) argue that as the identification of one's work is a powerful motivator in intellectual and artistic work, the desire for owning one's efforts when working collaboratively can become a source of conflict when apportioning credit (p.19). On the YDP group assessment processes are complicated by the mix of students in teams from different courses, disciplines and colleges. They are undertaking a project that is outside the formal assessment processes of the course and tutors appear to have to improvise ways to assess their achievements:

> *'She had to have meetings with the University to discuss where you draw the line between her work and my work which must have been the case with some of the other university students who were working with teams but they had to prove their input within that partnership. We had to both keep,* ***she had to keep a sketchbook and an individual journal and keep printouts of all the works that you did****. It's quite hard to define when you are working as a partnership what's your work.'* (Student, FG3)

> *'It was* ***literally like putting stickers on bits that we'd done****. And bits that we'd done together it would be all of us putting our stickers on. They were* ***little kind of colour coordinators****, so I'd be yellow and the others would be different colours. And each drawing that you'd done you'd put your colour sticker next to it to prove that it's what you did.'* (Student, FG3)

The challenges with assessing group work is explored by one tutor:

> *'When you have different students from the same area of study who have done art projects they've been marked as individuals, there is a kind of policy in the school for marking pupils as individuals and the best way that they have found doing that is that each student has to produce a kind of report about their experience on the project so they keep a diary through the project and they say exactly what they've contributed and what they've learnt from the experience and things. So, the assessment is more about that student's experience and what they've learnt from collaboration than actually the final group project itself, if you see what I mean. I think it's one of the problems with marking a group project. Because you've got to be very intimate with the project to know who really put a lot of the work in and who didn't. You can have the most fantastic visualiser within the group who can do the most beautiful visuals and give a visual. But you can have someone who's contributed a lot in terms of organisation. It's very difficult to establish who did what. That's the nature of whole group projects.'* (Tutor, 2)

In this particular WRL activity it is important that students are enabled to self and peer evaluate the contribution that they and their team members make to the overall project. It is generally recognised that team members will be in the best position to know what contribution each makes to the team and marking schemes can be produced that enable team contribution to be assessed as well as the process and final outcome (Brown, Rust & Gibbs, 1994). To facilitate or to more accurately reflect

learning through schemes such as the YDP it might be helpful to provide a more formal assessment process for all participants, which recognises individual contribution, rather than rely on the course tutor's assessment when they have not been involved in the project.

2. The Development of Professional Skills and Competencies

The notion of creativity underlining this case study is that which has emerged as an element of the 'generic skills' and 'graduate attributes' movement both in the U.K. and abroad, that emphasises the importance of creativity to graduates' future careers (cf. Reid and Petocz, 2004). Within creative arts higher education (HE), there has been a significant focus on work-related learning – the knowledge and skills acquired as students engage in professional activities as part of their course (Tynan, 2006; McConnell, 2008). The QCA (2003) defines WRL as,

> Planned activities that use the context of work to develop knowledge, skills and understanding useful for work, and this includes learning through the experience for work, learning about work and working practices, and learning the skills for work.

This definition highlights (1) the centrality of planned learning *activities* and experiences related to understandings about work through such learning opportunities as work placements and related projects and (2) the range of learning *outcomes* in relation to work-related knowledge, skills and understandings as the basis for enhancing student entry and success at work in their adult lives. Yet, as Moreland (2005) argues, this definition does not seem to be concerned with the development of a graduate that better 'fits' the changing economic situation and evolving job markets *in ways that assist the individual graduate to respond to society-wide developments effectively*. Instead, he proposes another definition of WRL as,

> Involving students learning about themselves and the world of work in order to empower them to enter and succeed in the world of work and their wider lives.

Incorporating a stronger element of student agency, self-efficacy and voice this is akin to the employability agenda in H.E.

a. Personal skills

Much learning on the YDP involved student-designers doing things and being proactive in seeking solutions in responding to their clients' brief; indeed, one of the most prominent personal qualities that it sought to develop was confidence (cf. Eraut, 2007).

'We hope they certainly will develop their confidence … They will realise that they are capable of working effectively in those places which are outside of the university context. I think confidence in that way is the most important thing, and really is fundamental to anything else.' (YDP Manager, 2)

As Eraut (2007) notes, confidence is dependent on two factors: *being able to meet successfuly the challenges in one's work* and *feeling supported in that endeavour by colleagues or superiors*. As in Eraut's work, in this case study the first factor is context specific and relates to students' capabilities of meeting a particular role or executing a task, while the second – particularly important to early-career professionals – relates more to the relationships or collaborations developed on the YDP. Below we emphasise those parts from interview excerpts that reflect either *meeting challenges* or *building relationships* to emphasise the growth of students' confidence:

'It's empowering and it kind of empowers you as well – makes you feel that you are ***doing something that potentially can affect somebody's life*** *in a positive way.'* (Student, FG1)

'In your time at Uni you were the students. But ***being in a relationship with those young people*** *it is like a role reversal. And the fact that you have to* ***make something for someone else****, you take more pride in what you are doing.'* (Student, FG2)

'Confidence too. If I hadn't done Sorrell I would never had had guts to ask for a promotion. It was the presentation in the lecture theatre at the end… the other team members didn't want to say much – ***they were relying on me. That made me realise that I could do it!*** *About a week after the presentation, I wrote a letter to my boss asking for a review and a promotion. And I got it!'* (Student, I1)

'Perhaps knowing that ***I had more confidence than I thought I did****. I thought I wasn't very good, I think when you are in Uni it's hard to prove yourself. But when you get out into the working world and* ***you produce something or you get work experience and you actually design something and create something****, you think it's a great experience.'* (Student, FG3)

The role of **commitment and the development of students' responsibility**, implicit in some of the excerpts above were highlighted also particularly by one tutor:

'You weren't tracked so much at Uni. At Uni if you don't turn up then it's your problem. But in Sorrell if you don't turn up in a meeting, you let everyone down and yourself down included. It was a bit more like ***it was your problem and you had to solve it, and the responsibility factor was a bit more****. If you didn't turn up it was a big deal, because everybody else was like 'he let us down.'* (Student, FG2)

Other personal skills brought to the foreground through this project are:

Adaptability / Flexibility

> *'It was a case of when they started to fall asleep, and we had another half an hour to go or something, we would have to - if there was a little break we would have to kind of all come together and think 'What can we do to change – how can we affect the presentation, or how can we change it so that they get involved again and we did – and it worked, and so that was probably one of the main things I think,* ***being able to pick up and adapt quickly to what is going on around us****.'* (FG5)

Working independently/Autonomy

> *'In this case you are more on your own, and it was up to you to decide whether the project was progressing well or not.'* (FG3)

Interpersonal sensitivity

> *'I think it's more about relationships - you have to kind of know how to adjust to people.'* (FG4)

> *'You always pull out the strength of individuals rather than trying to fit them into whatever the task needs doing, because if they are not fit or if they are uncomfortable with doing it they won't be able to do the best but if you give them a particular task that he or she is strong at you know the best comes out.'* (FG1)

Perseverance/Resilience

> *'It was like we'd meet our clients twice and they're 'OK, just you know focus on inspiration' – you're talking to your clients and they're like 'right you need to have your final ideas done' - and you're like 'What! But we have no time and suddenly everything condensed really quickly to kind of two stages that just really jarred each other.'* (FG1)

b. Professional skills

The value of the YDP is equally its emphasis on developing participants' professional skills and competencies, such as ***teamworking and presentation skills***. Working in a team involved developing a range of parallel skills such as learning to negotiate and compromise:

> *'When we have asked for students' feedback in the past, they have repeatedly said that teamworking is the thing that they've learned the most in this programme. And that is something that perhaps they don't do as part of their general course of study but they are aware that it is very much a part of the workplace'.* (YDP Manager, 1)

> *'I think you've got to be part of the team and respond to your team members and accept their design contributions and if they're not the same as yours then that's fine,*

then you know there's adaptability and there's freedom that comes within working for a team – say you've designated different jobs to each member of the team if someone's come up with a design or something that possibly you didn't envisage, you've got to realise that it's a team project and it's not yours, and it's fine it doesn't matter.' (Student, FG1)

A number of participants report improved presentation skills through engagement with the Programme. This included being able to communicate both visual and spoken information to different audiences:

'They have lots of opportunities to present their ideas and, to be honest, a group of school children is just as frightening as any presentations. Its also very good experience of actually listening to other people and understanding, from a collaborator's point of view, but also from a client's point of view.' (Tutor, 2)

'Well, I was a shy quivering wreck, before I started to participate. I was not particularly shy but the YDP gave you practice in a lot of public speaking scenarios. On a weekly basis, you had to get up a speak about what you done within the week, as a team. And also with your pupil clients on a weekly basis preparing.' (Student, FG2)

Other professional skills developed were:

Organisation/Time management

'It's just a balance. I don't usually keep a diary, but for this project I had to keep a diary. I don't keep a diary it's just the dates were getting to much, I had interviews here, was working there, done this at the weekend, this in the evenings. It was crazy but I'm so glad I did that … the rest of the time the pressure comes from you, from organising the meetings yourself, when to do the work, we all got ridiculous timescales so to fit it together was a challenge I guess.' (I5)

Research Skills

'Just the fact that they loved the idea of it, they loved the idea of the colour system, that it all be connected having a pattern and there being a reason and a meaning behind everything that we'd done. And all these ideas we could go back to the point where we came up with these ideas.' (I3-4)

Communication Skills

'So you are addressing a client of 11-13 year olds and then you are addressing your professional mentors. And then you are going back and doing a presentation at Uni to your tutors. And we would tweak them according to the audience. And at Uni you had your tutors and that's who you were talking to and they didn't bring fresh people in, or if they did they just introduced them and it wasn't a big deal.' (FG1)

Leadership/ managing others

> *'I learnt that I could lead and I could manage. I had the skills to bring it all together to a final output.'* (I1)

Within the employability literature, there is now increasing recognition that learning gained through work-related activities can have considerable impact on creative arts students' personal development, increasing their levels of confidence in the workplace and equipping them with the *skills to develop their professional careers* (Ball, 2003; Drury, 2008). Such learning seeks to enhance the *skills and capabilities of graduates so that they are able to take a more proactive role* in determining their own careers and wider futures (Moreland, 2005). While students themselves report also significant improvement of their subject-specific knowledge and understandings, the majority of data collected highlighted the value of this work-related activity in developing students' personal and professional skills and capabilities.

Much of the data presented above broadly reflects two central tenets of the YDP – collaborating with diverse populations and engaging with the actual task of developing the brief – and their interrelationship. The following main section of the case study report explores specifically the notions of collaboration and creative transfer – the latter being a key cognitive *and* social process in developing the client's brief.

3. Student Engagement with the YDP

> *'If there is something I have learned during this project, it's that I want to work in a small team...'* Reflective journal, 19.3.09

Within *higher education and workplace learning* discourse, artists' knowledge has been characterised as 'practitioner knowledge' or 'know how' (Eraut, 1994) in that it is experiential (i.e. developed and revealed through practice), complex, and revealed through engaging in the art-making process and effectively articulating ideas (Pringle, 2008). Likewise, when artists refer to the term 'creativity' they generally use it to describe a *process*, not a product; in other words, they are more likely to talk about 'being creative' in their approach to work, rather than as producing a 'creative output' (Oakley et al, 2008). It is hardly surprising then that Seltzer and Bentley (1999) suggest that 'creativity is not a skill', but rather 'the application of knowledge and skills in new ways to achieve a valued goal'.

This section examines specifically this *creative process* of applying (or transferring) one's knowledge and skills to new situations. As the context of the YDP is highly collaborative, this process is examined in relation to the various forms of collaboration students experience during their engagement with the Programme.

While 'collaboration' and 'transfer' are seemingly unrelated processes – one involving strong social skills and the other, highly developed cognitive understandings – and are initially separated in this section for reasons of clarity, in the course of this section it is argued that processes of knowledge transfer can also be triggered through the kinds of creative collaboration found on the YDP.

a. Creative collaboration and creativity

Collaborating with peers: taking on roles and responsibilities

At the beginning of the Programme, groups of 4-6 creative arts students are formed, usually drawn from different disciplines and often different colleges across the University of the Arts. They are then matched with the various client teams. Where a particular design need of a school has been identified beforehand, however, design teams will be formed specifically to address this need.

Initially, across all design groups, students are required to re-define, almost re-brand themselves as a group of professionals, through **the development of a group identity** (i.e. the selection and justification of both a professional name and logo):

> *'Co-ordinating yourself as a team and being part of single unit, rather than 4 different people that had just been thrown together. Personally within our group we struggled a lot with our identity and which idea we'd go for and which we'd scrap. So, that whole kind of teamwork within the unit itself that we experienced … with this we just got the opportunity to gel together and try to compromise.'* (Student, FG3)

For one student, collaborating with peers was about discovering ways of working well together:

> *'Just to actually know what it is like to collaborate with people who are your peers, who are designers and who also have opinions and who equally are as talented as you are and have skills in different areas and things, it's more difficult than it sounds. I think when people haven't done a collaborative project and they are told that they can work with people, it's really exciting, 'ok I'm going to work with people that I really get on with', that's brilliant. But it's quite interesting for me to learn that the people you get on with aren't necessarily the people that you work well with. It's not always about character.* ***Sometimes it's about ways of working****. And you can really not like someone but work really well with them. I think just the experience of what it really is to collaborate is the most I have learnt.'* (Student, I4)

The development of team working skills is the focus of workshops held during the Programme at Somerset House (London). On one of these occasions (27.1.09), student groups were required to fill in Belbin's self-perception inventory[5] as an initial

[5] More information on Belbin's inventory can be found on the project wiki.

introduction to the roles that team members may take on during their collaboration. This workshop immediately sparked off a range of responses from students during the following weeks with regards to their individual contributions to the project and in one case inspired a PPD assignment on collaboration that was assessed (see section C.1.c):

> *'After the museum today we went to a café to properly discuss the visit more in depth. From this meeting I began to group characteristics of the group. X1 is a good organiser and leads the meetings. She is good friends with X2 so their ideas seem to bounce from one another. X3 is very practical, only says what is necessary. Me being the 'team player' I listened and voiced my opinions when I felt necessary. Overall the team I am working with are great, everyone is friendly and hardworking.'* (Reflective journal, 3.2.09)

Working with student team members with different attributes and familiarising themselves with each member's 'role' was viewed as a positive element to successful collaboration.

Collaborating with clients: negotiating and translating knowledge

A different type of collaboration was developed with the pupil-clients. For around ten weeks the student group that was tracked during this case study worked together with their clients in responding to what was an initially broad brief comprising of four areas: modernity, ownership, care and navigation. The main focus for the brief was slowly elicited from the pupil-'clients' through a series of highly interactive meetings. These included a day visit to the London Transport Museum, carefully organised beforehand by students to encourage pupils' deeper understandings of the issues they faced in their school, i.e. signage, use of colour. Student designers utilised a series of tools – including feedback forms after the visit to the Museum –to gather pupils' views.
An initial concern for students was **bonding with their clients** by constantly negotiating their 'position' in their relationship:

> *'It's quite difficult for us, going back into a school and thinking ok we'll get on with them fine cause we are not really that much older from them and then you realise you really are, and at the age we are now it's difficult cause you are neither an adult really, they know we are students at University and still studying and stuff, you neither like a proper grown up to them, or another older brother or sister, you are kind of that weird middle ground, so I think for us it took a while to figure out where we should pitch ourselves to them if that makes sense and kind of how we should relate to them.'* (Student, I4)

> *'I guess the presentation on Monday went well, there weren't any long pauses, the kids were engaged and we made them laugh too … several members of the client team stood out as they were really chatty, others were quiet and only spoke when spoken to. I noticed this so I tried to talk to them to break the ice and I think it worked. I don't*

think I got a chance to talk to each member of the client team individually. So next time I will try to talk to the clients I missed this week' (Reflective journal, 28.1.09)

The **process of eliciting information from their clients** is of key importance on the YDP and requires not only well-developed communication and time management skills, but also interpersonal sensitivity and much intuition from student-designers:

'The way we were with the students, we used to sit down and kind of encouraged them to sit round the table like normal and be relaxed instead of standing in front of them with rows of chairs because that's how we work and that's how you are going to get the most out of people is make sure they are in a relaxed environment, not to put them in an environment that's alien.' (Student, I4)

Intuition, the ability to listen and sensitivity to clients' views ensured that the final outcome would be representative of their schools' needs:

'Giving the client team something that they didn't know that they wanted so ***our concept was based on things that we'd picked up from the subtext of what they were telling us****'* (Student, FG1)

'We did talk to them a lot and it's ***always the kinds of things people say on the side****, it's like Luke was saying 'I wish our school glowed in the dark', and the reason being their school's really dark in winter and they wear that blue uniform and noone can see them and they're scared crossing the road, and when you think about it, if you have a colourful logo which you can put on the back of a hooded jumper or to a coat that will not glow in the dark, but it's bright.* ***And there were things said on the side and if we'd heard more things like that we might have got more input****.'* (Student, I3)

Both students above from different groups and cohorts of participants on the YDP essentially refer to the processes of 'informal social learning' (Eraut, 2004) whereby they develop more accurate understandings of the situation (i.e. the children's and school's needs).

b. Transfer of knowledge and situational understandings

The process of transfer has been defined as 'the learning process involved when a person learns to use previously acquired knowledge / skills / competence / expertise in a new situation' (Eraut and Hirsch, 2007:37). Students appear to transfer different kinds of knowledge to situations found in the YDP programme. There is subject specific knowledge, such as colour theory, ways to undertake or go about their practice as designers, which they have learned through their course and previous education, i.e. formally acquired, and there is general experiential knowledge more likely to have been gained through informal learning, such as working with younger people:

'They certainly bring a way of thinking that they've been developing from way back in some instances, often before their time at the University of the Arts. They have

different ways of thinking that are aligned to different disciplines they have chosen. For example, illustration students will be very good at making 2-D images, often very good at drawing … With spatial students, knowledge of software that enables them to design and articulate 3-D spaces is a key factor. And that is quite often something that other students won't know.' (YDP Manager, 1)

'Another thing that comes up a lot is students' other experiences that are not necessarily their design education. Students, for example, who've done work with young people before, or who even talk about working in a shop where there are those team skills that might be brought into play. Quite often, when we have discussions and training sessions at the beginning of the programme there is a lot of interest in peoples' other outside experiences. It is brought to the fore perhaps because we are in a slightly alien territory, so other experiences are part of the game.' (YDP Manager, 1)

This process, of course, does not take place automatically. In accordance with the definition above, transfer is a 'learning process' and, as such, it requires of students to adjust their prior knowledge and understandings to better 'fit' the new situations they encounter. In many instances, the process of transfer was experienced through collaborating with student peers and pupil-'clients' on the project.

Transfer of subject specific knowledge

A first instance of transfer through creatively collaborating with others on the project is presented in Box 1. A student at the beginning of the Programme, reports on the kinds of knowledge she draws on from her course; and at the end of the Programme, around two months later, she talks about her experience of collaborating with a team member to deliver a design closely related to her prior subject based knowledge:

Box 1: Creative transfer through collaboration I

'Regarding the colour stuff, the elective that I did last term was all colour stuff, so how to use colour in spaces which is quite helpful.' (Student, FG6)

'They loved the idea of the colour system, that it all be connected having a pattern and there being a reason and a meaning behind everything that we'd done. And all these ideas we could go back to the point where we came up with these ideas. There was one night when me and X came up with the ribbon idea about relating colours to Department and making strips relating to the timetable and stuff and then taking that as an idea and out of the three ideas we presented, that was the one they wanted to continue and I think on another occasion me and X sat down and had colour blocks and managed to build this pattern. And just being able to say, ok these are the clear points and we've got there and we like it.' (Student, I4)

The process of transfer here involves not only using prior knowledge but also, in collaboration with her colleague, expanding it to better 'fit' the situation.

Initially the transferability of this students' disciplinary knowledge was dependent on encountering a similar situation as those previously encountered on her/his course, the use of colour in relation to space. From thereafter, however, part of the process of transfer involved students testing, applying and subsequently building upon their prior knowledge and skills by engaging in the process of collaboratively developing the brief with their pupil clients and within their design groups. This could be argued to be a case of creatively transferring knowledge to a different context.

Transfer is implicit also in Box 2. The first excerpt presents one team member's initial perspectives of what her group was required to do on the project, while the second presents an excerpt from a dialogue/joint presentation to other student design teams and the Management much later on in the Programme:

Box 2: Creative transfer through collaboration II

'I think one thing that would illustrate it really well, is that the crest on their school jumpers – they don't know what it means – and I think that's something that needs to be looked into, and the school is - because of the size of it – I think they want something more inclusive, and you know they say that the uniform around them – everybody wears the same kind of uniform … so we were going to pick up on things like that, and there was the map as well that they gave us that was really awful, but I mean again, there's nothing we can really do with that because the school's got to change – um, so I've got in my mind is visually, what I can see us doing is working on an identity for the school – maybe something they'll use on a website, use on a newspaper, put on their school uniform perhaps, and then, maybe with some form of colour, then that would also be used in the school.' (Student, I2)

Student 1: the last one is navigation. And you can see this map. It's a really confusing map that they give all year 7s when they join the school to help find their way around, which is a really difficult map to use. So they've been thinking about ideas of how to make navigation really easy, which is mainly colour. The focus is on colour, so they've been thinking of how to assign colour in different departments and how you can integrate that into navigation systems and identity … by doing this task sheet they reflected on what they done in the museum and that influenced how they did these boards and how they talked to us …
Student 1: The main things we are doing is looking to redesign their logo and looking at the colour scheme and how that can be implemented in the buildings as well as their identity for different departments and things like that.
Student 2: One thing that has come up is the University of the Arts logo that was recently re-done. And each college has a different identity. That is something that just as a model we've brought up.
Student 1: We've just been gathering all this stuff in order to analyse what they need in terms of a different identity, like a new school brand.
Student 2: Thinking about the UAL logo, how it works on the website, but like each University has its own identity. And each college is very distinguished and it could be the kind of same system for subjects. And that's one thing that we've noticed is that the art

teacher's room is fantastic and colourful and really warm, whereas we walked past science … some rooms are nicer than others.
Student 3: The children own the art room, whereas the other parts of the area, the children don't own it. (Fieldnotes)

As student designers collaborated within their design teams and with their clients and the initial designs began to emerge, their own conceptual understandings also improved. It could be argued that students' conceptual knowledge was not simply transferred from their college course and applied to the YDP; **it involved students collaborating in order to 'process' the diverse sources of information they encountered**, i.e. applying but also expanding their knowledge in creative ways.

Transfer of prior experiences/situational understandings

Eraut and Hirsch (2007) report that where the new situation is very similar to some of those previously encountered the transfer process is simplified. In the case of some student-participants their prior situational understandings or 'know how' of working with children was key to their collaborations with the client-pupils on the Programme:

> *'In terms of the children, I'm from a big family, a huge family. Talking to the children I didn't really have a problem, I knew a lot of them were shy and I can compare them to my nephews, even though a lot of them were quite young, I can easily compare and they just need a bit of time really to get to know them.'* (Student I5)

> *'I think I re-discovered some skills that I forgot I had. My first job was a gymnastics coach and I worked with children who were that age, between nine and fifteen-ish, and I had this similar kind of relationship with them, I wasn't a grown up but I was kind of like an older sibling. I was an assistant coach so I was teaching them and I was able to manage that kind of sense of authority without being a proper grown up, so and that is kind of something that I'd forgotten how to do, so coming back and working with students of that age was quite nice really because it was like, I can do this if I think about it.'* (Student I4)

The data above implies that in the case of both conceptual and experiential-type knowledge, **where two 'contexts' are somewhat aligned it may be possible for students to transfer some of their prior situational understandings and knowledge on account of the similar situations they encounter in the new context**. However, taking into account this last student excerpt (I4.11) and returning to Grossen's (2008) definition of creativity above and taking under consideration the many different facets of collaboration presenting in this section, it is reasonable to assume that **students' engagement on the YDP not only encourages them to revisit their disciplinary knowledge and understandings, but also, through the creative process of collaborating with others in an 'authentic' work situation, necessitates the expansion or transformation of this knowledge in order to ensure its relevance and**

applicability. The 'creative' processes of collaboration and transfer seem to be interrelated in the case of this WRL activity.

(D) Conclusions

The key challenges that arise now in both education and working life are about individuals, their communities and organizations continuously surpassing themselves, developing new competences, advancing their knowledge and understanding, as well as producing innovations and creating new knowledge (Paavola & Hakkarainen, 2005). If, as educators we are called upon to prepare future graduates for processes of creative transfer explored here in the 'authentic' work situations of the YDP, more consideration is needed for:

- Organising WRL activities in ways that provide opportunities for students to recognise and transfer prior knowledge and experiences from their HE to 'real' work situations and
- The valuing of such skills in ways that assist students to recognise and articulate them.

With regards to the first point, Eraut and Hirsch (2007) argue that learning in education or training settings cannot be substituted for learning in the workplace. As in the YDP, practice components of college programmes have to feel 'real' to those engaging with them. In addition, learning to use formally acquired knowledge in work-related situations does not happen automatically as evidence relating to the process of transfer revealed. WRL activities need to be organised in ways that provide students with opportunities to re-fashion their learning to suit new situations. Hence, the conditions for 'transfer' that enable students to use their creative learning are important.

With regards to the second point, more consideration needs to be given to the kind of support that is offered during a WRL activity. Further, as student response to the PPD assignment, *The Making Of*, revealed, creative forms of assessing group work are valuable in promoting reflection on process learning during collaborative long-term projects. Further support from college tutors and the environment of the WRL activity could be offered to promote reflection during *and* immediately after the activity to ensure the student gain maximum benefits from the experience. For student-participants in this case study, formative feedback from their clients, their mentors and their student-peers became an essential factor for developing their projects and in some cases, coping with obstacles and the workload. The role of peer assessment as an important tool for student learning could also be further explored (Falchikov, 2007; Pulman, 2009).

The YDP offered an excellent example of a WRL activity situated outside the curriculum and accessed by tutors on behalf of their students. In order to facilitate or to more accurately reflect learning through schemes such as the YDP it might be helpful to provide a more formal assessment process for all participants, which recognises individual contribution and professional learning.

REFERENCES

Ball, L. (2003) Future Directions for Employability Research in the Creative Industries. CHEAD/Design Council/ADC-LTSN.

Blumer, H. (1954) 'What is wrong with social theory?' *American Sociological Review*, 19(1), 3-10.

Boughton, D., Eisner, E.W. & Ligtvoet. J. (1996) (eds) Evaluating and Assessing the Visual Arts in Education: International Perspectives. Teachers College Press. New York.

Brockbank, A. and McGill, I. (1998) *Facilitating Reflective Learning in Higher Education* Buckingham: SRHE and Open University Press.

Brown, S., Rust, C. and Gibbs, G. (1994) 'Involving students in the assessment process'. In: *Strategies for Diversifying Assessments in Higher Education*, Oxford: Oxford Centre for Staff Development, and at DeLiberations http://www.lgu.ac.uk/deliberations/ocsd-pubs/div-ass5.html.

Bryan, C. (2004) 'Assessing the creative work of groups'. In Miell, D. & Littleton, K. (eds) *Collaborative Creativity: Contemporary Perspectives*, 52-64. London: Free Association Books.

Burns, R. B. (2000) *Introduction to Research Methods*. London: Sage.

Catterall, J. S. (2002) *The Arts and the Transfer of Learning.* Critical Links: Learning in the Arts and Student Academic and Social Development. Ed. Deasy, R.J. Arts Education Partnership. Washington. DC. [Online] Available: http://www.aep-arts.org (accessed 2002: 14 July).

Clegg, P. (2008) 'Creativity and critical thinking in the Globalised University', *Innovations in Education and Teaching International,* 45(3), 219-26.

Craft, A. (2008) Trusteeship, wisdom and the creative future of education. In *Open Seminar given in School of Education and Lifelong Learning Seminar Series at University of Exeter, 1 July 2008*.

Drury, R. (2007) *Learning Beyond the Curriculum; A Pilot Inquiry into how Students' Extra-Curricular Activities are Valued in the Curriculum at the University of the Arts London*. Centre for Learning & Teaching in Art & Design.

Eneroth, B. (2008) 'Knowledge, sentience and receptivity: a paradigm of lifelong learning'. *European Journal of Education*, 43(2), 229-240.

Eraut, M. (1994) *Developing Professional Knowledge and Competence.* London: Falmer Press.

Eraut, M. (2004), 'Transfer of knowledge between education and workplace settings'. In: H. Rainbird, A. Fuller and H. Munro (eds), *Workplace Learning in Context*, 201–221. London: Routledge.

Eraut, M. (2007) 'Learning from other people in the workplace', *Oxford Review of Education*, 33(4), 403-422.

Eraut, M. and Hirsch, W. (2007) *The Significance of Workplace Learning for Individuals, Groups and Organisations,* SKOPE Monograph 9, Oxford University Department of Economics.

Eteläpelto, A. & Lahti, J. (2008) 'The resources and obstacles of creative collaboration in a long-term learning community'. *Thinking Skills and Creativity*, 3, 226-240.

Falchikov, N. (2007) 'The place of peers in learning and assessment'. In D. Boud, & N. Falchikov (eds) *Rethinking Assessment in Higher Education*, 128-143. London: Routledge.

Francis, D. (1995) 'The reflective journal: a window to preservice teachers' practical knowledge', *Teaching and Teacher Education*, 11(3), 229-241.

Grossen, M. (2008) 'Methods for studying collaborative creativity: an original and adventurous blend'. *Thinking Skills and Creativity*, 3, 246-249.

Jackson, N. (2008) 'The wicked problem of creativity in H.E.'. Accessed online at http://normanjackson.pbwiki.com/discovering-creativity-in-higher education.

Jackson, N., Oliver, M., Shaw, M. & Wisdom, J. (2006) (eds) *Developing Creativity in Higher Education; An Imaginative Curriculum*. Abingdon, Oxon: Routledge.

Jones, D. J. (1999) *Different theatres, different audiences: the arts and the education of adults.* Paper presented at SCUTREA, 29th Annual Conference, 5-7 July, 1999. University of Warwick. [Online]Available: www.leeds.ac.uk/educol/documents/000001002.htm (accessed: 2009, 20 June).

Kerka, S., (2003), *Adult Learning in the and through the arts.* ERIC Digest. [Online] Available: http://www.ericdigests.org/2003-2/adult.html (accessed 2009, 20 June).

Lave, J. and Wenger, E. (1991) *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press.

Littleton, K., Rojas-Drummond, S. & Miell, D. (2008). Introduction to the special issue: 'Collaborative creativity: socio-cultural perspectives'. *Thinking Skills and Creativity*, 3(3), 175–176.

McConnell, C. (2008) 'Fashion, textiles and related industries: work-related learning and the student experience'. *Networks*, 5, Autumn, 19-22.

Merriam, S. B. (1998) *Qualitative Research and Case Study Applications in Education*. San Francisco, CA.: Jossey-Bass Publishers.

Miles, M. B. and Huberman, A. M. (1994) *Qualitative Data Analysis: An Expanded Sourcebook*, Second Edition. London: Sage.

Moon, J. (1999) *Learning Journals: a Handbook for Academics, Students and Professional Development*. London: Kogan Page.

Moon, J. (2004) *Reflection and Employability*. Learning and Employability Series. ltsn and esect.

Moran, S. and John-Steiner, V. (2004) 'How collaboration in creative work impacts identity and motivation'. In Miell, D. & Littleton, K. (eds) *Collaborative Creativity: Contemporary Perspectives*, 11-25. London: Free Association Books.

Moreland, N. (2005) *Work-Related Learning in Higher Education*. Learning and Employability Series 2, No1. York: The Higher Education Academy. Available at: http://www.palatine.ac.uk/files/emp/1273.pdf [Accessed December 2008].

Oakley, K., Sperry, B. & Pratt, A. (2008) T*he Art of Innovation: How Fine Arts Graduates Contribute to Innovation*. National Endowment for Science, Technology and the Arts (NESTA).

Paavola, S. & Hakkarainen, K. (2005) 'The knowledge creation metaphor: an emergent epistemological approach to learning'. *Science and Education*, 14, 535-557.

Pringle, E. (2008) 'Artists' perspectives on art practice and pedagogy'. In J. Sefton-

Green (ed.) *Creative Learning*. Creative Partnerships, Arts Council England. Accessed online at: http://www.creative-partnerships.com.

Pulman, M. (2009) 'Seeing yourself as others see you: developing personal attributes in the group rehearsal'. *British Journal of Music Education*, 26(2), 117-135.

Reid, A. and Petocz, P. (2004) 'Learning domains and the process of creativity'. *The Australian Educational Researcher*, 31(2), 45-62.

Rudd, P., Marshall, H. & Marson-Smith, H. (2008) *Pilot Evaluation of the Young Design Programme 2005-2008,* Final report. National Foundation for Educational Research.

Sawyer, R. K. (2006) 'Educating for innovation'. *Thinking Skills and Creativity*, 1, 41-48.

Sorrell Foundation (2007) *Young Design Programme Managers' Pack.*

Scardamalia, M., & Bereiter, C. (2006) 'Knowledge building: Theory, pedagogy, and technology'. In: K. Sawyer (ed.) *Cambridge Handbook of the Learning Sciences* (pp. 97-118). New York: Cambridge University Press.

Seltzer, K. & Bentley, T. (1999) *The Creative Age – Knowledge and Skills for the New Economy.* Demos.

Smith, C. (2008) *The Sorrell Foundation, Young Design Programme: Cross-Disciplinary Collaboration, Creative Challenge and Unconventional Haircuts*. Unpublished report. London: University of the Arts London.

Smith, K, Clegg, S, Lawrence, E & Todd, M (2007) "The challenges of reflection: students learning from work placements", *Innovations in Education and Teaching International*, 44, (2)

Stake, R. E. (1995) *The Art of Case Study Research*. Thousand Oaks, CA: Sage.

Stake, R. E. (2000) 'Case studies'. In N. K. Denzin and Y. S. Lincoln (eds) *Handbook of Qualitative Research*, Second Edition, 435-454. Thousand Oaks, CA: Sage.

Swede, G. (1993) *Creativity: A New Psychology*. Toronto: Wall & Emerson.

Triantafyllaki, A. and Smith, C. (2009) '"It's almost like a medal that you wear afterwards": undergraduate student experiences of work-related learning in the public and third sectors'. *Assessment, Learning and Teaching Journal*, Spring issue.

Tynan, J. (2006) 'Access and participation: Rethinking work-based learning on the foundation degree in art and design', *Art, Design & Communication in Higher Education*, 5(1).

Wolf, A. (1991) 'Assessing Core Skills: wisdom or wild goose chase?' *Cambridge Journal of Education*, 21(2).

Yin, R. K. (2003) *Case Study Research: Design and Methods*, Third Edition. Thousand Oaks: Sage.