

STAGE 1 REPORT - OVERVIEW

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PART B

Professional Development and Enterprise at the University of the Arts, London

6. University of the Arts London, an enterprising university

This paper looks at the presence of professional development and entrepreneurial learning in the curriculum; the University's main concerns with regard to graduate successes; and reviews how the University is contributing to student development and the support of enterprise activity.

An enterprising University

The University has made significant progress in its strategic aim to be an enterprising university, meeting acknowledged prime indicators, evidence for which is provided in the following pages:¹

Figure 6.1: An enterprising university



How is entrepreneurial learning articulated?

The University articulates enterprise and aspirations for academic achievement and career progression of its students in its strategic aims:

'ENTERPRISE: Enterprise is about taking the initiative to seize new opportunities, particularly those arising from the inventiveness and creativity of staff and students. We

¹ NESTA (2007) Five Ways Universities Drive Innovation, Policy Brief.

have become more explicit about our desire to be enterprising; to be supportive of those who wish to be entrepreneurial; to grow our financial return from enterprise and entrepreneurs, and to use such funding to invest in the provision of improved services to our staff and students.¹

'ACADEMIC: We want our students to 'benefit from a high quality learning experience fully meeting their needs and that of society' (HEFCE Strategic Plan 2003-08). To do this we must ensure that the University's curriculum, as a whole, is relevant to students, the creative industries and broader society. It must be innovative and responsive to emerging needs of current and prospective students and be appropriately resourced.'²

What are the University's main concerns?

The University wants all its graduates to reach their potential and believes that there is more work to be done to:

- Ensure all students have opportunities to experience and develop employability and entrepreneurial skills and knowledge
- Improve capacity for successful employment and self-employment
- Identify and build on existing good practice
- Increase the impact of PPD on all students³

In summary, venture creation, knowledge transfer and graduate enterprise are areas in which the University has made considerable progress with dedicated Centres to support innovation, and seed funding for staff and students to develop ideas and products.

The University strives to provide excellence in creative education and it is clear that many 'entrepreneurial' opportunities are available to students throughout the University's innovative curriculum. Recent initiatives supporting innovation in the curriculum include the CLIP/CETL (Creative Learning in Practice Centre for Excellence in Teaching and Learning). The Centre for Learning and Teaching in Art and Design (CLTAD) provides a flexible programme of accredited professional teacher training for the University's staff.

The University is proud of its graduate successes, with a growing number of creative professionals of international and national standing in their fields, yet there are concerns about the seemingly low numbers of University's graduates entering 'related' work or employment in some courses. In Figure 6.1, of those UAL graduates in *full and *part time employment, just over half are in work classified as directly 'related' to their discipline: 53% are in related work; 19% are in indirectly related, 28% are in unrelated work.⁴

'Notwithstanding UAL's success in developing many among the highest achievers in the arts and creative industries, overall its graduate destinations have been weaker than those of its key comparator institutions in recent years. This would suggest scope for greater attention to the aspirations, development and achievement of students who are performing less well than the institution's luminaries.'⁵

² Medium Term Strategy 2005-2010

³ University of the Arts London, Learning and Teaching Strategy, 2006.

⁴ No comparative figures are available from the national statistics.

⁵ Dodd K (2007) Destination data of graduates from University of the Arts London, pp37-38

Figure 6.2 Graduate destination data (percentages) 2005⁶

(Compares UAL Graduate Destination data with available national statistics in percentage terms.)

UAL Graduate destinations (latest figures available)	All UAL graduates (known) %	All UK creative arts and design full-time graduates (known) %	All UK graduates, all subjects full-time (known) %
in full-time work* 33%	59	66	63
part-time* 10%			
self-employed 14%			
voluntary work 2%			
further study	9	11	16
combining work and further study	5	7.5	8
unemployed	11	10	6.5
Other (remaining categories)	(16)	(5.5)	(6.5)

Further scrutiny of these figures indicates that there is clearly work to do to improve the response rate, and encourage completion of important questions. In 2005, almost one quarter of graduates failed to return their questionnaires (known destinations =78% of graduates). 7% of the 'knowns' failed to answer in detail, or were classed as Other (9%). More earnest pursuit of detailed information would greatly improve the overall profile of the results.

It is clear that more success stories involving graduates in a wide range of working roles are needed – 'real' career experiences to be fed back into the curriculum, pointing to a need for improved co-ordination and presentation of information about graduates at course and College level.

What direct intelligence do we have about the University's graduates?

- An active Alumni Association is building profiles and case studies of the University's graduates and their career paths
- At Wimbledon, first year sculpture students track graduates three years on and experiences are fed back into the course
- The CSM Innovation Centre is gathering data about the longitudinal career paths of CSM graduates and documents many success stories
- A review of Destination data is explored in Dodd K (2007) Destination data of graduates from University of the Arts London, Report for Student Services, with recommendations for making more effective use of the data
- Creative Careers keeps in touch with graduates and initiates small studies of different sectors; has commissioned film clips of interviews with graduates in different work roles.
- The Fashion Business Resource Studio is tracking graduate successes and maintains a database (FashionAim) of graduates seeking work
- Many courses have active formal and informal links with graduates and alumni.

UAL graduate aspirations and career patterns

⁶ Percentages derived from figures in Table 3: Destinations of full-time UK first degree graduates by subject area, Destinations of Leavers in Higher Education 2005; and UAL Creative Careers Destinations of Leavers 2005. (Other categories represent the remaining percentages)

As part of this Project, a pilot e-mail survey is in progress inquiring about graduates' aspirations, career paths, what they valued on their courses, what they felt was lacking and what they are currently doing. The survey involves graduates registered on the ECCA and Alumni mailing lists. It is early for results to be conclusive, and at the time of writing a small sample of returns (16) selected at random gives evidence of complex and multiple-activity working lives.

What are they currently doing?

The questions sought to discover the range of graduate activity rather than elicit answers purely about paid work or employment. Typically graduates are involved in combinations of professional practice, employed work, professional and practice development, ie. generating work.

Figure 6.3: What are graduates currently doing?

Number of times specifically mentioned:

Own design practice (sole-trader, or partnership)	7
Practice development – ie. producing new body of work	6
Exhibiting/performing	4
Updating skills – ie. photoshop; art therapy	3
Employed full-time (related)	3
Employed full-time (unrelated)	2
Unemployed and looking for a job/work	2
Applying for funding	2
Unpaid work/voluntary work	2
Part-time teaching University	1
Promotion of self and work	1
Tendering for new work	1
Postgraduate study	1

Encouragingly, all the students in the sample are continuing with their practice in some way, and seeking different ways to support it. Thirteen had worked on a freelance or self-employed basis since graduating. It is clear that graduates face many obstacles and have to be persistent to find work or employment. The trend for multi-tracking or portfolio careers appears to be continuing, with eight graduates involved in a combination of three or more work or practice-related activities. Only three graduates are involved in a single activity. An evolving career pattern involves time thinking about and preparing for the next move.

Examples: 'What are you currently doing?'

Graduate A 1982 Industrial Design	1 partner in Cardross Glass LLP, designing and supplying commissioned architectural art glass, for an international clientele
	2 Council Member and Associate of the British Society of Master Glass Painters
	3 Part-time associate lecturer, PGCert Glass
Graduate B 1993 Acting	1 Exhibiting as performance poet in 3 formats at the Truman Brewery off Brick Lane, live and in text.
	2 Made new voice reel and had new photographs taken
	3 Tendering for work at West Wing Arts Centre in Slough
	4 Commissioned by Wellcome Trust to perform own material fronting four discussions, this autumn

Graduate C 1994 Footwear and accessories	1 full-time successful own business, designing and making accessories and developing footwear range
Graduate D 2001 Product Design	1 unemployed and seeking a job
	2 preparing for painting show in November
	3 working on a logo project freelance
	4 just finished making hi-fi furniture for private client
Graduate G 2004 Art and design	1 full-time Mental Health and Learning Disabilities Administrator
	2 taking introductory courses in teaching and art therapy
Graduate E 2005 Fine Art	1 working part-time as underground station assistant
	2 continuing own artistic practice
	3 applying for funding and contacting sponsors
	4 attending evening class on book publishing
Graduate F 2005 MA Industrial Design	1 full time employed as mechanics/graphic designer in field of product customization for mobile phone company with responsibility for customers in Europe, Africa and Middle East

The Project Team will continue to gather graduates' stories into 2008 and present a full analysis for the summer. Early results point to a need for preparing students for first steps by raising awareness of the opportunities open to them and how they may be accessed.

More evidence of longer term career patterns to feed back to staff and students – 'real careers' is needed. A new national longitudinal study of graduate career paths is planned⁷, and it will be important to seek evidence of continued engagement with practice and transfer of the creative process into other settings.

Mapping the curriculum

The University fosters the development of students' entrepreneurial skills and learning through an aligned curriculum. The ethos is:

'Constructivist: authentic, complex, social, placing process above products, with an emphasis on development of students' skills and meaning-making, and learning and teaching strategies that help students to achieve their potential...'⁸

During the period January to May 2007, the Project Manager arranged or attended more than 40 meetings with key people (individuals and groups) across the University to gain an overview of curriculum models, and to inform the methodology for the project. Course documentation was

⁷ National Longitudinal Survey of Destinations of Graduates in the Creative Arts 2008, CHEAD and UAL initiative, forthcoming

⁸ UAL Learning and Teaching Strategy

examined to see how entrepreneurial learning and professional development are articulated at College and course level. Owing to the time limitations and the size of the University, the focus has been on undergraduate BA(Hons) courses only. Therefore, the initial mapping exercise is illustrative rather than definitive.

The University offers its staff and students a mixed economy and matrix of opportunities and resources for professional development and entrepreneurial learning. These are grouped into 10 areas and mapped out below:

1. Experiential learning through creative practice	2. Creative collaborations	3. Industrial placements and work-based learning	4. Entrepreneurship, business start-up and support for creative ventures for staff and students	5. Personal and professional development (PPD)
6. Personal development planning (PDP) and E-portfolios	7. Mentoring and volunteering	8. Networking opportunities	9. Web-based and other resources	10. Postgraduate and CPD provision

See also **Paper 5. Models of practice** – for an explanations of the key features of Models, and **Paper 7. The creative curriculum at UAL** - for specific projects, initiatives and course activities. Further research is required to capture and evaluate the impact of entrepreneurial learning.

1. EXPERIENTIAL LEARNING THROUGH CREATIVE PRACTICE

Experiential learning provides the main vehicle for the encouragement of students' employability and entrepreneurial learning: embedded live projects, work related learning, opportunities, competitions and commissions supported by courses and by specialist centres: e.g. CSM Innovation Centre; Fashion Business Resource Studio LCF. Many opportunities for transfer of the creative process occur within studio practice and outside the curriculum, and examples are given in **7. The creative curriculum at UAL**.

The pedagogies of experiential learning in creative practice: the 'project', peer learning through the 'crit' – provide the cornerstones for developing and strengthening creative practice through articulation of learning, engagement in critical dialogue and utilising constructive feedback. (See **3. Entrepreneurship through Creative Practice**).

Enhancement of student learning in this area is encouraged by reflection and articulation in learning and assessment practices, to help students to recognise and value important attributes skills and characteristics that will be useful to them in their future professional lives.

However, the difficulties in offering consistent experience across a diverse institution are recognised. There is more work to be done to debate with (staff and) students the valuable learning from creative practice, and build students' confidence in articulating what they can do, so they can relate their learning to future opportunities (transfer of the creative process).

2. CREATIVE COLLABORATIONS

- Curriculum-based: staff-student-industry-community collaborations of all kinds in a range of sites for learning; some international, e.g. Shared Talent (LCF); supported and brokered by specialist centres: e.g. CSM Innovation Centre; Fashion Business Resource Studio.
- Extra-curricular: work, volunteering, exhibitions, outreach projects, festivals – student and staff-led initiatives; e.g. Young Design Programme, Sorrell Foundation (open to all UAL students); Artpreneurs (Camberwell); and supported by staff and student-led websites.
- Alumni Association and Student Union initiatives, including volunteering schemes, outreach and mentoring.

Many of these collaborations have multiple benefits, meeting widening participation, social and community agendas.

3. INDUSTRIAL PLACEMENTS AND WORK-BASED LEARNING

The UAL, like many higher education institutions, recognizes the importance of providing a professional context for students to apply their learning with a well-developed programme of placement and work-related opportunities across all Colleges. Curriculum models range from a one-year period of accredited paid work in industry (leading to a Professional Diploma) in addition to the formal degree programme – to opportunities for shorter work placements, live projects and extra-curricula collaborations of all kinds.

Placement programmes are well supported by academic staff, dedicated placement and PPD staff and specialist centres such as the Fashion Business Resource Studio. Detailed placement handbooks provide important reference material for preparation and raising awareness about professional behaviour and applying for placements.

4. ENTREPRENEURSHIP, BUSINESS START-UP AND SUPPORT FOR CREATIVE VENTURES FOR STAFF AND STUDENTS

There is a rich mix of provision:

- In the curriculum via core study, electives (LCC Business Start Up and Going Freelance) and PPD Units, with follow through to extra-curricular initiatives and supported by specialist centres: ECCA; CSM Innovation Centre;
- Enterprise funding and support for creative ventures and product/service development – Proof of Concept fund (LDA/UAL)
- Special projects, many brokered by College based research centres, and individual staff initiating local initiatives for collaborative working and partnerships
- Funding to support research and staff/student business and entrepreneurial activity: for example, Enterprise Centre for Fashion Enterprise
- College-based centres are moving towards a University-wide remit: The CSM Innovation Centre, Enterprise Centre for the Creative Arts, Own It; Artquest; The Engine Room
- Short courses programmes across the University provide opportunities for learning new skills, refreshing creative practice and just-in-time training.

5. PERSONAL AND PROFESSIONAL DEVELOPMENT (PPD)

Models of practice are well-established in the University's curriculum and range from embedded and core units of study in all courses to ad-hoc events and activities, both accredited and non-accredited. For an explanation of models and their advantages and disadvantages, please see **Paper 4. Models of Practice**. There are many variations and combinations of models in use across the University.

Curriculum Models for Personal and Professional Development in the University's Courses

- * **Integrated PPD** is well-established in the University's curriculum, evidenced by explicit PPD and employability/enterprise related learning outcomes embedded in all Units of Study. However, there are variations and the most common approach is to offer integrated PPD with additional Core Units.
- * **Core Units for PPD** incorporate learning to learn and the foundations for academic study, inter-personal and career management skills, reflective practice, team working and aspects of professional practice, with variations from College to College. For example, Camberwell and CSM provide support for progressive learning in support of practice-based learning, with discrete units at Stages 1 and 2. Wimbledon offers PPD Units at Stage 2 in Fine Art, and in Stages 1 and 2 in Theatre Design; LCC offers PPD units at Stages 1, 2 and 3. There are Core Units formalising work experience and work placements. Delivery modes may be 'long thin' (ie. weekly timetabled) or 'short-fat' (ie. concentrated 2-3 days intensive blocks).
- * **Optional and Elective:** The Diploma in Professional Studies provides credits for an industrial placement year in several of the University's courses. Colleges have well-established elective programmes, providing students with opportunities to enhance their studies, many with entrepreneurial learning. LCC for example, offers electives in Business Start Up, Project Management and Going Freelance; The Young Design Programme (Sorrell Foundation) provides an opportunity for multi-disciplinary working for student teams drawn from all of the University's courses;
- * **Ad hoc or bolt-on activities:** University staff are extremely entrepreneurial in evolving the undergraduate curriculum to accommodate initiatives and interests, as well as providing opportunities for enhancing students' learning: examples include events, talks, visits, ECCA Graduate Week, Enterprise Week; opportunities for external exhibitions, etc. They tend to be in a non-accredited form.
- * **Extra-curricular** activity may be student or staff led, similar to ad-hoc or bolt on. Many extra-curricular activities are student led: for example volunteering. University examples: ECCA provision – resources and support; Student Union volunteering, Creative Careers events and seminars; Alumni Association networking meetings. There is more work to be done to recognise and value extra-curricular activity.
- * **Continuing Professional Development (CPD)** is provided through post-graduate study and research, skills training, vibrant short courses programmes, funding for business start up, etc. Examples include: Artquest mentoring scheme, The Design Practice, LCC; Artists' Access to Art Schools (AA2A).

How is PPD articulated at course level?

In undergraduate programmes, course handbooks and specialist PPD handbooks provide a narrative, with maps or charts indicating progressive development and application of PPD objectives and outcomes from Stages 1 – 3. Courses re-interpret PPD outcomes for their own subject disciplines and often with specific reference to employer sector requirements.

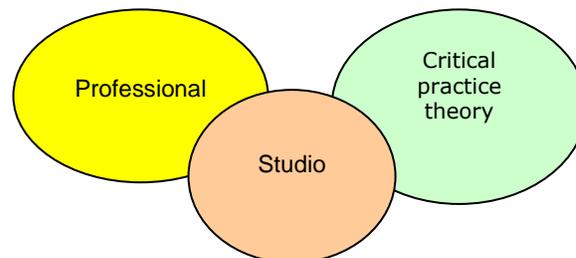
A sampling exercise involving course handbooks from each College gives an indication of the PPD ethos and models of practice adopted, with an indication of PPD objectives and learning outcomes for each Stage – see **Appendix 3**. One course from each College is selected. This exercise is intended to be illustrative rather than definitive, indicating mixed models of practice with PPD integrated and core study to varying degrees across all Colleges.

Many of the University's courses are designed to provide entry into a specific profession, for the example the BA Acting Course (**CSM**), which offers

'a sustained programme of particular preparation for the acting profession, complemented by the Personal and Professional Development Unit in the early stages of the Course which provides an invaluable skill base for research, life-long learning and the world of work.'

PPD values expressed throughout the University's courses emphasise the wider benefits of a creative education as well as potential outcomes closely related to creative practice.

At **Wimbledon**, in Sculpture, where PPD and reflective practice is embedded, there is a recognition of the importance of encouraging students to reach their potential, following individual paths. Academic staff deliver and 'own' the PPD programme, moving towards further integration of three key domains in the curriculum – an holistic, embedded model.



Progressive learning opportunities 'expose that feeling of vulnerability in a supported environment,' building communities of learning. The effectiveness of models of practice needs to be evaluated in terms of how well students make the connection between PPD, creative practice and their career plans.

6. PERSONAL DEVELOPMENT PLANNING (PDP) AND E-PORTFOLIOS

Personal Development Planning tends to be articulated (good practice) in relation to local customs and practices, with variations from College to College, and is embedded in most courses. It manifests itself through personal documentation, such as learning agreements, artists' statements of intent, and evidence of learning in journals, placement reports and diaries, written and verbal reflection, and critical self-evaluation as part of assessment.

However, if PDP is not central to the learning process but seen purely as an assessment task, its value as an instrument for confidence-building through articulating strengths and achievements may not be recognised.

AT **CSM**, PDP explicitly underpins direction:

'Development Planning reflects all your areas of study and helps you to direct your work in support of your future plans, both within the course and beyond. It involves:

- *thinking* about where you are now;
- *reflecting* on your strengths and improvements you would like to achieve;
- *planning* where you want to get to and what skills and knowledge you will need to develop to get there;
- *recording* the development you make in undertaking your plan of work;
- *identifying* when you have reached your goal;
- *reflecting* on your learning and achievement and, in the light of this,
- *planning* what you want to achieve next.

Development Planning is an activity which contributes formally to your personal documentation of your progress at key points during the course. This documentation is also known as a *Progress File* and when you finish your studies it provides an evaluative record of your learning, including a 'transcript' of your Unit marks, often essential in applications to postgraduate courses or employment.' (CSM, BA(Hons) Fine Art)

At **Wimbledon**, in all courses, students use

'negotiated learning agreements to plan, develop and evaluate your work. The learning agreement will be discussed with your tutor and will enable you to reflect on your personal development throughout the course, as well the development of your practice.'

Self-evaluation underpins PDP at **Chelsea**, and

'formalises and integrates the skills learnt through the PPD aspects of the course' at each stage and forms the basis of discussion within personal tutorials at each Stage.' 'Self evaluation enables you to both reflect on your progress through the course thus far, and, importantly, to envision your future progress within the course and also your plans for the future.' (BA Textile Design, Course Handbook).

At **Camberwell** Personal Development Planning is embedded with an emphasis on independent learning, informed by on-going self-reflection and critical analysis of practice via learning logs and evaluative reports, formalised through written statements and assignments. The PPD map explicitly places emphasis on progressive independence, towards Stage 3 in

'planning and organising your own learning through a process of analysis, reflection and self-evaluation.'

Similarly, at **LCF** where personal responsibility for planning and managing study is articulated throughout studies and placement programmes. It is made clear to students that as part of the tutorial system, they are responsible for:

'agreeing an action plan and acting on it.'

PPD activities include:

- 'Making project plans and seeing them through to completion
- Setting positive goals for yourself and monitoring how you achieve them'

At **LCC**, reflection and Personal Development Planning are embedded in practice, and articulated through key skills:

specifically KS-E Managing Learning: 'Review and reflect on your self-development; 4. Plan your future learning requirements; 6. Plan, develop and manage project work.' Foundations are laid early on, with, for example at PPD Stage 1 Project on Reflection. 'You will begin to own your own learning methods and understand how you have developed and what aspects have sustained your growth. It will also allow you to approach each new project with a greater understanding of your strengths and shortcoming.' (PPD Graphic Design Project Brief)

Good practice for PDP places it at the centre of the learning process. (**See 5. Models of Practice**).

However, there is no clear articulation at University level for Personal Development Planning, E-portfolios or Progress Files. New HE policy is extending transcripts to include a Personal Development Plan and evidence of academic achievement in the Higher Education Academic Report (HEAR)*⁹. The University may wish to consider its strategy for PDP as it is key to driving the learning process, and encouraging greater articulation of learning through creative practice provides the key to building student confidence. Exemplars of practice in Personal Development Planning across the University need to be identified, shared and celebrated.

E-portfolios

The University is currently investigating the development of a university-wide E-portfolio template. E-portfolios* have an important role to play in archiving achievements and extra-curricular learning in relation to Personal Development Planning, and ultimately Progress Files. At course level, students are encouraged in many different ways to record their learning and achievements; ie. compiling CVs and e-portfolios, with considerable support from staff for those preparing for placements and work, and from Creative Careers. Creative Careers runs an annual CV competition to encourage excellence. Student and graduate work is featured on College based websites at degree show time, and for exhibitions occurring at different Stages of study.

There are many examples: graduates at LCF can subscribe to a web-based recruitment site - FashionAim where students place a summary CV and a selection of images of their work. Employers may submit job vacancies, and graduates can give permission for employers to view their personal details and academic achievements with a view to selection for interview.

Creative Careers is working on web-based 'employability tools' with which students can review their achievements, strengths and career strategies. A first version is due for trialling in summer 2007.¹⁰

Student-led e-portfolios

Many courses and cohorts of students design their own independent websites for the promotion of graduate shows, and there is a growing trend for student-led personalised networking web-sites, wikis and blogs (e.g. My Space). However, these have limited value in the professional domain, with a blurring between social and professional functions. Graduates need to be encouraged to adopt a professional outlook and progress towards a different web-based e-portfolio to connect with other creative professionals and work opportunities.

7. MENTORING AND VOLUNTEERING

A recent survey of across the University revealed around 30 different opportunities for students to be mentored by industry professionals, peer to peer mentoring, graduates mentoring current

⁹ * See **2. Re-defining entrepreneurship**

¹⁰ Tess Bygge is currently researching and writing an on-line employability toolkit for students and graduates.

students, students mentoring other year groups, work-based opportunities and volunteering to open up new possibilities. At LCC peer mentoring is successfully embedded across the College.

'Outstanding examples are: PGD in Character Animation (CSM), BA/MA Acting (CSM) and BA Graphic Design pathways (LCC). Schemes seem most successful when they are embedded, as they are in these cases, rather than being an add-on.'¹¹

Further work is needed to recognise, value and provide credit for student-led and extra-curricular experiences.

1. NETWORKING OPPORTUNITIES

- Alumni Association: Newsletter and Arts Monday meetings; Creative Careers, ECCA and other events
- Job search and career development - supported by Creative Careers – centralised resources, events, guidance, vacancy services, employability advisers contribution at course level;
- College-based initiatives
- College-based and centralised learning support, services and resources for staff and students: e.g. The Learning Zone
- Student-led activity, see above e-portfolios

2. WEB-BASED AND OTHER RESOURCES

There are many learning resources (staff, student and University-led) including digital networking and promotion web-sites under development:

- ECCA; Artquest; Own-It; with links to further resources
- Dedicated PPD websites: e.g. Graphic Design PPD website at LCC
- Support for resource based and e-learning via the VLE (Blackboard); Chelsea Wiki, blogging, etc.
- Well-established handbooks for PPD provided by courses
- Creative Careers, including employability tools under development
- Alumni Association website
- FashionAim (LCF) provides an on-line job matching service for both graduates and employers in the fashion and textiles industry
- CSM Fifzine, a professional on-line portfolio, linking students with creative industry employers: www.fifzine.
- Second Life – a showcase for University students' and graduates' work at LCF.

10. POSTGRADUATE AND CPD

The University provides a portfolio of opportunities for academic, professional and practice-based research and post-graduate academic study, and higher degrees in all creative disciplines including the MA in Creative Enterprise (LCC). Academic staff have access to opportunities for teacher professional development offered by CLTAD and this provision is being expanded to cater for recent graduates and post-graduates who wish to gain some professional accredited teaching experience, involving a placements and mentoring by experienced staff.

Continuing Professional Development (CPD) provision includes:

- IP support provided by College-based Centres and central research services (e.g. Own It), proto-typing and product development (e.g. CSM Innovation Centre)
- support and funding for creative ventures, business training (ECCA),

¹¹ Drury R (2007) Review of Mentoring and Work Placement Opportunities for Students and Graduates of the University of the Arts, London, CLTAD.

- a portfolio of highly successful, practice-based short courses for professional up-skilling and pre-entry
- mentoring (see 7. above)
- Knowledge Transfer Partnerships¹²
- Creative Careers offers on-going support, guidance and employment opportunities

Key factors having a significant impact on the curriculum

A recent study by the CSM Innovation Centre¹³ recommends a matrix of support for student enterprise across the University to encourage an outward facing culture, with a focus at local (College) level, and it is clear from the mapping (above) that considerable progress has been made in this respect:

<p>Support for graduate enterprise networking, collaborations, partnerships, interactions between academic staff and business/creative organisations; business support (ie. incubators in London boroughs); funding sources.</p>	<p>Development of a creative enterprise culture in the curriculum experiential learning, live projects, IP and business awareness; employability learning – networking, marketing and self-promotion</p>
<p>Investment and development of UAL and College infrastructure to support above and develop services such as ECCA for both staff and students. (Co-ordination of information and activity in a single portal, ie. through ECCA site.)</p>	<p>Joint activities with LDA and local authorities active role in business/creative networks; focussed use of funding and support; joint workshops and seminars.</p>

The success of this matrix relies on four key contributing factors:

- 1. Teacher-practitioners and industry professionals**
- 2. Professional development in pedagogy**
- 3. Student development**
- 4. Development of specialist College-based Centres**

1. Teacher-practitioners and industry professionals

Research active and highly qualified staff (Grade 5 RAE) contribute to the currency and quality of the curriculum and consultancy interaction with the industry. The involvement of highly entrepreneurial staff, teacher-practitioners and industry-based professionals (2,003 AL staff are currently contributing to the University's courses) results in innovative learning opportunities for students to engage with creative practice in different settings via collaborations and external sites for learning.¹⁴

¹² See also 4. Entrepreneurship, support for business start-up (above).

¹³ Salvadori D (2006) Developing Product and 3D Design companies – pilot project, CSM Innovation Centre.

¹⁴ The role of the practitioner-educator is the subject of a PhD thesis being undertaken by Shreeve, A Director of the CLIP / CETL.

2. Professional development in pedagogy

Teaching staff are active in pedagogic research and committed to evaluating and improving the learning experience for students.¹⁵ Professional development in learning and teaching is provided by **CLTAD**, with over 100 staff benefiting from its courses and awards annually. Staff engage in projects relating to their teaching practice, many of which involve experiential and work related learning and good practice in developing student capability.

The **CLIP/CETL** Centre for Excellence in Teaching and Learning: Creative Learning in Practice is a significant contributor to strengthening the curriculum. It is placing a value on creative learning and teaching practice by developing and rewarding staff for pedagogic innovation:

'Creative Learning in Practice exemplifies the close links that our courses have with the creative industries and authentic learning experiences that enable students to become practitioners. We develop innovative ways to build on successful practices.'¹⁶

Many other initiatives occur informally and are supported at College and course level as a natural feature of course development. PPD Co-ordinators and tutors, Learning and Teaching Co-ordinators and staff in those designated roles are key to the development and enhancement of PPD, and those in academic management roles involved in curriculum design and development at course and College level. There are well-established staff networks at College level and a UAL-wide PPD networking group is growing its membership and remit for debating and exchanging good practice.

A short review of projects and awards funded by the CLIP/CETL is included in **7. The creative curriculum at UAL** and illustrates how the key areas for professional development, work-based and entrepreneurial learning are being addressed.

3. Student development

There are many enterprising students, some of whom already have experience of freelance work and creating opportunities before they arrive. Students are capable and need encouraging with more emphasis on peer learning to tap into the rich experiences they bring to courses, and to reflect on the learning the curriculum provides. Attention is needed at the outset of students' experience to lay the foundations for effective learning, self-management and a professional outlook so that all students are capable of making the most of opportunities.

There is evidence that students are keen to collaborate and engage with other disciplines. Growing numbers access enterprise services and business start up, e.g. a four-fold increase in students registering for the business start up elective at LCC, and an understanding on their part that they may work freelance at some point in the future; increase in the scope, coverage and attendance for ECCA graduate and industry weeks.

Further work is needed to recognise, value and provide credit for student-led and extra-curricular experiences.

¹⁵ Evidenced by a thriving Pedagogic Research group and publications such as: Sims E and Shreeve A (2006) 'Evaluating Practice-Based Learning and Teaching in Art and Design, CLTAD/Pedagogic Research.

¹⁶ CLIP/CETL aims and activities <http://www.arts.ac.uk/cetl.htm>

4. Development of specialist College-based Centres

These innovative Centres play a vital role in driving an enterprise culture. Initiatives that have grown into funded and dedicated Centres are important facilitators of knowledge transfer, collaborations and partnerships. They contribute to the curriculum, support enterprise, venture creation and continuing professional development for both staff and students:

Artakt	The Enterprise Centre for the Creative Arts
Artquest	Exchange
Centre for Creative Business	Fashion Business Resource Studio
The CSM Innovation Centre	Plus Equals
The Design Laboratory	The Design Practice

For example, ECCA - The Enterprise Centre for the Creative Arts plays a key part in supporting both students and graduates, initially for LCC students, and more recently across the University, with pioneering work to support creative ventures. It is an interesting model, as its staff make a direct contribution to PPD in the curriculum; schedule Graduate and Enterprise Weeks during the academic year – events, resources, talks, visits to encourage students' enterprise skills and awareness of how to access opportunities; and provide a full CPD programme and range of services including opportunities, resources, links and contacts. There is further potential for ECCA to become a hub for encouraging graduate enterprise across the University, as well as strengthening its role in the wider community.

Areas for development

Clearly, the University has made immense progress towards supporting the professional development of its students and embedding an enterprise culture. The effectiveness of curriculum models is an area for further investigation, in terms of how well students make the connection between professional development, creative practice and their career aspirations.

Overall, there is more work to be done in the learning community as a whole (staff, students, employers, creative professionals) to identify and debate the important learning that creative higher education provides. This will help to build staff (and industry) confidence in their roles in supporting students into their future careers.

In this study, areas for further attention have been identified in relation to:

- improved co-ordination of support for enterprise
- encouraging a more holistic expression of learning through creative practice
- valuing extra-curricular and student-led activity
- improving intelligence about graduate career paths
- encouraging students to adopt a professional outlook
- preparation for the transition from higher education
- and the role of Personal Development Planning.

The strengths of the curriculum identified are demonstrated in exemplars of practice in **Paper 7. The creative curriculum at UAL.** Areas for development are explored further in **9. Emerging issues and priorities.**

7. The Creative Curriculum at UAL

An important part of the work for this Project has been to seek out innovative examples of curriculum and extra-curricular activity across the six Colleges that encourage students to focus on a more holistic expression of learning, interpreted through creative practice in different contexts. All activities selected below involve a mix of pedagogic approaches, with **experiential learning at the core**, and they embed many of the key features identified in this Report as exemplars of practice that encourage: **student confidence; the foundations for effective learning; creative practice development and its transfer; professional skills and behaviours; and awareness of potential career possibilities:**

Following the examples, Figure 7.1 indicates which key features are present in each course activity. This is followed by further examples of curriculum developments in progress, supported by the CLIP/CETL and CLTAD.

1 'The First Assessment'

The aim of this project is to ensure that the first assessment communicates to students the importance of independent learning, their capacity for self-evaluation and learning as a process for personal transformation. Staff at Camberwell will prepare guidelines and pilot first assessments (peer and self-evaluation) that focus on student reflection and self-evaluation to develop a student's sense of their own self-efficacy, their capacity to learn and be changed by learning. UAL Widening Participation Project supported by CLTAD.

2 'Summer School in Study Skills for Fashion'

The Summer School which ran for the first time in July 2005 and is aimed at students from vocational routes, who have already secured a place on a course at LCF. It is collaboratively developed and delivered by staff working within Study Support, Cultural Studies and a number of other curriculum areas. Students improved their understanding of cultural studies; developed confidence in visual skills; interpreting images; use of 'academic' language; developed friendship networks; increased confidence in ability to manage academic writing. Positive impact on retention and progression. Contact: Diana Aronstam and Terry Finnigan.

3 'On Track'

A pan-Europe student-led graduate tracking project, piloted in 10 institutions. By tracking the career paths of graduates 2 years on, Wimbledon first year students begin to have a sense of how their own career might develop. The School has access to the information gathered and builds its alumni contacts. Students work individually to contact graduates and then in groups to analyse their findings about employment patterns, income, countries of employment and choices made by graduates. They present to the rest of the year group and invite a small number of graduates in to be interviewed in front of the group. Develops skills in communication, inter-personal skills, researching, interviewing, analysis and knowledge of 'real' career paths. Contact: Tamiko O'Brien Link: http://www.inter-artes.org./pub/down_27.pdf

4 'The London Project'

All courses at CSM 10 credits. Stage 1 PPD – an induction and introduction to learning at first year undergraduate level; aims to orientate students within the College, the University and London. A group project involving researching London as a resource relevant to studies. Places emphasis on skills, understanding and approaches to learning, locating, navigating and communicating information. Learning outcomes: managing the project; knowledge of London as a resource; communication skills; use of academic conventions; intellectual property; use of UAL learning resources; evidence through written report, group presentation and written critical reflection on learning. PPD staff and Course Teams

5 'Artrepreneurs'

A programme based at Camberwell College of Arts where Stage 2 students can identify, deliver and engage in a wide variety of art projects with/for the local community. The purpose of this programme is to enhance work-related, volunteering and practice-based learning in partnership with community organizations. The programme works as an agent for students, either finding suitable projects for students or placing students in specific projects already set. Students carry out the work as part of an accredited elective. Link: <http://www.kevinpotter.f9.co.uk/outreachfinal/menu.html>

6 'The Young Design Programme'

An HE and Schools collaborative project, that brings a design team of undergraduate students together with a client team of school pupils to address a design brief connected with the school environment. Each student design team is then mentored by a dedicated professional practitioner.

The programme is available to all students in the University and focuses on building 'transferable skills' such as communication, presentation, problem solving, negotiation and team working, in addition to their design skills.

Students spend around half their academic year on the programme, which is formally assessed. It was developed collaboratively by the University of the Arts, London and The Sorrell Foundation's 'joinedupdesignforschools'. Over two terms, students receive training and support from the Sorrell Foundation, and are supported by their university course tutors. The students' learning on the projects is assessed through existing course guidelines, in most cases using a 40 credit, second stage professional practice unit. Course tutors carried out assessment. Link: <http://www.thesorrellfoundation.com>

7 'Indigo'

Second year students at Chelsea organise their stand at a high profile international textiles trade fair in Paris each year. The students show their work in the same venue as professional companies, visit the fair and experience what it is like to belong to the world textile design. Students work in teams each of which is responsible for an aspect of preparation, organisation, exhibiting and selling at the show. Students contribute their own textile design samples. The cohort travel to Paris and support the stand as well as visiting Premiere Vision, an important trend prediction for textiles and fashion companies. Students learn about the industry, develop professional skills and experience of digital print and graphics technology and presentation.

Refer to: A written case study by Alison Shreeve

8 'Making Yourself Visible'

PPD Second Year project at Camberwell requires students to make their work/ideas visible in an appropriate context in London. May lead to an intervention, an exhibition, work on location, a publication or an interaction with a local community group, school or museum. Students work in teams of 8 to develop a Team Proposal and planning its presentation with regard to site / those involved in the project. Assessed learning outcomes: team's ability to function effectively; understanding of professional contexts scheduling and budgets; presentation skills and appropriate technologies. Staff involved: Yvonne Kulagowski and C Bowmaker.

9 'Dissertation or placement?'

At Camberwell, Stage 3 students are given the opportunity to choose from three formats within a 30 credit unit: Live Project, Work Placement or 5-6000 word Dissertation to explore the most relevant and specific contexts (critical and professional) to their individual programme of study. In 2006-7 145 students chose Live Project/Work Placements and submit a critically reflective evaluation report on the experience. Students can arrange a work placement, professional experience, or live project in an external setting (minimum 5 weeks). They keep a written log with visual documentation and submit a 2000 word evaluation report. Popular with international students.

Contact: Jim Pearson

10 'Design Practice'

An in-house design consultancy at LCC, set up by a recent graduate. Students work in dedicated studio on a range of briefs from clients across a wide range of business sectors projects. Opportunities for new graduates on 1 year contract and for placement students.

www.lcc.arts.ac.uk/design_practice.htm

11 'Virtual Studio'

Sculpture students at Chelsea collaborate with students from the Royal Melbourne Institute of Technology in Australia, culminating in a synchronous online event – communicating visually and verbally both asynchronously and synchronously via video link and the internet. Seen as an enrichment activity outside the formal curriculum. Students valued the opportunity to work collaboratively in their College group, having to put their ideas across and having a dialogue with students from a different culture about the project outcomes.

See: Ellen Sims, Paper Virtual Studio: Online Collaboration Between Two Art Schools Across Time, Distance and Cultures.

12 'Electives for enterprise'

At LCC an innovative and well-established cross-College and School electives programme offers Units in Business Start Up (128); Going Freelance (152); Project Management (50) and Collaborative Projects in Graphic design (98) – which have proved to be very popular with students.

Numbers in brackets indicate students attending in 2006-7.

Contact: Tony Wailey

13 'Enterprise week'

Since 2004, The Enterprise Centre for the Creative Arts (ECCA) has put on cross-UAL events as part of National Enterprise Week. The UAL Enterprise Week has grown exponentially, year on year and in 2006 offered an extended programme across Chelsea, CSM, LCC and LCF which also offered a programme of fashion industry events. The range of events was designed to relate to as many of the creative disciplines within the University with generic sessions on tax and IP. More than 650 students attended, with events bookable via the ECCA website. The 2007 Enterprise Week will focus on the themes of collaboration, ethical business and brand building. Sessions on promotion, contracts and project management will be an addition to the programme and events will be offered across all UAL Colleges.

Contact: Marice Cumber, Catherine Smith

14 'On-line PPD for graphic designers'

Graphic Design and Media Design students at LCC have their own dedicated website, developed by staff, with sections on PPD, what it is and why it is important, in relation to the world of graphic design; PPD courses and events; design companies; resources and publications; opportunities for volunteering; galleries; degree show websites; news; articles; links to organisations

<http://www.lccppd.co.uk/>

15 'The Chelsea Wiki – student-led technology'

Fine Art students at Chelsea were encouraged to communicate and share experiences of locating and using external exhibition spaces. Initially, Blackboard was to provide a communal discussion space. However, students preferred the autonomy of the Chelsea wiki – making the transition into working as independent artists in the community.

Contact: Abigail Reynolds

Figure 7.1 Experiential learning in curriculum activities

Curriculum activity	group work and peer learning	creative collaborations	research and investigative	inter and multi-disciplinary	presentation and promotion	learning about 'real' careers	prof and business awareness	inter-personal skills	autonomy, independence	building contacts, networking	industry awareness	creative practice development	transfer creative process	confidence in self and work	evaluation of self and practice	personal development planning
1 Summer School in Study Skills for Fashion																
2 The London Project																
3 On Track																
4 The First Assessment																
5 Artpreneurs																
6 The Young Design Programme																
7 Indigo																
8 Making Yourself Visible																
9 Dissertation or placement?																
10 Design Practice																
11 Virtual Studio																
12 Electives for enterprise																
13 Enterprise week																
14 On-line PPD for graphic designers																
15 The Chelsea Wiki – student-led technology																

CLIP / CETL and CLTAD

Examples of ways in which the University's staff contribute to the enhancement of creative learning in the curriculum are summarized below:

CLTAD Teaching and Professional Development Scheme 2007-8

- **Reflective language and writing for the visual curriculum**

Visual Directions: an integrated approach to teaching & learning materials - Diana Aronstam and Terry Finnigan, LCF are developing materials that provide guidance on the language used in commentaries on visual aspects of the curriculum and the language involved in reflective writing.

- **Presentation and promotion**

The role of E-portfolios in postgraduate art and design courses – Paul Lowe is investigating the various concepts of E portfolios and their application in Postgraduate art and design contexts as modes of tutorial and reflexive practice, portfolio presentation and commercial promotion.

- **Collaborative working and career progression**

Combining student/staff/industry skills and experiences, to facilitate a commercial venture. Ellen Hanceri and Sue Westergaard, School of Printing and Publishing, LCC. Design to support the concept of career progression.

CLIP-CETL Fellowship Awards 2007-8

- **CPD and mentoring**

Mentoring Scheme – Awarded to Neil Barnett, School of Graphic Design, LCC for a project involving second year students, alumni in the design industry, design professionals and PPD staff at LCC will work together to set up the requirements for a mentorship scheme and then investigate outcomes.

- **Good practice in showcasing postgraduate work and exhibitions, relationships with audiences and the art world**

Maximising the MA Show – Awarded to Paul Glinkowsky, Wimbledon

This project will interrogate the MA show, in various courses of the University and research how it is currently perceived by staff, students and audiences; identify examples of current good practice and suggestions for future practice

CLIP-CETL Fellowships 2006-7

- **Encouraging independent learning**

Teaching Thinking Skills: Connecting the Units. Darren Raven and Catherine Smith (LCC) have developed teaching methods to enable students to investigate and acquire transferable thinking and reasoning tools to facilitate independent learning and reflective practice.

- **Employability skills through work-based learning**

The student experience in work-based learning, what students learn and how it helps their employability. Sandra Drummond (LCF) is questioning the qualities that make up employability from the student and employer perspective; through examining the student experience of placement in the BA Fashion Management – what they start with, what they learn and what contributes most to their employability

- **Peer evaluation and feedback**

Enhancing the student experience of peer assessment. Chris New (CSM) will be developing a methodology that breaks down barriers to critical feedback and improve students' ability to criticise their own work. The project will look at a variety of scenarios where students are asked to give feedback to each other.

- **Encouraging students to articulate their learning through creative practice**

Documentation of foundation students' creative processes. David Bracegirdle's project (CCAD) will give students the opportunity to share ideas, techniques and concepts about the way they undertake their practice through a series of lectures, workshops and group discussions. Filmed and photography by students and edited into a learning resource.

- **Entrepreneurial collaborations**

Pedagogic aspects of the PARK project – a live exhibition jointly run by the Engine Room and the School of Fine Art at Wimbledon in partnership with Cannizaro Park and the London Boroughs of Merton and Camberwell. Hayley Skipper (Wimbledon) will be evaluating and disseminating effective practice-based teaching and learning in the context of public exhibitions through focussing on the student voice, their experience and reflection.

- **Learning about how industry works**

Making the Fashion Industry Visible Andre Hughes and Claire George (LCF) Production of a DVD to illustrate the overview of the product development process to students who can't access or see it in action.

8. The Student and Graduate Voice

This paper examines findings relating to student and graduate experience, from pilot studies undertaken during the summer of 2007 within the University. This is presented in relation to other evidence about student/graduate aspirations and experiences.

As discussed earlier in this report, it is clear that students need more support and preparation for the transition from higher education into work – evidenced by surveys that indicate lack of preparedness, loss of confidence and poor career management skills. Students need to be informed about the options available, understand where they fit in and how to access opportunities.

One of the contributing factors to loss of confidence is that students and graduates are poor at articulating the valuable learning they are gaining from creative practice, and view the knowledge and skills they have gained as separate and unconnected experiences. For example, when asked to express employability and entrepreneurial learning outcomes, there is a tendency for students to focus on competencies (ie. communication skills, team working, and self-management) and knowledge gained, rather than what they have gained experientially from creative practice and process.

In the pilot studies we set out to explore how questions might be framed to students/graduates about their higher education experience to discover more about their aspirations, which aspects of courses they have found particularly valuable in relation to their aspirations, and how they articulate what they are learning.

Pilot studies involved an email survey of UAL graduates (July to the present – ongoing); individual and group case study interviews with students at LCC and Camberwell in June 2007; group sessions with students participating in the Young Design Programme (cross-College), gathered at evaluation events, and from a presentation and discussion by a student team at a University PPD Network event in May 2007.

What do we already know about what is important to students and graduates in relation to their working lives?

A recent study about creative entrepreneurship consulted 103 students and graduates from UK higher education institutions in a series of focus group discussions.¹⁷ The three top priorities – what students want from work are:

- Happiness
- Job satisfaction
- Peer recognition

Almost half (45%) anticipate they will start a business or work freelance at some point, and one fifth (21%) of students participating in the focus groups were already running a business. The same study found that students valued the **contribution made by teacher-practitioners and industry professionals**, but felt their professional/entrepreneurial expertise could be harnessed more effectively; **collaborative learning through real life projects** – and felt this did not compromise the creative process, offering opportunities for real-world working and working in teams.

Developing their 'craft' and intellectual potential were the most important aspects of their courses, **and occupational skills**. Creative entrepreneurship and generic business skills could

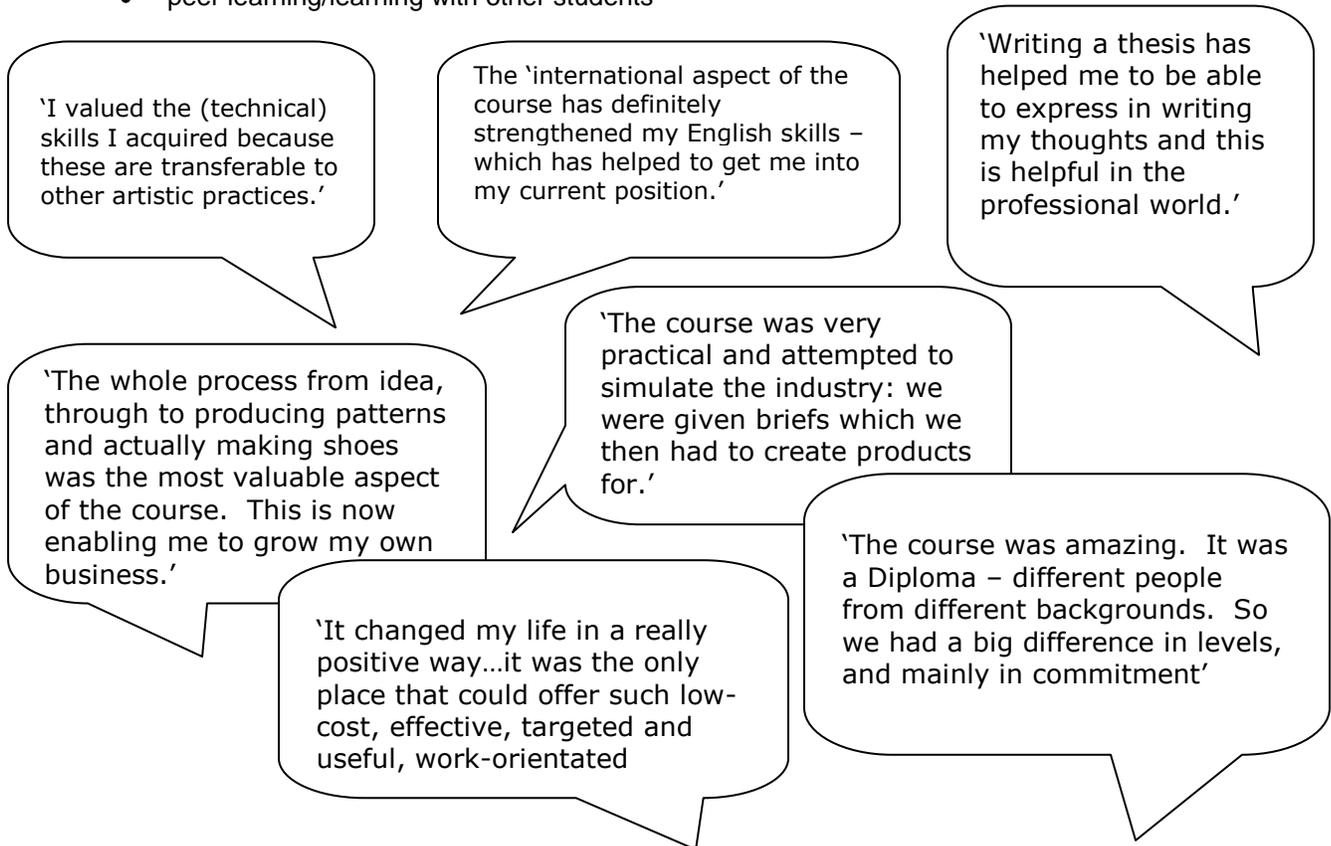
¹⁷ HEA-ADM Creating Entrepreneurship, pp 56-66

be delivered in **short courses on a just-in-time** basis, leaving space for focussing on more discipline specific professional learning on courses; and more support for graduates at the point when they are starting up in practice. Most students wanted to see more **open-learning credited in the curriculum** to encourage students to work more effectively with local agencies and creative businesses.

Students believed that 'Good **networking, creativity and problem solving** are characteristics ascribed by students to entrepreneurs and characteristics they value in themselves.' Students would like to see **more strategic development** of 'learning and teaching activities and environments, **extra-curricular support** and **alumni organisations** and **collaborations with industry and external agencies.**'

An ongoing e-mail survey of UAL graduates found broadly similar results. In summary, graduates most valued:

- inspiring tutors, especially those with industry experience
- developing autonomy and creative freedom - developing ideas and pursuing lines of inquiry that were of personal interest
- the creative process, learning by doing
- learning how the industry works through industry-related and 'real life' projects and work placements
- peer learning/learning with other students



What else would you like to have learned or experienced?

Most common –

- Advice on how to approach the professional world
- Learning how to access opportunities and who to approach for work or employment.
- Collaboration with students in other creative areas
- More 'real world' learning, and relevant placements
- Industry contacts and networking opportunities
- Preparation for self-employment and working freelance
- Design skills to industry-standards – what industry expects
- More critical feedback on my work

'..advised into the way of approaching the world of work, how to connect people, how to concentrate on my professional objectives'

'More group working as we did not spend much time together and socialise generally. Would have helped gell the group. By the end it got too competitive....'

'...rewarding and useful to have formal interaction with other departments, since everyone at an art school is involved in both creative problem solving and communicating the result one way or another. This would help everyone, teachers and students creatively and professionally'

'I felt I was not given any confidence in the work I was creating. There were no balanced comments and I graduated with very little confidence in what I was doing.'

'I feel that I wasn't at all prepared for the professional world. ...Most of the time, I feel that I am lacking the skills to do the work that is expected of me.'

'To have advice to assist me in setting up my own business would have been invaluable. I was very lost, and therefore ended up taking work that was nothing to do with my chosen field'

'It took me a year to find a job (which isn't that related to my education) because of lack of experience. Experience which I could have gained if I had been able to find any internship places.'

'I feel personal feedback is the one thing a design course can give which I could not get more effectively from books, the internet or contacts, but the course failed to provide this.'

Some of the comments indicate a culture of dependence – i.e. wanting to be told, or directed, whereas the more independent-minded graduates were able to articulate more clearly from the experiential aspects of courses what they learned that was useful. One graduate identified a conflict of expectations:

'I feel that the gulf between the perspective of tutors, who are under pressure to get results and the students who not only want to get a good degree but a job/career path is too wide.'

Case study interviews

Stage 2 of the Project will involve identifying and exemplars of good practice in the University's curriculum that encourage entrepreneurship, employability and professional development. Preparations for this involved a series of pilot case study interviews with groups of students to explore the relevance of the questions and format for the case studies and criteria for exemplars. What follows is a summary of the findings from the pilot sessions with:

- Stage 2 and 3 students from across the University participating in The Sorrell Foundation's Young Design Programme
- Stage 3 LCC Graphic and Media Design students, PPD<Exit> Programme
- Stage 2 Camberwell students from an elective programme: 'Artrepreneurs'

These will be presented in full in case studies separate from this report. In groups, students were questioned about what their career aspirations, what they were learning from a particular course activity; the most valuable aspects of this activity for themselves and their creative practice at this stage of their development; what personal and professional qualities, attributes, attitudes and skills they are using or developing, and how?

There are a number of emerging themes that confirm the findings of 'Creative Entrepreneurship:'¹⁸

Aspirations

In terms of aspirations, there is anxiety about graduation, the transition and entering the workplace. Students on the whole assume they will continue to develop their practice after graduation. There is little discussion about other options:

'Being in education is easy because you can put off the real world for so long and then finally we're at the point now where it's ok, what are you going to do? I feel anxiety about the whole thing.'

'I feel prepared to a certain degree...there's only so far you can feel prepared after theory. There's practical stuff you need to prepare for yourself as well. And there's experience and that will all come when you try and fail, or try and succeed.'

¹⁸ HEA-ADM Creating Entrepreneurship

Ability to articulate the creative process

Students are not naturally aware that it is important to be able to talk about the transference of creative practice from an academic to a professional context, and what they are learning from this – and how important this kind of reflection is for maintaining confidence in themselves and their practice.

Our questioning found that students were able to speak about improved confidence, a broadening of awareness of the variety of different post-graduation possibilities, skills such as communication, decision making, planning and attributes such as flexibility, as well as values. However, they were less able to articulate how the experience had impacted on their creative practice.

The value of group reflection

In the group interviews, students commented on the value of this opportunity for group reflection, and how it rarely happened in an academic context. Peer reflection validates and expands on the rich learning, particularly from course activities that engage students with external and professional requirements.

Theory and practice

Within courses, the combination of theory and practice is valued.

Multi-disciplinary working is seen as an essential part of a career trajectory.

Teacher-practitioners

Students value the authenticity of the teacher-practitioner voice – and their experiences of working in a professional context. Students are keen to tap into this so they can learn about the industry and how to engage with it.

Self employment

Graphic design students in particular seemed convinced they will need to know about aspects of self-employment and that this way of working will play some part in their working lives.

Motivation

Students are inspired by course activities that are complex and challenging and take them out of their comfort zone to operate at a professional level.

‘Really amazing the morning we had our presentations – very, very different to any other presentation I’ve seen in College. People were so much more devoted and so many more things happening than all the fake pretending to do things...’

There is evidence of this, particularly in relation to involvement in the Sorrell Foundation’s Young Design Programme, in which multi-disciplinary teams of students work with client teams of pupils in schools on using design to make a difference to the school environment, staff and pupils:

‘I learned a lot in terms of communication because it’s a very different realm to be in. Me, the kids, the school all come together on a level.’

Motivating factors for engaging in Young Design included:

- having a real client
- the enthusiastic response of the children
- working with students in a multi-disciplinary team, each bringing their unique experiences to the project
- learning from each other

- working towards a goal and pride in the achievement
- a strong sense of ownership and commitment, as all students had chosen to undertake the project, and been through a selection process
- final celebration of the whole learning community, giving added value to the experience and sense of achievement.

In conclusion, it is clear that there is more work to be done to encourage students and graduates to focus on a more holistic expression of learning, interpreted through creative practice in different contexts. This will enable students to be more confident in speaking about and identifying how they can apply the creative process in other settings.

Clearly, preparation for the transition needs to be a priority by providing opportunities and direct experience of how the professional world operates, and how to access it successfully at appropriate stages of the student journey.

Further sources relating to the student voice and student experience

There are a number of papers and evaluation reports circulating within the University, providing a evidence of student learning and feedback on their experiences. These will be situated on the Project web pages at CLTAD. For example:

Gunstone J and Chilcott D (2007) Widening Communication and the Sorrell Foundation Young Design Programme 2006-2007.

Manu R (2006) The Future Within – How can the benefits of creative collaboration between graphic design students and professionals be promoted, so that work placements become integral to studio culture? MA Design Studies 2006.

Shreeve A (2006) Excellence in Learning Development – What Could it Be? Learning Development in Higher Education Network, 3rd Symposium.

Sims E (2006) Virtual Studio: Online collaboration Between Two Art Schools Across Time, Distance and Cultures, CLIP CETL.

9. Emerging issues and priorities

This Paper explores some of the important issues for strengthening the creative curriculum arising from Stage 1 of this inquiry, and presents priorities for enhancing students' potential and professional development.

Professional development and the curriculum

It is clear that there are many commonalities between professional development, enterprise and employability. For the curriculum, ideally, these need to mirror the workplace and be embedded within creative practice via experiential learning opportunities. The truly 'entrepreneurial curriculum' is one that creates progressive learning opportunities for students (and staff) to transfer creativity and reflect on the result.

Students need to understand the value of their creative education and the wide range of opportunities in which they can apply their learning through creative practice, and that these processes are highly transferable into other settings and work sectors.

What are we doing well?

There no doubt that the University is a highly entrepreneurial institution. Venture creation, knowledge transfer and graduate enterprise are all areas in which considerable progress has been made through creative collaborations of all kinds. Dedicated Centres support innovation, and provide training and events before and after graduation, and seed funding for staff and students to develop ideas and products.

There are well-established pedagogic models, with experiential learning at the core and an evolving curriculum allows for updating and new initiatives in response to changing needs of industry, students and academic priorities. Personal and professional development is well-articulated and integrated into course design and delivery across the University's courses. The University offers its staff and students a mixed economy of opportunities and resources for professional development and entrepreneurial learning using its well-established relationships with industry partners.

Teacher-practitioners and students bring their own entrepreneurial attributes and outlooks to courses, and staff take every opportunity to enhance the curriculum, often supported by the CLIP/CETL and CLTAD professional development programmes. The wealth of good practice needs to be celebrated and shared across the whole learning community.

There is a sense that we do not need to add to the curriculum, where much professional and entrepreneurial learning occurs naturally, but there is scope for strengthening and making more of what students bring and the opportunities that courses provide through experiential learning in creative practice; in particular, those learning activities that include the key features identified in this study (Figure 9.1) (see **7. The University's entrepreneurial curriculum**):

Figure 9.1 Desirable features of experiential course activities for encouraging professional development and entrepreneurial learning

Transfer of the creative process	Inter-personal skills
Group work & peer learning	Research & investigative skills
Creative collaborations & external sites	Autonomy & independence
Inter & multi-disciplinary learning	Confidence in self and work
Learning about 'real' careers	Building contacts, networking
Personal development planning (PDP)	Industry awareness
Professional & business awareness	Creative practice development
Presentation & promotion	Evaluation of self and practice

Why isn't it working?

Considering the strengths that have been identified, why are our students not more employable or successful? Staff, students, graduates and industry all raise concerns about raising awareness about the value of a creative education, improved co-ordination of services and preparation for the transition from higher education.

Staff have concerns that embedded (PPD) models do not always make the professional and entrepreneurial outcomes explicit in learning, teaching and assessment. Whilst Colleges and courses are keen to ensure students engage in professional development activities relevant to their subject of study and its future application, there is more work to be done to investigate how it is communicated to students from Unit descriptors through to the learning outcomes in course learning materials, briefs, how it works in practice and to capture evidence of students' ability to articulate their learning.¹⁹

Referring back to the University's priorities, the main concern is that whilst our most talented graduates are successful in their chosen fields, there are many students who do not flourish, and find the transition to work difficult:

'I feel I wasn't at all prepared for the professional world. Most of the time, I feel that I am lacking the skills to do the work that is expected of me.'

'Being in education is easy because you can put off the real world for so long and then finally we're at the point now where it's OK, what are you going to do? I feel anxiety about the whole thing...'²⁰

There is more work to be done to encourage students and graduates to focus on a more holistic expression of learning, interpreted through creative practice in different contexts. This will enable students to be more confident in valuing, speaking about and identifying how they can apply the creative process in other settings.

Building students' confidence is crucial. Managing students' expectations by allowing more time for discussion and review of successful outcomes through working in small groups, and peer learning on a regular basis improves their abilities to debate and articulate valuable learning. In some courses this practice is well-embedded. In others, it will involve a further shift in ownership of learning to the student to achieve deeper learning engagement and motivation. Staff suggest

¹⁹ Notes from workshop involving staff in University-wide PPD group, 2006 and 2007

²⁰ Comments from UAL graduates responding to email pilot survey.

more could be made of complementary activities - for example, students develop valuable enterprise skills through putting up shows. How might these be recognised and valued by students, by staff and by others?

Barriers

There are a number of perceived barriers to improving the professional development of students and entrepreneurial learning:

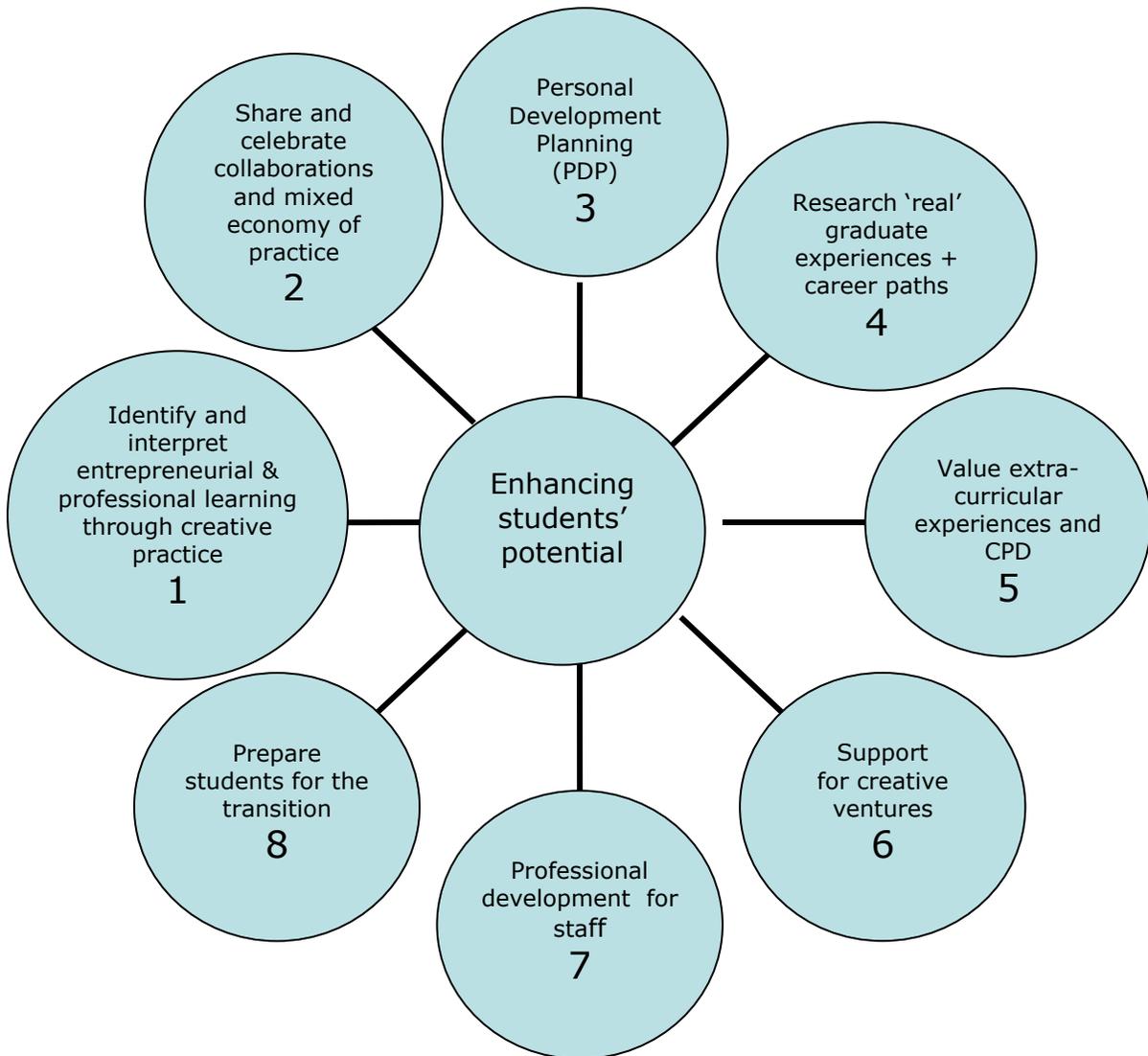
- A large and inevitably bureaucratic University makes it hard for staff to adapt to uniform structures, and centralization can be at odds with the fact that some of the most innovative aspects of the curriculum are developed at College, course level or even by negotiation between individual staff and student, or student and student.
- Academic language combined with the over-bureaucratization of learning has the effect of not always communicating to students the importance of a connected up learning experiences, with the practitioner at the centre of creative practice.
- Emphasis is placed on process learning, and this is evidenced through the development and production of tangible products, artefacts and performances, which are celebrated through the degree show, assessment events and experiences. Students have a tendency to place value on work produced for assessment as a final celebration and culmination of knowledge, understanding, skill and experience, rather than as a step in their progressive development, and this can inhibit recognition of the valuable learning processes they are acquiring.
- The curriculum is already rich in innovative learning experiences and staff are experiencing initiative overload. Staff need to be rewarded for what is already in place, and any proposed changes need to be a natural part of the progressive process within expected validation and quality assurance timetables, rather than an addition to both staff and student workload.
- At course level, there is sometimes a resistance to cross-disciplinary and team work because of the importance of encouraging and rewarding individual endeavour and achievement, and the demands of an already full curriculum.
- Segregation of PPD and staff responsibilities for delivery inhibits students' ability to make connections between all elements of their courses. The more staff integrate the roles, the better the experience for the student. A whole course team approach is required.

Whatever strategies are put in place, they need to be realistic, build on existing practice, align with periods when courses are undergoing change (re-validation) to ensure staff (and student) ownership, and the University needs provide appropriate resources and support for enhancements.

Priorities

In this study, eight inter-related priority areas have emerged that will contribute towards enhancing students' potential and employability. The next step is for these to be debated within the University. Stage 2 project activities supporting these priorities follow this section.

Figure 9.2 Priorities for enhancing students' potential and employability



Priorities

<p>1 Identify and interpret entrepreneurial and professional learning through creative practice</p> <p>Encouraging greater articulation of learning through creative practice is the key to building student confidence.</p>	<p>At Course Level:</p> <ul style="list-style-type: none">• To arrive at a shared understanding and common language about what entrepreneurial learning, PPD, PDP and employability mean in the context of subject specific creative practice, courses need to openly debate terminology and definitions, involving staff, students, employers, creative professionals and the following questions on a regular basis:<ul style="list-style-type: none">What is important and why – to arrive at a collective rationale?Where it occurs at each Stage, i.e. through and within creative practice; elsewhere?What learning underpins it, i.e. learning to learn, self-management, autonomy, independence, reflection, etc.?• Devote time to building Course Team ethos as part of the course re-validation process – common language, purpose, importance and relevance of engaging with PPD and PDP.• Ensure that opportunities to engage in shared reflection are built into the learning, teaching and assessment process, so students can relate their learning to future opportunities (transfer of the creative process). <p>At University and College levels:</p> <ul style="list-style-type: none">• Explain in marketing and prospectus the link between learning outcomes, creative practice and employability/entrepreneurship.
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<p>2 Celebrate collaborations, local initiatives and mixed economy of practice</p> <p>The wealth of good practice already occurring across the University needs to be shared, exchanged and celebrated.</p>	<p>At University, College and Course levels:</p> <ul style="list-style-type: none"> • Encourage live projects and local initiatives – inter- and multi-disciplinary working between courses, and ensure that shared reflection on progressive developmental learning experiences occurs back in the academic context • Provide events and opportunities within the University calendar for sharing the excellent practice that already exists. • Exploit the model – blurring the boundaries, exposing students and staff to opportunities for collaborative internal and external projects that link research, teaching and professional practice. • Nurture collaborations that provide multiple outcomes for staff and students, ie. Young Design Programme. • Evaluate: There is little data about the effectiveness of creative collaborations and learning through external sites, and valuable work started by the CLIP CETL needs to be extended, so that staff are regularly evaluating their teaching and disseminating their findings through University-wide events and publications. • The University’s Cross College PPD Network needs to be supported and continue as a ‘think tank’ and forum for the exchange of practice. • CLTAD website will develop web pages as a repository for good practice in entrepreneurial learning and teaching and PPD.
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<p>3 Personal Development Planning</p> <p>PDP is key to driving the learning process and fostering independent learning in all areas.</p>	<p>At University, College and Course levels:</p> <ul style="list-style-type: none"> • There are many excellent models in place, yet in terms of staff and student awareness of its role in articulating learning, recognising achievement and driving the learning process, this is an under-developed area. • Recommendations from the recent Burgess Report regarding the new Higher Education Academic Record (including a Personal Development Plan) need to be considered and the role of PDP and a strategy for implementation debated. • There needs to be a clearer articulation for Personal Development Planning, E-portfolios and Progress Files and the relationship between them. • Train academic staff, including ALs in supporting PDP for students. (See also 7 Professional development for staff.) • Use e-portfolios to help students to archive their practice and development, encourage them to plan, record, reflect on their progress and set new goals, thus encouraging autonomy and self-directed learning as a life-long process.
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<p>4 Research 'real' graduates experiences and career paths</p> <p>Intelligence about aspects of courses valued by graduates in relation to their longer term aspirations, and evidence of graduates' continued engagement with practice will contribute to a more informed picture, as well as provide evidence of 'transfer of the creative process.'</p>	<p>At course level:</p> <ul style="list-style-type: none"> • Building learning communities by tracking and involving alumni and recent graduates, and involving students in gathering up to date, accurate information about graduate career paths, and 'real' careers, will improve understanding of the wide range of opportunities available and how to access them successfully. <p>At College and University levels:</p> <ul style="list-style-type: none"> • Examine how First Destination data (DLHE) is gathered by the University, how the data is classified (related and unrelated work) and how the response rate might be improved by more persistent and personalised gathering of information, such as employing alumni or students to follow up recent graduates by phone or email. A reduction in the 'unknown' category will improve the profile of graduates overall. • Commission and co-ordinate intelligence about graduate career paths, drawing on current work: CSM Innovation Centre; Fashion Business Resource Studio; Alumni Association. • Commission studies of exit experiences and progression from the University's courses, including enterprise support, postgraduate and CPD provision. <p>At national level:</p> <ul style="list-style-type: none"> • A proposed longitudinal study of creative graduates' working lives is planned for 2008 and will need to ask how graduates are applying their learning, so that HEIs can understand which aspects of curricula and extra-curricula activity are most valued as well as providing evidence of graduates' contribution in all walks of life.
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<p>5 Value extra-curricular experiences</p> <p>Student-led activity, process-focussed projects and extra-curricular commissions provide important opportunities for professional development and creative transfer.</p>	<p>At course level:</p> <ul style="list-style-type: none"> • An adaptive curriculum can provide a mechanism whereby important learning from activities such as volunteering, mentoring, and freelance work etc. can be recorded by ensuring that reflection on the experience occurs back in the academic context. • Personal Development Plans and e-portfolios need to be given a stronger role in capturing and valuing student achievements in the broadest sense, archived by the student. <p>At University and College levels:</p> <ul style="list-style-type: none"> • Explore ways in which student-led and extra-curricular experiences can be valued and integrated within the University's framework.
<p>6 Support for creative ventures</p> <p>With regard to venture creation, enterprise and freelance working, the University offers an exceptional portfolio of services and opportunities.</p>	<p>At University, College and course levels:</p> <ul style="list-style-type: none"> • Encourage and disseminate models for supporting student enterprise (ie. Salvadori D, 2006). • Improve access to enterprise support through a single web-based portal with clear signposting. • Celebrate and promote local initiatives and successes of creative ventures (staff and students) at course, College and University levels. • Encourage an holistic approach in support for enterprises by placing emphasis on combined personal, professional and practice development and creative transfer. • Develop user-friendly course materials and on-line resources to academic staff to improve their confidence in supporting students.

<p>7 Professional development of staff</p> <p>Successful professional development of students is dependent on the ability of staff to facilitate reflective learning, professional development and personal development planning.</p>	<p>At University, College and course levels:</p> <ul style="list-style-type: none"> • There are some important questions about who is responsible for student professional development (PPD) – getting all staff on board with external projects, for example, and a need for Associate Lecturers (ALs) to be ‘trained’ about the pedagogy and HE intentions.²¹ • Encourage staff to adopt PDP models themselves as teacher-practitioners and researchers – what do they want for their own personal, creative and professional development, thus modelling good practice? (Staff appraisal, and professional development PG Cert / P Dip in Learning and Teaching, CLTAD). • Develop academic staff to work more effectively in teams of industry, business and creative professionals and students as co-practitioners. • Encourage and reward staff to evaluate and develop their teaching and innovative course activities. The CLIP/CETL and CLTAD have an important continuing role to play in this respect. • As part of the validation cycle, course teams to debate and audit courses in terms of entrepreneurial learning, where it occurs against employability profiles and re-interpret for their own discipline so it can be clearly articulated to students. • ‘Employability and entrepreneurial learning through creative practice’ to be core study for PG Cert and PG Dip (CLTAD), enabling 100+ staff a year to improve their confidence in preparing students through studio practice for the transition to work. • Invest in ALs and value the contribution they make as teacher-practitioners by finding out training needs in relation to reflection, personal development planning and their own practice development, so that they are able to facilitate the same in students. <p>The implication of these priorities is that the University may wish to consider how it is supporting staff development for continuous improvement of learning and teaching practice for professional development and enterprise on a longer term basis, beyond the CLIP/CETL funding.</p>
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²¹ University-wide PPD, PDP, Employability and Enterprise Network, Meeting 3 May 2007.

<p>8 Prepare students for the transition</p> <p>Preparation for the transition from University is an important part of progression, working towards transformation from student to professional mindset, work readiness and ability to access opportunities.</p>	<p>At course level:</p> <ul style="list-style-type: none"> • Prepare students for the transition as part of the progression and make them aware of the wider possibilities for applying their creative learning, and how to access graduate projects, internships and freelance working. • Develop PDP and reflective practice to encourage students to reflect on the links between courses and career aspirations. • Help students to recognize their worth and potential in creative practice and the wider opportunities open to them by encouraging them to articulate their learning with peers and others on a regular basis. • Develop active alumni networks and maintain relationships with graduate after leaving; <p>At University and College levels:</p> <ul style="list-style-type: none"> • The University may wish to consider its base-line provision for all undergraduate courses to include a work-related placement or opportunity for every student, linked with PDP. • Pre-start inspirational courses to demonstrate what the industry can do helps to set expectations and improve awareness about wider possibilities for applying creative learning. • Provide 'stepping stones' at the point of graduation and improved access to internships, post-graduate placements and projects; build on initiatives such as: Graduate and Enterprise weeks; industry related activities; external exhibitions; LCC Design Practice, internships, post-graduate placements and Knowledge Transfer Partnerships;. • Work with the LDA to fund 3 month post-graduation internships with SMEs, open to all students, not just the most able or successful.²²
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²² There are successful models of practice in the South West and in other Regions.

10. Recommendations

Priorities for enhancing students' potential and employability are discussed in **9. Emerging Issues and Priorities**. The key recommendations that follow indicate activities considered to be essential for the beginning of a progressive strategy for continuous improvement.

A. (e&e) AWARD

At course level

The immediate priorities at **course level** are presented as a progression, and are proposed as a minimum requirement for all courses. To be addressed through the validation cycle, beginning in **Autumn 2008**:

1. A common language for professional development and entrepreneurship

As preparation for the validation process, course teams will provide evidence that they have engaged in a debate about course content and outcomes in relation to student career aspirations, professional development, employability and entrepreneurial learning, to arrive at a collective rationale and interpretation in relation to their own subject area, where it occurs at each stage, and what learning underpins it. This will be achieved through a structured Workshop.

In Autumn 2008, the Workshop will be designed and piloted by the Professional Development team at CLTAD in collaboration with College Learning and Teaching Co-ordinators. The Workshop materials can be self-facilitated by Course Teams, or they can invite a member of staff from another course team, or CLTAD professional development staff to facilitate the Workshop.

Output: a course-team (e&e) statement of student employability and entrepreneurship opportunities and aspirations.

2. Personal Development Planning (PDP)

PDP ideally drives the learning process and creative direction. Building on the (e&e) statement, explicit provision is to be made for students to debate the content with staff, to articulate and reflect on links between courses and career aspirations and, as they progress, to archive their achievements, both course-related and extra-curricular in an e-portfolio. There are many existing processes in place at College and course level, and this will be a progressive next step from 1. A common language for professional development and entrepreneurship. Local initiatives are to be identified, aligned and adapted, rather than impose a uniform system or method.

3. (e&e) Award for work-place and work-related learning

Opportunities for work placements, live projects, commissions, external projects, work-place or work related learning, drawing on a broad spectrum of experiences and opportunities, both course based and extra-curricular at each Stage of the course are given value by a University-awarded 'kite' mark or (e&e) (employment and enterprise) award. Reflection on the value of experiences in relation to career aspirations are evidenced in the e-portfolio, in any format – written or visual documentation.

Outputs: each student prepares for the transition to the next Stage with their Personal Development Plan and (e&e) statement in their e-portfolio as part of their Higher Education Academic Record.

B STAFF DEVELOPMENT AND RESOURCES

At University level

1. Dissemination of this study

An extensive mapping project was undertaken in the process of this study, and provides the underpinning rationale, models of practice, and literature survey to inform the priorities and recommendations. This documentation is to be made available on the CLTAD website, signposted in downloadable sections, along with other key reports and references.

Output by September 2008: Resources for CLTAD website.

2. 'Employability and entrepreneurial learning through creative practice'

to be core study for the PG Cert and PG Dip (CLTAD) enabling 100+ staff a year to improve their confidence in preparing students through studio practice for the transition to work. Links to (e&e) Award staff development workshop for course teams.

Output by end 2009: A module that is part of CLTAD's professional development programme and adaptable as a free-standing workshop for course teams.

3. Evaluate the effectiveness of creative collaborations and learning

Allocate a sum from the remaining HEIF funding for staff to identify and evaluate exemplars of practice, (5 projects) in relation to the criteria and key features identified in this study, with the aim of disseminating learning from the transfer of creative practice from one context to another. Methodology to involve interviews with staff and students, pre, during and after the learning experience. Evidence can be presented in the form of video clips, pod-casts and/or documentation. Schedule for inclusion in the CLIP-CETL/CLTAD professional development programme for 2008-2009.

Output by end 2009: Five case studies, presented in lively material for both staff and students to access.

C GRADUATE DESTINATIONS AND OPPORTUNITIES

At University and College levels

1. Destinations of Leavers in Higher Education

Initiate discussions in the Academic Development and Quality Pro-Rectorate about how First Destination data (DLHE) is gathered by the University, how it is resourced, how the data is classified (related and unrelated work) and how the response rate might be improved by more persistent and personalised gathering of information, such as employing alumni or students to follow up recent graduates by phone or email.

Output by Summer 2009: Improvements in response rate, and overall profile of UAL graduates leaving in 2008.

2. Creative graduates – creative futures

In 2008 – 2009 the University is leading a UK-wide longitudinal study of graduate career patterns, involving collaboration between 27 HEIs and a sample of more than 20,000 graduates up to six years after graduation. The research is being undertaken by the Institute for Employment Studies, and the results will provide evidence of the enduring contribution of art, design and media education to creative and cultural capital and to all walks of life. The resulting report will inform staff, students, graduates and employers about the differentiated career progression and satisfactions of creative graduates. The results will be collated with other studies, e.g. study of fine artists career patterns, NESTA/CSM Innovation, 2007.

Output by Spring 2010: A Research Report relating to UK-wide graduate career patterns, and a dataset and report relating to the University's own graduates, and comparison with related studies.

3. Stepping stones and internships

Build on work already started by CSM Innovation, Fashion Business Resource Studio and other Centres on establishing funded internships for recent graduates with SMEs in the creative sector and other sectors. (May align with the DCMS plans for graduate apprenticeships). Open to all recent graduates, not just the most able or successful. Investigate funding possibilities, working with LDA initially. There are successful models of practice in Wales, the South West and other regions of England. 'Creative Graduates – Creative Futures' should provide critical information to inform this project about graduate mobility, retention and diversity of work and employment.

Output by Summer 2010: A formal pilot internship programme for UAL graduates, supporting 20 graduates in the first year. Funding to support the programme and its evaluation.

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