

# CREATIVE INTERVENTIONS: VALUING AND FOSTERING CREATIVE ARTS STUDENTS WORK-RELATED LEARNING IN THE PUBLIC AND THIRD SECTORS

AN HEA NTFS FUNDED  
PROJECT REPORT  
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# TABLE OF CONTENTS

ACKNOWLEDGEMENTS	3
EXECUTIVE SUMMARY	4
BACKGROUND	6
AIMS & OBJECTIVES	8
METHODOLOGY	10
IMPLEMENTATION	16
OUTPUTS	29
FINDINGS	34
DISCUSSION	43
IMPACT	47
CONCLUSIONS	48
RECOMMENDATIONS	50
REFERENCES	52
APPENDIX 1: GLOSSARY	55
APPENDIX 2: LINKS	57

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A full list of contributors may be found on the project wiki:  
<http://creativeinterventions.pbworks.com>

# 1. EXECUTIVE SUMMARY

- The Creative Interventions research project examines creative arts student experiences of work-related learning (WRL) activity in the public and third sectors. It set out to explore how such experiences contribute to students' employability skills, how these are identified by the students and how the activities are valued by students, the higher education institution (HEI) and the external partners involved.
- This report is primarily written for academics (both within the creative arts and other disciplines); the Higher Education Academy (HEA); employability support workers (e.g. careers staff); and employability policy-makers. Its findings may also be of interest to employers in the public and third sectors; student union volunteering staff; and those researching WRL generally.
- The project took place between 2008-2010, and was a collaboration led by the University of the Arts London (UAL), in partnership with the Arts University College at Bournemouth (AUCB) and the Surrey Centre for Excellence in Professional Training and Education (SCEPTrE) at the University of Surrey. It was part of the National Teaching Fellowship Scheme (NTFS) project strand initiative funded by the Higher Education Funding Council for England (HEFCE) and managed by the HEA.
- The project adopted a mixed methods research approach, by employing surveys (to provide a scoping overview of practices and the views of stakeholders), case studies (to provide more detailed illustrative examples from creative arts disciplines), in-depth interviews with students (to provide an individual perspective of learning, transfer and value), and conceptual working papers (to publically explore ideas).
- Project work has revealed ambiguous terminology and complex territory. There is widespread lack of shared understanding about terms of reference between work related learning and volunteering, and also the public, third and commercial sectors.
- Students are engaged in a wide range of public and third sector activity, often self-initiated. Mixed models of work-related activity are common – crossing between multiple organisations, communities, cultures and countries.
- Data revealed multiple motivations for student involvement. Students articulated and evidenced ethical and moral commitment to wider communities as well as strong awareness of a wide range of career opportunities. They also displayed high levels of agency and engagement.
- Personal ideologies are formed and key personal and professional skills developed via engagement in these activities. Confidence levels can rise dramatically as a result of the challenge of negotiating with novel contexts, systems and a wide variety of individuals from different backgrounds.

- Public and third sector organisations are very willing to work with creative arts students, and value them for their subject-specific skills. This leads the students to see themselves as professionals, thus developing their professional identity, autonomy and responsibility.
- There can be dissonance between student and tutor perceptions of the role played by public and third sector activities. Some students had experienced tutors regarding this work unfavourably compared to more commercial work experiences. A wider cultural shift in the positioning and perception of such activities is required.
- There is much potential for linkage with institutional agendas of corporate social responsibility and widening participation.
- Institutions should carefully consider the role played by central services such as careers and enterprise departments in relation to public and third sector projects and relationships. There is much scope and appetite for brokering relationships with local community organisations in order to facilitate projects. Shared projects could have positive outcomes that tie in with widening participation strategies and corporate responsibility agendas.
- The signature pedagogies of the creative arts are tacitly learned by our students, who frequently go on to model these in external community contexts.
- Higher education institutions can do much more to promote, value and recognise students' creative development through activities and experiences that lie outside their academic programme and paid or unpaid work experiences in for profit and not for profit organisations. During the later stages of the project SCEPTrE developed and began piloting an award framework which demonstrates how this might be achieved. In developing this framework. SCEPTrE was able to draw upon the results and thinking developed in the Creative Interventions project.
- All project outcomes may be found on the project wiki:  
<http://creativeinterventions.pbworks.com>

## 2. BACKGROUND

The Creative Interventions project has built on a growing body of research around creativity and student learning (Hardie, 2006), situated in the wider context of the increasing focus of developing entrepreneurship in the higher education curriculum.

The creative arts curriculum provides multiple opportunities for students to apply their learning in a variety of work-related settings via live projects, industry collaborations, work placements, exhibitions and performances (Ball, Pollard, Stanley, 2010). However, research shows that arts graduates are not always able to articulate the learning their education provides, or perceive where they can add value in other situations (Ball 2003). Work-related creative collaborations as part of an academic course of study open up a broader view of career possibilities, and reflection promotes better appreciation of and ability to communicate the skills acquired.

Creativity is a core quality valued in graduates. Creative arts education has been found to enhance entrepreneurial ability (Carey & Naudin, 2007); however a recent study found that students in creative subjects 'are uncomfortable with a narrow definition of entrepreneurship focussed entirely on commercial success' (NESTA/ADM, 2007). Creative arts graduates are known to have a predisposition for work of social and educational value (Blackwell & Harvey, 1999), yet social enterprise and voluntary work are often under-valued and un-recognised within the curriculum.

Prior to the Creative Interventions project, there was no research to show whether entrepreneurial abilities were developed as well in not for profit environments as in more traditional, commercial contexts. In economically challenging (and therefore highly competitive) times it is vital that students have the widest possible conception of the career opportunities available to them. This project was devised in the hope that an investigation into the precise nature, value and perceptions of such not for profit work-related experiences would be beneficial to the whole sector.

### 2.1 CAREERS IN THE ARTS

A substantial longitudinal study of the early career patterns of creative arts graduates was conducted by the Institute for Employment Studies, the Council for Higher Education in Art & Design and the University of the Arts London, between 2008-2010. The 'Creative Graduates Creative Futures' study found that on the whole:

'Creative graduates in art, design, craft and media subjects are well-equipped to deal with the challenges of creative work, underpinned by their desire to continue with their practice. In their early careers, graduates experience high levels of self-employment and engagement

with creative occupations, with many sustaining a living by multiple income streams through portfolio careers. As a result, they experience considerable personal and work satisfaction. Graduates bring many of the skills required for creative employment - problem-solving, independence, innovation, enterprise and collaborative working from their course experiences. The models for working life presented in the study represent a new way of maintaining life-work balance, highly relevant to a rapidly changing society.'

*(Ball, Pollard, Stanley, 2010)*

## 2.2 COMPLEXITY OF THE PUBLIC AND THIRD SECTORS

The scope of this project is immense, and covers a range of sectors, institutions, communities and practices. Studying the work related experiences of creative arts students has involved research on aspects of creativity, the world of work, and career development, but it has also taken us into core aspects of the economy and public life. The economic and social impact of the public and third sectors, and the informal and semi-formal customs and mechanisms of taking on as yet unqualified people to give them work experience (whether as volunteers or interns) has complex transactional implications for both parties, as well as for higher education. Further, the boundaries between what is classed as voluntary work and what is classed as work experience are often blurred and relate to intention on the part of the worker rather than job role per se.

Government legislation on the National Minimum Wage means that UK employers are obliged to pay any employee (however temporary) if they are performing as a 'worker' (see Department for Business, Innovation & Skills, [Graduate Talent Pool website](#)). However:

'Postgraduation 'internships' and working unpaid are an established feature of the creative industries landscape, as a common strategy for finding work or gaining experience, with 42 percent of respondents undertaking unpaid or voluntary work or work experience since graduating'

*(Ball, Pollard, Stanley, 2010)*

In the light of recent government policy changes requiring universities to promote student employability (see Department for Business, Innovation & Skills, [Higher Ambitions](#)), courses that can evidence direct links to employment will be in a more stable position in the increasingly turbulent HE landscape. This presents grave challenges for the arts sector, where career routes are traditionally less well defined, and the forthcoming widespread cuts to arts funding will inevitably impact on the number of work-related opportunities for students and graduates. It is possible that the future 'Big Society' may compensate for this by offering more opportunities for work in the third sector, however the thorny issues of pay and funding will need to be addressed.

## 3. AIMS & OBJECTIVES

The project set out to:

- Examine student experiences of work-related learning activity in educational, cultural, community and other not for profit settings
- Explore how such activities contribute to students' employability skills, how these are identified by students and how they are valued
- How creative processes and their value are articulated by stakeholders
- What kinds of practices for assessing volunteering and not for profit (NFP) or student activities currently exist in the sector.

Original objectives were to:

- Investigate the value, extent and quality of work-related entrepreneurial learning and the evidence of 'creative transfer' from arts courses to the work context, in the public, not for profit and voluntary sectors
- Explore how the rich and diverse experiences associated with work-related learning can be most effectively recognised and assessed
- Disseminate research-informed practice in this area across disciplines
- Develop and share learning materials for students and tutors across the sector.

### 3.1 CHANGES

Based on these aims and objectives, the project team co-wrote a series of research questions early in the project. We decided it was necessary to restrict our study to creative arts students (including performing arts students) in order to enable us to investigate the correlation between creative arts pedagogies and these types of work-related learning activities.

### 3.2 RESEARCH QUESTIONS

Our overarching research question has been:

**How is work-related learning in the public and third sectors encountered during a creative arts higher education, valued and fostered by students, tutors and employers?**

This was further divided into the following questions:



1. What types of work-related learning experiences do creative arts students have in the public, not for profit and voluntary work contexts?
  - a. What value do stakeholders ascribe to these experiences?
  - b. To what extent do they link to student's career aspirations?
2. How do stakeholders perceive that creative learning developed via a higher education transfers into contexts beyond the HEI?
3. How can the student work-related experiences provided by both curriculum-based and extra-curricular activities be recognised and valued?
4. What are the generic creative agencies<sup>1</sup> that enable learners to tackle challenging situations and problems in work related learning, and how are we teaching these?

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<sup>1</sup>Our research revealed that the term 'creative agency' can be read in multiple ways . We refer to psychologist Albert Bandura's view that 'To be an agent is to intentionally make things happen by one's actions.' For further discussion of agency, see Bandura, A. (2001) Social Cognitive Theory: An Agentic Perspective, Annual Rev. Psychol. 2001. 52:1-26.

## 4. METHODOLOGY

### 4.1 RESEARCH DESIGN: MIXED METHODS APPROACH

The project adopted a mixed methods research approach, by employing surveys (to provide a scoping overview of practices and the views of stakeholders), case studies (to provide more detailed illustrative examples from creative arts disciplines) and in-depth interviews with students (to provide an individual perspective of learning, transfer and value). The findings have been integrated in the interpretation stage of this project (Johnson & Onwuegbuzie, 2004). At this stage, qualitative and quantitative methods were complementarily utilised in seeking elaboration, enhancement, and clarification of the results from the case studies with the results from the surveys.

The selection of the methods was determined by our intent to respond to a broader and more complete range of research questions on work-related learning practices, experiences and outcomes, without the restrictions that a single method would impose. The development and emergent nature of mixed methods research meant also that our research questions could be refined throughout data collection and analysis. Qualitative (case studies) and quantitative (surveys) methods in this project were employed concurrently for the most part, with an initial qualitative pilot stage informing the design of the surveys.

### 4.2 SURVEYS

We designed the questions for 3 on-line surveys drawing on the following sources:

- interviews with UAL tutors (n=3), whose students had participated in WRL activities
- previous UAL student engagement with the Sorrell Foundation Young Design Programme (5 focus groups)
- a focus group with third year AUCB students whose course included a significant level of experiential learning
- WRL / employability literature
- project team brainstorming meetings.

The student surveys were piloted at two student focus groups at UAL and Surrey (n=22).

The surveys were analysed using SurveyMonkey and Excel. Key learning points were drawn out into a summary analysis. In-depth statistical work to compare the three surveys was not possible as the employer survey built on responses from the student and tutor surveys. They were also limited to some extent by the evident confusion by students of the terminology used (in spite of definitions provided and the piloting of the student questionnaire) and

the incomplete responses to some questions. They do, however, provide some interesting background information about WRL in the creative arts sector. For full survey findings, please see the [Analysis of Surveys](#) paper on the project wiki.

In addition to this SCEPTRe undertook two further on-line surveys of Surrey University's students focused on the theme of life-wide learning<sup>2</sup>: 1) a survey of all university students 2) a survey and interview-based study targeted at creative arts students (music, dance, music technology and acting/musical theatre). This served a dual purpose, to contribute to both SCEPTRe's work on Life-wide Learning and creativity; and to provide additional data for the Creative Interventions project. Specifically the surveys addressed the issue of how students develop their knowledge, skills and attitudes to be a capable professional within and outside their study programme. Summaries of the survey results can be found at: <http://sceptresurveys.pbworks.com/>

### 4.3 CASE STUDIES

From October 2008 to July 2010, a series of institutional and disciplinary case studies were conducted in order to explore in-depth and 'in situ' student narratives of learning and engagement in WRL activities, tutor evaluation of the issues surrounding WRL and where possible NFP sector providers, as well as course structures and assessment formats where appropriate.

The case studies were purposively sampled (Patton, 1990; Merriam, 1998) to include diverse and information-rich instances of work-related learning activity and corresponded to the following criteria:

- Public/third sector work-related activity **within** the curriculum (BA (Hons) Arts and Event Management case study)
- Public/third sector work-related activity **outside** the curriculum, **accessed by tutors on behalf of their students** (Young Design Programme case study)
- Public/third sector work-related activity **outside** the curriculum, **orchestrated by staff** (Leeds Met-Festival Republic case study)
- Public/third sector work-related activity **within / outside** the curriculum, largely **initiated by students** (Creative Transfer Between Practice-based Arts Education and Work case study)
- Public/third sector work-related activity **outside** the curriculum, **initiated by students**. (Learning to Become a Creative Professional)

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<sup>2</sup> Lifewide learning is a term that refers to student learning in real contexts and authentic settings. For further discussion of lifewide learning, see <http://lifewidelearning.pbworks.com>

- **University recognition** for development of capability, including creativity, **outside the formal credit-bearing curriculum** (Developing Creativity through Lifewide Education).

In addition SCEPTrE developed a case study aimed at introducing the pedagogy of Design Thinking to academic staff who were not familiar with this pedagogy from the creative world of design (Jackson & Buining 2010). Available on-line at: <http://surreycreativeacademy.pbworks.com/>

It was also our intention that the case studies:

- clearly address at least one of the project research questions
- represent a range of experiences
- include student, tutor and/or public/third sector employer narratives
- represent different models for curriculum design and/or valuing and assessing work-related learning in the public and third sectors
- include research tools that facilitate staff and student involvement in the pedagogic exercise (e.g. semi-structured interviews, reflective journals) where appropriate
- document the activities
- represent the project partner institutions
- represent other institutions that wish to be included (where possible).

The application of a multiple-case study design involved identifying consistent patterns of behaviour and uncovering new and/or divergent themes across unique cases (Stake, 2006). We were interested in exploring both the common characteristics of students' WRL experiences across case studies, but we paid equal attention to uncovering their situational uniqueness. Multiple tools of data collection were employed (Stake, 2000; Yin, 1998), selected for their appropriateness to access students' experiences of WRL and explore tutors' and, in some cases, employers' perspectives. The case studies employed:

- Student focus group discussions
- Individual audio and video interviews with students
- Tutor interviews
- Documentary evidence (formal documentation of university course and/or partnerships established with public/third sector organisations; student blogs; media representation of activities; outcomes-student work)
- Student reflective journals
- Observation of group activities

- Facilitated tutor-focused ‘Design Thinking’ workshops.

Students were interviewed regarding their aspirations, their awareness of learning through creative practice and what is perceived as most useful in terms of achieving their career aspirations. Course tutors were interviewed to investigate issues of course design, learning, teaching and assessment practices and perceptions about the value of the learning activity in relation to students’ career paths. An emphasis on the structure and organisation of the WRL activities was observed throughout data collection. Table 1 presents an overview of data collection tools used across the five case studies:

**Table 1:** Case study overview

<b>Case study</b>	<b>Data collection and facilitation tools</b>	<b>Timeline</b>
<b>Young Design Programme</b>	Focus groups (n=7) Interviews (student=6, tutor=3, WRL provider=3) Documents Observations Reflective journals (n=3)	October 2008 – March 2009
<b>Design Thinking workshops</b>	Facilitated engagement of staff Use of design thinking tools Video capture – film for disseminating techniques	January 2009
<b>BA(Hons) Arts and Event Management</b>	Focus groups (n=8) Interviews (students n=2 and tutors n=3) Documents	November 2008 – September 2009
<b>Leeds Met-Festival Republic Partnership</b>	Focus groups (n=6) Interviews (students=4, tutors=2) Documents	July – November 2009
<b>Creative Transfer Between Practice-based Arts Education and Work</b>	Video interviews (students n=19)	November 2009 – June 2010
<b>Learning to Become a Creative Professional</b>	Interviews (students n=7) Questionnaires (respondents n=40) Video film production (students n=3)	March – July 2010

All interviews were transcribed verbatim to provide a more accurate rendition of the data. 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 project aims. 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
- student engagement, including creative transfer.

#### 4.4 IN-DEPTH VIDEO-RECORDED INTERVIEWS

From December 2009 to April 2010 video recorded interviews with a range of students from all project partners were conducted. These focused on the experiences of creative arts students in WRL activities in the public and third sectors. The interviews served a dual purpose:

- to generate in-depth qualitative data about the student experiences of WRL in these sectors
- and to provide video clips evidencing the value of these activities to other students via [Creative Living](#), a website to support employability skills in creative arts.

The in-depth interviews were designed to build on and complement data from case studies and surveys and to elicit more broad ranging examples than the formal, organized case studies described above.

A call for participation through tutors' networks in the three partner institutions generated considerable interest and a total of 25 students participated in the interview process. 10 were from UAL, 9 from AUCB and 6 from University of Surrey. Interviewees were selected to cover a range of types of experience – both inside and outside the curriculum. They represented a variety of disciplines and levels. The interviews were semi-structured, allowing space for 'validation in situ' (Kvale 1996) to ensure meanings were understood by the interviewer and to enable unforeseen or unusual responses to be followed up. They broadly invited students to describe an experience of work related learning in the public or not for profit sectors, how they came to engage in these (tutor-initiated, self-initiated) and whether they were assessed on the activity or not. In addition they were asked whether they used skills gained from their course in the WRL, what they learned from the experience and whether that had any impact on their subsequent course work and views of the subject and career prospects. All videos were transcribed and then analysed using a grounded approach as described above. Categories included:

- student characteristics
- evidence of intrinsic motivation and agency
- affordances provided by the context
- disciplinary knowledge transfer
- transferability of creativity
- impact of experience on future aspirations.

## 5. IMPLEMENTATION

### 5.1 PROJECT PLANNING

The project team met regularly to review progress, discuss key issues, agree approaches and set objectives. The first tranche of these meetings were also used to collaboratively design key project milestones, including writing the research questions, designing the basic format for the case studies, and testing the survey questions.

Project team members joined either in person or by Skype. The use of Skype in meetings was generally regarded as useful. Initially this was a learning curve and there was some feeling that the first meeting that attempted to use it did not go well but, once the teething problems were resolved, it proved a very effective way of having meetings without having to travel long distances.

In addition to the formal team meetings there was additional face-to-face contact between partners. It was felt by colleagues that visits between partners were very helpful for clarifying expectations and relationship building. The opportunity to have a wide ranging informal chat as well as project development, reflection and shared development of ideas also opened up new potential in the project.

### 5.2 TELEPHONE COMMUNICATION

Frequent telephone contact allowed efficient updating of developments, agreement of actions, notification of changes and core organisation of events. Partners found this vital to project development. It is worth noting that modes of contact that have space for informal social interaction are really important in building a collaborative partnership. Regular contact of this kind keeps the relationship warm between partners as well as ensuring vital decisions are made and queries can be addressed efficiently. Shore and Groen (2009) explore the importance of 'car time'. This is time where collaborative partners can build and sustain the relationship. This can take the form of wide-ranging conversations which move from the practical details of work production, through individual professional narratives, discussion of shared values and diverse understanding of institutional and professional practice according to each person's work context.

### 5.3 USING A WIKI

The decision was taken at the start of the project to develop a wiki as an organisational and community building tool. We did this both because we thought it would act as a useful boundary object in our interaction with project partners and external participants (Wenger 1998) but also we wanted to build up more generally our expertise in the use of wikis.



There is a concern to keep control of the structure so that the wiki remains clear, not chaotic, and understandable to multiple audiences. It is not conceived as an organic/anarchic document structurally although the content can be completely free and creative. Because of the organic nature and high level of access to inputting for wikis as a technology, it is very easy for a wiki to become a mass of disorganised pages, documents and files. Managing a wiki effectively requires an ongoing time resource.

The wiki has been easy to use and has worked well as a repository for key material, an outward facing site which enables interested parties to see the work of the project and establish if they are interested in having any connection with it and as a point of reference in which to locate the student and tutor surveys and the results. A by-product has been that the wiki has been used as a learning and teaching tool that students have referred to.

See: <http://creativeinterventions.pbworks.com>

#### 5.4 ADVISORY PANEL

An advisory panel was put together to oversee the research project. Panel members were drawn from senior management in each of the partner institutions, third sector agencies and the UAL student union. Members included:

- Andrea Grace Rannard from Volunteering England
- Ella Nwakolo from Timebank
- Professor Jim Hunter from the Arts University College at Bournemouth
- Judith Smith from the Higher Education Academy
- Katy Cushen from the University of the Arts London Student Union
- Dr Paul Tosey from the University of Surrey
- Tom Andrews from People United.

The aim of the panel was to ensure that the project met its objectives by the most efficient and effective means. The specific goals were to:

- broaden the project viewpoints and aims
- monitor project progress
- inform future activity plans and decisions.

The advisory panel met three times during the course of the project and had a key impact on deliverables. Crucial links were made with third sector agencies which shaped the research by invaluable insights into the nature of the not for profit sector, as well as signposting to helpful resources and further contacts. Advisory panel discussions enabled the project team members to sit outside the day-to-day running of the project activity and reassess core questions relating to the desired aims and impact of our work.

In hindsight, it would have been useful to have convened the advisory panel at the very start of the project so that they could have had an even greater influence.

## 5.5 WORKING WITH STUDENTS

Part of the shared philosophy of the project team was to involve students as much as possible throughout the project. Not simply in the gathering of data, but also in the creation of all project outputs. It was felt that this embodied the Creative Interventions spirit and that offering paid work related learning opportunities would be of direct benefit to individual CVs and give students ownership in the project.

In the early stages students participated in survey design by attending focus groups. This led to students from all institutions being employed to document events; present their projects at events; record and edit video interviews; transcribe interview recordings; design promotional materials; and also design this report. In addition, many students volunteered their time to be interviewed and to attend and participate in workshops.

Promoting opportunities for student participation can be a challenge in universities, where students are constantly bombarded with multiple demands on their attention from numerous activities as well as their courses. Student response to this project has been refreshingly positive and generous. We found that participation was most successfully achieved via individual networks, institutional email campaigns, and student union-led contact. Facebook is a key communication vehicle for the latter, and the importance of on-line social networking cannot be understated as an efficient and effective means of communicating with students.

## 5.6 INTERNAL EVALUATION

The project employed a scholarship and research-based internal evaluation process in order to ensure accountability to others and to maximise opportunities for institutional learning and development.

A senior UAL researcher was employed to undertake and analyse a series of research-based interviews with other project team members. Data was collected through semi-structured interviews based on a constructivist epistemology of the importance of how participants and stakeholders make meaning of the project elements. The interview schedules included some use of Appreciative Enquiry methodology (Coghlan et al 2003). Interview data was kept anonymous but specific emerging problems were passed onto the project team immediately to be resolved.

The evaluation consisted of two reports to the project management team. The first year evaluation focussed upon usage of the wiki as a tool for collaboration. The second year report focussed upon the inter-institutional collaboration between the three partner universities. The findings have been incorporated into relevant sections of this report.

## 5.7 ON-LINE SURVEYS

Three on-line surveys to students, tutors and employers were designed to provide a backdrop for the more intensive investigations carried out in the case studies. The core questions asked respondents to evaluate work-related activities undertaken by students, from the different perspectives of the three categories of respondent.

It is in the nature of the surveys that the questions put to the three constituencies could not be identical. Efforts were made to ensure comparability as far as possible, but there were inevitable differences. Furthermore, the student and tutor surveys were designed, piloted and launched together, while the employer survey was developed, piloted and launched a few months later, and so had the benefit of the experiences gleaned from the first two. The differences caused more work at the analysis stage, but have not seriously limited the comparisons that could be made. For example, triangulation of the responses to the key evaluative questions was restricted by the differences in the questions asked, but not made impossible.

Looking at the individual responses, a number of issues of definition and classification emerged. What constitutes a completed response? The majority of those who failed to complete the full survey in fact gave up after the initial batch of questions when it became apparent that the survey was more demanding than they had expected. These were counted as incomplete and eliminated from the statistics. There was also a significant number of respondents who skipped questions or gave inconsistent answers, for example responding 'no' to a question but then proceeding to respond to subsequent questions that were intended for those who had answered 'yes'. Although this could have been prevented by a more directive structure, in fact the answers provided made it clear that these students had misread the original question; their responses were legitimate and added value to the survey. Some of these inconsistencies pose methodological problems, and the only way to be fully systematic in quantifying such responses would have been editorial intervention, i.e. interpreting and 'adjusting' the raw data to make it more consistent. This, we felt, was not acceptable from a methodological point of view, so the decision was taken to use the data as it stood.

The number of respondents to the three surveys varied. The highest response was from students, and it is felt that this gives this survey some statistical validity. Responses from tutors and employers were more limited, and by and large this restricts the quantitative significance of the findings (while still providing interesting qualitative data). Another possible limitation of these surveys is that inevitably a high proportion of the responses came from partner institutions of the project, and therefore it cannot necessarily be taken as representative.

The surveys were designed, published and completed using Survey Monkey; the analysis was conducted partly using the Survey Monkey analysis tools and partly using Excel. The two systems are broadly compatible.

The two additional surveys conducted at Surrey were designed and completed on line using Values Exchange software (see <http://sceptre.values-exchange.co.uk/>). Whilst the software worked well as a means of data collection, some difficulties were encountered in compatibility with other resources such as SPSS. The designers have since responded to our feedback and introduced improvements to the software.

These surveys produced both quantitative and qualitative data, and served as the basis for selection of interviewees. Interviews explored perceptions of creative development through the programme of study and in lifeworld experiences. A summary of results can be found at: <http://sceptresurveys.pbworks.com/>

## 5.8 CASE STUDIES

Case study design was based on the original project bid to the Higher Education Academy; a case study design discussion held in the December 2008 project team meeting at SCEPTrE; project team experiences of developing the first two case studies; and the Advisory Panel meeting held at UAL in March 2009. A distinction was drawn between case studies aimed at students and those aimed at academic staff.

For students the aims were to: gain insight into these types of work-related experience; help and inspire them for doing similar activities; and to signpost the professional value to be gained from these types of WRL activity. Student case studies are in the form of short video clips on the [Creative Living](#) website.

For academic staff the case studies aimed to identify the principles underlying the design of these types of learning and teaching experiences and examine the creative pedagogies involved. By investigating what happens to the students and how they benefit from it the hope was to explore how tacit knowledge gained via these types of work-related learning is made explicit. Further, these written case studies were intended to be stimulants for reflection that could transform practice, helping and inspiring tutors to recognise the value of learning outside the curriculum. These written case studies are available for download on the [project wiki](#).

The case studies were drawn from data collected at each of the three partner institutions and additionally Leeds Metropolitan University (who expressed an interest in contributing to the project early on).

## 5.9 DIFFERENT INSTITUTIONAL CONTEXTS

Both UAL and AUCB are HEIs with an arts focus. SCEPTrE's context is different to the other partners in so far as its primary focus is on developing new approaches to education that promotes students' creative development as part of the overall development of their professional capability. A number of surveys have been conducted to try to understand

the places in students' lives through which they gain their personal development. Jackson (2010) summarises the reasoning behind this initiative which also underpinned the survey and interview-based study SCEPTrE undertook specifically to find out how students in the creative arts field gained their personal development. The report by Willis (2010) summarises the results of this study and shows that creative arts students gain their development from many places.

## 5.10 DISSEMINATION

The team discussed several interpretations of dissemination: dissemination for information, for engagement, for change. The multiple stakeholders (students, tutors, employers and the community) were a key factor – with different kinds of dissemination being appropriate for different groups. We decided to adopt a multi-faceted approach to dissemination. Working with the premise outlined in our original bid that 'work related learning in voluntary and not for profit sectors is often under-valued and unrecognised' our goal was to change stakeholder perceptions about the value and benefits of engaging in public and third sector WRL activities.

Dissemination began early in the project, and continued throughout. Partners hosted project-related events and contributed to external events where opportunities to engage others in the project findings arose. (A full list of activity is available in the section 7.1 of this report.)

The project culminated in the 'Creativity and Work' conference, organised with support from ADM-HEA subject centre partners, held at the Royal Institute of British Architects in London, on 12th November 2010. Contributions came from students, public and third sector employers and the wider HE sector, as well as the project team.

## 5.11 WORKSHOPS

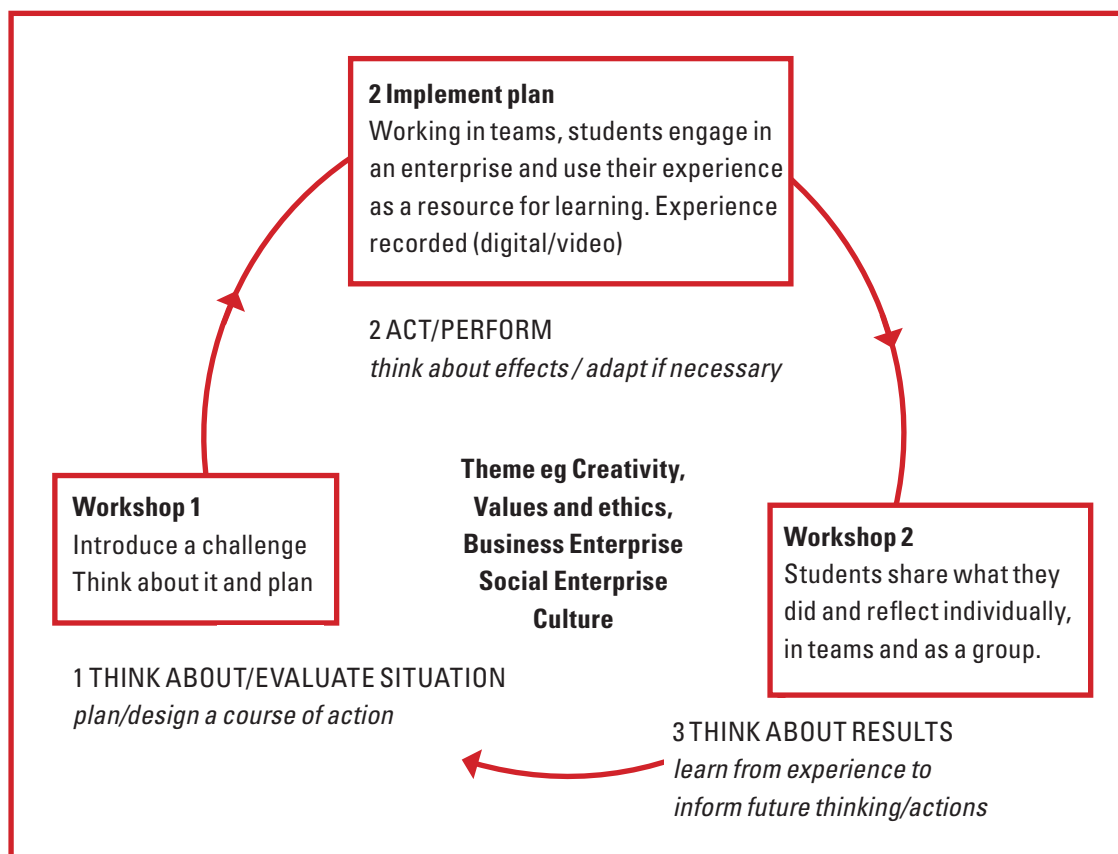
Student workshops were held to engage students in the project:

- SCEPTrE Academies, University of Surrey, Autumn 2008 - Spring 2010
- Changing the World with Creativity, London College of Fashion, University of the Arts London, February 2010
- Changing the World with Creativity, The Arts University College at Bournemouth, February 2010
- Planning and Pitching your Creative Not-for-profit Project, London College of Communication, University of the Arts London, April 2010

SCEPTrE developed a generic workshop/real world activity model (Figure 1) called an Academy which is designed to encourage creative thinking and action. The Academy model

has been used a number of times on the themes of: creativity; business enterprise; social enterprise; multicultural campus; ethics and values. The intention of the process is to engage students creatively in imagining, designing and planning activities through which their creativity will be realised in an emergent way and appreciated through the evaluation processes after the event.

**Figure 1: Structure of SCEPTrE’s Academy model** which is intended to facilitate development of capability for tackling real world problems and encourage students to utilise and develop their creativity as an integral part of their overall capability.



AUCB and UAL collaborated to design and deliver parallel events in conjunction with Student Volunteering Week (22-28 February 2010). These sessions were called ‘Changing the world with creativity: get involved with not-for-profit projects & volunteering’. Students (some of whom had come forward for interview in the earlier stages of the project) presented their own not for profit work to other students and staff. The events were designed for students to learn more about using their creativity for social change by hearing inspirational student stories and gain advice from professional arts workers about how to access opportunities and things to consider. These student-led symposia were an excellent forum for engaging and inspiring other students and staff about the value of these work-related learning activities. Feedback indicated that similar future events and institutional support for this kind of work would be valuable to students:

‘It was very useful, I enjoyed the fact that the speakers were students as I am, ‘cause it gives me an idea about what I could do. Also the information, links, advice were definitely great.’  
*UAL student participant, Changing the World event*

‘Brilliant – inspiring models!’  
*UAL staff participant, Changing the World event*

‘Very impressed with the quality of the projects.’  
*UAL student participant, Changing the World event*

This was followed up in April, by one of key highlights of the project - a ‘Planning & Pitching Not-for-profit Creative Projects’ workshop where 20 students from all three partner institutions came together to develop their social enterprise ideas. The workshop was co-designed and facilitated by the NTF from AUCB and the UAL project manager in order to enable cross-fertilisation of ideas between like-minded, socially engaged students from different college cultures and discipline areas.

In order to attend students were asked to write a 50 word description of a social enterprise project that they wanted to carry out, or were already doing. They sent these to project team representatives in each institution, who selected the most viable projects and invited these students to attend the workshop. An extremely diverse range of disciplines and levels were represented: from MBA business students from Surrey to first year fine artists from UAL and third year fashion students from AUCB.

These students then came together for a day long workshop on the 28 April 2010 at UAL. Students spent the morning working collaboratively to visualise their project proposal in a series of creative exercises, create an action plan and learn about special considerations for not-for-profit projects, such as applying for funding. They fed back to each other and worked co-operatively in order to progress the ideas.

In the afternoon, students presented these developed project proposals as pitches to 3 panels of experts drawn from leading not-for-profit organisations such as Barnardos, War on Want and the School for Social Entrepreneurs<sup>3</sup>. The experts provided helpful, practical advice about the projects and how to make them happen. One project from each group was selected to win free tickets to the Shine Unconference for Social Entrepreneurs (worth £50) which had been secured as sponsorship for the event. The event concluded with a networking session.

This cross-institutional day was a great success. Working with external not for profit organisations provided further opportunities for project dissemination and development. It took a lot of resource to plan and co-ordinate, but it was very worthwhile and received good feedback from students:

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<sup>3</sup>Others included The Sorrell Foundation, Open Cinema, Bond & Coyne, XStream East, Arts Community Exchange, The Enterprise Centre for the Creative Arts.



‘The passion and enthusiasm from all the members of staff (workshop leaders, panellists etc.) was outstanding and really motivating for myself as a participant. The workshop as a whole was an amazing experience that I feel lucky to have been given the opportunity to attend. Thank you so much.’

*UAL student participant, Planning & Pitching event*

‘Firstly having a cross section of fields was a fantastic idea, and the gentle stages in which you eased us into thinking about expressing our passions through drawing, then having everyone put their name job/ university and project idea up for everyone to view created a visually stimulating communication which was more easily absorbed and remembered than when we all tried to introduce ourselves and our project/ passion on first introduction. Secondly having us put our concepts, needs, and aims into visuals made me think with more clarity about what it was I wanted to achieve and obviously inviting and giving us the opportunity to meet potential clients was amazing – in fact it was the best workshop I have ever had the pleasure of attending.’

*Surrey student participant, Planning & Pitching event*

There are plans to hold a second version of the workshop in Student Volunteering Week 2011.

## 5.12 VALUING AND RECOGNISING STUDENTS’ CREATIVE PRACTICE AND DEVELOPMENT OUTSIDE THE FORMAL CURRICULUM

During the project SCEPTRe developed and is piloting an award scheme to value learning and personal development gained by students from extra-curricular activities. In this scheme students’ creativity is viewed as an integral part of their overall capability (Jackson 2010).

The University of Surrey has a well developed educational model that involves the majority of students in experiential learning through professional work placements (Willis 2010). SCEPTRe is trying to add value to this model by developing capacity to exploit the potential for real world learning in the co- and extra-curricular spaces of the lifewide curriculum model. There is also encouragement for students to draw upon learning they have acquired in their academic programme and to apply this and learn from their experiences outside their course. The main features of the award/curriculum framework are captured in Table 3 and Figure 2. The total effort required to gain the award, including planning and evaluation workshops, portfolio creation, engagement in lifewide learning experiences, and preparation of a reflective account and an enhanced CV is about 150 hours.

There is intentionality in the Lifewide Learning Award Framework to foster students’ creative development and enable them to gain recognition for their creativity but the framework is not overtly formed around this goal. Rather, the intention is to focus participants’ attention on the way they deal with and create situations in different aspects



of their lives encouraging them to be more aware of the capability (Table 3) involved in this process: capability that involves their creativity.

This sort of framework has potential to be used to enhance recognition of the many ways in which creative arts students are developing themselves as creative professionals.

**Table 2: Capability statement for Lifewide Learning Award**

**Being able to deal with situations involves solving problems, work with challenges and creating opportunities for themselves.** Accounts of learning through doing will show how students have worked with challenge and uncertainty, engaged with problems and made things happen in a range of real world situations. Stories will reveal how they have understood and analysed a situation, decided what to do, found things out in order to decide what needs to be done, done things and learnt through the experience. In short, how you have made things happen. Stories will not necessarily reflect success: in some cases stories may reveal significant setbacks and demonstrate resilience in the face of failure.

The award encourages students to think about a number of important dimensions of capability to deal with situations and make things happen. In particular,

- **Being able to develop the knowledge needed to deal with a situation**
- **Being creative, resourceful and enterprising:** to make things happen, invent new solutions, adapt to changing circumstances in novel ways and create new opportunities by connecting people and integrating ideas, resources and opportunities, in an imaginative, wilful and productive way, to create new value
- **Being an effective communicator:** to communicate in ways that are appropriate to the situation, and communicate to different audiences using different media
- **Being able to work with and lead others**
- **Behaving ethically and with social responsibility.**

The award also encourages students to reveal:

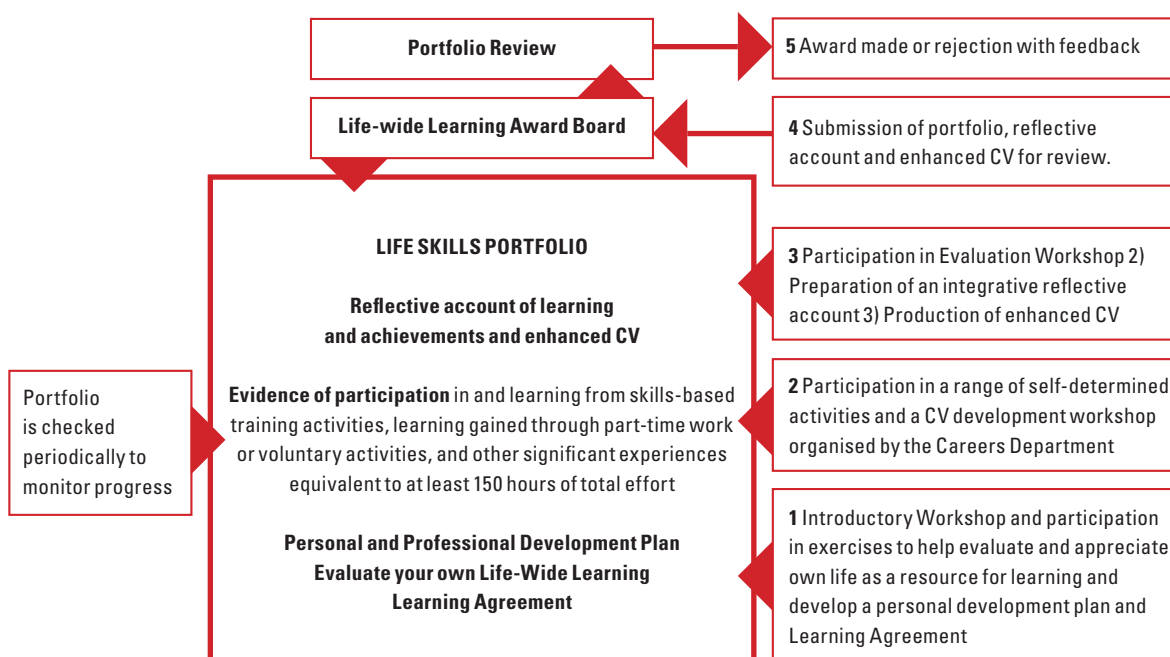
- **How they have exercised their will to be and become who they want to be**
- **Their values and how they have influenced what they have done**
- **The way their confidence has developed** as a result of encountering and dealing effectively with situations, accomplishing new things and coping with significant challenges.

If requirements are met the student will have demonstrated their ability to recognise and manage their own development: an important aspect of the continuing development of capability for learning and living in a complex world.

**Managing and evaluating their own development involves** the attitudes, skills and behaviours that motivate and enable you to take responsibility for, plan and engage in experiences that enable you to develop yourself. In successfully completing the award you will have demonstrated that you have:

- taken responsibility for, thought about, planned for and engaged in your own personal and professional development, taking advantage of the opportunities available to you on and off campus
- reflected on and evaluated the learning, personal and professional development you have gained through the experiences that you have chosen to incorporate into your claim for lifewide learning
- documented your experiences and what you have learnt from them, and gathered and organized evidence of your learning and development in your Life Skills Portfolio
- summarised and communicated what you have learnt and how you have developed through a reflective account and an enhanced CV.

**Figure 2:** The process of achieving a Lifewide Learning Award (Jackson 2010)



### 5.13 ADVICE TO OTHER PROJECT TEAMS

- The mixed methods research design was appropriate for providing, in accordance with the project research questions, an overview of student WRL practices (surveys) and more illustrative examples from the creative arts disciplines (case studies). While the use of a single method would have imposed restrictions on responding to our research questions, the design, conduct and analysis of a mixed methods study was not without practical difficulties. For example, at some points in the research both survey and case study data were being collected concurrently, with little time to compare and reflect on the findings. The findings were eventually integrated in the interpretation stage of this project. It is suggested that where qualitative and quantitative methods are used concurrently (i.e. each method did not rely on the other in its design), it is important that space is dedicated to the comparability of the data at earlier stages in the research.
- The value of the advisory panel cannot be understated. It would have been useful to get them on board at the very outset of the project.
- Clear project management is key to the success of any project – managing a cross-institutional project is time consuming, and a fulltime post should seriously be considered, especially where the project manager is also undertaking research.
- Wikis are an easy-to-use and economic alternative to creating a website. If they are to be used as a communication tool then they must be supplemented with good multiple communication mechanisms.

- Practical joint activities with students from different institutions are extremely popular. Feedback tells us that it is extremely valuable for the students to compare their knowledge and learn from different ways of working.
- Co-design or parallel projects creates synergies and benefits both projects.

## 6. OUTPUTS

The project generated a range of written and activity-based outputs.

The written project outputs, including case studies, papers, survey report, and literature review, can be found on the [project wiki](#). These are geared towards an academic audience and several have already been disseminated at internal staff development sessions and national and international conferences (detailed below in section 6.1).

### 6.1 CONFERENCE PRESENTATIONS/WORKSHOPS

- ADM-HEA ‘Out of the Studio’ conference, at AUCB, December 2008
- SCEPTRe ‘Learning to be Professional’ conference, at University of Surrey, March 2009
- NTF annual symposium, at Leeds Metropolitan University, May 2009
- HEA ‘Shaping the future’ conference, at Manchester University, June 2009
- ADM-HEA ‘Creative Practice’ conference, at Southampton Solent University, July 2009
- ISSOTL ‘Shared futures’ conference at Indiana University, October 2009
- UAL Learning and Teaching day, London College of Fashion, January 2010
- Centre for Learning and Teaching in Art and Design ‘Challenging the curriculum’ conference, Berlin, April 2010
- SCEPTRe ‘Enabling and valuing a more complete education’ conference at University of Surrey, April 2010
- ‘Creative Thinking - Re-imagining the University’ conference at National University of Ireland Galway, June 2010
- SCEPTRe ‘Becoming a Creative Professional’ workshop, at University of Surrey and streamed online, July 2010
- HEA ‘NTFS Projects training day’, at HEA, York, September 2010
- SCEPTRe ‘Real World Education’ symposium, at University of Surrey, September 2010

The project culminated in the UAL/ADM-HEA ‘Creativity and Work’ conference, at Royal Institute of British Architects, London, November 2010. For more detail, see section 6.5.

## 6.2 STUDENT WORKSHOPS

- Changing the World with Creativity, London College of Fashion, University of the Arts London, February 2010
- Changing the World with Creativity, The Arts University College at Bournemouth, February 2010
- SCEPTR E Academies, University of Surrey, Autumn 2008 - Spring 2010
- Planning and Pitching your Creative Not-for-profit Project, London College of Communication, University of the Arts London, April 2010

One of the most successful aspects of the project was the student workshops (documented on the project wiki). Over 100 students attended these four events, which were held at all three partner institutions. There is a great enthusiasm amongst the student body to learn more about how to access these activities, and our approach of offering student case studies alongside structured guidance, peer critique and interactive learning activities worked well, as indicated in the following student feedback:

‘...having us put our concepts, needs and aims into visuals made me think with more clarity about what it was I wanted to achieve. Obviously inviting and giving us the opportunity to meet potential clients was amazing – in fact it was the best workshop I have ever had the pleasure of attending.’

*Student participant, ‘Planning & Pitching Your Not for profit Creative Project’ workshop*

‘The passion and enthusiasm from all the members of staff (workshop leaders, panellists etc.) was outstanding and really motivating for myself as a participant. The workshop as a whole was an amazing experience that I feel lucky to have been given the opportunity to attend. Thank you so much.’

*Student participant, ‘Planning & Pitching Your Not for profit Creative Project’ workshop*

‘It was very useful. I enjoyed the fact that most of the speakers were students, as I am, because it gives me an idea what I could do. Also the information, links, advice were definitely great.’

*Student attendee, ‘Changing the World with Creativity’ workshop*

As a result of this success, it is our intention that these social enterprise workshops will be continue at UAL through the [Enterprise Centre for the Creative Arts](#) and in liaison with the student union; and hopefully at AUCB through links with Student Services and course teams. The link made with Volunteering England initially made through the advisory panel has proved highly productive, and there are many opportunities to work together on events to engage other students.

### 6.3 STUDENT-FACING VIDEO CASE STUDIES

The project has created a series of student-facing video case studies and guidance on how to access similar not for profit work-related opportunities.

This can be found on the [Creative Living](http://www.careers-creative-living.co.uk) website and can be freely accessed by students from any institution:

[http://www.careers-creative-living.co.uk/voluntary\\_work](http://www.careers-creative-living.co.uk/voluntary_work)

### 6.4 PAPERS/ARTICLES

Jackson, N. J. (2010) Developing Creativity through Lifewide Education. Background paper for 'Creative Thinking - Re-imagining the University' conference, National University of Ireland Galway Conference June 2010. Available on-line at:

<http://imaginativecurriculumnetwork.pbworks.com/Creative+Thinking+%3A+Re-imagining+the+university>

Jackson, N. J. and Buining F. (2010) Enriching Problem-based Learning through Design Thinking. In Barrett, T. and Moore, S. (eds) (2010) *New approaches to problem-based learning: revitalising your practice in higher education* London: Routledge

Shreeve, A & Smith, C (2010, in prep) Creative transfer between practice-based arts education and work.

Smith, C. (2009) Creative Interventions: student experiences of the public and third sectors ADM-HEA Networks Journal, Issue 7. Available on-line at:

<http://www.adm.heacademy.ac.uk/resources/publications/networks-magazine>

Smith, C. (2010) Forthcoming Creativity and Work Conference: transfer and transformation of learning between education and work, ADM-HEA Networks Journal, Issue 11. Available on-line at:

<http://www.adm.heacademy.ac.uk/resources/publications/networks-magazine>

Sovic, S. (2010) NTFS Creative Interventions: Survey Analysis. Available on-line at:

<http://creativeinterventions.pbworks.com/Survey-Analysis>

Sovic, S. & Triantafyllaki, A. (2010) Creative Interventions Literature Review. Available on-line at:

<http://creativeinterventions.pbworks.com/Literature-Review>

Triantafyllaki, A. & Burnard, P. (2010). Situating creativity in relation to arts-based knowledge creation: lessons from two case studies involving culturally diverse educational partnership practices. *The UNESCO Observatory E-Journal*, special issue: Making the case for the Arts, 1(5). Available on-line at:

<http://www.abp.unimelb.edu.au/unesco/ejournal/vol-one-issue-five.html>

Triantafyllaki, A. & Smith, C. (2009) 'It's almost like a medal that you wear afterwards': student experiences of work-related learning in the public and third sectors. Leeds Met Assessment, Learning and Teaching Journal, Issue 4. Available on-line at: [http://www.leedsmet.ac.uk/ALT\\_Journal\\_No\\_5.pdf](http://www.leedsmet.ac.uk/ALT_Journal_No_5.pdf)

Willis J. (2010) How do Students in the Creative Arts become Creative Professionals? Learning to be Professional through a Higher Education e-book. Available online at: <http://learningtobeprofessional.pbworks.com/w/page/28385770/Learning-to-become-a-creative-professional>

Willis J. (2010) Role of lifewide learning in becoming a creative professional: University of Surrey case study. Learning to be Professional through a Higher Education e-book. Available online at: <http://learningtobeprofessional.pbworks.com/w/page/28385770/Learning-to-become-a-creative-professional>

## 6.5 THE CREATIVITY AND WORK CONFERENCE

The project culminated with the Creativity and Work conference which took place at RIBA, London on the 12th November 2010. Over 100 academics and partners from the arts, employability and public engagement sectors met at the Royal Institute of British Architecture to explore the transfer and transformation of learning between creative arts education and work.

The day kicked off with a stimulating keynote from Dr Paul Kleiman, Director of PALATINE, the Dance, Drama and Music subject centre at Lancaster University. Paul presented a whistle-stop guide to multiple creativity theories, concluding with a call for delegates to embrace the 'edge of chaos' in their working practices. Twelve interactive workshop sessions followed, covering subjects as diverse as student volunteering to evaluating live team projects to recognising students' lifewide learning through frameworks and certification. Contributions from public sector organisations such as the National Co-ordinating Centre for Public Engagement and Volunteering England complemented sessions led by academics from a range of HEIs.

Participants were encouraged to engage throughout and feedback praised a well-organised day of high-level, practice-relevant debate and discussion. Comments included:

- 'Brilliant day - thanks! Great to meet new people, format really worked for networking.'
- 'Excellent mix of people and speakers.'
- 'Very informative and valuable experience.'



- ‘It will inform my teaching practice.’
- ‘Surprising mix of sessions - but that’s a good thing!’
- ‘I have learnt some new things that I will take back to my course.’
- ‘A well-designed, highly informative conference.’
- ‘It has been an excellent day - very well organised and inspiring speakers.’
- ‘I particularly liked having one hour sessions - time to engage.’

Learning from the day was captured in a plenary session led by Professor Norman Jackson from SCEPTrE, who asked delegates to identify a key change they could implement within their institutions. These included:

- ‘Make my students aware of the potential of voluntary work.’
- ‘Offer my creative students the opportunity to collaborate with business undergraduates who may wish to operate in the arts sector. Design a project where students from these disciplines collaborate to provide business thinking and design thinking.’
- ‘Organise a student/industry conference to discuss and impart ideas about roles and work areas.’
- ‘Encourage students from different disciplines to work together to consult in a professional context in the public sector.’
- ‘Evaluate the need to provide work placements versus the idea of self-selection of placements by students.’
- ‘Invite charities to engage further with students.’
- ‘Develop a pre-placement mentoring/shadowing scheme with industry participation to engage students with practice as part of the core curriculum.’
- ‘Adapt personal development plan/framework to include an element of lifewide learning.’
- ‘Run a student event during National Volunteering Week 2011.’

Abstracts and video footage from all the conference sessions can be found at: <http://creativeinterventions.pbworks.com/w/page/27516697/Creativity-and-Work-conference>

## 7. FINDINGS

The following findings have been drawn together from the different strands of our project activity. As such they represent broad patterns from the data. Quotations have been used to illustrate points made. Where data was particularly evident in a specific piece of work, this is noted.

### 7.1 AMBIGUOUS TERMINOLOGY

There is widespread lack of shared understanding about terms of reference. Definitions of public and third sector can be difficult to distinguish between, with the notion of third sector itself being particularly unfamiliar. The UK government defines the third sector as ‘voluntary and community groups, social enterprises, charities, co-operatives and mutuals’, however this is more commonly referred to as the voluntary, non-profit, or not-for-profit sector.

Further difficulty surrounds the notion of volunteering. Voluntary work is not the same as work placement or internship – but if a student is unpaid (as is often the case), then technically this could be classed as volunteering. Volunteering England, the national volunteering development agency for England, acknowledges the existence of multiple definitions in the UK, but also offer this useful definition:

‘formal activity undertaken through public, private and voluntary organisations as well as informal community participation and campaigning...volunteering is defined as an activity that involves spending time, unpaid, doing something that aims to benefit the environment or individuals or groups other than (or in addition to) close relatives.’

*(‘Definitions of Volunteering’, Volunteering England, 2008)*

There appeared to be extensive confusion about what a social enterprise is, and how they differ from charities or community groups and other voluntary organisations.

In the interests of clarity, we have included a glossary as an appendix to this report.

### 7.2 COMPLEXITY OF THE TERRITORY

Our communication with students revealed the deep complexity of this domain of work-related learning.

Students lead complex lives and are engaged in multiple activities at any one time.

Often a single activity can simultaneously be situated across multiple sectors. For example, we interviewed a student doing a work placement in a commercial design agency, but who only worked on public sector projects during her time there. The design agency are a private, profit-making organisation and do not class themselves as public sector, although they specialise in working for large public sector clients such as the NHS. The student was working as an unpaid graphic design intern. Should this be classed as commercial sector or public sector experience? The student described it as public sector experience, as those were her clients and this was the nature of the project she was working on. However, it could be argued that she was working in the commercial sector, as the work she was doing was generating income for the design agency. In a service industry such as design, this multiple stakeholder model is common.

Other mixed models of work-related activity that we encountered include:

- work that began within the curriculum but developed into a personal interest that was pursued afterwards, outside the university in the student's own time
- self-initiated projects that had begun outside the curriculum, but had ended up feeding back into the curriculum in the form of a dissertation or other coursework
- curriculum-based simulated live projects, delivered in collaboration with external organisations, such as charities or community groups
- curriculum-based live projects, delivered in collaboration with external organisations, as above, but with a real possibility of a live outcome, such an exhibition or performance
- unpaid work placements within public and third sector organisations, which could be technically classed as volunteering
- voluntary work facilitated within the university but outside the curriculum, for example through student union groups.
- projects initiated with external partners introduced in the curriculum (e.g. competitions) where student groups go on to realise their ideas independently of the curriculum, supported by external partners (e.g. London boroughs)

It should be noted that these issues of terminology and classification did not present a problem for the students we questioned. Indeed, the rich nature of the multi-faceted terrain has made for a fascinating investigation.

### 7.3 WIDE RANGE OF EXPERIENCES

In the survey students were asked to describe one work-related activity that they had done in the public or third sector. Responses showed that the public and third sectors commonly offer a wider range of work-related learning activities than the commercial sector, which was more likely just to offer traditional work placement/internships. Students worked

predominantly in education, charities, and voluntary and community groups; these were followed by government bodies, social enterprises and the health service. A sense of wide-ranging experiences emerged, below are some examples:

- Working with children in a primary school on an unpaid, but council-funded, photography project, exploring of issues such as bullying, racism and cultural identities
- Nine month internship with a dance advocacy/umbrella organisation
- Music therapy with physically and mentally disabled young adults in a residential care institute
- Freelance graphic design work at a mental health charity
- Costume assistant at a community theatre
- Organising a voluntary drama project in a prison
- Working with an HIV charity, providing arts-based workshops for some of their clients (predominantly HIV+ women who were seeking asylum)
- Paid video production work for a government led youth project
- Volunteer work with handicapped children in the Ukraine – orphanages and street children outreach
- Two week work placement in a design agency who work with public sector clients.

Lifewide experiences recorded by Surrey respondents included:

- music arranging and transcription, studio and recording work
- teaching
- joining ensembles, societies, clubs, local and national orchestras
- volunteering e.g. at a festival in the USA; charity work for the elderly
- running own business/company
- setting up own group/team
- being a student representative in an academic department
- part-time work involving social interaction and management
- participation in theatre performances
- practicing other forms of creative art
- keeping abreast of local and national tours

- choreography for other companies
- mentoring.

Common characteristics of the experiences included:

- engaging with novel spaces and environments beyond the familiar environment of their college courses, often for an extended and/or intense period of time;
- engaging with ‘real’ clients, responding to their needs and requests;
- interacting with industry professionals in out-of-college spaces; and
- collaborating within multi-disciplinary peer groups and different communities – often with people they had never met before.

## 7.4 STUDENT CHARACTERISTICS

The survey revealed that students who engaged in activity in the public and third sectors have different priorities and characteristics from those engaged solely in the commercial sector.

Common student characteristics included:

- students engaged in the public/third sectors appear to be more ‘people-focused’ than those in the commercial sector who are more ‘goal-focused’
- articulated and evidenced ethical and moral commitment to wider communities
- strong awareness of the wide range of career opportunities provided by these types of WRL
- gender differences are marked in our findings; female students have a strong preference for working in the public/third sectors
- students with disabilities (other than dyslexia) are more likely to be engaged in the public/third sectors
- workshops indicated students with religious positioning creating and influencing activities
- most, but not all, students interviewed displayed high levels of self-confidence and motivation (this may be unsurprising, as they had self-selected in response to a call for contributions)
- students interviewed tended to show determination, resilience and high levels of entrepreneurial agency (further evidenced by the majority of the activities described being entirely self-initiated).

## 7.5 MULTIPLE MOTIVATIONS

The data revealed a range of reasons for getting involved with these types of work-related activity. It was common for them to cite multiple reasons - the most common combination occurring was employability and altruism. Motivations included:

- individual career related goals such as CV building and networking
- the altruistic value of the activity, i.e. ‘giving something back’, helping people or other social progress of some description
- personal development, for example, learning new skills or travel opportunities
- less pragmatic reasons, such as having fun, travel, making new friends or gaining inspiration.

Formal assessment and extra credit were largely absent from student accounts, except in the Surrey survey where they were explicitly investigated at interview. This may be because there is not much of this activity happening within the curriculum, and that extra credit programmes are not yet widely available, but this was inconclusive.

There was little mention of financial reward in the data, which correlates to the high instances of unpaid work experience within the creative arts sector as a whole.

## 7.6 VALUE TO THE LEARNER

Students valued their engagement in the activities in a variety of ways. These can be broadly spilt in terms of career-related value and personal value.

During the activities students came into contact with different career pathways and were able to expand their developing professional identity. Several students claimed to have changed their career aspirations because of the experience. There were those who had identified new options within their subject area (e.g. being a design project manager instead of a designer); those who had seen the potential of using their subject knowledge for common benefit (e.g. teaching the subject); and finally those for whom the experience had opened up a wide vista of possibilities – causing them to re-imagine their future entirely beyond the constraints of their discipline, as summed up by a student here:

‘It’s kind of an eye opener of how many kinds of possibilities that there is. You can just do so many projects in so many places and get involved in things like that and it’s not that difficult.’  
*UAL student in a video interview*

They learned that their creative skills can be used to make a difference in other ways than solely for financial profit:

‘I have learnt first-hand the potentially transformative power of arts in the criminal justice system and how it can make a positive contribution to rehabilitation and the prevention on recidivism. I know now that applying drama to community contexts is definitely the area I want to work in in the future, and am now fully aware of the challenges this kind of project can face but also how amazingly rewarding it can be.’

*Survey respondent*

Students developed a variety of personal qualities as they engaged in the activities. Learning to work with members of the public, who aren’t necessarily part of the creative arts community led to opportunities for cultural exchange and learning which fed back into their practice.

Much learning involved students being pro-active in seeking the opportunities in the first place, and then building on this by engineering and managing projects themselves. This led to strong feelings of responsibility and ownership as well as increased levels of confidence. In many instances, projects had international scope and were not only extremely ambitious, but also highly successful.

The moral and ethical value of engaging in projects that involved working with others was voiced by the majority of participants (to varying degrees). There was a sense that:

‘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’

*Case study interviewee*

Activities were often described in terms of transformative experiences, where students had undergone a paradigm shift in their perception of others and the world, as described here:

‘I’ve learned that young people aren’t as nasty and horrible as the media [portray], that they’re actually very creative, a lot of them are. And they’re actually very intelligent.’

*UAL student in a video interview*

## 7.7 STUDENTS’ CREATIVE PROFESSIONAL DEVELOPMENT

Part of the resources for the project were used to undertake preliminary investigations into the ways in which creative arts and non-creative arts students use their lives as a resource for developing their overall capability: capability that includes their creativity (Jackson 2010, Willis 2010).

In analysing Surrey’s Learning to Become a Creative Professional, Willis (2010) draws together students’ perceived development in three domains: development through the programme of study, development whilst a student, and development through life-wide experience.

The aspects of greatest development respondents report through their programme of study and whilst a student are:

- 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%

The 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, this study 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.

## 7.8 VALUE TO THE EMPLOYER

Activities can broadly be divided into those which link to the cognate subject discipline and those that don't. Students in creative arts subjects undertake work experience in areas where their skills are both recognised and needed. Within the study we have not found many examples of students undertaking generalised work. If students are involved in public and third sector work through personal contacts they quickly move into areas where they can use their subject skills.

Students' identities as creative practitioners provide them with resources that other people do not have. It is often these subject specific skills that are recognised and used by others and students are entering into new work contexts as comparative experts. 'Subject-specific skills and knowledge' and 'general creative ability' were the characteristics of creative arts students that employers valued the most in the survey. Creative arts students are recognised in the work context as having distinctive abilities, even though they have not completed their studies.

When employers were asked to evaluate the skills that were important to them in students, significant differences between the sectors emerged. In the public and third sectors, qualities such as 'creativity/imagination', 'perseverance/resilience' and 'problem solving' were valued more highly; 'being enterprising', 'working under pressure' and 'research skills' much less so.

## 7.9 VALUE TO THE CURRICULUM

This is less clear. In some cases these experiences are integral aspects of the curriculum, but our research has shown that many valuable experiences are undertaken without the knowledge of tutors or peers on the course. More of these types of work-related learning activities are self-generated than organized by courses.

There were various instances of the nature of the experience directly influencing the student choice of dissertation or major project study choice in their final year. Indeed, some of the interviewees were talking explicitly about final year work.

The survey suggested a stronger link between the formal curriculum and commercial employers. The commercial sector is more likely to offer training to students.

When commenting on work-related learning activities students ranked personal development benefits more highly than tutors did. We have noticed a dissonance between student and tutor perceptions. Indeed this was brought up in some interviews:

‘And also the reaction of people and tutors saying, ‘You should do work experience and you should do magazine and commercial.’ And I think we’re thinking about our future a bit differently after going to Sri Lanka definitely. Want to be involved in many more things that are less commercial and that we care about more. There is quite a big issue for us now, towards graduation. I think there is a bias towards certain sorts of work after university.’

*UAL student interviewee*

## 8. DISCUSSION

Our project research questions have yielded a number of outcomes with implications for teaching and learning in both the creative arts sector and HE as a whole. This section offers responses to the original research questions.

### **How is work-related learning in the public and third sectors encountered during a creative arts higher education, valued and fostered by students, tutors and employers?**

There were diverse and rich examples of WRL in the sectors we studied. The majority of these were generated by students themselves, independently seeking opportunities to engage in different learning contexts. However, many forms of engagement were cited that included tutor initiated as well as course embedded examples (see section 7.2 above). The students valued the experiences they had very highly, more so when they could use a wide range of personal skills and initiatives. This in turn increased their sense of worth and enabled them to recognise emergent professional skills, often in association with taking significant responsibility for the successful outcome of projects.

#### **1. What types of work-related learning experiences do creative arts students have in the public, not for profit and voluntary work contexts?**

The public and third sectors offer students an incredibly broad range of work related learning activities, however these are not often linked to the curriculum. ‘Subject-specific skills and knowledge’ and ‘general creative ability’ were the characteristics of creative arts students that employers valued the most.

##### **a. What value do stakeholders ascribe to these experiences?**

There were differences in perception of ‘value’ of such experiences. Students valued the interpersonal skills they gained from WRL in the public and third sector more highly than either employers or tutors. These included self confidence, interpersonal sensitivity, awareness of their own strengths and using their initiative and making decisions. This is perhaps a reminder to those already embarked on their careers that higher education is a time of rapid change and growth for many students. We have been amazed at the scale and ambition of many of the undertakings illustrated in our research.

Many tutors did not recognise the opportunities that voluntary work had for developing both subject specific skills as well as more generic personal and ‘employability’ skills, although WRL is a very significant component of creative arts curricula. Tutors tended to underestimate the importance of public and third sector opportunities, particularly if they were initiated outside the curriculum.

Employers valued the students' subject specific expertise and creativity and these were used creatively in many work related opportunities. When employers were asked to evaluate the skills that were important to them in students, significant differences between public/third and commercial sectors emerged. In the public/third sector, qualities such as 'creativity/ imagination', 'perseverance/ resilience' and 'problem solving' were valued more highly; 'being enterprising', 'working under pressure' and 'research skills' much less so.

Schemes such as Surrey's Life-wide Learning Award can formally value a variety of opportunities that students encounter to learn and develop skills and aptitudes, but these were found to be few and far between in this study. It was more likely that formal recognition of WRL would take the form of placements, whether initiated by tutor or student which constituted an assessed module or unit of study. This should be understood in the context of creative arts curricular which consist of many 'live projects' with industry partners and a high proportion of teaching staff who are also actively practising in creative arts themselves. There is therefore a very close link between education and creative practice beyond the university, but even within this learning environment there is scope for more active encouragement of students to engage in public/third sector activities and for more formal valuing and recognition of such engagement.

It is not an 'either or situation' – a curriculum that supports students' creative development whether they are creative arts students or students from a non-creative arts field – should contain:

- 1) opportunities within the curriculum for engagement in real world problems and enquiries
- 2) opportunities for working in relevant work environments
- 3) co-curricular experiences that enable students to use their creative capability in self-created or facilitated experiences
- 4) encouragement through extra-curricular awards that enable students to gain recognition from experiences they organise and undertake in the real world.

Higher education tutors need to ensure opportunities for students to exercise autonomy and practise subject related skills are enabled inside and/or outside the curriculum. They also need to recognise that self awareness and interpersonal skills are significant for students and may need to devise strategies to help students to recognise as well as develop these.

**b. To what extent do WRL activities link to student's career aspirations?**

There is significant evidence to suggest that engaging in public/third sector WRL extends students' conceptions of the career opportunities available to them and in some cases radically changes their understanding of the subject area they are studying. By

demonstrating expertise that others do not possess, students are enabled to positively reinforce their own skills and value to society as emerging creative practitioners and project managers. This reinforces their identity and increases their determination to succeed.

## **2. How do stakeholders perceive that creative learning developed via a higher education transfers into contexts beyond the HEI?**

The idea of ‘transfer’ in this context is better explained by the idea that existing knowledge, skills and ways of working are re-fashioned and extended by new and previously un-encountered situations. There are many aspects of a creative arts education that students draw on and develop in public/third sector WRL. These include subject specific technical skills, ways of working, approaching problems and finding solutions. Their ability to cope with the unexpected and unforeseen challenges of real life situations are enhanced by the pedagogic approaches they have learned whilst studying in university. There are examples in our research that illustrate how students draw from pedagogic practices they experience and re-fashion these in situations in the wider community, those that are specifically teaching and learning focused, but also more general community based activities.

The skills and attributes valued by employers are indicative of the expectations they have of creative arts students in both public and commercial sectors although there are differences between the two. In public/third sector those most highly valued were creativity/ imagination, perseverance/resilience and problem solving. In the commercial sector those most highly valued were flexibility/adaptability, being enterprising and being able to work independently. Both valued organisation and time management skills. Our research identified that these attributes were present in many of the interviews with students and the examples they described.

There is also a subject/discipline based difference in the two sectors in our survey, but this may be due to sample bias. Graphic design and fashion textiles were the highest preferences in the commercial sector where internships or placement was more likely to be offered. The public and third sector preference was for arts administration students with graphic design and fine art second and third. This suggests that existing WRL practices both within higher education and industry are well engrained and could be challenged and extended to the benefit of all stakeholders.

## **3. How can the student work-related experiences provided by both curriculum-based and extra-curricular activities be recognised and valued?**

Curriculum based WRL activities are normally recognised and assessed through formal mechanisms that award credit, though the survey revealed that assessment of extra curricular WRL also took place. This may be a problem with semantics, as extra-curricular could be confused with off site learning. Student interviews were a more reliable indicator of whether their WRL was assessed. However, reflective journals featured prominently in both forms of assessments followed by reports from tutors and employers and unspecified

evaluation of the WRL. Extra-curricular assessment did not include observation by tutors, the construction of a major project report or viva voce. The interviews suggest that many highly significant engagements by students in the public and third sector go unrecognised by higher education institutions and are therefore undervalued. The call for students to participate in our research brought forth many examples of significant undertakings that had not been revealed to tutors as they took place outside the curriculum. There is a real need for tutors to recognise that students are involved in such activities and to acknowledge and build on the learning that is engendered by such experiences.

Higher education could support student learning in the public/third sector and in extra curricular activities through formal recognition schemes that award credit or certification.

The project revealed that it is relatively easy to build links with public and third sector organisations. There is a will to engage with higher education students and this can be capitalised on for the great benefit of all parties.

See SCEPTre's work at Surrey to recognise life-wide learning through formal programmes: <http://lifewidelearning.pbworks.com>

#### **4. What are the generic creative agencies that enable learners to tackle challenging situations and problems in work related learning, and how are we teaching these?**

This research question has been partially addressed, but the latter part about teaching methodologies requires more research. We know that the signature pedagogies of art and design deal with ambiguous and open ended ways of working (Shreeve, Sims & Trowler 2010). The teaching is dependent on dialogue and exchange rather than didactic methods. These pedagogies require students to find their own particular responses and ways to address design, problem-solving and practising in the creative arts. We can infer that this approach enables students to creatively transfer these attributes into new situations, as demonstrated in interviews, but we also believe that the context influences the way that creative agency can be demonstrated. This is a relational approach where individuals bring their own attributes such as a sense of motivation, responsibility and ownership to a real life situation and in turn gain value through a sense of reward and achievement in that situation that feeds back into their sense of agency. Affordances in the context influence the degree of value and agency students feel. As each situation affords more or less opportunity to exercise creative agencies this relationship is fundamental to the learning and development a student might experience.

We believe that further research into the pedagogies that support development and application of creative agencies would benefit the higher education community and the future of the economy.

## 9. IMPACT

- Research papers and conference presentations have highlighted the importance of these opportunities for students to learn outside the curriculum. They provide rich experiences where students can develop their identities as creative artists, designers and managers.
- Workshops with tutors have enabled others to see the potential for NFP and public sector partnerships with university curricular.
- We understand more about transfer in the context of creative arts education and what such an education helps students to achieve in work related contexts.
- We have a better understanding of the breadth and complexity of these kinds of opportunities for learning being used in the art and design sectors in the UK.
- The impact on student careers is beneficial as participation in NFP and public work opens up more opportunities for career pathways on graduation.
- We highlight the differences between student, tutor and employer expectations of work related learning and this is an important aspect tutors should understand.
- The formal recognition of voluntary NFP work related experiences for students should be considered by universities more widely. The work by project partner SCEPTrE will make this more explicit in the near future. Informal recognition by tutors should be encouraged through tutorial and through promotion of such opportunities with the student body.
- The importance of creativity in the development of capability for dealing with situations has been recognised through the project and incorporated into the core capability statement of one university's extra-curricular award scheme – providing an example for the sector.

The benefits of many pedagogic practices in creative arts should be more widely recognised and adopted by other disciplinary areas. A number of teachers at the University of Surrey who have participated in the Design Thinking workshops have adopted the creative thinking techniques for their own practice. A practitioner guide and video clips of the techniques has been made available through a sustainable wiki which has had over 800 hits to date. Available at: <http://surreycreativeacademy.pbworks.com/>

The impact from our papers is hard to quantify as these are in the wider academic domain. We have verbal evidence that participation in workshops to disseminate the value of WRL has changed tutor's conceptions of the value of volunteering, public/third sector and extra-curricular activities. Feedback suggests that tutors will consider a wider approach to opportunities in curricular in the future. Further workshops will take place in our conference in November and we anticipate further changes to conceptions which have the potential to change practice in HE.



## 10. CONCLUSIONS

- Volunteering, internships and community based arts projects are types of work related learning activity that greatly empower students in their future careers. Previously unimagined career vistas open up, enabling students to challenge the boundaries of their discipline, and interrelate it to other industries and services.
- Many students display high levels of social and cultural commitment.
- Coping with the unknown, uncertain and complex in university helps to build entrepreneurial skills and self confidence (employability).
- Students are developing skills and expertise prior to graduation that can benefit NFP organisations and the public sector.
- Public and third sector organisations are very willing to work with creative arts students, and value them for their subject-specific skills.
- Often being the sole professional in the external context, the students are highly valued for their skills as a creative practitioner. This leads the students to see themselves, often for the first time, as professionals, thus developing their professional identity, autonomy and responsibility.
- Such activities are often viewed by students as key developmental stages where they experience paradigm shifts in the way they conceive the world and their relationship to others within it. Personal ideologies are formed.
- Key personal and professional skills are developed via engaging in these activities. Confidence levels can rise dramatically as a result of the challenge of negotiating with novel contexts, systems and a wide variety of individuals from different backgrounds.
- The creative arts students involved in the study differed from those in other disciplines surveyed previously in the high levels of opportunity they reported for developing their creativity through their programmes of study.
- When students enter the workplace they see, often for the first time, the relevance of their academic programme. Students transfer ways of working and processes they have learned from the curriculum and reinterpret and develop them in the new context.
- Transfer of skills and knowledge between creative arts students' university experiences and work is maximised when students take responsibility and invest in activities where they have a sense of civic and moral allegiance to the work related activity they are engaged in.



- In the best cases they then go on to transfer these new ways of thinking and embodied working back into the curriculum upon their return to university. This is often tacit, but can usefully be drawn out and articulated via reflection.
- Creative arts students appear to decline opportunities to take part in institutionally initiated activity, preferring to find and instigate their own opportunities, thus demonstrating high degrees of entrepreneurship. It could be argued that the high emphasis placed on self-initiated project work within the creative arts curriculum builds the confidence in students to initiate their own creative projects outside the university. The most profound learning experiences result from these self-initiated projects, which are unrelated to the university context.
- The role of central services such as careers centres, enterprise offices and student unions was less pronounced than are found in non-arts based institutions.
- There can be dissonance between student and tutor perceptions of the role played by public and third sector activities. Some students had experienced tutors regarding this work unfavourably compared to more commercial work experiences. There were instances of highly supportive tutors brokering this work, but this was relatively rare.
- Creative arts students work on projects that offer multiple opportunities for cultural exchange between diverse populations. These often go ‘under the radar’ within the university, but there is much potential for linkage with institutional agendas of corporate social responsibility and widening participation.
- The signature pedagogies of the creative arts are tacitly learned by our students, who frequently go on to model these in external community contexts. This warrants further investigation.

# 11. RECOMMENDATIONS

## **For university managers:**

- Valuing extra curricular activities and awarding credit helps students to recognise the importance of all learning experiences and helps them to articulate their skills. Universities should consider ways in which this can be built into student learning activities.
- Universities should raise awareness to tutors and students of the multiple personal and professional benefits of engaging in these types of public and third sector work related learning experiences. A wider cultural shift in the positioning and perception of such activities is required.
- Institutions should carefully consider the role played by central services such as careers and enterprise departments in relation to public and third sector projects and relationships. There is much scope and appetite for brokering relationships with local community organisations in order to facilitate projects. Shared projects could have positive outcomes that tie in with widening participation strategies and corporate responsibility agendas.

## **For academics:**

- Non-creative arts disciplines might benefit from including more open ended and self-directed projects in the curriculum.
- All disciplines might benefit from providing opportunities for working in the public and third sector for their students.
- Our proposed annual cross-institutional workshop, bringing like-minded, socially engaged students together to develop projects, will ensure the continued recognition and celebration of public and third sector work related learning activities. This could easily be built on elsewhere.

## **For student unions:**

- Where student unions do not currently get involved in volunteering, they should consider setting up a society or offering signposting to local opportunities.
- Where student unions are already involved in volunteering, they should consider how they can work with HEI teaching faculties to bring opportunities and learning into the mainstream through co-curricular developments.

**For policy makers:**

- Further research into the pedagogies of creative arts higher education would provide more specific and detailed information enabling other disciplines to adopt new approaches to learning and teaching that facilitate creative transfer between education and work.
- We believe that student modelling creative arts pedagogies in non-academic environments merits further investigation.
- We believe that way creative arts students' develop their capability to be a creative professional and a more rounded person through their engagement in lifewide learning also deserves further attention. The surveys developed by SCEPTrE could usefully be employed by other institutions.
- The benefits of student engagement with public and third sector organisations are manifold. Policymakers would be well advised to consider this when conducting future employability research.

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## APPENDIX 1: GLOSSARY OF TERMS

ADM-HEA	The Higher Education Academy subject centre for Art, Design and Media
AUCB	The Arts University College at Bournemouth
Charity	Organisations that benefit the public in a way the law agrees in charitable
CHEAD	Council for Higher Education in Art and Design
Commercial sector	Profit making organisations. Also known as the private sector
Creative arts	We have interpreted this to mean design, media, visual and performing arts subjects.
HEA	The Higher Education Academy
HEFCE	The Higher Education Funding Council for England
Internship	A work-related learning experience for individuals who wish to develop hands on work experience in a certain occupational field. Also known as work placement
Leeds Met	Leeds Metropolitan University
Live projects	Projects that have a live dimension, e.g. the outputs may be used in external contexts
NFP	Not for profit / Non profit
NGO	Non governmental organisation
NTF	National Teaching Fellow
NTFS project	National Teaching Fellowship Scheme project
Public sector	Health, government, education, police and fire services
SCEPTre	Surrey Centre for Excellence in Professional Training and Education, based at the University of Surrey

Social enterprise	Businesses driven by a social or environmental purpose
Third sector	Voluntary and community groups, social enterprises, charities, co-operatives and mutuals
UAL	The University of the Arts London
Voluntary work	Activity that involves spending time, unpaid, doing something that aims to benefit the environment or individuals or groups other than (or in addition to) close relatives (Volunteering England, 2008)
Work-based learning	A form of experiential learning that does not overtly support students learning about their own capabilities or detailed work aspirations, but uses work for academic learning (Moreland, 2005)
Work placement	A work-related learning experience for individuals who wish to develop hands on work experience in a certain occupational field. Also known as internship
Work-related learning	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 (QCA, 2003)



## APPENDIX 2: LINKS TO PROJECT DELIVERABLES

All resources can be found on the project wiki:

<http://creativeinterventions.pbworks.com>

- [Literature review](#)
- [Alphabetical bibliography](#)
- [Thematic bibliography](#)
- [Survey analysis](#)
- In-depth academic case studies:
  - [The Young Design Programme](#)
  - [BA \(Hons\) Arts & Events Management](#)
  - [Leeds Met - Festival Republic partnership](#)
  - Creative transfer between practice based education and work
  - [Learning to become a creative professional](#)
- [Design Thinking – facilitation skills rich media wiki](#)
- [Creative Living - student video case studies & advice on how to access opportunities](#)
- [Student workshop documentation](#)
- [The Creativity and Work Conference multimedia resources](#)