24 Art, design and media

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INTRODUCTION

Since the 2009 edition of this Handbook, the sector has seen significant change. Rather than rehearse these broad changes, this chapter will outline the ones that are specific to art, design and media insofar as they inform approaches to teaching and learning. This chapter endeavours to explore the challenges for art, design and media covering five thematic areas and offering potential 'solutions': (1) creativity: challenges for teaching and learning; (2) transition and the student experience in art and design; (3) space, practice and innovation; (4) assessment in art, design and media and (5) enterprise and employment.

CREATIVITY: CHALLENGES FOR TEACHING AND LEARNING

> Any act of artistic and scientific creation is an act of symbolic subversion, involving a literal or metaphorical transgression not only of the (unwritten) rules of the arts and sciences themselves but also of the inhibiting confines of culture, gender, and society. Re-thinking creativity means challenging established borderlines and conceptual categories while re-defining the spaces of artistic, scientific and political action.
>
> (Pope, 2005: 33)

Although creativity is not in any way limited to art, design and media, it is fundamental to what characterises and problematises the practice and teaching of these disciplines. Consideration of creativity as a philosophical, spiritual, material, political and economic activity is a realistic starting place for HE teachers in the development of pedagogy. Pope's (2005) comprehensive overview of creativity demonstrates the range of philosophical approaches to the topic of creativity and the divergence of views produced, for instance by the discourses of Humanism, Romanticism and Materialism.

Despite its complexity as a subject, there is some distillation of what is *at stake* in the creative process, accepting creativity as essentially dialogic – at once solved and not solved, neither divinely 'creative' nor entirely the realm of production, but something beyond (Pope, 2005: 9). Csikszentmihalyi's thesis on *flow* develops a Western conception of creativity that is based on the production of outcomes that 'have not been seen before and that make a difference in the context in which they appear' – making them significant (1996: 47). For Csikszentmihalyi, producing significant creative outcomes is underpinned by knowing the culture (internalising its values) and is reliant on the judgment of experts (for instance, teachers, curators, critics). We can therefore add to the already complex debate about creativity that it is facilitated by 'schooling' and a state of mind that is habitually disruptive (Bohm, 1998[1]). Teachers of disciplines that foster creative development will be continually gauging the maturity of the individual, the cohort and the year group in their development of complex functioning – moving between, for instance, playfulness and discipline, objectivity and subjectivity, self and other, fantasy and reality, risk and security.

The teaching and learning of creative disciplines can be characterised as contending with the following:

- Difference, plurality and independence of mind (and the uniqueness of each learning process and output) places an emphasis on teaching and learning strategies for individuals as well as groups and cohorts. Teaching and learning strategies that support **reflective practice** will be important for the transition to independent learning (for instance, see James, 2007).
- The need to build creative communities so that practice is shared, knowledge is exchanged, as are skills and resources.
- The 'vulnerability' of learners as they contend with the unknowable elements of creative practice and the idea that the self is often central to, or implicated in, the creative output. This will pose challenges to the sense of security of learners, the way they perceive the fairness of assessment and to their feelings about feedback.
- The need for creative learners to experiment across media, processes and technologies will pose challenges for teachers (in the range and currency of knowledge and skills) and organisational challenges (in terms of access to facilities that are likely to be managed by different departments).

Learning is fundamentally about discovery, making, doing and public forms of dissemination, and therefore the quality of space, technologies, materials and facilities that students have access to will be implicated in the quality of the outcomes of learning.

TRANSITION AND THE STUDENT EXPERIENCE IN ART AND DESIGN

The relationship between changes in the funding of tuition fees in 2012, and public facing information about 'student satisfaction' in the form of **Key Information Sets** (KIS;

see Chapters 2 and 3) in the same year has brought with it increasing focus on the student experience – discrete from learning outcomes and achievement. The introduction of the **National Student Survey** (NSS) in 2005 made it possible to compare the student experience between institutions and subjects, and early data showed the difference in student experience between subjects. Data for subjects within Creative Arts and Design demonstrated low scores across all areas of the survey and was especially low in the area of course organisation and management (Vaughan and Yorke, 2009: 7). Research by Vaughan and Yorke also showed considerable variation in the success of institutions in addressing student satisfaction in Creative Arts and Design, with some indication this could be related to the type, structure and scale of institution (2009: 26). Interest in 'getting under the skin' of the student experience in art, design and media has produced a range of material to support HE staff in the development of their practice. For example, see *The 3Es Project – student expectations, experiences and encounters with HE and staff perceptions* (Thomas et al., 2009); *The Student Experience in Art and Design Higher Education: Drivers for Change* (Drew, 2008); *I Can't Believe It's Not Better: the Paradox of NSS Scores for Art & Design* (Vaughan and Yorke, 2009); *Deal or No Deal: Expectations and Experience of First Year Students in Art and Design* (Vaughan and Yorke, 2012); and *How Art and Design Students Understand and Interpret the NSS* (Blair et al., 2012).

Research shows and develops the particularity of teaching and learning in art and design and supports practitioners and institutions with strategies to support creative learners. It is worth highlighting now some of the key findings of the research.

Students typically 'navigate' their learning (and the support and resources required for individualised projects) and are unlikely to be engaged in a programme of learning that is common to the group. This approach to learning will produce challenges to the way students experience the organisation and management of their studies.

> ...students mentioned that they provide self-initiated projects, and are responsible for negotiating and managing their time rather than following a set timetable. This was the case for most final year students, but for fine art it was common practice throughout their whole course.
>
> (Blair et al., 2012: 4)

Students gain continuous forms of informal feedback over the length of a project often from a number of tutors. The expectation is that students will consider the advice, filter the recommendations and determine for themselves the steps they should take in the development of their work. Responses to this approach to learning (through the NSS) challenge HE practitioners to consider not necessarily a change of method, but support for students in understanding the way feedback works and the level of intellectual maturity this approach demands. From a student perspective, this approach can appear as poor communication between tutors and confusion in teaching methods. Complexity and ambiguity in the debates and concepts surrounding creative work may be comfortable territory for experienced practitioners, but for undergraduates it may turn 'the process of learning into a game that some students just don't get' (Reid, 2007).

Entry points to HE art, design and media are varied with some students having a substantial level of preparation through the Foundation Diploma in Art and Design (one-third of those surveyed), while others progress directly from A-levels or equivalent two-year qualifications. It is also important that practitioners of HE understand the learning context within schools and how this prepares students for an HE learning experience. For instance, the recent review of the National Curriculum in England (Department of Education, 2013) offers a very particular interpretation of the art curriculum that privileges the skills and media of painting, sculpture and drawing over other technologies and conceptual, thematic or multimedia approaches. It also focuses on national culture and arts heritage over internationalism and on the techniques of appreciation, fine art history and knowledge of 'great' artists over critique and analysis. Art and design are not in this sense (in this context) conceived as subjects that can transform received wisdom, understanding and culture.

The research 'Deal or No Deal' also points to the diversity of learners and their support needs. The research found that of those surveyed, just under 40 per cent believed that the availability of learning support services during their first year was relevant to them, highlighting the challenge (alongside entry profiles) to teachers to work optimally with students of such varied background (Vaughan and Yorke, 2012: 22).

The divergence between the expectation and experience of learners in their first year broadly maps onto the findings of the NSS where a significant minority of students believe that 'the deal' is not sufficiently well understood (in the areas of assessment, feedback, organisation and management in particular). Finding more consistent ways to support the transition of (different) learners into HE is a key recommendation of the research.[2] For instance, it is recommended that practitioners assess whether:

- Potential students have the opportunity to engage with the institution in various ways (e.g. through visits and portfolio interviews and, particularly for those more distant from the institution, accurate documentation regarding what is on offer).
- The institution gives students from minority groups parity of attention (the word 'minority' covers more than ethnicity – for instance, part-time and overseas students are encompassed here).
- There is good technician support in workshops.
- Students have a good understanding of what is expected of them (this applies with particular force to expectations regarding assessment).
- There is availability and engagement in tutorials and these provide formative feedback on work in progress.

There is a danger that the NSS becomes the driver for inquiries into the student experience in art and design and subsequent enhancement agendas. Students in art, design and media place a great deal of value in interdisciplinary, peer and social learning for example (Brown;[3] Vaughan and Yorke, 2012: 28). Course teams that nurture these strategies (and in doing so, develop the confidence and independence of learners) will be adopting methods that are relevant to professional practice, which compensate for the challenges posed by the pedagogy of art and design.

SPACE, PRACTICE AND INNOVATION

Discussion about teaching space within art, design and media is usually a discussion about discipline, the relationship between disciplines and changes to practice and teaching through the convergence of digital technologies. In this way, the physical environment will reflect questions of practice that creativity is essentially social, and spatial requirements whether physical or digital reflect the needs of disciplines for public forums for dissemination, debate, exchange and judgement. Little by way of innovation occurs in isolation and contemporary practice will more often than not base itself on collaborative models. An institution or department's approach to space may reflect the degree to which a curriculum is open to collaboration between groups, disciplines and types and levels of award (for a discussion about interdisciplinary models, see Blair et al., 2008). Creativity is supported by settings that are permeable, where there are internal and external flows of difference, juxtaposition, stimulus and response. Spaces for learning in art, design and media need to be adaptive (respond to how and what things are being made) and permeable (receptive to flows). These qualities are easily enough expressed; the challenges occur in the management and accountability for the use of space in fluid learning settings. Case study 24.1 on MediaCityUK illustrates the way an entirely new building confronts these challenges, creating 'low walls' between disciplines and explicit flows between higher education and industry.

Case study 24.1: MediaCityUK, University of Salford

The University of Salford opened its MediaCityUK campus in October 2011 as the new home for learning and teaching, research and innovation and enterprise across the spectrum of media and digital technologies. Occupying four floors of a building with ITV directly above, the new campus sits alongside six departments of the BBC, the largest HD studio block in Europe, a media enterprise centre, over 200 businesses from the media/digital sector and across the Manchester Ship Canal from the Lowry Theatre, the Imperial War Museum North and Coronation Street's new home.

Inside, the public ground floor gives students access to 'touch tables' and 120 micro tiles for individual broadcast or video walls, along with three TV studios, digital performance laboratory, edit suites, post-production/media technology specialist facilities and spaces configured for undergraduate and postgraduate teaching across the University's Schools and Colleges. With the open-plan academic office, emphasis on social learning and promotion of trans-disciplinary education, students learn in a dynamic and 'specialised' environment. It is a technologically advanced environment for educational partnerships, designed to draw UK and global partners from HE and industry to collaborate on research and innovation questions associated with media and digital futures.

Live briefs are key to driving an innovation eco-culture of benefit to the MediaCityUK community and to international partners such as BT, Adobe and Avid. Details of a live brief with Hewlett Packard (HP) exemplify what students are achieving through trans-disciplinary learning, which is collaborative and industry-orientated:

- Five teams of up to four students from across Media, Design, Computer Science and Business entered a competition promoting HP's Commercial Desktop PCs.
- Production of high-quality video (max 140 seconds) to engage Small/Medium Businesses (SMB) in creative, vibrant and entertaining communication of product proposition and HP strategy, using their own imagination and creative style.
- Team budget for filming with range of HP Desktops for use.
- Video placed online for HP SMB Community for a team marketing plan to promote via social media.
- Milestones: individual pitch to be selected as participant in the project; team-building; storyboarding; team pitch; filming; presentation of first edit; submission with marketing plan.
- Consistent client input and typical customer profiles from HP's SMB group.
- Judgement: how video holds attention and meets the brief; votes of HP's SMBs; quality of Marketing Plan and number of hits; delivery within budget.
- Each member of winning team awarded new Z1 workstation and £1,000 grant.
- Project supported by staff from Schools of Media, Design, Computer Science and Business and Student Life.
- Feedback from participants:
    - Students: 'massive boost for CV'; 'great to work with and be acknowledged by a multinational company'.
    - Staff: opportunity for students to pitch to industry, storyboard correctly, keep to strict industry deadlines, work in teams, demonstrate creativity/innovation to industry and for staff to work with students outside their discipline.
    - HP: distinctive value of five different team approaches; well-received across HP; provides a platform for further work with the University.
- Additional outputs: a student was offered an HP work placement on an animation project for future generation hardware; project videos were used in development of marketing communications and strategy for HP staff and partners.

(Andrew Cooper, Academic Director, MediaCityUK, University of Salford)

Interrogating practice

Questions that practitioners may pose around spaces for creative disciplines include:

1 Are there spaces and/or informal learning activities that provide opportunities for year groups to exchange skills and knowledge?
2 How are the opportunities for curatorial space exploited to disseminate the work of art, design and media students?
3 How are technical resources managed in ways that exploit (within means) access to the widest range of creative processes and media?
4 How does the learning environment, curriculum and management structure promote opportunities for collaboration between disciplines?

ASSESSMENT IN ART, DESIGN AND MEDIA

> In higher education, the likelihood of feedback providing unambiguous, categorical feedback to the student about the exact standard of all aspects of their work or how to improve it is very low indeed with almost all feedback requiring interpretation.
>
> (Price et al., 2010: 279)

This statement offers a concise appraisal of the complexity of feedback (and assessment), pointing to the highly nuanced nature of language when it comes to the judgment, appraisal and onward development of learning. The authors are not referring to a particular subject, yet practitioners of art, design and media will readily identify with the idea that assessment is highly problematic.

The challenge for practitioners exists in the nature of creativity and its relationship to learning (and assessment). Elliot Eisner's work (2009) analyses the cognitive processes of creating work (concept formation, imagination, realisation) and the necessary role of dialogue and the judgment of experts to ascertain the relative importance of the work as art. Eisner also reminds us of the limitations of language to express what we know and more so when knowing is sensory or tacit. Research conducted by Shreeve (2009), Blair (2007) and Orr (2010) demonstrates that while it is commonly accepted that student work is assessed by the shared language and tacit knowledge of practitioners (in ways that occur in professional practice), to students this can appear obscure and confusing – or worse – a question of what teachers like and dislike.

Practitioners of HE art, design and media will find research about assessment of design by Cowdroy and Williams (2006) and assessment of fine art by Orr revealing (2010). Both create **pedagogy** around assessment that acknowledges what is authentic to creative practice/practitioners and at the same time formulate ways to make assessment accessible and meaningful to students in the development of their practice.

> Despite the alignment of curriculum, learning outcomes and what was required for assessment we had to acknowledge our reliance on our own intuitive understanding of what creative ability is, our assumption that our students understood what we understood by creative ability and our tendency to assess students' creative ability on the basis of what teachers like.
>
> (Cowdroy and Williams, 2006: 98)

A respondent in Orr's research comments on being utterly and profoundly moved by a piece of student work and comments:

> …how do you measure that kind of intellectual[ism]? You have to make part of that judgment with your heart if you like, which is what art and stuff is about so there clearly is a role for that and maybe you can't write criteria.
>
> (Orr, 2010: 12)

In this research, as well as that by Blair on the 'crit' (2007), practitioners are encouraged to draw on the forms of dialogue relevant to professional practice, but reconstruct them as explicit learning processes. Practitioners are encouraged to use methods of assessment and feedback as ways to develop the pedagogic literacy of students – to share and develop the language and criteria by which judgment is made and dwell on the difficulties of language in assessing sensory, experiential phenomena. Drew and Shreeve (2005) refer to this as 'assessment as participation in practice' – creating a community of practice where informal, continuous and divergent forms of assessment are conceptualised and decoded in ways that support learning and professional development.

Interrogating practice

1 Does assessment language (for instance, learning outcomes) help students to understand expectation? (This is complex and varies according to creative discipline but would, for instance, unpick conceptualisation and the intellectual work of creativity; schematisation and idea development; and realisation through making skills, editing, giving point to, etc.)
2 Have assessment teams discussed and unpicked the language of assessment and do they share a common interpretation of it and agree how it is applied to level and phase of learning?
3 Is the language and practice of assessment discussed with students as part of their understanding of pedagogy and particular form of professional practice?

(Continued)

4 Do feedback mechanisms (formal and informal) consistently reinforce and embed the language of assessment?
5 The basics: does feedback support development as well as offer judgment? Is it timely? Are there opportunities for students to discuss the feedback (and unpick the language)? Are assessment and feedback building confidence and supporting a growing sense of learner independence? Are students adopting the language of assessment in their critiques of their own and others' work?

Case study 24.2: Research on the group crit: how do you make a firing squad less scary?

Why research the crit?

The relationship between achievement and feedback, and the fact that effective feedback improves achievement, is well documented (Taylor and McCormack, 2004; Hattie and Timperley, 2007). This is especially true of written feedback. However, in art and design education, feedback will take place in an often emotionally charged face-to-face meeting where verbal criticism, both negative and positive, takes place in front of an audience. The forum for this feedback in art education is the Group Crit (**Crit**, Art Crit or Group Critique) in which students are expected to present and perform. It is the students' reception and perception of this oral feedback in today's quality-focused context, which is at the heart of this research.

How was the research conducted?

The research explores the impact of verbal feedback on achievement in art and design education via a survey taken amongst 60 undergraduate art and design students at the University of Wolverhampton in 2009/10. The survey collected both quantitative and qualitative responses and identified a fundamentally emotional and fear-focused perception of the Group Crit, one that was opposed to its supportive and bespoke dynamic intentions. Material was gathered from the survey, emails exchanged with colleagues and Q&A discussions following presentations of this survey at conferences (Higher Education Academy Teaching and Learning Conferences at the University of Sunderland in 2010, and Ravensbourne in 2011). The majority of students had little experience of the Group Crit model prior to higher education and the research shows that students are often 'intimidated, scared and frightened' by the type of feedback they gain in the Crit and of being 'made' to contribute vocally to group sessions. These same students, unfamiliar with the Crit method, define themselves as separate; often alienated and differentiated from others and their peers as a consequence of the Crit.

What did the research find?

1 Deep concerns amongst students towards being criticised; they expressed emotional and fear-focused responses towards feedback, amplified by the public nature of the Crit. Indeed, one respondent wrote in response to a question on how to improve the Crit – 'how do you make a firing squad less scary?'
2 The Crit model is the opposite of the prescriptive teaching style students have previously encountered and whilst, on the whole, students value the Crit and (verbal) feedback, it appears to be the least successful model for those who are struggling the most. These students have nothing or little to present and feel ignored. For some students, the process is divisive, the effect is to split those students for whom the process works and those for whom it does not.

What can practitioners do to create a positive Crit experience?

It is important to guide participants in highlighting the 'more positive' elements of their work produced and in being constructive with feedback that shares best practice and listens to students. There is also a need for transitional skills into higher education and an exposition of the teaching and learning styles, not prescriptive education but self-efficacy, independent and innovative learning.

Provisional conclusions regarding the improvement of feedback for the students are:

- Greater contact and individualised support
- Smaller groups (seminar model)
- More peer-to-peer feedback opportunities
- More one-to-one tutorials

Feedback can be improved by:

- Explaining the Crit
- Timing the Crit
- Exploring the student role and voice
- Providing clear guidelines relating to the role of feedback in the environment of the Crit
- Transparency – how all feedback relates to the grade awarded and to improving achievement

The full article can be found in *Networks*, http://arts.brighton.ac.uk/projects/networks/issue-18-july-2012/the-art-group-crit.-how-do-you-make-a-firing-squad-less-scary

(Peter Day, University of Wolverhampton)

ENTERPRISE AND EMPLOYMENT

At the time of preparing the 2009 Handbook, the outcomes of *Creative Britain: New Talents for the New Economy* (Department for Culture, Media and Sport, 2008) were in the course of being implemented. Among the many recommendations were those aiming to develop awareness of creative careers among young people (the Arts Council England Bridge Organisations began in 2012); proposals to create new kinds of training environments targeted at where there are skills gaps (the National Skills Academy for Creative and Cultural Skills opened in Purfleet in March 2013); the need to promote diversity among creative industry employers (for instance, through vocational training and apprenticeships); ways to encourage closer links and knowledge exchange between higher education and the creative industries; and measures to support innovation and the digital economy (through Knowledge Exchange Hubs, such as 'The Creative Exchange'). These initiatives provide resources and partnership opportunities for HE creative innovation, enterprise and employment.

In addition to the findings on employment and skills were those concerning the support needs of new and small creative businesses. For instance, it found:

> ...that the proportion of creative small firms using formal business planning techniques is just 35 per cent, fewer than one in five business managers in the music industry have any professional mentoring in business techniques, and a third of creative businesses with an annual turnover of more than £1 million have no explicit financial goals... this absence of business planning and training has been raised consistently throughout the industry consultation of the Creative Economy Programme.
>
> (Department for Culture, Media and Sport, 2008: 24)

The range and quality of case study material, for example *Looking-Out Case Studies: Effective Engagements with Creative and Cultural Enterprise* (Higher Education Academy Art Design Media Subject Centre, 2009) suggests that art, design and media courses regard relationships with employers as fundamental to the pedagogy of creative disciplines. The use of 'live' projects; the practice of full-time, visiting and associate lecturers being themselves drawn from industry; and the integration of placement opportunities and units that specifically address professional practice point to a curriculum that values the way it prepares students for employment.

Research conducted by Ball et al. (2010) provides the most recent and comprehensive analysis of creative careers, analysing the destinations of 3,500 art, design and media

graduates qualifying between 2002 and 2004. The research found that although graduates valued their creative education (and perceived their creative ability to be most valuable to employment), there were notable gaps. 'Just over half the graduates (52 per cent) felt their course had prepared them very or fairly well for the world of work' (Ball et al., 2010: 9) and specific gaps were noted in IT and business skills, networking and client-facing skills. Despite the scale of micro- and small businesses within the creative sector, the research found that entrepreneurship skills were the least well developed and 'also perceived to be the least important for career development' (Ball et al., 2010: 9).

Practitioners will find *Creating Entrepreneurship: Entrepreneurship Education for the Creative Industries* (Higher Education Academy Art Design Media Subject Centre, 2007) a valuable resource identifying the barriers and inhibitors to entrepreneurship education; the range, type and distribution of curriculum models; and the areas that require advocacy and debate, framework and policy. Case study 24.2 provides an example of entrepreneurship education at the University for the Creative Arts that is available to students in addition to their accredited learning. Creative Challenge provides a specialist focus on social enterprise and sustainability.

Case study 24.3: Creative Challenge – a social and environmental entrepreneurship programme at the University for the Creative Arts

The Creative Challenge (http://www.creativechallenge.info) is a trademarked and unique social and environmental entrepreneurship programme that empowers students to develop their creative, entrepreneurial and employability skills, and at the same time helps them consider how they can use these skills to address the increasing number of global challenges. The programme has developed over a number of years with the active support of various University for the Creative Arts (UCA) academics and industry stakeholders. It is managed by the university's Research and Enterprise Department as an extra-curricular opportunity for UCA students from all disciplines and years of study.

Through workshops, written work, presentations, lectures and tutorials, students are taken through a programme of personal and professional support to develop their skills and ideas, resulting in a competitive pitch to a panel of senior academics and industry professionals, and an industry work placement. It thus supports creative arts students interested in environmental and social entrepreneurship in making a positive difference – that is to effect social change while sensitive to, or directly working with the environment. Impact can be achieved through non-profits, private companies and government. Students are introduced to the concept of the triple-bottom line (people, planet, prosperity) and are helped to broaden their understanding from value chains to value circles.

The programme has three elements:

1 Personal development workshops that help students to focus and critically reflect on their studies, their ambitions and making a positive contribution;
2 Practical workshops exploring employability, entrepreneurial skills and understanding commerce and exchange, including Intellectual Property Rights; and
3 Master classes and workshops that prepare students to utilise elements 1 and 2 to develop innovative ideas to effect positive change that is recognised and valued by others and has the potential for realisation.

A key part of Creative Challenge is the contribution of inspirational guest speakers, business skills experts and personal development facilitators.

Key points

- Pedagogy: constructivist, activist, critical, humanist, creative, problem and project learning, placement
- Values: sustainability, socially aware, entrepreneurial, holistic, empowerment, democratic, challenging, integrity and authenticity
- Brand: engaging, aligned and sensitive to the subject matter, industry standard and professional
- Engagement: strong tripartite communication between students, academics and industry, long-term vision and relationship building, adaptation, learning communities
- Skills development: entrepreneurial, business, art and design application, critical and holistic thinking, listen, presentation, sustainability and Intellectual Property.

Student feedback:

- Kane O'Flaherty, Graphic Communication, 2010/11: 'The Creative Challenge pushed my creative flair, enhanced my technical skills, and increased my self-confidence. It changed my way of thinking and guided me to apply things to reality in a functional manner. Thanks to the Creative Challenge I feel that I found myself as a designer.'
- Alexandra McEwan, MA Book Arts, 2012/13: '…the experience of presenting was invaluable. You are put under pressure, with real people asking you unscripted questions and this is what it is like in the real workplace. Presenting to a panel was the most valuable part of the process.'
- Susan Toft, BA Fine Art, 2012/13: '…I learnt so much from it in all sorts of areas, from implementing ideas to how I can become entrepreneurial myself.'

(Uwe Derksen, University for the Creative Arts)

CONCLUSION AND OVERVIEW

Restrictions on space and time necessarily place limitations on the range of material that can be covered in this chapter. There are significant omissions worth mentioning here owing to their centrality to teaching and learning in art, design and media. The diversity of the student and staff community provides the points of difference and connection in which creative practice thrives. In this sense, diversity is pursued for social, cultural and creative reasons. Practitioners will find a range of materials that explore progression and widening participation at UK Art and Design Institutions Network (UKADIA) and an exploration of internationalisation in art and design can be found in Harley et al. (2008). The designation of the chapter (adopting art, design and media over other options) may imply a conventional or rigid grouping of disciplines. It is therefore worth stating the extent to which the boundaries of these disciplines are overlapping with others (business, marketing, technology) or combine with others (ecology, social science, engineering) to create highly specialised fields, new services and experiences (information can be found in Universities UK (2010)).

Despite the omissions, the chapter attempts to create a sense of the underpinning nature (and particularities) of teaching and learning in art, design and media in a changing disciplinary and higher education context. It will at least provide a sense of the scale and complexity of the challenge for practitioners – and a discursive setting for organisational and professional development of the disciplines.

NOTES

1 Bohm in *On Creativity* (1998) discusses the idea of intelligence as being when the perceptual field is free of conditioning by any established patterns of reactive and reflective thought so as to process new 'ratios' – 'fitting'.
2 See the 'Template for assessing the quality of the student experience' in Vaughan and Yorke (2012: 57).
3 Brown's unpublished 2011 research into the student experience at the London College of Communication found that opportunities to learn with peers, across courses, was the most frequently cited enhancement theme expressed by students.

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