

Work Based Learning

a new approach for Camberwell ?..

55,310 undergraduate Design students in the UK 2010.
and yet only 51% of practising designers have a degree!!?

Design Industry Insights 2010. the Design Council.

Vocational education?

To view vocational education as prescriptive and overly focussed on process is to view commerce through a twentieth century lense.

Twenty first century industry requires *creative, flexible and dynamic thinkers* and any educational experience designed to serve these industries would *prioritize and nurture* these attributes.

“Creativity - the base for innovation - *has never been more important.* For business, it holds the key not just to success, but to survival. And for society it is the key to solving the major problems that have to be addressed, whether these be in healthcare, urban planning, transportation, education or a sustainable way of life.”

Sir George Cox, former Chairman of the Design Council. On the Role Of Creativity.

One of the key messages to come out of the report was the need for universities and businesses to 'up their game' in the development of employability skills in students – both in terms of the number of placements on offer and in terms of course content. Both universities and students need to recognise that employability skills should not be treated as an 'add on' but as an essential part of the university curriculum.

Geoff Gradwell 2009-08-11 17:13:19

I've given this a lot of thought and I think the problem stems from degree courses. The sad truth is that half the people—while maybe having a good student portfolio—do not possess the skills required to do the job. Many do of course, but it's always a gamble. If people are not taught key industry skills on their degree, how else are they going to learn until they are equipped enough to become a junior designer?

James 2009-08-12 16:41:06

PS - I agree with James that university's and colleges leave their students woefully under prepared for the real working world.

Trevor Collins 2009-08-12 17:12:57

<http://creativereview.co.uk/cr-blog/2009/august1/question-of-the-week-110809#feedback>

This spring term i undertook a CLTAD funded Secondment to research how these developments could be used to improve the FdA programmes this research involved

- reading the Government reports:

 - ~*The Future Face of Enterprise. Demos*

 - ~*Future fit. Preparing graduates for the world of work. CBI on higher education*

 - ~*The Cox Review. Sir George Cox.*

 - ~*the QAA Code of Practice for Work- Based & Placement Learning.*

 - ~*Skillset. Guidelines for Employers offering Work Placement Schemes in the Creative Industries*

- monitoring the Creative Review blog.

- talking at the CCW Work Based Learning conference at Chelsea with Geoff Thomas Shaw.

- & attending the '*Design & the Creative Industries Conference: Working Together with Universities*' at Brighton University

Code of practice for the assurance of academic
quality and standards in higher education

Section 9: Work-based and placement learning - September 2007

Guidelines for Employers offering
Work Placement Schemes in the
Creative Industries

Background

Work placement schemes provide opportunities and benefits to both individuals and employers. They are a useful way for those wishing to enter the creative industries to gain an insight into the industry and to make informed career choices. For employers, they are an opportunity to improve the skills of new entrants to the industry, raise the profile of career opportunities available within the organisation and develop management skills for existing staff. For individuals, they provide the opportunity to acquire new skills in a structured environment, and increase opportunities for future employment.

However, an over supply of people wishing to enter the industry has resulted in the representation of the creative industries as being notoriously hard to break in to and a culture of low or unpaid entry positions. Available roles often go to the few with the right connections, rather than those with the most talent and potential. Provisions should therefore be in place for promoting fair and equitable access to all entry routes, thereby opening them up to candidates from all backgrounds. Fair opportunities should exist for both people who wish to embark on a career and for those who wish to move on in their careers in the creative industries.

These guidelines have been developed to provide clarity over the different terms associated with work-based learning programmes, including Volunteering, Work Experience Placements, Internships and Apprenticeships, and a set of best practice guidelines for employers. Case studies have been included to illustrate how these routes work in best application.

These guidelines are primarily aimed at those who are over the age of 19. Please note that organisations offering placements to the 14-19 age group will be subject to additional legislation. For further information on this age group please see the Work Related Learning Guide produced by DCSF, available at: http://www.dcsf.gov.uk/14-19documents/work-relatedlearningguide_2.pdf

Future fit

Preparing graduates for the world of work



CBI on
higher education

“The twenty-first century
demands an ability to
experiment, take risks
and embrace failure...”

THE FUTURE FACE
OF ENTERPRISE

Edited by Shawnee Keck
and Alessandra Buonfino

COLLECTION 26

DEMOS

I have also started an ongoing conversation with respected figures from across the creative industries, so far these have included:

the design team *at Glue London (digital)*

Steve Dunn, *Creative Director at the Assembly (advertising)*

Davide, *Creative Director of Quayola (motion graphics/ interaction)*

Matt Wade, *partner Kin (interaction & environment design)*

Russell Holmes, *Creative Director at Dave (branding consultancy)*

Matt Rice, *partner at Sennep (Web design)*

Roberto D'Andria, *partner Bear (graphic design & branding)*

Luise Vormitagg, *partner Container Plus (Illustration Collective)*

I also drew upon knowledge developed from previous collaborations with agencies such as: *Moving Brands, Bibliotheque, the V&A, 300 Million, Kino and Onedotzero.*

it soon became clear that this research revealed some
interesting implications *for the future of Higher education....*

“Almost every employer specifically referred to the advantages students bring to the workplace, new ideas and enthusiasm, and the completion of projects for which there was a real business need. Businesses should be encouraged to continue to increase the number of placement opportunities available.”

Futurefit. Preparing graduates for the world of work. CBI on higher education

benefits of Work Based Learning for the industry include:

New Talent/ New Ideas

Identifying new talent, understanding new ideas, new media and new ways of communicating were the most common reasons for running placements.

R&D

Sennep, Kin & Glue talked of a real potential of using students to engage in R&D activities that would benefit both parties.

Online Profile

Kin also talked about opportunity to use students to increase an agencies web presence through blogs and online forums.

Marketing Material

They talked about the potential of documenting placements and WBL projects in order to generate really potent marketing material.

Futurefit identifies some good practice for WBL:

- ~ Building employability skills into the curriculum through work-related learning – for example, using case study examples linking the subject knowledge to its application in the outside world.
- ~ Adapting the way the curriculum is taught and assessed – for instance, ensuring students have the opportunity to give presentations or work in a team, and rewarding the demonstration of employability skills
- ~ Offering compulsory – usually accredited – modules designed to help students acquire employability skills
- ~ Making paid work placements of up to a year a key part of the university experience, often with a network of contacts with employers at departmental or faculty level and/or centrally.

Futurefit. Preparing graduates for the world of work. CBI on higher education

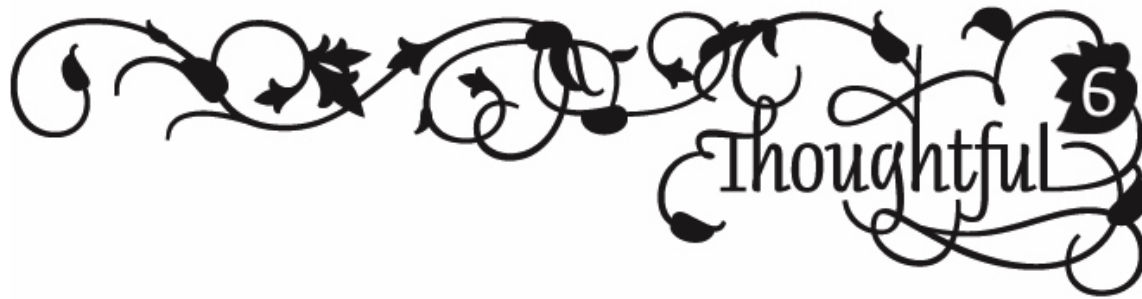


onedotzero - Cascade

“The gap between art school and the creative industry is huge. The Cascade programme has highlighted to me the importance of understanding other creative disciplines making contact with practitioners. I think a similar programme should be available to all recent graduates, to help them set up in the creative work place.”

Anna Lincoln. Cascade participant





Congratulations Teeside University



Congratulations go to Teeside University for picking up the Outstanding Employer Engagement Initiative at this years Times Higher Education Awards and for going on to be named University of the Year - a great achievement.

Friday, October 16, 2009 at 2:19 AM | [Post a Comment](#)

Talk Talk – A postscript to the Thoughtful 6 project

Design tutor and brainchild behind the Thoughtful 6 project, James Corazzo, has written a piece for D&AD's blog which examines the project six months on from when it started.

Hello

The *Thoughtful 6* was the name for a collaborative work placement project between Thoughtful, Stockport College and six of their 2nd year graphic design students. In January 2009, Thoughtful moved their entire studio into the College for six months to give the students an insight into how a design agency functions.

For more information about the project, [click here](#).

Meet The Thoughtful 6

Amy
John
Lauren
Ed
Carrie
Chris



The Thoughtful 6.

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Wieden & Kennedy - Platform

We are Platform. We are not an internship or a school.

We are a creative experiment.

We are hand picked from all over the world.

We have backgrounds in the arts, social sciences and technology.

We tackle business problems with innovative solutions.

We are a research lab, prototyping unit and craft workshop.

We can animate your music video and Arduino your kitchen plant.

We ask lots of questions. We learn by doing things with our hands.

We have amazing Patrons to teach and inspire us.

We are here for a minimum of 6 months and we are paid.

We are season one, you could be season two.

We can play nicely with others, can you?

We can be followed on Facebook and Twitter.

We will be opening submissions again soon.

We work on a project basis only.

We love a challenge and we would love one from you.

We can be reached at sam.brookes@wk.com.

We look forward to hearing from you.

We are Platform.

HYPER ISLAND

RECENT STORIES

Hyper Island Potential

Nominate a Facebook friend as Hyper Island Potential, someone you think should apply for one of our five long term programs.

Click [here](#) to get to the nominations page

- 13th April 10:40

Daniele Fiandaca on Hyper Island

Daniele Fiandaca, ex Profero CEO (Europe) and Creative Social founder visited Hyper Island in Karlskrona and Stockholm. Read about what he learned on [The Hyper Island Blog](#)

- 12th June 10:57

Recruitment Day in Stockholm

The Hyper Island Recruitment Tour returns to dear old Stockholm on 17 April. We are looking for the future talent of the digital media industry and would love to meet you all at Hyper Island's Stockholm headquarters at Telefonplan next Saturday.

Apply [now!](#)

- 9th April 16:45

Hyper Island & NorthernNet

Hyper Island & NorthernNet come together to launch a Hyper Island Lab Session on Creativity. Read more [here](#)

- 9th April 7:00

Guided tour of Hyper Island in Stockholm

On 15 April we offer you a final chance to visit our premises in Stockholm this semester. Read more [here](#)

- 8th April 6:30

What goes on inside the Hyper Island Master Class?

*After going to the HIMC, I've

NOT 1, NOT 2, BUT 3 NEW LONG TERM PROGRAMS!

We are both happy and proud to announce that we have three new long term programs within the Swedish YH(AVET) system for the fall of 2010:

- Motion Graphics Designer and Developer in Stockholm
- Application Designer and Developer for Mobile Devices in Karlskrona
- E-commerce Manager in Stockholm

Are you creative, analytical, business minded, adaptable to the rapid changes in digital media, curious and eager to make a difference? If yes, Hyper Island is something for you!

Apply now by [Clicking here!](#)

HYPER ISLAND FORMS PARTNERSHIP WITH D&AD



Hyper Island is happy to announce that we have launched a collaboration with British educational charity D&AD to deliver the Hyper Island Master Class to the UK. Click [HERE](#) to read more.

The Hyper Island Master Class is unique, customized and intense 3-4 day course - a world class learning experiences in digital media. D&AD's professional development programs have been providing high quality training based on creative practice for over 10 years. The collaboration with Hyper Island's Master Class means that current D&AD courses will offer a more in-depth exploration of creativity in digital media.

HYPER ISLAND 2010 CATALOGUE



It is here, bigger better and more beautiful than ever! Click [here](#) to download Hyper Island's 2010/11 catalogue!

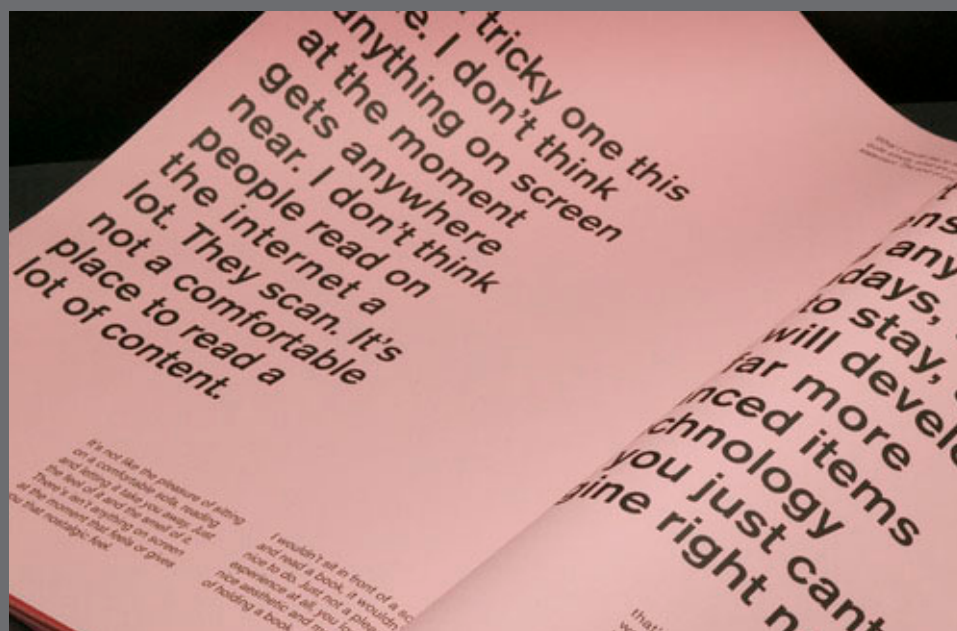
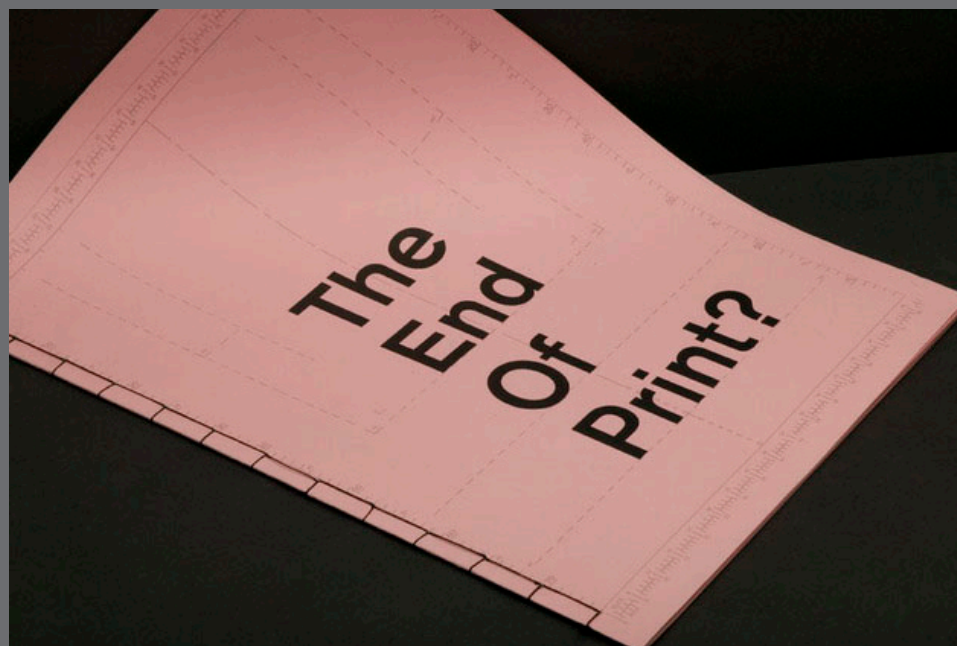
In the catalogue you'll find:

- Information about Hyper Island's long-term programs
- Information about The Hyper Island Master Class
- Information about Hyper Island's methodology
- Interviews with Hyper Island graduates
- What the digital industry says about Hyper Island and the future of this business

Download Hyper Island's 2010/11 catalogue now!

Hyper Island

All students at Hyper Island take part in placements. Employers sign up to this scheme and work in partnership with the college. They have to agree to HI's terms and conditions and the placement scheme is so well respected that some even pay to be part of it!



Friday Late Presents

LUMIÈRE

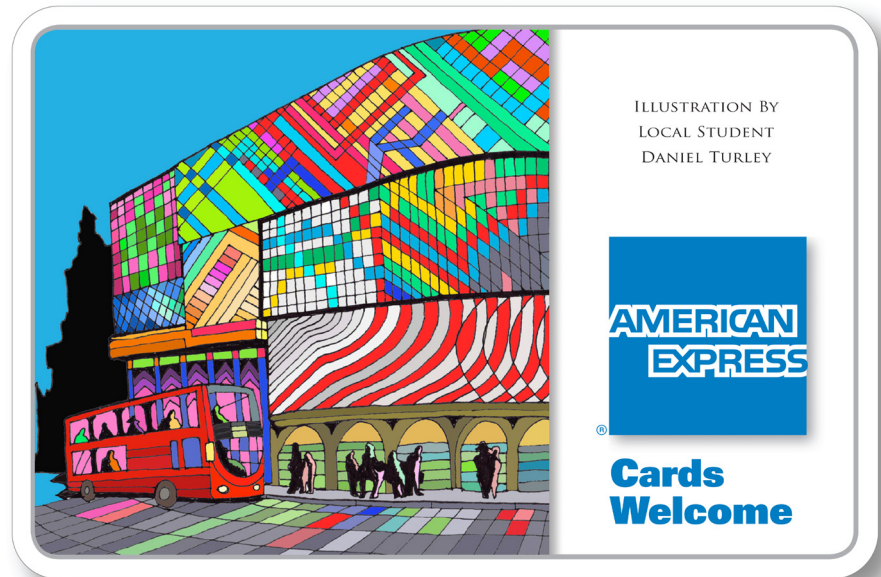
• FRIDAY 26TH
FEBRUARY
2010
18:30-23:00
FREE ENTRY
V&A MUSEUM
RENAISSANCE ROOM
Music from FOUR TET
TRENTMOLLER, and
A MADE UP SOUND

FRIDAY LATE

V&A
VICTORIA AND ALBERT MUSEUM

BECK'S





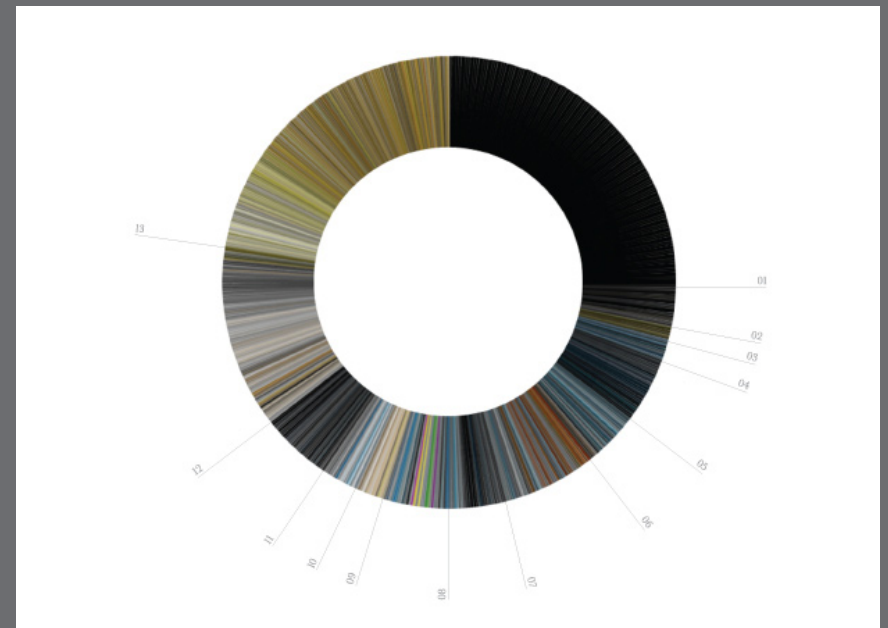
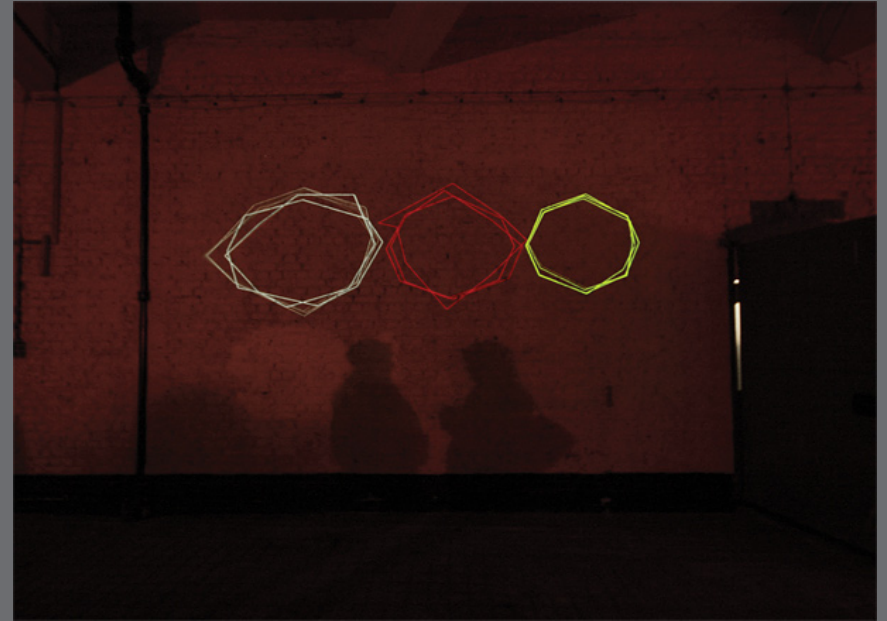
but there are problems with the current system...

FdA's are unable to attract the best students and largely two year courses cannot provide students with enough maturity to be useful for the industry.

Most placements still take place after graduation, which means that employers have to sift through hundreds of CVs to find students who fit their needs.

Meanwhile, in education many of the best students find their most meaningful learning experiences *outside of their university curriculum...*

two recent Camberwell graduates, Jamie Thompson...



and Kate Morross...



“My suggestion is that universities run a module through which a placement is arranged *by each student for themselves*, and is *carried out in term time*. For a university to actively encourage students to go on a placement would surely be a good alternative to simply telling them about ‘professional practice’ in a classroom. This way the students have the guidance of tutors if needed, and could work for free as they still have the money from student loans for life’s costs.”

Matt 2009-08-11 17:17:53

<http://creativereview.co.uk/cr-blog/2009/august1/question-of-the-week-110809#feedback>

Partnerships

Interviews revealed that agencies need help in finding the right fit for a placement and it was suggested that partnerships could be developed with colleges that would enable *pre-selection of students for particular agencies*.

All recommended *a formal agreement* between the institution and employer that *specified the intended content of a WBL experience of not less than 6 weeks*.

Kin, Sennep, the Assembly and Bear suggested that students *come with a project* that they could work on at quiet times in the studio.

the research suggested that employers need:

structure/ co-ordination/ support & flexibility

87% of Design businesses employ less than 10 people
and 60% employ fewer than 5.

Design Industry Insights 2010. the Design Council.

so what they need most is help in *organising* and *structuring*
a placement and if Universities want to work with them they
would need to provide this help.

& Educationally

Work Based Learning Experiences need to be
integrated and *differentiated* into a programme that
develops and changes across three years.

A New Third year for BA Graphic Design at Camberwell

The third programme at Camberwell is currently being re-validated and as part of this re-validation we are proposing the creation of *a new WBL pathway.*

This would enable a third year students to create a bespoke Learning experience for their final year of study in collaboration with an industry partner.

This experience would have *long term research and development benefits* for both student and industry partner.

The pilot would launch October 2012

Industry Partners

Initial approaches would be made to companies that have worked with Camberwell in the past. These would include: *Onedotzero, Sennep, Moving Brands, Hyperkit, Kin, Glue London, Quayola, 300Million, Dave, Eye Magazine, Kino and Bibliotheque.*

Second year students would then apply to be part of the programme. They would be selected according to previous WBL experience and their *suitability to the industry partners needs.*

Numbers would need to be limited.

A Project that would Benefit both Parties

Students would then meet with partners to create a project proposal that meets the needs of both parties. This project would then be planned into a timetable that would provide the student with a framework for their activity and allow the employer to build key dates into their diary.

The duration of the project would take up a majority of a students third year study and would take place partly with the employer and partly at Camberwell.

At this point Student/Industry partner/UAL would sign off a formal agreement.

This agreement would include:

- ~ QAA guidelines to be read by both parties*
- ~ Project definition & proposed timetable of activities with deadlines*
- ~ Definition of roles and responsibilities*
- ~ Definition of ownership/copyright of materials produced*

This not a work placement!

Projects might include:

- ~ The development of marketing materials/ promotional strategies/ new business finders/ PR/ Credentials packages*
- ~ Investigation of new trends/materials/media and processes*
- ~ Examination of new models for working process/studio practice/work flow/studio organisation and production processes.*
- ~ the Development of new products and services*

Students would need to spend a minimum number of days in the industry partners studio (6 weeks) but outside of this time they would work independently.

Their timetable would be flexible and would include:

- ~ Studio based activities directed by their industry partner.*
- ~ Meetings with a mentor provided by their industry partner*
- ~ Group meetings with an allotted tutor at Camberwell*
- ~ Research activities*
- ~ Use of UAL workshops and facilities*

A Record of Activities

Students would be required to produce *a daily journal/website/blog* and at the end of the project the student would hand in the following assessment evidence:

- ~ *Signed agreement document*
- ~ *Employer feedback*
- ~ *Daily journal designed and typeset to a professional standard*

and most importantly

- ~ *Practical outcomes from their research activities*



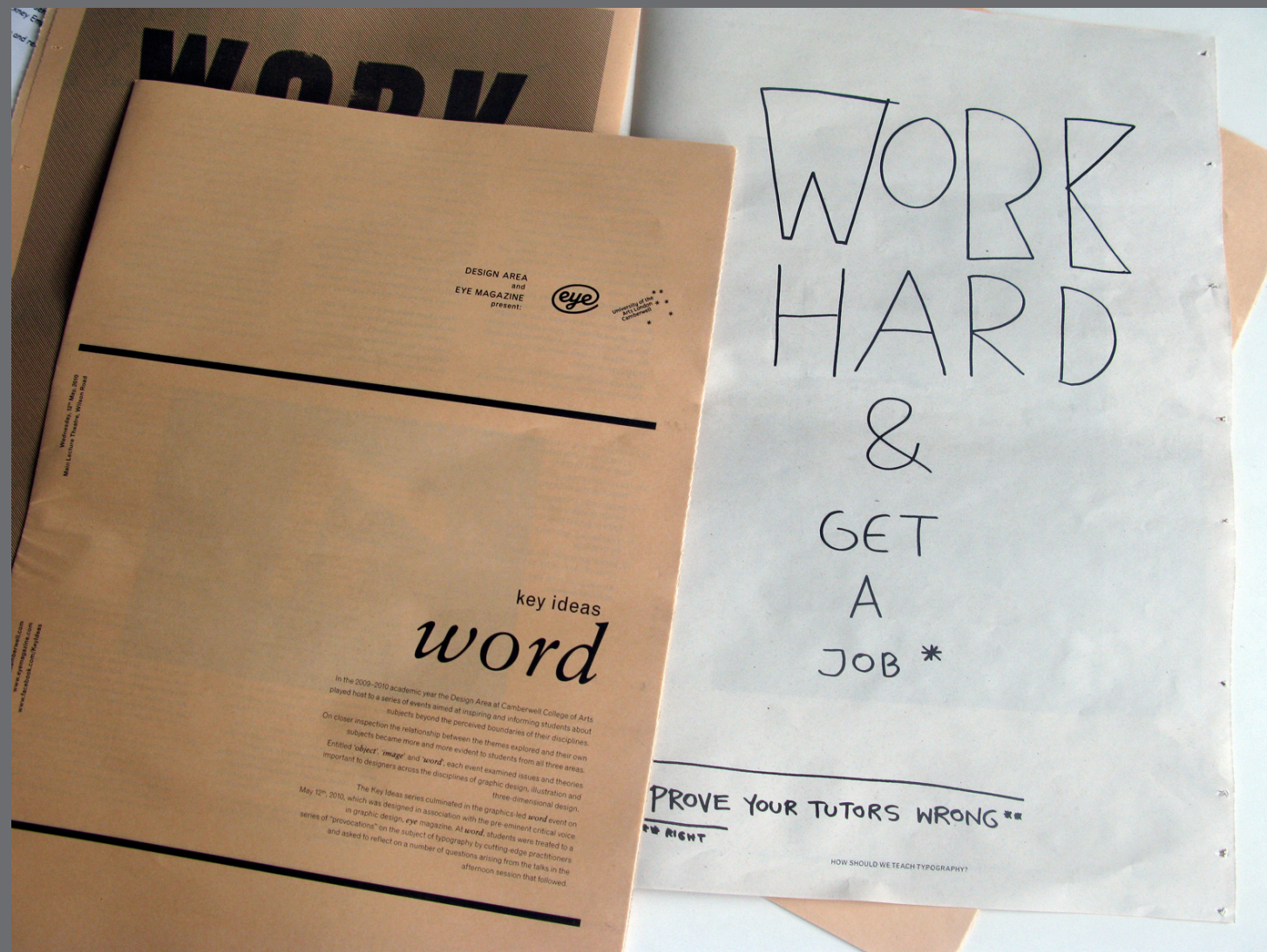




at the end of the year

A record of all WBL Experiences that will make up this groundbreaking project would be recorded, collated and published both online and in print through the newly relaunched Camberwell Press.

This is a great marketing opportunity for both Camberwell and the industry partners and an excellent opportunity to generate some innovative and potentially award winning material.



WORD

DESIGN AREA
and
EYE MAGAZINE
present:



University of the
Pacific

Wednesday, 12th May, 2010
Main Lecture Theatre, Wilson Road

key ideas

word

In the 2009-2010 academic year the Design Area at Camberwell College of Arts played host to a series of events aimed at inspiring and informing students about subjects beyond the perceived boundaries of their disciplines. On closer inspection the relationship between the themes explored and their own subjects became more and more evident to students from all three areas. Entitled *object*, *image* and *word*, each event examined issues and theories important to designers across the disciplines of graphic design, illustration and three-dimensional design.

The Key Ideas series culminated in the graphics-led *word* event on May 12th 2010, which was designed in association with the pre-eminent critical voice in graphic design, *eye* magazine. At *word*, students were treated to a series of "provocations" on the subject of typography by cutting-edge practitioners and asked to reflect on a number of questions arising from the talks in the afternoon session that followed.

PROVE YOUR TUTORS WRONG **

RIGHT

HOW SHOULD WE TEACH TYPOGRAPHY?