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REFLECTIONS ON ACTIVE BLENDED LEARNING: BRIDGING HIGHER EDUCATION AND INDUSTRY

DR. SRI-KARTINI LEET
HEAD OF SCHOOL: ART, DESIGN & PERFORMANCE
BUCKINGHAMSHIRE NEW UNIVERSITY

ACTIVE BLENDED LEARNING: UON BEGINNINGS

- Interpretations of blended learning
- Online activity is central to delivery, alongside face-to-face experience
- ‘Learner-centred’ approach
- Students are actively engaged in prep and contribution to learning (participative learning)
- Emphasis on ‘active’

WHAT WORKS? BUILDING STUDENT ENGAGEMENT AND BELONGING IN HE AT A TIME OF CHANGE, 2012

- Sense of belonging
- Enabling full integration with studies
- Engage with wider studies
- Identity: feeling valued/encouraged/included
- Making friends
- Working outside their discipline **(networks are key)**
- Designing for learning (assessments/engagement/delivery)
- Skills to succeed beyond University, and going beyond expectations

"TELL ME AND I FORGET; TEACH ME AND I MAY REMEMBER; INVOLVE ME AND I LEARN"

XUN KUANG, FROM THE *XUNZI*

QAA Art & Design Subject benchmark statement 2017:

- Commercial Awareness
- IP
- Co-creation (networks of exchange)

Students on Graphic Design and Illustration worked together with Computing students and the Community Safety & Wellbeing Team on the Safe Places scheme for Buckinghamshire County Council, funded by HEFCE and the HLF. Students worked in cross-disciplinary teams to design and build: 1) a location-sensitive "Heritage Trail App" to aid interpretation of town centre sites relating to the First World War and (2) a web-based service to support businesses offering premises as safe havens for vulnerable members of the local community.

This project was also presented by two participating Graphics students at the 2018 UUK-HEA conference, on the value of cross-disciplinary team-based learning to student experience, engagement and to employability.

WORK-RELATED LEARNING THROUGH INDUSTRY COLLABORATION

Work-related learning activities can be grouped into three main clusters:

- enhancing employability and enterprise
- giving individuals opportunities to develop specific work-relevant skills
- providing support and help to facilitate or improve the quality of work-related learning for the participants

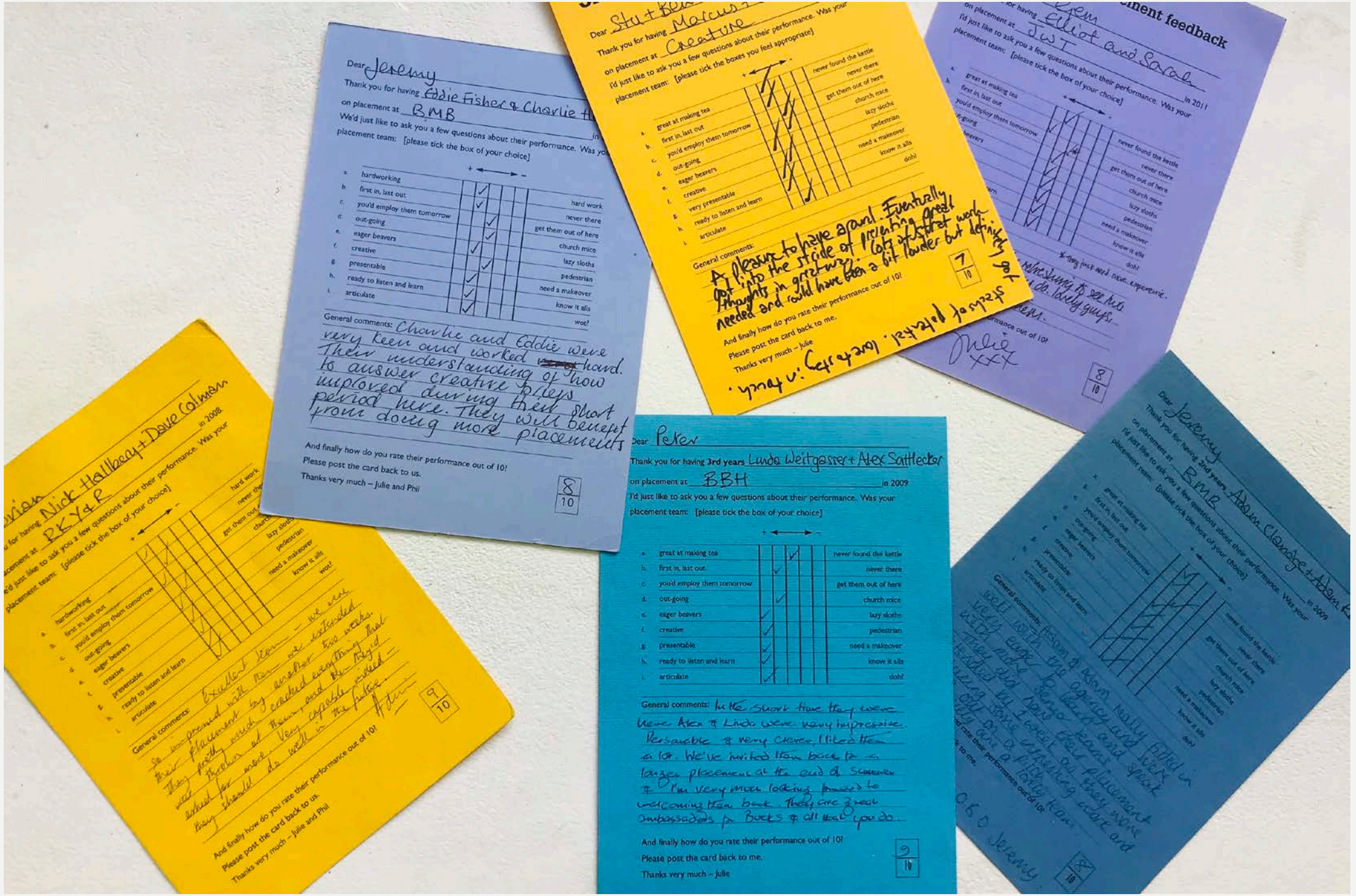
…applied through:

- Live industry briefs
- Work placements and internships
- Presentation and communication skills development; professional skills
- Industry mentoring
- Industry feedback as part of assessment and feedback process
- Reflection of work-related learning experiences

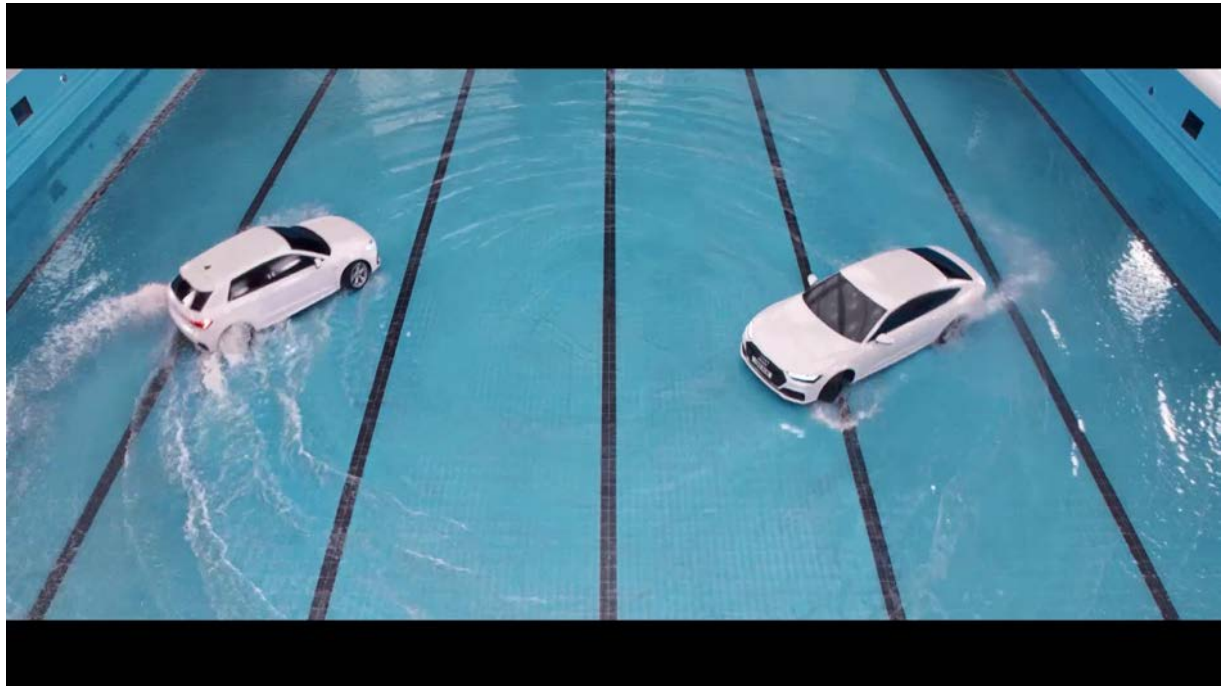
INDUSTRY COLLABORATIONS

Creative Advertising

- **British Gas project** - in conjunction with British Gas and their digital agency Waste, ran a live brief project promoting Carbon Monoxide testers to students with us. Helen Giles won the internship.
- **The Home Office project** – annual project (this has run for the last 3 years) from The Home Office and their ad agency Kindred – addressing social issues such as modern day slavery and viewing underage pornography.

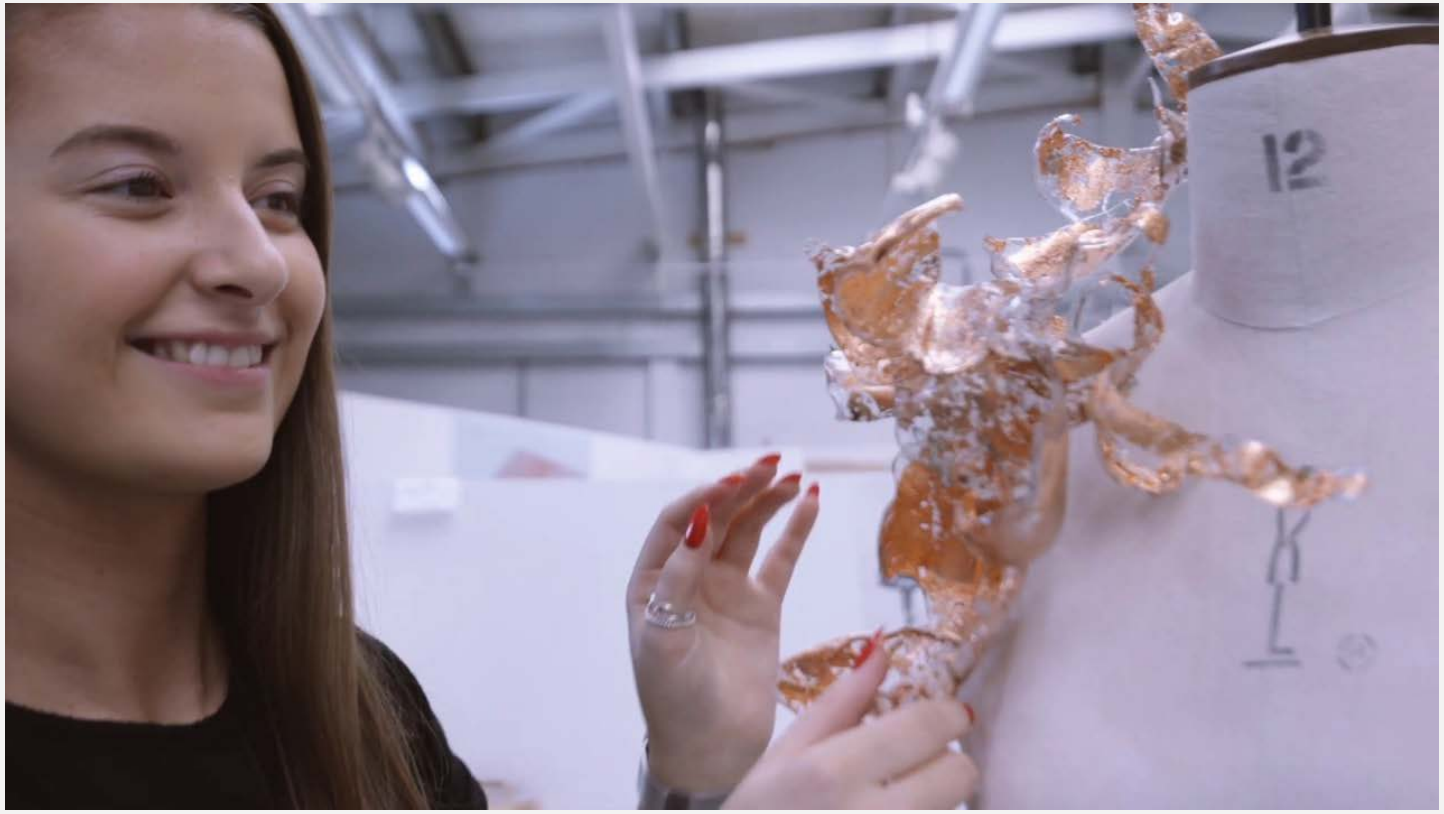

Dear Jeremy
Thank you for having Eddie Fisher & Charlie
on placement at BMB
We'd just like to ask you a few questions about their performance. Was yo
placement team: [please tick the box of your choice]
hardworking
first in, last out
you'd employ them tomorrow
out-going
eager beavers
creative
presentable
ready to listen and learn
articulate
hard work
never there
get them out of here
church mice
lazy sloths
pedestrian
need a makeover
know it alls
wot?
General comments: Charlie and Eddie were very keen and worked hard. Their understanding of how to answer creative briefs improved during their short period here. They will benefit from doing more placements
And finally how do you rate their performance out of 10?
Please post the card back to us.
Thanks very much – Julie and Phil
8/10
Dear Stu + Marcus
Thank you for having Creature
on placement at
I'd just like to ask you a few questions about their performance. Was your
placement team: [please tick the boxes you feel appropriate]
great at making tea
first in, last out
you'd employ them tomorrow
out-going
eager beavers
creative
very presentable
ready to listen and learn
articulate
never found the kettle
never there
get them out of here
church mice
lazy sloths
pedestrian
need a makeover
know it alls
doh!
General comments:
And finally how do you rate their performance out of 10?
Please post the card back to me.
Thanks very much – Julie
7/10
Jem
Elliot and Sarah
JWT
in 2011
placement team: [please tick the box of your choice]
great at making tea
first in, last out
you'd employ them tomorrow
out-going
beavers
never found the kettle
never there
get them out of here
church mice
lazy sloths
pedestrian
need a makeover
know it alls
doh!
8/10
Nick Hallberg + Dave Colman
in 2008
placement team: [please tick the box of your choice]
hardworking
first in, last out
you'd employ them tomorrow
out-going
eager beavers
creative
presentable
ready to listen and learn
articulate
hard work
never there
get them out of here
church mice
lazy sloths
pedestrian
need a makeover
know it alls
wot?
General comments: Excellent team – we were so impressed with them – we extended their placement by another five weeks. They pitched very much, cracked everything that was thrown at them, and Ryd did very capable assisted – they should do well in the future.
And finally how do you rate their performance out of 10?
Please post the card back to us.
Thanks very much – Julie and Phil
9/10
Dear Peter
Thank you for having 3rd years Linda Weitgasser + Alex Sattlecker
on placement at BBH in 2009
I'd just like to ask you a few questions about their performance. Was your
placement team: [please tick the box of your choice]
great at making tea
first in, last out
you'd employ them tomorrow
out-going
eager beavers
creative
presentable
ready to listen and learn
articulate
never found the kettle
never there
get them out of here
church mice
lazy sloths
pedestrian
need a makeover
know it alls
doh!
General comments: In the short time they were here Alex & Linda were very impressive. Personable & very clever, I liked them a lot. We've invited them back for a longer placement at the end of Summer & I'm very much looking forward to welcoming them back. They are great ambassadors for Books & all that you do.
And finally how do you rate their performance out of 10?
Please post the card back to me.
Thanks very much – Julie
9/10
Dear Jeremy
Thank you for having 2nd years Adam Claridge + Adam
on placement at BMB
I'd just like to ask you a few questions about their performance. Was your
placement team: [please tick the box of your choice]
great at making tea
first in, last out
you'd employ them tomorrow
out-going
eager beavers
creative
presentable
ready to listen and learn
articulate
never found the kettle
never there
get them out of here
church mice
lazy sloths
pedestrian
need a makeover
know it alls
doh!
General comments:
8/10

Seeds

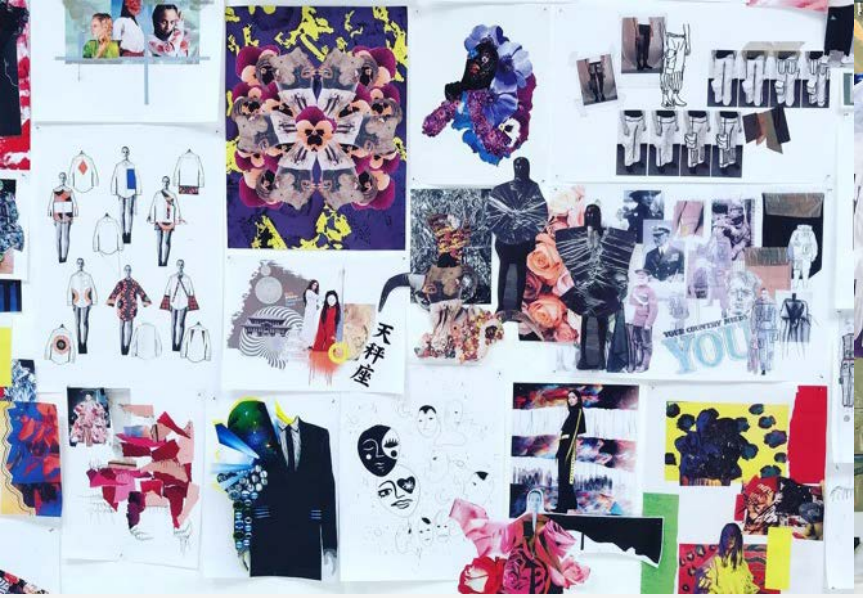


SKY OCEAN RESCUE – SUSTAINABLE FASHION

https://www.facebook.com/watch/?v=324079778461068



CRAFT COOP: EDEN CENTRE



FASHION POP-UP SHOP AT THE EDEN CENTRE
LEVEL 5 EXHIBITION AND PROMOTION MODULE

INTERNSHIPS, PLACEMENTS, ALUMNI NETWORKS

BA (Hons) Creative Advertising

Creature Week

Final years take part in Creature Week, run by alumni and Creative Partner, Stuart Outhwaite-Noel at agency, Creature London.

- a boot camp approach to producing a 'book' of conceptual and strategic campaigns.

The winning team are mentored by Creative Partner Stuart Outhwaite-Noel and also win a placement

The Workshop Awards

The Workshop Awards with top alumni creative teams at leading agencies. The workshops give all students ideas for their FMP and the winning teams at the workshops win mentors.

This year:

- Helen and Remi won Creature Weekend Stu Outhwaite Noel as mentor and a placement
- Luke and Viki won The house of Greenland Content Brief for the Workshop awards – so winning creative team Ellis & Max as mentors
- Luke & George won the BBH workshop – so winning creative team Linda Weitgasser and Alex Sattlekker, as mentor and a placement

COMMUNITY PROJECTS

BA (Hons) Dance and Performance

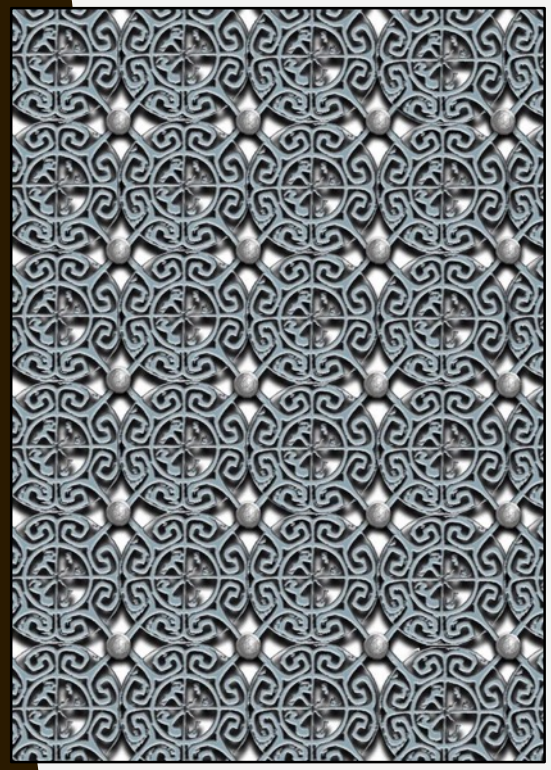
- Ryeview Manor Care Home (delivering seated dance classes for the care home residents along with a tea/ coffee chat after to encourage inter-generational socialising),
- Dance4Fun a dance group for people with Parkinson's in collaboration with Parkinson's UK (assisting dance classes for people living with Parkinson's)
- MacIntyre disability service at Wycombe and Amersham College (delivering dance classes for young adults with additional support and learning needs)
- Wycombe Marsh primary school (delivering dance classes to primary school children) and Hartbeeps (assisting with early years sensory classes).

WATERSPOUTT AND PANIWATER PROJECTS

Left: from a school in Maska, Uganda where we are doing field trials of a solar water purifier
Above: from a school community in Tigray, Ethiopia where we are doing our jerrycan trials

Above: Chikwawa, Malawi - women from the community making our clay pots for water filters

TEXTILE DESIGN:
COLLIDING TIMES – A COLLABORATIVE PROJECT WITH THE NATIONAL TRUST, OSTERLEY PARK AND HOUSE



Please choose one of the following rooms at Osterley Park House as a starting point for your own visual research:

1: Drawing Room

2: Tapestry Room

3: State Bedroom

4: Etruscan Room

Please choose one of the following themes to combine with your Osterley Park House theme:

1: Digital

2: Futuristic

3: Punk

4: Psychedelic

Using your two theme we'd like you to gather a range of primary and secondary sources to begin drawing from. Make sure you have plenty to work from.

- Please think broadly about what your title/theme could mean.
- What was happening during that time?
- What was being invented?
- What was happening socially?
- What was happening economically? (booms/crashes etc.)

You may find this list useful to expand your chosen theme further:

- Literature, communication, food, toys, packaging, film, artistic movements, dance, performance, music, typography, philosophy, materials and fashion.

Begin by generating a range of varied drawings/manipulations/marks and textures. Experiment with scale, colour, pattern, structure, materials, flow and quality of finish.

- It is important that your range shows variety and originality as this is a very competitive market.
- Use your drawings/manipulations/marks and textures to create a range of development samples - at least 15. Remember to create a range of motifs/surface/structures as you will need variety to then expand upon.

Expand and develop your samples to create an innovative yet commercial collection/range designed with your chosen brands in mind. Create a layout known as "range plan" to show how your designs will complement each other. This can be done through CAD.

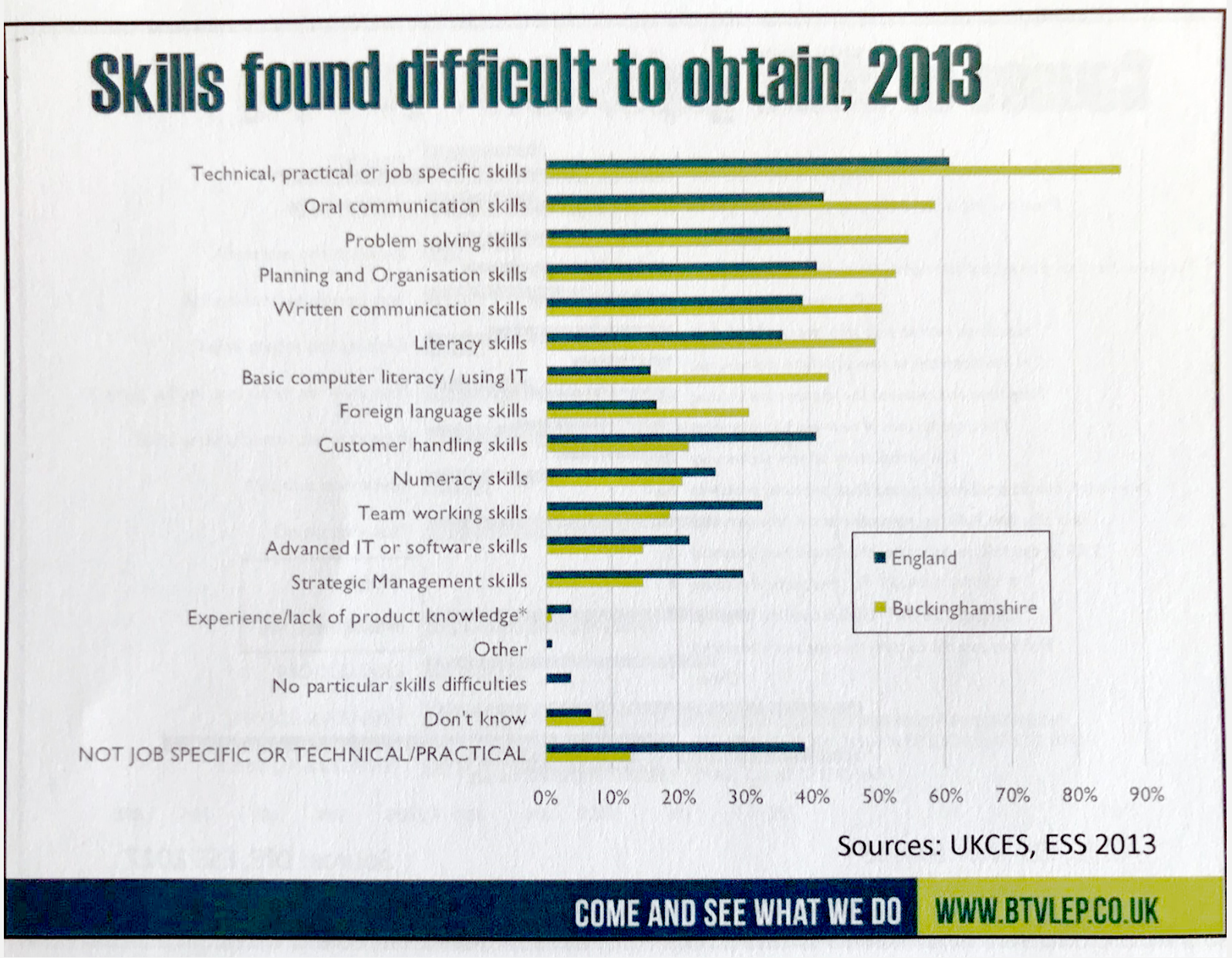
- Your range should consist of at least 6 final samples/prototypes; these should be at least A3 size.

Style and visualise your range, you may want to photograph your range in a particular location or create visualisations in Photoshop/Illustrator.

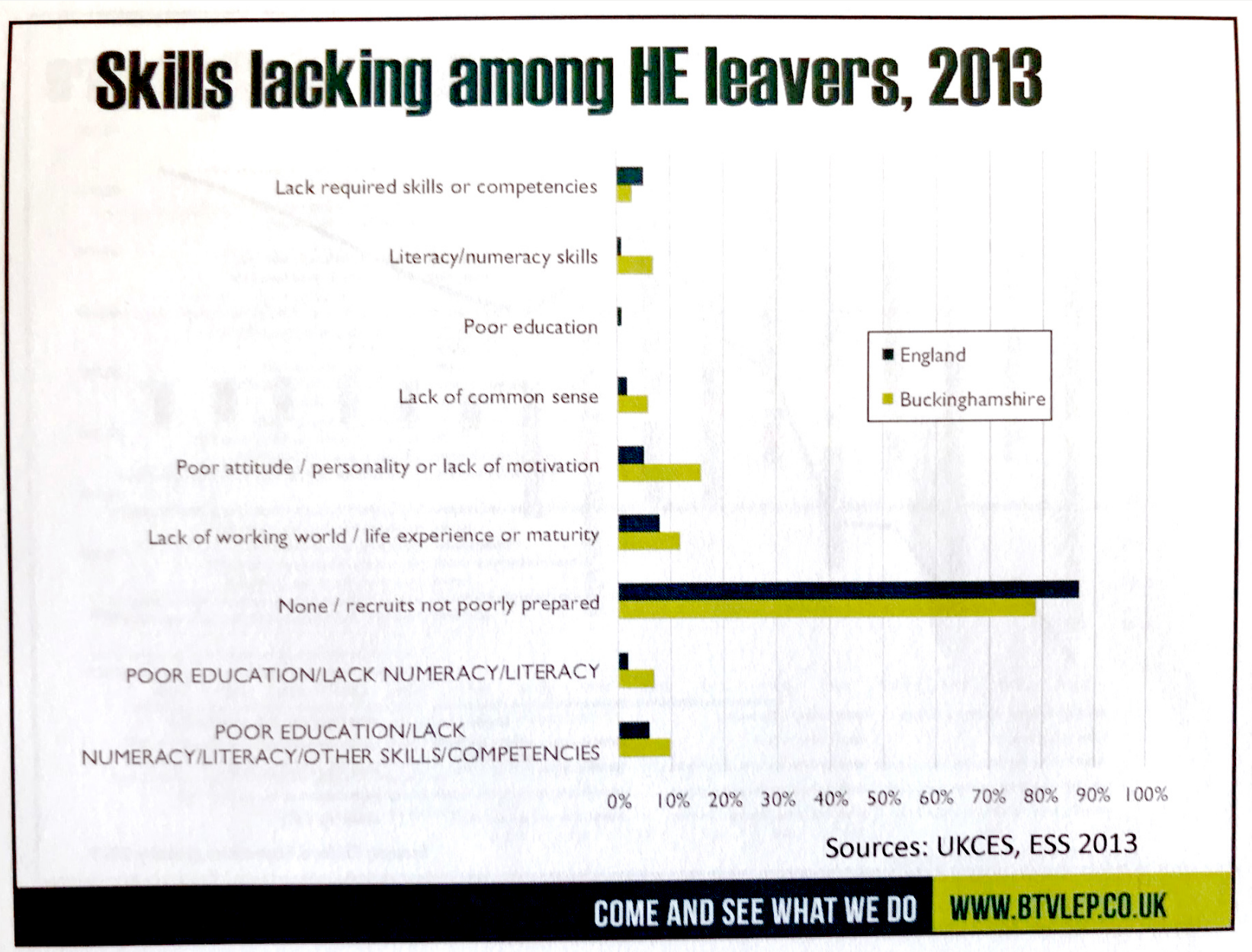
- These visualisations could also be hand (rendered), or a combination of both digital and hand.
- If you are photographing your samples, think about the setting of your chosen location, is it in keeping with your range/theme? Will you need props? Remember your visualisations should be about your product so be careful not to distract from the range.
- Do you need soft or hard lighting? Natural or artificial light? How will you angle and place your products, will you need small plinths?
- Look at how other companies/designers present their ranges, lay out your range and mount work onto white (cartridge paper- print) (Light weight card- knit and surface) ready for the assessed presentation.

BUCKINGHAMSHIRE INDUSTRIAL STRATEGY – SKILLS FOUND DIFFICULT TO OBTAIN

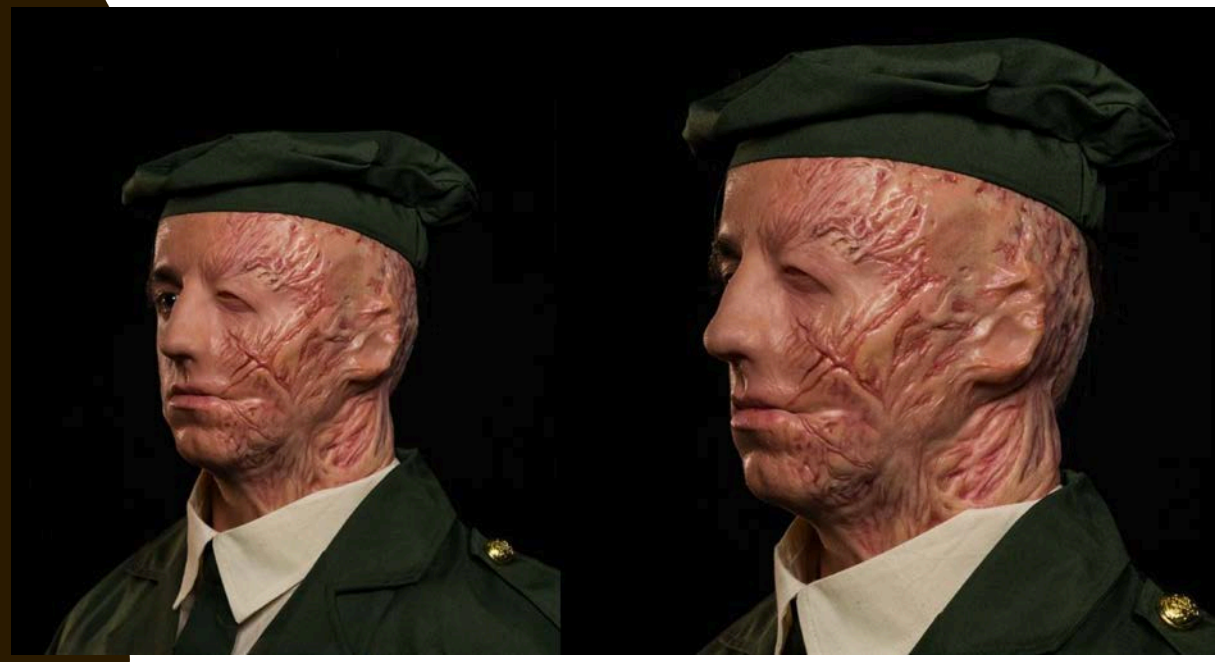
aims to stimulate and support more (technology and creative industry based) high growth orientated firms.



SKILLS LACKING AMONG HE LEAVERS, 2013



INDUSTRY PARTNERSHIPS - OPPORTUNITIES AND CHALLENGES



CRITICALLY INFORMED PRACTITIONERS

- Practice-theory relationship
- Research as practice
- Understanding of critical and historical contexts
- Reflection and critical evaluation of practice, including skills awareness and learning context (impact; collaboration)
- Involves analysis, links to the underlying professional knowledge base, drawing out learning or new knowledge from the experience

RESEARCH BLOG (GALLERY VISIT)

Brief

- You need to produce **two (2) blog posts**, in effect, **two (2) portraits**.
- **Each of your portraits should be inspired by one exhibit that you will identify in the exhibition, and will also correspond to ideas and concepts taught in the following two lectures**:
- Lecture 4. Identity issues; Lecture 5. Sex, Gender and sexuality

Activity 1 – in your own time and before your visit to the gallery

- Have in mind that for each one of the two portraits you need to select one or more key ideas/concepts or theories that links to your character, and has been discussed in the above lectures.
- Take some time to review the lecture slides and texts we analysed at seminars.
- Keep notes of some key words that relate to concepts and theories that you find most interesting and could fit well with your -for now- imagined character. Take your notes with you at the gallery.

Activity 2 – in the gallery

- First just take some time to simply enjoy all the exhibits in the display; then select two exhibits that attract your interest in some way.
- Take a photo of each.
- Have in mind that you will use the picture to document and reference your source of inspiration (i.e the exhibit).
- Then, start thinking which are the elements of the exhibit that you would like to incorporate in your character.
- Now use your sketch book and pencils to produce a portrait image of the character done in a manner which somehow embodies the key concepts or theory(ies) explained in the corresponding lectures and elements of the exhibit of your choice. You might want to use some elements of your chosen exhibit or the exhibit as a whole. This is up to you.
- Use any media you like. In doing so, you will be aiming to produce a link between your practice and theory.
- You have total independence on how you approach the portrait. It could be crude, or highly finished, a caricature, humorous; whatever you want; however, it should somehow point to theoretical ideas and concepts of the two lectures.

APPRENTICESHIPS

- Level 7 Academic Professional Apprenticeship
- Level 7 Senior Leader Management Apprenticeship
- 20% ‘off-the-job’ training
- Online learning

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