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Central Saint Marie College of Art and Design

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Wimbledon College of Art

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Chelsea College of Art and Design

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Chelsea College of Art and Design

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Penny Hilton
London College of Communication

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School of Communication
Central Saint Marie College of Art and Design

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Judy Stein
School of Management and Science
London College of Fashion

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Fashion & Lifestyle Journalism
Algin Yusuf
Graduate School Media
Central Saint Marie London
London College of Fashion

MA Conservation
Books and Archival Material
Jocelyn Cuming
Tamiko O’Brien
Camberwell College of Arts

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Allan Sly
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STUDENT ENTERPRISE & EMPLOYABILITY

**In the early 1940s, the great critic and poet Herbert Read wrote an important book called Education Through Art. In it, he made the key distinction between teaching to art, and teaching through art.**

Teaching to art meant the professional education of the artist: teaching someone the skills and attitudes of becoming an artist. That aspect of art education, he said, was widely understood.

Teaching through art meant teaching a series of related conceptual and physical skills through the medium of art problem solving, resourcefulness, independence of mind, flexible thinking, preparation and for an unpredictable world. Herbert Read concluded that the very best forms of art education should combine the two – teaching to art and teaching through art.

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Wimbledon College of Art

A proposal could be for an enterprise and employability liaison group. This group could have the remit to define sufficiently a longer-term view and vision of capacity of industry contacts and income generation with a wider view. Sometimes you have to step back, take a breath and see a longer-term view.

Simon Betts: Dean
Edwina Fitzpatrick: Course Leader, MFA Fine Art
Derek Harris: Pathway Leader, BA (Hons) Fine Art, Painting
Grant Hicks: Acting Pathway Leader, BA (Hons) Theatre and Screen, Set Design for Screen

Camberwell College of Arts

Camberwell Press is located within a studio as part of a programme so that it can offer to a wide student cohort. They are now quite visible and more a part of the teaching environment. It feeds back into the student experience in a live environment, is fairly simple to organise, and resolves the issues around placements.

Natalie Broun: Head of London College of Communication
Darryl Clifton: Design Programme Director & Course Leader, BA (Hons) Illustration
Jocelyn Cuming: FdA Conservation: Book Arts and Pathway Leader, MA Conservation: Book/Archive Material

CCW has very dedicated teaching staff who work extremely hard to provide innovative and exciting learning units that have real connections to E&E. They are now quite visible and more a part of the teaching environment. It feeds back into the student experience in a live environment, is fairly simple to organise, and resolves the issues around placements.

Peter Nencini: Senior Lecturer, BA Illustration

Chelsea College of Art and Design

Entrepreneurial skills are absolutely essential to be a fine artist.

Tamiko O’Brien: Associate Professor, Associate Dean and Head of School of Art, The Cass, Faculty of Art, Architecture and Design, London Metropolitan University

In short, my role (as Course Leader) is to critically engage others and to make things happen. To talk about practice but in many different ways, sole practitioner, the partnership, the collective, the think-tank, all these different ways that people can act spatially. It is about exploration, experimentation and risk-taking.

Colin Priest: Course Leader, BA Interiors and Spatial Design

Part of this is not going to be achieved through language. Enterprise and employability, in part, is also going to be achieved though practice and what you do.

Martyn Simpson: Associate Dean

Participants
Central Saint Martins College of Art and Design

Students need to understand that their intellectual property is their capital in the employment market. Therefore, it is important that they understand this intellectual property, and that they have the appropriate skills and knowledge to manage this intellectual property. We’re clearly not getting that right in terms of taught curriculum at the moment across all subject areas.

Rather than saying I hope it works out, you say no, we are going to need these skills to work on the project and you build them into the curriculum.

Entrepreneurial means having the initiative, the ‘will’ to come up with modes of engagement. It’s bringing enterprise and employability right into the heart of the conversation. It has the potential to do something incredibly important and it’s bringing on a whole new set of opportunities that will be developing at different times. I think it’s probably amongst the most important thing we’re doing. The Landscape Review is bringing enterprise and employability right into the heart of the conversation. It has the potential to do something incredibly important and surprisingly applicable to other areas. The kinds of skills students are learning are surprisingly applicable to other areas. The skills we’re referring to touch particularly upon the contemporary patterns of employability and the growing importance of the process of building portfolios of projects. It’s not the past. Most people coming into the creative and cultural industries do not go to one job; they will typically have many jobs, and so develop a portfolio of projects. It’s not like the past. Therefore, it is important that they understand the intellectual property is their capital in the employment market. We’re clearly not getting that right in terms of taught curriculum at the moment across all subject areas.

Our externally sponsored projects on undergraduate and postgraduate courses work with employers and we have an effective model for developing them. We only accept them if they fit in with the curriculum. We find industry partners are usually quite amenable to having their projects slightly modified to meet their needs and the course’s needs, and we explain that very early on in the process. We find them amenable to having their projects slightly modified to meet their needs and the course’s needs, and we explain that very early on in the process. We find that they’ll accept them if they fit in with the curriculum. We also explain that very early on in the process. We find that they’ll accept them if they fit in with the curriculum.

There is a wealth of enterprise and employability activity which is virtually hidden from view that merits a far wider audience. I was largely unaware of a great many truly inspiring projects. The role of students in socially engaged projects. The Landscape Review brings on a whole new set of opportunities that will be developing at different times. It’s bringing enterprise and employability right into the heart of the conversation. It has the potential to do something incredibly important and surprisingly applicable to other areas. The kinds of skills students are learning are surprisingly applicable to other areas.
‘We should transfer our skills to other sectors that are looking for those creative skills because that’s how innovations are made.’

Kam Akbar
Dean, School of Media

‘LGC is tight years ahead of other art institutions that are still grappling with the term employability and feel uneasy about this type of employment and that doesn’t fit into the curriculum. It’s a real loss of support for the students in this area.’

Rachel Bloom
Chief Research and Projects Manager, Enterprise Development

‘Just because you are creative and have a lot of skills, don’t mean you are going to get that job... It’s about the sales pitch and show how your skills are going to benefit the company. The only people that really have this skill are the ones that realising that even before setting up a company...’

Paul Bowman
Course Leader, BA (Hons) Illustration and Visual Media

‘But we also have to transfer these skills to other areas that are still grappling with the terms employability, especially those involved in forward thinking, high-tech and creative industries, have benefitted immensely from allowing their employees to be intrapreneurs, perhaps where up to 20% of their time is working on their own projects, by giving time to invent, to take risks, develop new ideas, and so on. In fact, to be entrepreneurial but within a corporation utilising its resources to make ideas, and so on; in fact, to be entrepreneurial but within a corporation utilising its resources to make ideas, and so on.’

Ellie Smith
Senior Lecturer, BA Surface Design

‘This idea that if you are seen to be linked to industry that you are somehow good, but really it’s pedagogy that is the most important. It made me think more about enterprises, not just as a subject but as an approach.’

John McDonald
Business Development Manager, Enterprise Development

‘The freelance economy is growing offshore, whilst also offering valuable fresh insight into new and emerging markets.’

Sarah Temple
Programme Director, BA (Hons) Animation (top up)

‘Students’ future employability is enhanced by working with a global corporate client, whilst also offering valuable fresh insight into new and emerging markets.’

Wendy Abban
Dean of International Development, Graduate School

‘Having the aptitude to be an ‘intrapreneur’ is often overlooked when we look at graduates engaging with enterprise. Many companies, particularly those involved in forward thinking, high-tech and creative industries, have benefitted immensely from allowing their employees to be intrapreneurs, perhaps where up to 20% of their time is working on their own projects, by giving time to invent, to take risks, develop new ideas, and so on. In fact, to be entrepreneurial but within a corporation utilising its resources to make ideas, and so on.’

Beverley Carruthers
Course Leader, FdA Surface Design

‘Humans have the ability to be an ‘intrapreneur’ or an ‘intrapreneurial’ - perhaps where up to 20% of their time is working on their own projects, by giving time to invent, to take risks, develop new ideas, and so on. In fact, to be entrepreneurial but within a corporation utilising its resources to make ideas, and so on.’

Ellen Hanceri
Course Leader, Design for Visual Communication

‘The numbers also limit getting work placements, or assistantships for every student across the School of Design and Technology. We support them for 13 weeks, five years’ time then we really have to make sure they have a far better capacity to get employment and to be enterprising...’

Clare Tristram
Associate Dean, Graduate School

‘The freelance economy is growing offshore, whilst also offering valuable fresh insight into new and emerging markets.’

Sarah Temple
Programme Director, BA (Hons) Animation (top up)

‘The key is to measure the impact. What is that impact on our delivery and how has it enhanced students’ capacity to get employment and to be enterprising? If not just about getting the student a job; we need to ensure our employability provision produces informed individuals who are self-reliant and able to take control of their own careers beyond higher education.’

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Beverley Carruthers
Course Leader, FdA Surface Design

‘Students who are really engaged turn up and the ones who really experiment don’t. Students have to embed it into the curriculum, not an additional, not an add-on, and flag up what the value is to students.’

Julia Garman
Associate Dean, Graduate School

‘The freelance economy is growing offshore, whilst also offering valuable fresh insight into new and emerging markets.’

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**SUMMARY**

**The value of risk taking**
A significant difference between actual enterprise and employability and academic projects is the freedom to take risks on academic programmes. If we encourage students to take risks and experiment, and learn from their mistakes, we must be sure to recognise ‘failure’ as part of the iterative process and the experimentation criterion. Understanding the language and terminology of enterprise & employability

**Creativity**
Our unique product is creativity. Emphasizing the relevance around creativity in learning and teaching of enterprise and employability. The way in which enterprise and employability skills are taught should continue thinking between the students’ creative output, technical skills and business acumen.

Diverse student journeys
The real issue may not be in addressing differences between disciplines as much as in addressing the differences between individual students. Students do not approach their learning in a linear fashion - rather their journey may pass through different stages and may engage with different stages simultaneously. Individual students are likely to have diverse starting points and transition points into the future.

**Collaborative learning**
Learning with groups of students or disciplines puts a student’s own practice into relief and requires key enterprise and employability skills such as emotional intelligence, communication, collaboration and the ability to take risks.

**Working with Industry**
Students build a practical knowledge of their industry or sector through experience, so the University needs to be open to industry’s influence on course content and delivery. The priorities of education rightly influence industry expectations, and opportunities are available for industry to feed back into the curriculum.

**Extra-curricular**
When enterprise and employability is embedded into the curriculum, it can shapeboard interest, and encourage students to pursue these skills into the future.

**Supporting and recognising staff contribution**
Academic staff work extremely hard to deliver excellence in learning and teaching to maintain successful partnerships that enhance employability and enterprise opportunities for their course and students. The majority of academic staff are involved in working across both the taught learning environment and extra-curricular support. When enterprise and employability is highly valued but inadequately supported, often due to a premium on staff time, financing and monitoring and evaluation.

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**Collaborative learning**
Learning with groups of students or disciplines puts a student’s own practice into relief and requires key enterprise and employability skills such as emotional intelligence, communication. Collaboration can also demand enterprise skills such as the development of networking skills.

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**KEY RECOMMENDATIONS**

**Curricula**
Teaching, learning and assessment should be constructively aligned. Assessment methods should facilitate development of understanding and appreciation of the nature of specific learning outcomes. We need to be sure the language we use is appropriate and accessible for all students. The working group would also benefit all courses. Further research is needed into student understanding of this concept and its impact on the accessibility and employability of curricula.

Academic staff and students are very positive about having collaborative relationships with employers to inform teaching and assessment. However, there can be very different expectations for training which we should then offer future full and part-time students. Further university consultation with industry could continue to influence industry expectations, and programme and unit learning outcomes can be very different from those of the creative and culture sectors, the ultimate employers from developing further links with industry and the creative and culture sectors, the ultimate employers.

Creating a cross-disciplinary working group across UAL could explore opportunities for collaborations (within and outside the curriculum), and enable academic and support staff to share practice and experiences. The working group would develop opportunities for cross-disciplinary, shared practice and planning, and share feedback with the colleges/UAL and the UAL's strategic development. The group would benefit both staff and students, and innovative partnerships and activities have the potential to revolutionise the way the curriculum is delivered.

**Staff**
There is a need to realise organisation and management issues that would help to facilitate the collaboration. An in-depth understanding of what is needed in terms of academic staff, and an understanding of the importance of time issues related to delivering curricula, is needed, as well as support and time for staff to develop support in this area.

Course, college and university-wide academic and professional development needs to support a structure for delivering partnerships, joint projects and activities, and staff development as core curriculum projects.

Further research into how academic and enterprise and employability could be aided by involving employers and other sectors on the crafting of courses for students to access. The creation of a funding map could help staff to access and share information and opportunities.

**Students**
There is a limited understanding of student perceptions of enterprise and employability. Extensive activity is already being undertaken to further this work. There is limited tracking of the effectiveness of these activities. Students are central to the development of academic and employability attributes and it is important that we continue to engage students in a more meaningful and effective way.

Further research is needed into student understanding of this concept and its impact on the accessibility and employability of curricula.

**Academic and enterprise and employability support staff need to continue to engage students in the broadest sense possible. The University has much to gain from developing further links with industry and the creative and culture sectors, the ultimate employers.**

**Setting up regular forums, ‘show and tell’ sessions, and extended UAL cross-disciplinary networks where staff who can share and support their colleagues could begin to work as a collective, embracing the diversity of the student population via experiential learning opportunities has the potential to increase academic and students’ abilities and skillets, within a meaningful and relevant context.**

Organising student support workshops for students who have been out of education for some time could be developed in collaboration with SEE, college staff and enterprise and employability units. Projects for Employability & Enterprise Week events at each college could be developed to showcase students, student work and industry partners.

**UAL graduates are offered support for three years after graduation, via Commonplace, Artquest, Own-It and SEE. There are examples of many courses offering their students up to three years after graduation, via Commonplace, Artquest, Own-It and SEE. There are examples of many courses offering their students support for three years after graduation, via Commonplace, Artquest, Own-It and SEE. There are examples of many courses offering their students support for three years after graduation, via Commonplace, Artquest, Own-It and SEE. There are examples of many courses offering their students support for three years after graduation, via Commonplace, Artquest, Own-It and SEE. There are examples of many courses offering their students support for three years after graduation, via Commonplace, Artquest, Own-It and SEE. There are examples of many courses offering their students support for three years after graduation, via Commonplace, Artquest, Own-It and SEE.**

Staff suggested that the colleges/UAL develop reliable ways of maintaining contact with students after graduation, and that a dedicated staff role to seek data on the effectiveness of student support and feedback from students could be set up, focusing on the relationship between academic and industry.
HOW ARE THE TERMS ‘ENTERPRISE & EMPLOYABILITY’ INTERPRETED IN CREATIVE DISCIPLINES?

‘Knowing your value, contributing confidently, team working, all those things underpin professionalism along with your making skills.’

Tutor, Wimbledon College of Art

Employability is a word that has a variety of meanings. Students sometimes conflate the two terms; they may not encompass enough of the skills associated with being enterprising and employable. However, they are key skills that will enable them to understand how their chosen field or industry operates. However, they are not automatically embedded into curricula; it is up to the individual to make use of their analytical skills as well as transferability of their skills and thinking.

Sometimes PPD and Enterprise, Entrepreneurship and Employability are all conflated as one thing, but I think there are subtle differences between them. For me, PPD encompasses all kinds of lifelong and work-related domains, which may inform enterprises, entrepreneurship and employability, but not just limited to professional and work-related domains.创业 and Teaching

We need to be sure when defining these categories that the language we are using is understood by all. If constructive alignment is critical to best teaching practice, then a common shared language of enterprise and employability is essential.

We need to be sure when defining these categories that the language we are using is understood by all. If constructive alignment is critical to best teaching practice, then a common shared language of enterprise and employability is essential.
In terms of how you help people to prepare for a broader context, whether self-employment or conventional work, it is far better to embed opportunities for this reflective work early on and pursue these through the course. We are constantly trying to reflect, not handily necessarily, but visibly in the paradigm of what illustration practice is.

‘As a team of academicians we spend a great deal of time unpacking what is meant by both terms, particularly employability, which is a politically loaded term. In terms of the course and its philosophy, we aim to foster an experiential approach to the work that produces as well as the content that drives it and the context in which it exists. These factors wrap around notions of “employability” and “enterprise”.

**Background**

In terms of how you help people to prepare for a broader context, whether self-employment or conventional work, it is far better to embed opportunities for this reflective work early on and pursue these through the course. We are constantly trying to reflect, not handily necessarily, but visibly in the paradigm of what illustration practice is.

These factors wrap around notions of “employability” and “enterprise.”

**Design and Approach**

There is not a discrete curriculum component that addresses enterprise and employability, the idea of context and application are embedded within all units across the three years to some degree.

We have had numerous discussions with the students and staff through ‘key ideas’ symposia and other informal discussions, that address/head-on what we see as the key hard/soft skills that an illustrator/designer needs is not possible. As a result, legislating for the development of the curriculum is very difficult. We have, therefore, tried to adjust our thinking and see all projects and experiences on the curriculum as opportunities to develop relevant ‘skills’ or qualities. Another way of describing what we are trying to do is to provide context and application are embedded within all units across the three years to some degree.

**Future Developments**

As an academic team we made a decision to re-investigate Camberwell Press a couple of years ago, with a resolutely serious and very particular set of aims.

**Project 1: 'Into the Fold'**

At the beginning of 2006, the Press was in a very difficult position. As an enterprise and employability model CP is successfully sustaining financially over the coming 12-18 months and aim to employ our interns at the end of that period of time.

In addition we wanted to give the students an inter-disciplinary experience, working across all units to produce a dramatic public event. As an academic team we made a decision to re-investigate Camberwell Press a couple of years ago, with a resolutely serious and very particular set of aims.

**Outcomes**

We decided to ask a number of renowned illustrators, photographers, prop builders, and it really is important to them...
Every discipline has a different professional practice journey. The challenge is that we can’t tailor every single programme to every course.”

Course Leader,
Central Saint Martins
College of Art and Design

The design subjects appear to have a more vocational orientation than does art; art staff described a particularly complex pattern of employment and career development following graduation. Some courses and programmes have very specific requirements in terms of employability and enterprise, notably the drama courses within the Centre for Performance at Central Saint Martins College of Art and Design. These courses are founded on the basis that they are vocational training; students graduate with a Union card.

Many staff felt that employability skills support a student in the longer-term identification of enterprise opportunities. This is apparent in varying degrees according to the discipline. In Fine Art, for example, students aim to become practitioners, sole traders, requiring extensive enterprise skills, but to support themselves on this journey they will require employability skills.

A Portfolio Career

With current changes to fees and educational provision, and the difficult prospect of graduating in a climate of austerity within all industries, many people feel that you just need the skills to get a job. At the same time, we have industries with immediate needs for graduates with specific skills. How much should it be the responsibility of educational establishments to guarantee that employability post-graduation is a result of study?

Stefan Collini’s "What are Universities for?" (Penguin, 2012) suggests that universities should be "a protected space where thought and ideals can be pursued to the highest level – going beyond any form of economic return.” However, even with these concerns, staff recognise that the ultimate aim is for students to find their way in their practice, and succeed in their chosen field. Staff were very aware that the external connections, which courses exploit, are what holds the interest of future students.

Across disciplines, there is no single career trajectory; for example, within BA Product Design at Central Saint Martins College of Art and Design there are courses… that require different employability facets in addition to the enterprise skills required by some graduates: This is true for most art and design courses, as evidenced in the Destinations of Leavers from Higher Education (DLHE) survey, where employability skills might interweave with enterprise skills in pursuing a portfolio career for many years after graduating.

Learning "soft skills" such as teamwork, adaptability and creativity are the building blocks for the future. The ability to read and write research; the ability to innovate thought and practice are skills which students may use in many different career choices.

These skills are not specific to any discipline; they are a result of having spent time studying, in an academic setting.

WHAT IS DISCIPLINE-SPECIFIC IN ENTERPRISE & EMPLOYABILITY?
Directors are often the initiators of projects. They need strategies to develop employability skills and find strategies to support themselves. This portfolio of work might include, for example, teaching or management training (interpersonal skills, role play); some might retrain for example, teaching or management training (interpersonal skills, role play); some might retrain for example, teaching or management training (interpersonal skills, role play); some might retrain for example, teaching or management training (interpersonal skills, role play); some might retrain for example, teaching or management training (interpersonal skills, role play); some might retrain for example, teaching or management training (interpersonal skills, role play); some might retrain for example, teaching or management training (interpersonal skills, role play); some might retrain for example, teaching or management training (interpersonal skills, role play); some might retrain for example, teaching or management training (interpersonal skills, role play); some might retrain.
The Student Journey

The issue may not be in addressing the differences between different disciplines as much as it is addressing the differences between individual students. Students often choose their courses based on the learning style they prefer. However, we must not lose sight of the fact that students have different preferences and learning styles. It is important to address the differences between individual students. The learning style of individual students may vary. Some students prefer to learn in a structured environment, while others prefer a more flexible approach. In this context, it is important to understand the learning styles of individual students and provide them with the appropriate support.

Different student journeys may lead to different outcomes. Some students may transition to related careers with crossover skills. Others may be working in the same field and developing their skills; others might be having already been employed. In this context, it is important to understand the differences between individual students. Students often do not approach their learning in the same way. As it is addressing the differences between individual students, it is much more about helping them take the next step – more leadership and management of people as they go further forward.

The biggest resource we generate are graduates. The most important thing is that students are comfortable in their work and that they have a solid base of career. Talked to by ex-students and alumni like to promote learning within the curriculum; students like to be maintained a link between alumni and the school, and creating new knowledge through interaction with others. By taking part in cooperative experiences, students gain a deeper understanding of the how they can work together, and providing for individual accountability.

Practise in delivering enterprise and employability should reflect the needs of the student population. This diversity presents a challenge in teaching. Student expectations are higher than ever, for example, to advise about enterprise and employability in a related career with crossover skills. Different students have different needs at postgraduate level (but also as undergraduates), and may engage with different stages simultaneously. Practise is delivering enterprise and employability should reflect the needs of the student population. This diversity presents a challenge in teaching. Student expectations are higher than ever, for example, to advise about enterprise and employability in a related career with crossover skills.

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By taking part in cooperative experiences, students are encouraged to learn by imagining their ideas and communicating with others. Maintaining a link between the school and the University is also important for collaborative learning within the curriculum: students like to be talking to each other and students like to have an active role in determining new career, others might be working in the field and developing their self-image, changing to a related career with crossover skills. The biggest resource we generate are graduates. The most important thing is that students are comfortable in their work and that they have a solid base of career. Talked to by ex-students and alumni like to promote learning within the curriculum; students like to be maintained a link between alumni and the school, and creating new knowledge through interaction with others. By taking part in cooperative experiences, students gain a deeper understanding of the how they can work together, and providing for individual accountability.

Surface Design is a course with a very strong identity which allows students to develop very individual profiles through hands-on experimentation. In addition to supporting traditional surface design skills, the programme is also offering a unique experience for those who wish to explore more conceptual issues in a design-based forum. Diversity of approaches has resulted in a healthy mix of different styles supported by an emphasis on individuality. The simulated external brief that could become live if the work reaches a high enough standard to be presented to the company. It is assessed by a process of a portfolio, presentation, interview, and research in specific geographical areas, approaching designers. By analysing collected data and market research they might work with industry, companies they would like to work/design for, and designing challenging work to Industry. A better understanding of their own identity and their editing and presentation of their collection? It exposes their levels of confidence, and that of their peers.

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Outcomes: When students have completed the various sections of the course that engage with their level of self-awareness and self-determination, they have a sense of who they are, where they are going and how they are interpreted by other people. By developing an awareness of their own identity, they are more likely to be able to express themselves fully and are better equipped to get the most out of their future careers, and have further developed some of their own identities. Seeing that expressed through the way they dress and present themselves in visual terms is a script of a deeper transformation that could be going on; pushing the boundaries of the way we think and being more confident and employability and enterprise in the curriculum.

Recent course structures and reconfigurations have extended the length of time given to individuals on the course. This gives more time to cover more practical skills, which are in addition to the theoretical knowledge. The course has also introduced a more flexible approach to work and practical work, and often with a change to their appearance. The assessment processes of the two projects ‘Design for Industry’ and ‘External Brief’ can engage and judge the student in different ways. In the first project, the role of the simulated external client is not fixed. It may or may not be live. In the second project, the role is fixed, but the panel assessment allows for sometimes contradictory opinions. These projects provide opportunities to develop a personal identity, the student’s concept of self.

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It is easy to think that employability is the learning of practical skills in order to become an employable person, and enterprise is how you use them innovatively. However, you have to be enterprising about your employability potential, or ways of creating or finding job opportunities. There is a tautology in terms of enterprise and learning outcomes. The enterprise course aims to become an employable person, but employability includes the attribute of being enterprising.

There is unquestionably an overlap between the broad set of skills which contribute to graduate employability, and the characteristics of enterprise.只有 enterprise education can enhance careers education and student employability by enabling students to learn about enterprise and employability; enterprise is meant to incorporate and reach beyond employability, but employability includes the attribute of being enterprising.

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Creativity

Our unique product is creativity. Emphasis must be retained around creativity in the learning and teaching of enterprise and employability. The way in which enterprise and employability skills are taught should synthesise the students' creative output, technical skills and business acumen. A good way of exploiting these transferrable skills is to apply them while collaborating with other disciplines as part of the overall curriculum.

After spending time at university, students may be technically and socially competent when they reach the workplace, but the difficulty is getting students to develop and apply their individual creativity. We see the relationship between industry and arts as reciprocal; the priority of education is to develop the students’ creative capital as well as industry and vice versa. Arts education is a ‘balance between being able to operate’ but not necessarily ‘in the same way as you would someone from an engineering course.

Further university collaboration with industry could inform the ways in which we need to teach our students, and the types of bespoke training we should offer. In all our design courses, seeking advice on the crafting of projects allows us to teach creativity, which could be aided by inviting external examiners from both academic and industry.

Staff often spoke of the fact that they did not want to produce ‘technicians’ but they also did not want to ignore industry’s changing needs. They see the relationship with industry as reciprocal; the priority of education is to develop the students’ creative capital as well as industry and vice versa. Arts education is a ‘balance between being able to operate’ but not necessarily ‘in the same way as you would someone from an engineering course.

The project is structured as:

- Students submit and display work in studios for summative assessment, followed up with tutorial feedback sessions and written feedback.
- Students have an interim review mid-way through the project to receive formative feedback on their progress and suggestions for improvement.
- Sometimes industry as well as other staff will be invited to attend this review.
- Students then develop visual research while receiving feedback, which is delivered by the Course Leader and sometimes industry as well.
- Students submit and display work in studios for summative assessment, followed up with tutorial/feedback sessions and written feedback.

The unit allows students to develop as designers creatively, without too many commercial boundaries, or too much of a commercially fixed requirement/product. This allows the student free rein in developing their design work, which is essential to create innovative designers, and also allows them to present the work and experience in a professional and commercial context. They are able to sell work alongside professionals; it confidence.

Challenges and Limitations

The limitations are that students may expect to sell a lot at the trade fair, but it is the learning experience as a whole that is the most important element. For example, seeing how industry operates and also getting valuable contacts for themselves and the course.

The Trade Fair approach involves a lot of staff organisation. CCF Enterprise Collective are looking into ways in which they can support the course, through external funding for the trip and also to develop enterprise initiatives which could enhance the trip and future outcomes, for example developing the trade fair in future years and raising the profile of the event for our stand, etc.

Outcomes

Students have a very good time and sold work well at the trade fair.

Student feedback is excellent.

‘I liked how we had two main goals; first was to make a good profit and it is important to know connections to people that relate to your work...’

Student responses to the three best aspects of the trip were:

- Working towards Indigo; creating a professional collection to the trade designers.
- Working on the stand, being able to be helpful to customers.
- Working with staff as professional when talking to customers.

Going to Paris and learning how to get around and being on the stand at Indigo.

‘This comes in the form of recognition of the professional standard of the work of those who view the work and purchase designs. Sales of work have been made to Louis Vuitton, Kenzo, Desigual, Nike, etc.’

Industry feedback

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Collaboration
There is potential for developing modules which link more closely with industry and practice by allowing students to work on projects alongside the company. This provides an opportunity for knowledge transfer and skills development. Individual course curriculums and programmes, and unit learning outcomes can be further enhanced, and so on prevents.

‘We were trying to set up a project together, but in the end we couldn’t collaborate because our curriculum didn’t allow us to. Our course structure of outlooks and discipline crossover, but the fixed in comparison to the other disciplines to tackle the same brief. A project together, but in the end we couldn’t collaborate because our curriculum didn’t allow us to. Our course structure of outlooks and discipline crossover, but the fixed in comparison to the other disciplines to tackle the same brief. A project together, but in the end we couldn’t collaborate because our curriculum didn’t allow us to. Our course structure of outlooks and discipline crossover, but the fixed in comparison to the other disciplines to tackle the same brief. A project together, but in the end we couldn’t collaborate because our curriculum didn’t allow us to. Our course structure of outlooks and discipline crossover, but the fixed in comparison to the other disciplines to tackle the same brief.

MA Graphic Moving Image
Unit: Visual Rhetoric
Penny Hilton
Course Leader
Postgraduate Design
London College of Communication

‘Visual Rhetoric’ is a collaboration between Postgraduate Graphic Design students at London College of Communication (LCC) and Social Science (LSE) students as part of the Social Sciences programme. Within this initiative, problems above could also be resolved with more resourcing.

Outcomes: The collaboration provides a unique learning experience for both institutions, bridging the gap between design and relevant visualization and visual communication. This project aims to construct a healthy debate has arisen on the value of data visualisation and information design. Through pilot workshops, students have produced posters and short films extending discussion around design and the communication of social science research. Essentially, ‘Visual Rhetoric’ is an ongoing Live Project that is embedded in the curriculum of both institutions. It includes assessed outcomes, with workshops, lecture series, exhibitions, competitions, and placements at LSE. The project offers an opportunity for students and staff to run workshops at LSE.

Within this initiative, there are several opportunities to provide real-world experiences of negotiating the relationships between client and suppliers. As guide tutors, we help navigate outcomes via seminars, workshops and tutorials, ensuring that the right balance is struck between outcomes for hand-in and assessment. Problems above could also be resolved with more resourcing.

By fostering models of collaborative learning and teaching the project supports new types of understanding, cognitive skill and application, and provides a context for knowledge exchange within the student community. This project aims to construct a model of cross-fertilisation between Social Sciences and the Arts by providing a framework for student collaboration beyond the disciplines with which they are familiar."

London College of Communication

Design and Approach
MA Design students can choose to work on the LSE Information/Design Workshop option as part of their PG MA. A debate and negotiation between the client and supplier about how outcomes might be produced, through negotiation, is a part of their research project or key finding.

Within this initiative, there are several opportunities to provide real-world experiences of negotiating the relationships between client and suppliers. As guide tutors, we help navigate outcomes via seminars, workshops and tutorials, ensuring that the right balance is struck between outcomes for hand-in and assessment.

Outcomes are unpredictable and often experimental, with no set goal or brief to fulfil. The teams are free to explore potential outputs. As guide tutors, we help navigate outcomes via seminars, workshops and tutorials, ensuring that the right balance is struck between outcomes for hand-in and assessment.

Conflicts can exist for students with pressures to engage fully with the in-depth research.

Some students choose this option because they have not looked at information design before, so the most experienced students don’t necessarily graduate towards the project.

Better outcomes and engagement would happen if the project was directed specifically at Information Design students.

Students need chancing to commit to what is essentially an add-on to their demanding postgraduate schedule.

All of the above would be resolved if the project was part of the core content for an Information Design-specific course at postgraduate level at LCC, allowing time for full engagement. Problems above could also be resolved with more resourcing.

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**The Value of Risk Taking**

‘One significant difference between actual employment and academic projects in the freedom to take risks in an academic programme. For example, students are not normally expected to develop and employability to explore a real industry environment with the safety net of the course… you fall back into the course. The ability to take risks is highly regarded within the whole of the learning experience for students as a transformative experience through which they can learn from past experiences and perceptions…’

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**MA Communication Design**

Unit One: Shared Language, Two: Communication Question, Three: Design Project

**Course Leader:** Central Saint Martins College of Art and Design

**Anne Odling-Smee**

**Unit Leader:** MA Communication Design

**Victoria Salomon**

**Associate Lecturer:** School of Communication, Product and Spatial Design

**Central Saint Martins**

**College of Art and Design**

**The messiness was a necessary and helpful part of it... it's not part of the curriculum... it shouldn't be seen as such... you need a structural system to it.**

**Background**

‘We take it all the time how, as designers, we are capable of more than just making things. It’s more of a you need to have that idea into practice.’

**Cally Gatehouse, MA Communication Design student**

The Path Factory project originated with work undertaken by students on the MA Communication Design course at Central Saint Martins. Students were required to develop project proposals that had been shortlisted by a competition. The project was to convert an abandoned fish factory to homelessness accommodations. The project straddled Units One and Two of the MA, both of which are 30 hours a week. The project has informed many ongoing projects and practice by students, including that one for the Fish Factory project, and for the Fish Factory project student activity, which had been dwindling since the financial crash in 2008. The project was supported by the Icelandic studio. Approximately one-third of the studio members were students from other courses. The project was a suggestion that was enthusiastically received by the Icelandic studio. Approximately one-third of the studio members were students from other courses. The project was supported by the Icelandic studio. Approximately one-third of the studio members were students from other courses. The project was supported by the Icelandic studio. Approximately one-third of the studio members were students from other courses. The project was supported by the Icelandic studio. Approximately one-third of the studio members were students from other courses. The project was supported by the Icelandic studio. Approximately one-third of the studio members were students from other courses. The project was supported by the Icelandic studio. Approximately one-third of the studio members were students from other courses. The project was supported by the Icelandic studio. Approximately one-third of the studio members were students from other courses. The project was supported by the Icelandic studio. Approximately one-third of the studio members were students from other courses.

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Enterprise is about preparing and encouraging students to explore and exploit opportunities and to show initiative and resourcefulness, ingenuity and endeavour. The development of entrepreneurial skills is encouraged via external projects or in an assessed unit; students are encouraged to learn through doing. This allows students to experiment, test out ideas and take risks, as well as introducing experiences such as collaboration and working as part of a team. An enterprising university produces enterprising graduates, as students see how opportunities can be grasped, nurtured, and developed. This exposure to a network of professional development opportunities is invaluable as part of the curriculum, and an understanding of how to develop and achieve success with these opportunities comes in the teaching of enterprise. These achievements have often been made within environments that are far from conducive; they have had to be enterprising and flexible themselves (QAA 2012: 3).

To articulate some of the essential principles of enterprise one might include:

- Developing networking skills and valuing contacts made.
- Devising effective self-promotion; identifying your identity.
- Being able to spot and act on opportunities with potential.
- Being resourceful, proactive and having a personal vision and ambition: how to be enterprising with what you have to offer.
- Different ways to sell your work and/or services/expertise, intellectual property, licensing agreements, online retail, agencies, etc.
- Having confidence, i.e., ‘taking the plunge’.
- Writing a successful business plan.
- Working to an inflexible timescale, on an unfathomable brief, to an impossible deadline.

This makes up part of a student’s journey towards awareness, resourcefulness, confidence and, in an increasingly regulated system, it can be difficult to assess this in terms of the marking criteria. Students should be encouraged to experiment and to learn from their mistakes, while being aware of and able to respond to key outcomes in the UAL experimentation marking criterion. All of this is a prerequisite for entrepreneurial effectiveness; that is, the ability to function effectively as an entrepreneur or in an entrepreneurial capacity, for example, within small businesses or as part of portfolio careers, where multiple job opportunities, part-time work and personal ventures combine. Enterprise and entrepreneurship are transdisciplinary, with a strong connection to issues of employability, creative and cultural production, personal development, and intellectual property (QAA 2012: 2).

“Enterprise involves the additional assets of being able to spot and act on opportunities, being resourceful, proactive, having a vision; project management, networking and financial acumen.”

( Ball 2008:4)
Entrepreneurship

From the French verb ‘entreprendre’, which means ‘to undertake’, sounds quite fitting, as entrepreneurs are always undertaking new challenges and coming up with new ideas. It involves the abilities of being able to spot and act on opportunities, having resourcefulness, proactive, having a vision, including project management, networking and financial acumen. Entrepreneurs is about innovation, and calculating risk taking, whilst being self-motivated and creative. Entrepreneurship education aims to produce graduates who are capable of identifying opportunities and developing ventures, through setting up new businesses or developing and growing an existing venture. It focuses on encouraging students to develop an enterprising mindset and skills that are specific to the particular context and culture.

Entrepreneurship education focuses on the development and application of an entrepreneurial mindset and skills in the specific contexts of setting up a new venture, developing and growing an existing business or designing an entrepreneurial organisation.

Entrepreneurship education aims to produce graduates who are capable of identifying opportunities and developing ventures, through setting up new businesses or developing and growing an existing venture. It focuses on encouraging students to develop an enterprising mindset and skills that are specific to the particular context and culture. People who are enterprising have an entrepreneurial attitude, are able to profit from new ideas, and looking back. They set things up rather than being reflective and looking back.

Tutor, Chelsea College of Art and Design

If you are trying to think of something to sell, trying to second-guess somebody else’s taste, you sometimes are far more safe than you need to be, because people are looking for something fresh, something creative, something different. That’s a good lesson to learn at that stage.

Caroline Broadhead

Unit: 9 ‘Major Project Research and Development: Pop-Up Shop Unit’

The application of entrepreneurial skills within an existing corporate or public sector organisation is termed ‘intrapreneurship’. Both entrepreneurs and intrapreneurs require enterprise skills and behaviours, as well as business knowledge, behaviour and attributes to a range of different contexts, including new or existing businesses, charities, non-governmental organisations, the public sector, and social enterprises.

Entrepreneurial learning in society – ‘bold resourcefulness’ – extends to individuals and organisations of all kinds, providing ‘an opportunity for anyone to be, because people are looking for something fresh, something creative, something different. That’s a good lesson to learn at that stage.’

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Unit: 9 ‘Major Project Research and Development: Pop-Up Shop Unit’
Postgraduate Certificate Fashion & Lifestyle Journalism

**Unit: Major Project Level 7**

**Miljan Yusuf**

Course Leader & Tutor, London College of Fashion

**Design and Approach**

The Postgraduate Certificate is a 12-week model; it draws on the creative Major Project model and takes place in weeks 11-15 of the course.

**The very nature of the fashion and lifestyle journalism industry means that many students will work as freelancers and therefore need entrepreneurial skills and, from the outset, be encouraged to get their work published and engage in placements where possible.**

**Challenges and Implications**

The course, by its very nature, tends paced and intensive and as students seek to embark in industry as soon as they have completed. This can create tensions between the student and their year-round employer. However, this balance is validated by the positive student feedback of the boot camp vocational style.

**Outcomes**

Communication and development are confirmed as key areas that students seek to develop. Students are skilful at research and good at pitching an idea to peers and through sourcing and undertaking industry interviews. Students are attentive to detail and are able to spot a gap in the market. Students are skilled at developing original ideas and at pitching an idea to an industry audience.

The Postgraduate Certificate has now run successfully for ten years, and it remains popular with students and prospective employers. Students are aware that being employable is to contribute new and innovative ideas to a market, not to improve existing products and services.

**Resources**

This project is available at [Artisus](https://www.artisus.com), helred by Miljan Yusuf, Course Leader. The course is designed to attract students who seek to embark in industry as soon as they have completed. The course is delivered in a boot camp style, which would suit the needs of the industry, and would have meant that holiday time would have been avoided.

**About the Author**

Miljan Yusuf is a visiual merchandising consultant, tutor, and industry trainer and speaker. He is a member of the Seattle Cityscape Institute and the Seattle Fashion & Lifestyle Hub. He is an expert in the field of fashion and lifestyle journalism and has a wealth of experience in the industry. He has worked with several major retailers and fashion brands, and he is a frequent speaker at industry events.

**Open source**

This project is open source, and anyone can modify and distribute it as long as they attribute the original creator. It is licensed under the Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0).

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**Twitter**

@miljanyusuf

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**Developing Enterprise Skills**

‘What I think we get wrong in the higher education environment is that we treat stuff about the world of business in a different way to how we treat the learning of all the other process based subjects in terms of confidence in creativity.’

Cheryl Dunn, Director of Enterprise, Central Saint Martins College of Art and Design

Capacity building is at the heart of the SEE (student enterprise) strategy. Enterprise is a capacity building investment in developing their business. Ownership and leadership are part of something we need to do as we prepare students to work outside the curriculum, within the college and with industry.

Alex Lumley, Associate Dean of Learning, Teaching & Student Support, Central Saint Martins College of Art and Design

‘Our solicitors felt that many students were unable to engage in high-level intellectual property thinking in the development of their business or project where they really needed regular access to a solicitor.’

Silvia Bregiamp, Programme Manager, Own-it

Whatever form the development of enterprise skills takes, it would appear that the timing and form of support is an essential part in successfully engaging in a project.

‘Students engage when they feel they have a role’

Tim Rose, Associate Director of Enterprise and Innovation, Central Saint Martins College of Art and Design

Cheryl is the SEE advice centre for intellectual property issues, copyright, design rights, patents, trademarks, branding, confidentiality agreements, and business ideas.

Own-it helps students and graduates to develop their business. Cheryl helps students and graduates to understand and respect IP in developing their business.
Employability is not just about getting a job. Conversely, just because a student is on a vocational course does not mean that they will automatically be employable. Employability is more than developing attributes, techniques or experience just to enable a student to get a job or to progress within a current career. It is about learning, and the emphasis is less on ‘employability’ and more on ‘ability’. In essence, the emphasis is on developing critical, reflective abilities, with a view to empowering and enhancing the learner (Harvey 2003).

The ability to articulate learning and raise confidence, self-worth and aspirations seem to be more significant in developing graduates than focusing on skills and competencies. It seems that some employers, particularly in creative industries, value a broad and deep understanding of employability and higher education learning in developing their professional identities (Pegg et al. 2012: 9).

Successful pedagogy for employability approaches include experiential learning, such as allowing students to challenge themselves in authentic contexts – ideally mixed with rather than simply replacing existing approaches. The vast majority of studies suggest that active learning by doing is what works in relation to many employability skills, particularly for communication, working with others, time and personal management and problem-solving (Pegg et al. 2012: 45).
In all courses within the Management and Science School aim to have strong employability emphasis; hence, students are required to complete a placement of 30–50 weeks, providing the best opportunity to learn through application and develop work-related skills.

Emploability is introduced at an early stage with ‘Introduction to Emploability’ sessions within first year Autumn and Spring terms, as well as in the Autumn term in Year 2 ( UBBS – UBBS-funded and UBBS Co-ordinator). There is also a Fashion Consultancy Project (Rover Year 2, BAFM – Sponsors) which simulates the work of a consultancy type position to allow students to work in small teams to work independently and develop teamwork skills.

Conclusion

The diploma in Professional Studies (DIPS) has been designed to help students develop employability skills and is assessed holistically.

The DIPS Placement Project and the Delphi Project (placements) are assessed through the production of a Project Report and a Placement Year Report.

The students have more gravitas and have developed a deeper thinking, which feeds back into their final year projects and dissertation. Two-thirds of BA Fashion Management students achieved a 1st class degree classification was achieved by Placement Year students. There was a significant improvement in employment and graduate employment, which could effectively feed back into the curriculum, making the Diploma in Professional Studies (DIPS) course more relevant for the whole cohort regarding employability skills.

The Diploma in Professional Studies (DIPS) course has been enthusiastically received by students. The majority of students who have been on placement have reported that the experience has provided them with valuable skills which have been beneficial in their current employment. The majority of students who have been on placement have reported that the experience has provided them with valuable skills which have been beneficial in their current employment.

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Working with Industry

In order to engage professionally, students must have a practical knowledge of the appropriate industry which is gained through contact with that industry. In some courses, this is achieved by providing an optional placement year within a Diploma in Professional Studies.

Many courses benefit from sponsored projects. A sponsored project is a project that is asked to respond to a live brief provided by a real client. Typically, these projects are conducted over a twelve week period, with one or two days per week allocated to the project work. The projects may contribute significant income to courses, but also about trying to build a relationship across the various practices.

When working with industry, the inflexible college timetable can conflict with the industry’s schedule. It’s not just about securing funding schemes but also about trying to build a relationship across the various practices.

An understanding has to be reached with the external partner, and this is part of developing the relationship. There is a timeline in professional life which enables a hosting or project to exist. This timeline needs to match up to the academic timeline. Therefore, you have to find a rhythm acting simultaneously and in parallel, so moments of potential crossover between the two when both parties are free to talk and take time to negotiate.

Colin Priest, Course Leader, BA (Hons) Theatre and Screen - TASE

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Background
The placements, undertaken throughout the course, connect students with real industry issues as well as introducing them to various key institutions and professionals. Dedicated members of staff help to prepare students for the industry development.

Students keep a technical log, therefore they write up the work they have done. Another aspect we think is an important part of the student’s placements is giving that socially rich contextual experience.

The technical log is assessed, and in a way the content/recorded is very important. The context can change the way you record your work in the log, so it can be used for later reference. A short piece on a placement, for instance, could say that it was very stimulating, or that you’re really impressed by something that you found out on that placement.

Outcomes
In the actual placements there is an element of teaching, therefore, time for planning the work and support the provider is important. This is a reciprocal relationship, so it is important.

I was impressed by the attitude of the placement providers who took the time to answer questions, explain things, and had a useful and meaningful experience. An example would be a placement (for a BA student where placement was part of a unit) where the archive was very large, and there was the potential of the placement only being available in the summer. The placement provider was excellent, and realised the importance of a student having to keep the negative aspects – a list of this is down to the students, i.e., Cuming, and a lot of hard work.

Challenges and Limitations
‘This does require a lot of staff time as it is the responsibility of the students as well as the placement providers, at least once a month I go to the RCA to speak to the students and talk to the provider. If I try to visit half a day every month every provider every four months; there are six main providers and others, such as the Roudning Museum with a “trouvaille” themed collection, etc. In some cases tracking each student in relation to live project acquisition and placements. ’

Tamsin O’Brien

To build on this, this year we have an event during the degree show to invite placement providers and institutions that have provided live projects to come and have a drink and look around and to thank them for their support. We are very proud of this project. The students are very happy to provide a formal letter to maintain good relationships with the hosts. The students realise they have to learn an etiquette and get on to have great experiences.

‘In terms of transferable skills and professional practice, this is something that we need to develop in the curriculum... entrepreneurial, project management skills are important. ’

Tamsin O’Brien

The conservation industry take this seriously, they know how important live projects and placements are for the study of the subject. It is a bit of a liability for them and they have to know what they will do with the students as some providers do say NO, even though they have said ‘YES’ in the past, they all need to have at least six months run up to, e.g., September for an April placement. We need to plan at least two years in advance.

Tamsin O’Brien

The Conservation team analysed this and proposed that instead we should offer a two-year MA/Extended Placement as an option for the study of the subject. It has also informed our work as a placement provider. A summer stream may be taken as an alternative to a placement and to develop skills as an in a work placement. Doing a summer stream places the student to know the subject enough to have confidence in the second year to do a project at a fairly professional level. We offer two Pathways: Art on Paper and Books and Archival Materials. Specialising in too many particular areas, rather than covering too many areas.

Resources
The most important resources are really the staff team, a vital combination of permanent staff and Ala who are independent professionals, and resident in your business. I would say, there are the staff – the project management skills, the expertise and the placement opportunities, paid and unpaid, which teach skills and provide networking opportunities.

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The experiment is very empowering, and students are learning on a different level of project work. Because it is pre-graduation, there is less pressure for us to lead to immediate employment. The experiment is very empowering, and students are learning on a different level of project work. Because it is pre-graduation, there is less pressure for us to lead to immediate employment.
Within an integrated strategy of teaching, learning and assessment designed to help students develop and demonstrate entrepreneurship and employability, enable students to shift from critical analysis and skills that help them adapt to changing and future environments.

From neutrality to personal perspectives
Enable students to shift away from an emphasis on written communication and embrace a wider multimedia approach. This may emphatically assess how student-developed communication skills and style, including small group presentations and using digital technologies, can be used to evolve communication in contemporary issues, developing and presenting visual communications, such as websites and internet communication. Students may be required to tailor these new skills and experiences.

From text-heavy communication to visual communications
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From from case studies to emerging situations
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From active learning to passive learning
Enable students to shift from critical analysis of abstract problems towards an approach based on innovation and creativity that focuses on developing the creativity of students.

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