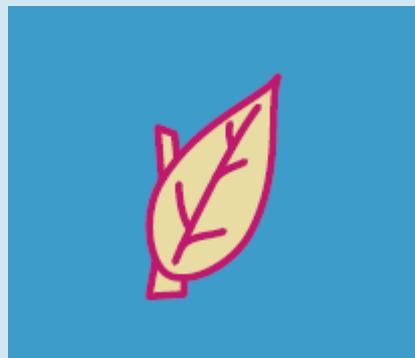


THE
SCHOLARSHIP
FRAMEWORK



The Scholarship
Gardening Kit
Case Studies

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Ernest Boyer's (1997) four scholarships:

Type of scholarship	Purpose
Discovery	Build new knowledge through traditional research
Integration	Interpret the use of knowledge across disciplines
Application	Aid society and professions in addressing problems
Teaching	Study teaching models and practices to achieve optimal learning

Introduction:

This pack of case studies complements the Scholarship Gardening kit poster, which contains a set of suggestions on how to grow a research culture within college HE. The guidelines derive from The Research Café project at the Greater Brighton Metropolitan and Sussex Downs Colleges. The Research Café is a forum for the discussion of research ideas; it also created a space for staff to disseminate the outcomes of their scholarship. Participants were supported by the college's Research And Scholarship Activity fund through a competitive bidding process (see Appendix 1).



Boyer's (1997) expanded notion of scholarship is in evidence in all of these case studies. Mike Chester's work to encourage ideas generation by Level 6 top-up students, and Richard Walker's investigation of student reading practices, both involve the scholarship of teaching. Their outcomes included teaching resources and student-produced publications. The 'Students as Publishers and Researchers' project also addresses the scholarship of integration, as it has a cross-disciplinary application. Vanessa Cornford's community arts project incorporates the scholarships of application and integration, as does Kirste McCool's engagement with the media industry for the purposes of curriculum design. Mick Feltham's exploration of research in Digital Music Composition is more in the vein of the scholarship of discovery, as its result informed his own practice as a digital music composer.



The cross-institutional community of practice nurtured through the Research Café model can exist in both physical and digital spaces. There is potential to open up Research Café sessions to virtual participants through platforms such as Zoom or Skype. This would allow speakers to present remotely and to answer audience questions in real time. If the session was broadcast/recorded, delegates could either participate remotely in real time, or listen to the event asynchronously. The Research Café's most important feature is the sharing of ideas to inform good practice.

How may creative industries students moving from an FdA into a Level 6 top-up be encouraged to conceptualise their practice?

Mike Chester: Course Leader, BA (Hons) Communication Design, Greater Brighton Metropolitan College

The aim of the research project was to explore how FDA students progressing to a Level 6 top-up could be encouraged to formulate concept-driven solutions in response to design problems. The project aimed to examine existing methods of ideas generation used in teaching practice, identify new strategies uncovered during the course of research and to implement these in the studio.

Early on in the project, I found a piece of research in which a designer identified seven stages of the creative process: Definition, Research, Ideation, Selection, Realisation, Presentation and Evaluation (Ambrose 2015). It occurred to me that students might be struggling to create ideas in response to a brief because they had yet to clearly define the brief itself. Subsequently, I found an exercise to facilitate this stage of the design process. Having read and reread the brief, students are asked to summarise the brief in twenty words, then ten words, five words and finally (if possible) two words. The exercise is designed to strip away any extraneous detail from a brief and leave the students in no doubt as to what they are being asked to do. This strategy has subsequently been adopted by the course team and has proven successful with students using this independently in future projects.

Further research uncovered evidence to suggest that there are other factors to consider, before we even begin the seven stage design process. Creating a suitable environment in which to work was one. In response to this, the course team decorated the studio with lots of examples of design and illustration work in order to make the workspace more appealing and the plan is to continually change the work on the walls to prevent the environment from stagnating.

Cross-pollination of ideas between students working in different specialisms has also been encouraged. Traditionally, illustration students have used the base studio whilst graphic designers on the course have migrated to a mac room. We have managed to have a small number of Macs installed in the studio and there are now designers and illustrators working alongside one another and discussions between the two groups about project work take place on a daily basis.

Author Steven Johnson stresses the importance of setting up conditions where ideas can gestate over a long period of time. Prior to the research project, I had already established a fortnightly handout – *Food For Thought* – in which students were given various recommendations – books to read, films to watch, exhibitions to visit, music to listen to etc. – in order to broaden their cultural horizons and extend their knowledge base. We draw ideas from our own experience, so the aim is to expose students to filmmakers, musicians, artists which they might be unfamiliar with and hopefully draw on these for inspiration at a later date. Another course team member has started to issue a blog list on a regular basis highlighting interesting design- and illustration-based blogs.

Changing the studio space and encouraging students to engage in a rich cultural experience are long term strategies and I was keen to find quicker methods of developing ideas in response to the fact that students would be working on project briefs with relatively short deadlines. Studio days now regularly begin with slideshows of interesting, concept-driven work in which staff and students discuss the work and try to establish how such an idea may have been generated. Two key texts on ideas-based design – *A Smile in The Mind* and *How to have Great Ideas* – categorise different approaches to ideas generation and was well as including these in recommended reading lists in course documents, the course team are looking at ways in which they can take some of these strategies and employ them in teaching sessions. Other methods involve the use of spider diagrams and mind maps, introducing notions of playfulness and chance (*Oblique Strategies*), and utilising Venn diagrams to find commonalities between two subjects that may otherwise appear unconnected.

Implementation of the strategies, techniques and approaches discovered during the course of my research project is ongoing. Teaching materials have been generated, trialled, evaluated and refined and this is a process that will continue to evolve over the course of time. Strategies of ideas generation which are integral to the creative industries may also be used on other professional, vocational and technical courses.

References:

- Ambrose, G. (2015) *Design Thinking for Visual Communication* Bloomsbury
Eno, B. (1979) *Oblique Strategies* Brian Eno publishing
Ingledew, J. (2016) *How to have Great Ideas* Laurence King Publishing
Johnson, S. (2011) *Where Good Ideas Come From* Penguin
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The Scholarship of Integration: Digital Experience Design FdA

Kirste McCool, Course Leader BA (Hons) Creative Media Practice & FdA
Photography, Greater Brighton Metropolitan College

The FdA Digital Experience Design was informed by a Research and Scholarly Activity Award that engaged industry professionals in the design and development of its curriculum. Engaging with companies such as the digital agency Valtech had the benefits of mapping a student journey against that of a practitioner, aligning methodologies and technologies. Working practices, speed and output were also addressed with industry 'language' being embedded into the way in which the course will be delivered. What *are* Skunkworks and Scrum?

The digital revolution and social media have changed the ways in which the world consumes, problem solves and engages socially. Northbrook Met's FdA Digital Experience Design has been developed in response to the related skills gap (identified by government), and student feedback at Level 3. Students didn't want to specialise in the traditional way, but wished to work across graphics, photography, moving image and web design in order to meet the requirements of contemporary digital practice. At the same time, local/regional companies indicated that they needed help with cross-media digital platforms and major creative consultancies claimed that they had difficulty hiring graduates who had the necessary skills to work in the new digital arena. The development of the FdA in Digital Experience Design was informed by a Research and Scholarly Activity award aimed at engaging industry employers in the development and design of curriculum. It is designed to enable dialogue between employers and academics regarding skills levels, technological requirements and working methodologies, including language, personal development, enquiry and research-led learning. Students will be encouraged to innovate, utilising their skills to drive forward industry-led practices.

Digital Experience Design is a relatively new discipline where digital skills expand knowledge and links between the 'virtual' world and the 'real' world. In Digital Experience students create, design and test experiences to ensure that usability and creativity allow for a smooth and pleasant user experience/user journey. This could be as simple as creating a sales platform for a company or as complex as solving a social/medical problem in the real world with a virtual experience (e.g. creating a games app to

encourage young diabetics to monitor their blood sugar levels.) As an emerging area, Digital Experience has been largely absent from national degree programmes, partly due to the nature of the subject - designing experiences, virtual, emerging. The difficulties of integrating the rapidly changing digital sphere with educational programmes that become quickly outdated have been a barrier, as has the incorporation of such a diverse range of digital outcomes.

Our Digital Experience Design FdA aims to prepare students to engage with the diverse and fast-paced digital revolution that is redefining how creatives engage with industry. Its programme offers a vocationally oriented experience combining the specialist knowledge, techniques and skills involved in the emerging professional Digital Experience Design sector with the academic knowledge required to inform successful practice in this field. Core transferable skills such as communication, team working, problem solving, improving own learning and performance will be developed alongside generic skills in areas such as research and analysis incorporating the use of academic and professional methodologies. Importantly, the programme incorporates work related learning and is underpinned by employer involvement.

Employers were involved throughout the process of developing the degree. A draft document was the basis of consultation with industry specialists, with the projects undertaken by a major creative consultancy mapped against prospective modules. Following the meetings the notes and discussions were utilised in re-drafting the degree with an accurate up to date viewpoint; mapping of the student journey against that of a practitioner working in industry to align working methodologies and technologies. The input allowed for the language and working practices to be developed to reflect closely that of a working creative industries specialist, both within a company and as a freelancer.

Staff also had the opportunity to spend time with creative consultancies, observing their working practices and project approaches, which gave them insight into the speed and pace that many companies are working. It also allowed for discussions to take place about critical resources and industry wide engagement.

Innovation in module design allows for fluidity of outcomes. This allows the student to create content that is less bound by traditional constraints that hinder creativity in the digital sphere. Students may be creating web design, apps, virtual reality or augmented reality within one module as appropriate. Technologies such as Google apps allow for

software use without expensive licenses and updates. Students' use of smartphones has also enabled communication with slack channels and for shared working across Google Drives etc. Additionally the work of the Google Campus and the ability to engage with working professionals via its workshops etc. allows for skills share and continual updating. Engaging with working methodologies predicated on industry practice will allow students the opportunity to experience and develop skills in areas such as Scrum, Skunkworks and Kanban. Fast working, fast fails and testing, will allow them to work with industry methodologies and pace. Students will also engage with the Google Campus during the course to allow for inputs/opportunities and development to maintain a currency and reflect changes in the rapidly evolving industry. Upon graduation their CV will contain 'key' terms that industry have indicated are the areas that they currently feel graduates lack - such as UX, (User Experience) UJ (User Journey) Agile working.

Validation has been granted by University of Brighton and recruitment process has begun for the FdA to begin delivery in 2018. Student and employer response has been very positive. The work on engaging with the digital community will continue with the potential development of an innovation testing laboratory which would give a platform for both academics and industry specialists to share experience, test design and engage with students. This will ensure that the FdA continues to stay up to date with innovation and the fast paced nature of the digital industries.

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- Allen, J. & Chudley, J. (2012) *Smashing UX Design: Foundations for Designing Online User Experiences*. John Wiley & Sons Incorporated
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- Brinker, S. (Foreword) & Valtech, *Agile Marketing: The New Imperative*, London: Valtech: www.valtech.com/services/agile-marketing/
- Brown, T. (2009) *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*, Harper Business
- Jain, R. (2010) *Managing Research, Development and Innovation: Managing the Unmanageable*, John Wiley & Sons
- Quesenbery, W. & Brooks, K. (2011) *Storytelling for User Experience*, Sebastopol: Rosenfeld Media

Abstract Ideas and Concrete Practice: Students as Researchers & Publishers

Richard Walker, Lecturer, Cultural & Supporting Studies, Greater Brighton
Metropolitan College

Teaching and learning in Higher Education are undergoing reappraisal and new paradigms of 'blended learning', 'students as partners' and 'students as scholars' are influencing the relationship between students, teaching staff, the academic community and its broader social context. As we reconsider the participatory role of 'students as producers' and 'researchers', how can we make the most of conventional, digital and networked resources? How can we help students to become 'digital scholars' and develop 'digital literacies?'

Following a cycle of action research helped to identify the barriers art and design students encounter in reading for research that compared their use of conventional printed texts to digital resources online. This project has aimed to encourage students to read more, by producing their own texts for publication.

In the initial phase of research, through a series of semi-structured interviews and surveys with students, their response to various forms of textual material (extracts from books, articles from printed sources and a variety from online sources) was assessed in order to evaluate whether or not these differing formats have an impact on the student's effective engagement with sources relevant to academic research.

Findings from researching student's use, habits and views regarding reading suggest they find advantages to both conventional texts, as physical objects and digital texts for their portability and accessibility. It seems therefore that students should be encouraged to develop a range of options for accessing texts and approaches for engaging with these. These art and design students stressed that they are discouraged by texts that aren't visually interesting, so presenting textual information in a visually stimulating way is likely to be helpful. Students demonstrated an awareness of the purpose and value of research but didn't necessarily see its relevance to their studio practice. Therefore, it would be worthwhile to develop strategies that encourage students to make the link between theory and practice. A line of enquiry was a consideration of how students took pleasure in reading as an activity. In comparison to conventional reading that is a largely solitary activity, social media, by definition, is characterised through its social exchange. Therefore further research initiatives could

explore developing aspects of reading and discussion, and reproduction of texts as a social activity.

These findings have led to proposals to develop a 'toolbox' of strategies for students to approach and navigate texts and develop skills in 'digital scholarship' as well as a project to publish a periodical titled 'Abstract' to document and present the written and creative research of staff and students in both a physical and online format. As well as promoting an ethos of collaborative research and creative activity, this outcome would serve a need raised by the students to be provided with exemplars of good writing and research.

As well as maintaining online blogs to document their research, in workshop sessions students have created 'fanzine' style journals using photocopies of their own texts and images. Students enjoyed the process of creating quickly tangible physical journals that represented their research, writing and creativity.



References:

Healey, Flint & Harrington (2014) *Engagement Through Partnership: Students As Partners In Learning And Teaching In Higher Education* HEA

Neary, Mike & Winn, Joss (2009) 'The Student As Producer: Reinventing The Student Experience In Higher Education', in *The Future Of Higher Education: Policy, Pedagogy and the Student Experience* Continuum

Weller, J. (2011) *The Digital Scholar: How Technology Is Transforming Scholarly Practice* Bloomsbury

Society of College, National and University Libraries (SCONUL):

Working Group on Information Literacy, 7 Pillars of Information Literacy

<http://www.sconul.ac.uk/tags/7-pillars>

Don Quixote's Horse: A Community Arts Project

Vanessa Cornford, Course Leader, FdA Theatre Acting, Northbrook Met

What happens to the safe/sacred/private/creative/risk taking Theatre devising process when you put it in a cafe and let others watch? Level 5 Acting & Contemporary Theatre-making students were given a residency in a busy arts centre café. Here, they rehearsed their version of *Don Quixote*, getting material ready for their new Brighton Fringe show, curated a Scratch Night for current students and alumni, and got involved in a collaboration with local artists in an Arts Council-funded performance event.

The related research explored notions of audience development and community links. It aimed to find out how a public open space rehearsal set-up affects the work produced, how it engaged with the 'accidental' audience and how it might develop links with the community through that audience. It also considered employability in the arts as taught in HE, and to explore with students, alumni and venue managers, the realities of defining, seeking and gaining 'practical wisdom' within a vocational course experience.

The students worked with alumni, local schools and artists, musicians and film makers. Gibbs (2014) talks about a curriculum of self-understanding, or *currere*, for the practice of becoming a professional, where *currere* 'reflects the embodiment of being through practice in social settings.' Through their experience of this public rehearsal space, students became aware of the importance of not performing the process. There was a value in interacting with observers who had not gone to the venue specifically to observe a theatre rehearsal; there was genuine engagement with the community. Key learning was provided by new spaces and the non-habitual situation.

What was the value of the St. Paul's project for our students? In response to questions about the FdA, notions of subject specialist training and of professionalism, professional practice, and academic practice students valued EACH TIME, things that had externality to their physical college and course experience and to their lived experiences. They appreciated working off campus and working with people external to the college/course; communicating and collaborating with others (even when this experience felt negative) and learning from experiences which may have been less than positive, communications and collaborations with others, and managing own time and resources. These could be seen as employability attributes. Actors must self-manage in the mental, physical, emotional arenas, and they must business manage

themselves – as products, producers, and ‘creatives.’ (Chow 2014). Creativity may be defined as the ability to take risks. Our version of *Don Quixote* was devised between the pretended and the ‘just happening;’ between the deliberately staged and the accidental.



References:

Bailes, S.J. (2011) *Performance Theatre and the Poetics of Failure: Forced Entertainment, Goat Island, Elevator Service* Routledge

Chow, B.D.V. (2014) ‘An actor manages: actor training and managerial ideology’ in *Theatre, Dance and Performance Training* Volume 5, 2014 – Issue 2: Training, Politics and Ideology pp131-143

Cull, L. (2009) *Deleuze and Performance* Edinburgh University Press

Gibbs, P. (2010) *Heidegger's Contribution to the Understanding of Work-Based Studies (Professional and Practice-based Learning)* Springer

Etchells, T. (1999) *Certain Fragments: Contemporary Performance and Forced Entertainment* Routledge

Gibbs, P. (2013) ‘The phenomenology of professional practice: a currere’ in *Studies in Continuing Education* Volume 36, 2014 – Issue 2, Taylor & Francis pp147-159

<https://performingimpactproject.wordpress.com/>



Digital Music Composition: research-led practice or practice-led research?

Mick Feltham: Curriculum Leader, Music, Performance & Theatre, Greater Brighton Metropolitan College

This piece of research sought to explore the difference between research-led practice and practice-led research in the disciplinary area of Music. The problem with practice-led research when trying to prove the efficacy of underpinning theory is that you cannot be sure whose research you are using. This is especially true of creative arts practice that may have taken practitioners years to develop. Asking experienced practitioners to respond to a research question will inevitably colour results, due to the fact that where participants feel uncertain they will fall back upon their own conditioned responses.

If it can be said that style is a probability field, then critical judgement can be said to be a combination of logical, learnt response and emotional intelligence. If you are informing your practice through your research and want to be rigorous about testing theory within practice you either need to restrict critical choice or embed it within the theory. However as participation is the most effective way to introduce students to scholarly activity, their lack of exposure to other well-codified practice restricts their critical choice which in turn creates an advantage when trying to identify qualitative data about the research over the practice.

Separate workshops were held with students and professional performers to explore the interface of a digital score and expanded instruction set. The ways in which the different groups responded demonstrated that not having an established practice (as was the case with the students) led to participants to risk more experimental responses to the research problem. This provided a valuable insight into how digital composers might mix technology and performance on the human/machine interface.

References:

- Latour, B. (1993) *We Have Never Been Modern* Harvester Wheatsheaf
- Harman, G. (2010) *Towards a Speculative Realism* Zero Books.
- Hayles, K. (1999) *How We Became Post Human* University of Chicago Press
- Gell, A. 'The Technology of Enchantment and the Enchantment of Technology' in *Anthropology, art and aesthetics* Coote J. and Shelton A. (eds.) Clarendon Press
- DeLanda, M. (2006) "A New Philosophy of Society: assemblage theory and social complexity." London & New York: Continuum

Appendix 1: Application for HE Research and Scholarly Activity Support

Name of applicant(s)			
Current post(s) held			
Department			
Contact details (phone and/or email)			
Type of contract <i>(Tick box as appropriate)</i>	Establishment <input type="checkbox"/>	Variable <input type="checkbox"/>	Casual <input type="checkbox"/>
		Hours per week:	
Date of application			
Project title			
Project timescale	Start date:	End date:	
Project description			
1. Abstract			
2. Aims & objectives			
3. Rationale <i>(Please relate to this year's themes- see appendix)</i>			
4. Project methodology and timeframe <i>(Please include review dates for discussion of project progress)</i>			

<p>5. Intended impact on student learning experience <i>(Who will benefit from this project and how will you communicate this?)</i></p>			
<p><i>Please tick box(es) most relevant to your proposal:</i></p>			
<p>Enhance Teaching & Learning</p>	<input type="checkbox"/>	<p>Enhance currency of curriculum/programme</p>	<input type="checkbox"/>
<p>Improve Retention & Achievement</p>	<input type="checkbox"/>	<p>Enhance leadership & management</p>	<input type="checkbox"/>
<p>Meet the needs and interests of learners</p>	<input type="checkbox"/>	<p>Improve Health & Safety</p>	<input type="checkbox"/>
<p>Meet the needs and interests of employers</p>	<input type="checkbox"/>	<p>Promote Equality & Diversity</p>	<input type="checkbox"/>
<p>Personal Development</p>	<input type="checkbox"/>		
<p>How will the proposal meet the above priorities?</p>			
<p>6. Dissemination <i>(How and when will you disseminate your outcomes? If possible, please identify potential conferences/events)</i></p>			
<p>7. Ethical considerations <i>(Please refer to the accompanying Procedure for the Ethical Review of Research Proposals)</i></p>			
<p>Proposals for support for an exhibition, publication, etc.</p>	<p>You will be required to ensure that the college's support is clearly identified (e.g. in the use of college logo) in any publicity or promotional material or publication. Do you agree to this condition? Yes <input type="checkbox"/> No <input type="checkbox"/> N/A <input type="checkbox"/></p>		

Requested budget and estimated breakdown of costs	
Total grant requested	£
No. of hours required for the project	
Expenses to be incurred (<i>Please list all associated costs. If you do not include all costs the college will not guarantee to reimburse you</i>)	
Equipment	£
Tuition fees	£
Accommodation	£
Travel (cheapest mode)	£
Exam/registration fees	£
Other (<i>please specify</i>)	£
Total costs to be incurred	£
<p>Support from your Head of Department. All applications must have the approval of the Head of Department prior to review by the Panel.</p> <p>I support this claim</p> <p>Signed..... Date</p> <p>Name Position</p>	
Research and Scholarly Activity Panel	
Date of meeting:	
Comments on proposal:	
Any specific requirements which need to be addressed:	
Financial support agreed: £	
Cost centre:	
Activity code:	
Signed..... Date	
Name Position	

Examples of themes:

- 1) Enquiry and research-led learning
- 2) Staff and students working in partnership
- 3) Inclusivity
- 4) The innovative use of digital technologies
- 5) Sustainability and the integration of environmental, social and ethical concerns into curriculum development
- 6) Employability