

Progressions

The Guidebook

Welcome To
Progressions

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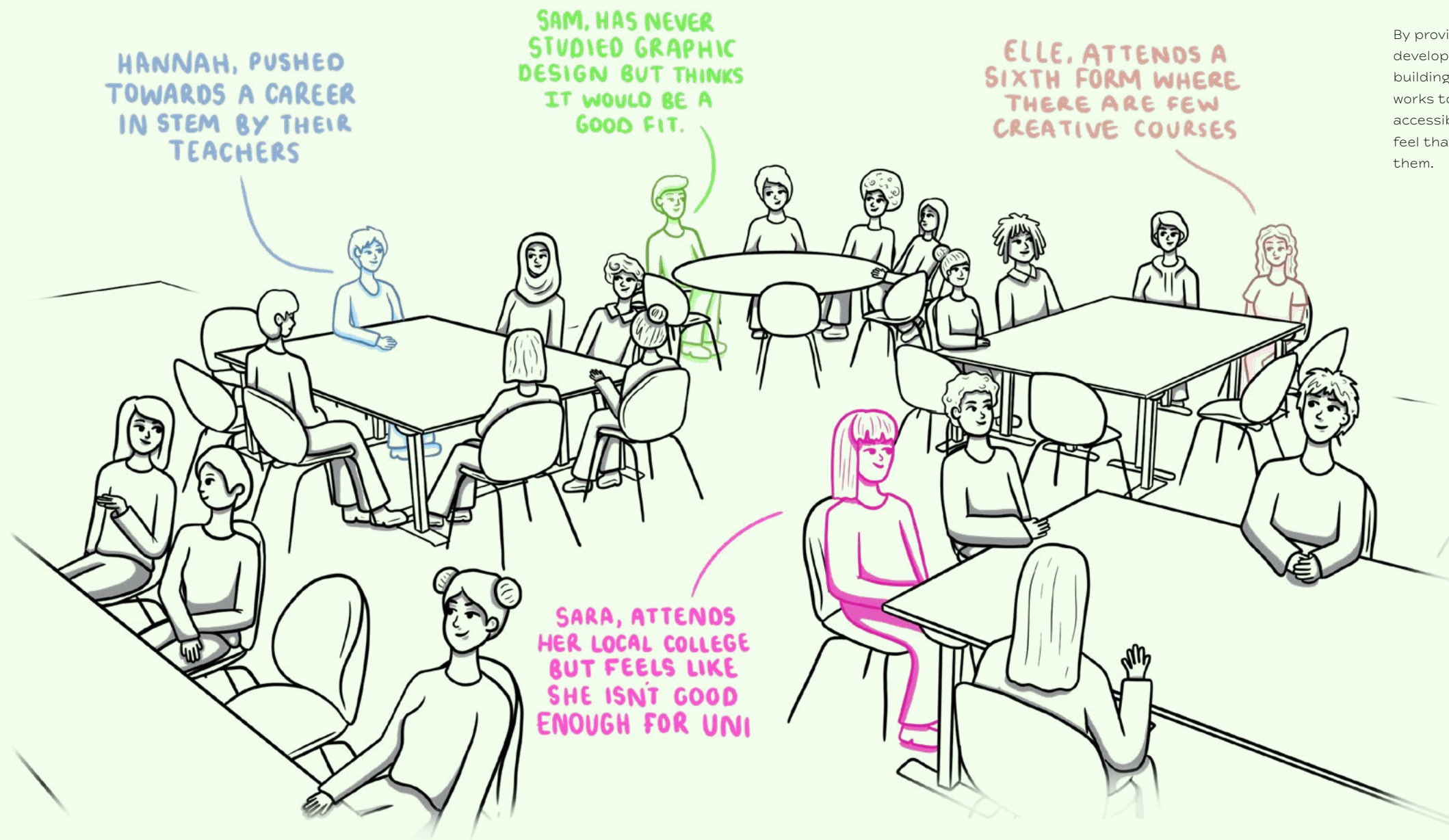
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Introductions

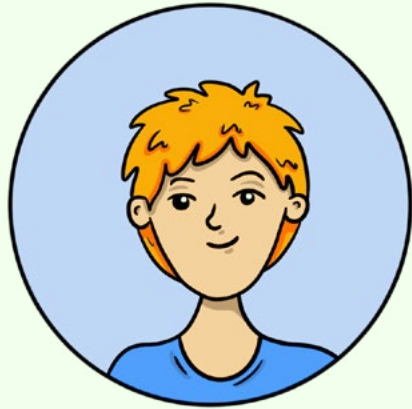
Within this kit, you will find everything that you need to facilitate a Progressions Outreach Programme for your University.

The Progressions Programme is designed to support communities and groups that have a low progression rate onto Graphic Design degree courses, running for students progressing from year twelve into year thirteen or equivalent, when students are likely to be thinking about University.

By providing support and guidance in developing skills, producing portfolios and building an application, the programme works to make a design education more accessible for people who would otherwise feel that Graphic Design isn't an option for them.



The Participants



Name: Hannah

Pronouns: They/Them/Theirs

Background:

Hannah attends their local sixth form. They study graphic design, computer science and mathematics, achieving high grades in all three. Hannah would like to study graphic design at uni but their tutors are pushing them to study maths or computing so that they can have a career in STEM. This means that they have received little support in applying for and choosing a graphic design related course.

Hannah has a great foundation of creative skills, but would need help on how to apply as well as how to build a portfolio. They would also like to know what to expect when they begin university.



Name: Sam

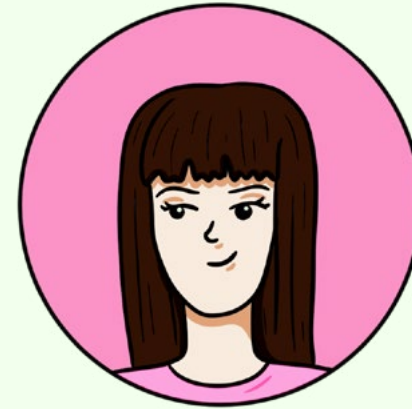
Pronouns: He/Him/His

Background:

Sam studies fine art at his local college. He chose this option after enjoying a fine art GCSE, but now believes that graphic design may be a better fit for him.

Sam has a portfolio and support in applying for a graphic design course at university, but he would like to get a head start by learning some of the initial skills that others who have previously studied the course may already have.

Sam can find big changes difficult, so he is hoping that the Progressions programme will help to make the transition into university more comfortable.



Name: Sara

Pronouns: She/Her/Hers

Background:

Sara is from a priority postcode area, attending a college that has a low progression rate into universities. Sara works part time at the weekend, so hasn't been able to attend any weekend clubs, open days or taster sessions.

Sara applied to the Progressions programme in hopes that she could show how dedicated she is to the subject, and to help her stand out in the university application process.

Sara also has a lower disposable income than some of her friends, so it is important that the programme is low cost and accessible.



Name: Elle

Pronouns: She/Her/Hers

Background:

The only creative based course that Elle was able to study at sixth form was fine art. This is quite a common situation, and Elle finds herself in a similar position to Sam. However, as Elle also studies geography and maths, the outreach programmes that she receives communications about are heavily based in these subjects.

Elle's art teacher helps her with her portfolio after-school, but Elle would like to add graphic design based pieces to show a wider range of skills. She is hoping that the Progressions Programme will give her the opportunity to create such pieces.

Programme Experience

Whilst each University will be able to put their own spin on the Progressions Programme to make sure it truly meets the needs of their local community, the overall experiences should be fairly consistent with each other. This project map shows some of the structures and support that you should aim to include in your programme.

THE START



THE STORY



I'M RECEIVING VALUABLE FEEDBACK ON MY PORTFOLIO AND GAINING CONFIDENCE



I'VE NEVER HAD AN INTERVIEW BEFORE, SO THIS IS A GREAT CHANCE TO PRACTICE

ANALOGUE SKILLS WORKSHOP



THE SKILLS WORKSHOPS ARE GIVING ME A HEAD START BEFORE I START UNI.

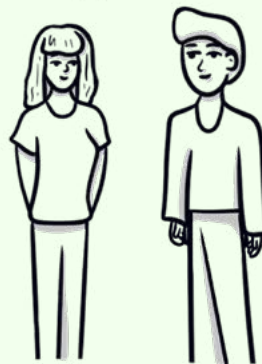


DIGITAL SKILLS



PERSONAL STATEMENT GUIDANCE

COMMUNITY



THE STORY

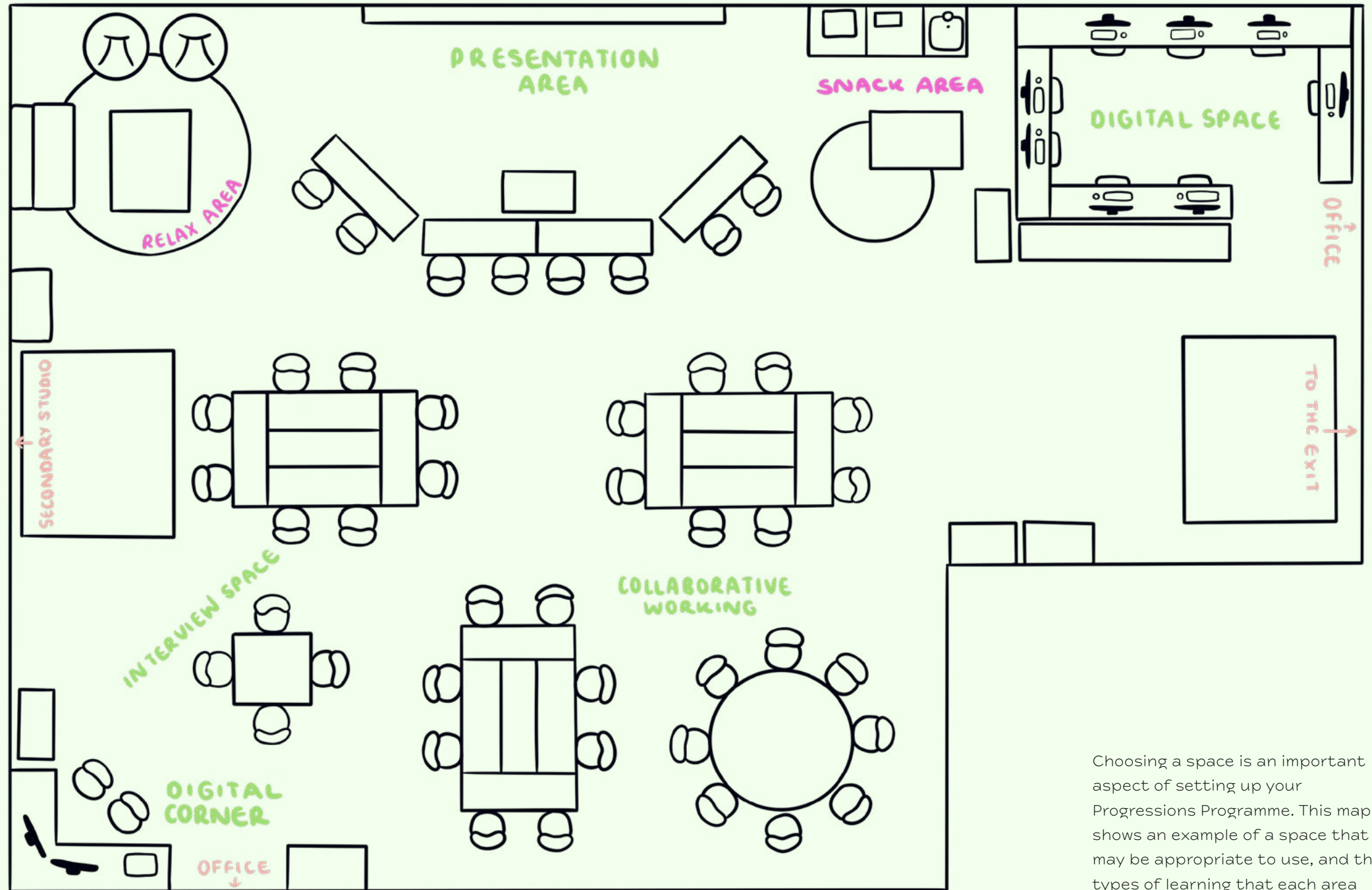


MORE ACCESSIBLE DESIGN EDUCATION



THE END

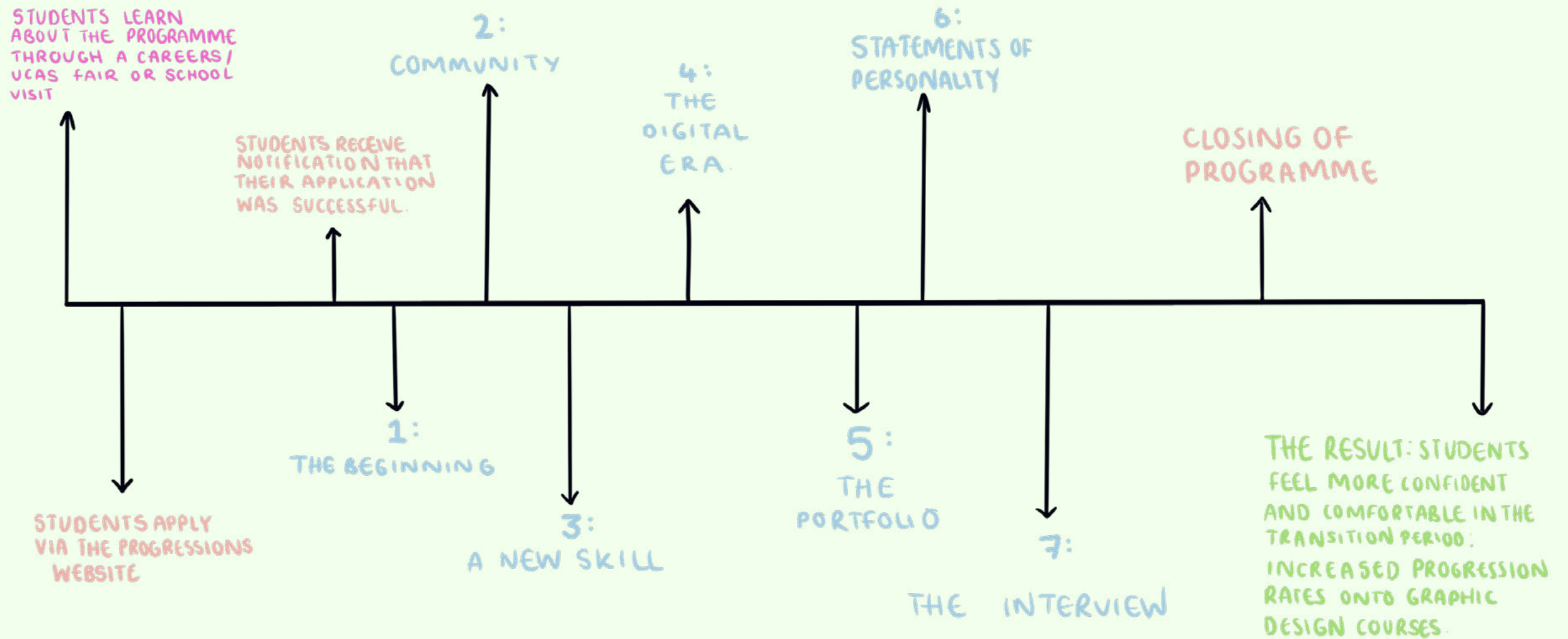
Creating The Space



Choosing a space is an important aspect of setting up your Progressions Programme. This map shows an example of a space that may be appropriate to use, and the types of learning that each area would be used for.

Structure

The programme follows a structure of seven different phases to ensure support is provided in all of the key areas of the transition from school or college to university. This guide will give one example of an activity day that might happen in each of the seven phases, but the choice of which activities you also choose to do within each phase lies with you and your team of facilitators.



1: The Beginning

The Beginning focuses on welcoming the participants to the programme, and introducing them to some of the activities that they might be doing.

It also gives them an insight into what a degree in Graphic Design might lead them to, through short online or in-person talks with current students, graduates and industry professionals.

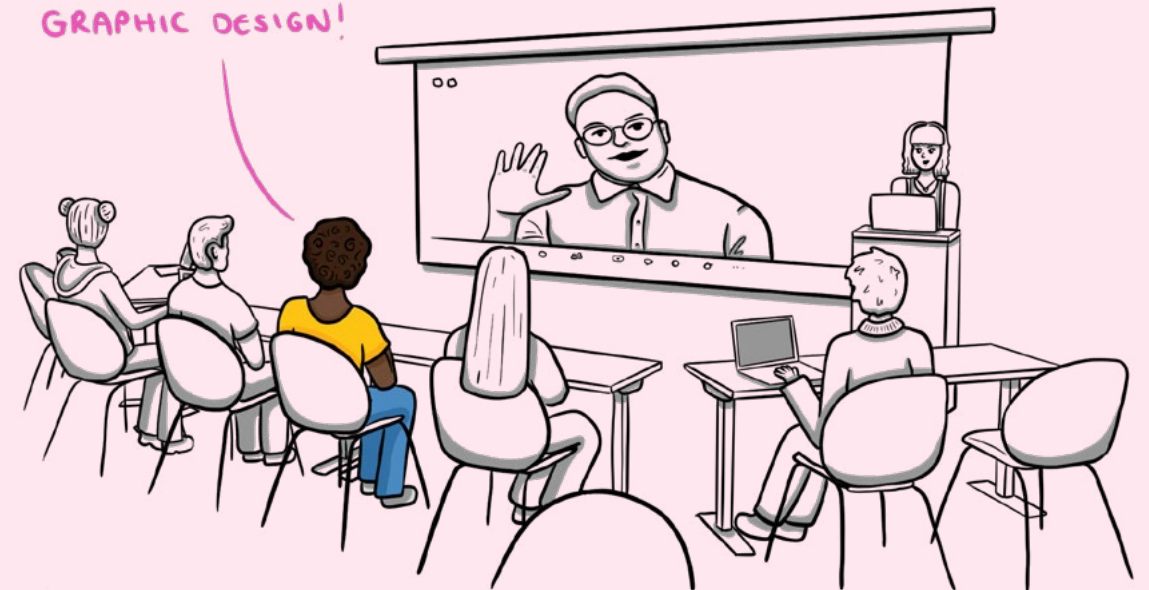


THIS IS THE FIRST TIME I'VE WORKED IN A STUDIO ENVIRONMENT. I'M NOT VERY CONFIDENT SO IT'S MAKING ME NERVOUS.

I'M STILL A BIT WORRIED, BUT THE TUTOR SEEMS REALLY NICE, AND I FEEL VERY WELCOME



WOW, I DIDN'T KNOW THERE WERE THIS MANY OPTIONS FOR A CAREER IN GRAPHIC DESIGN!



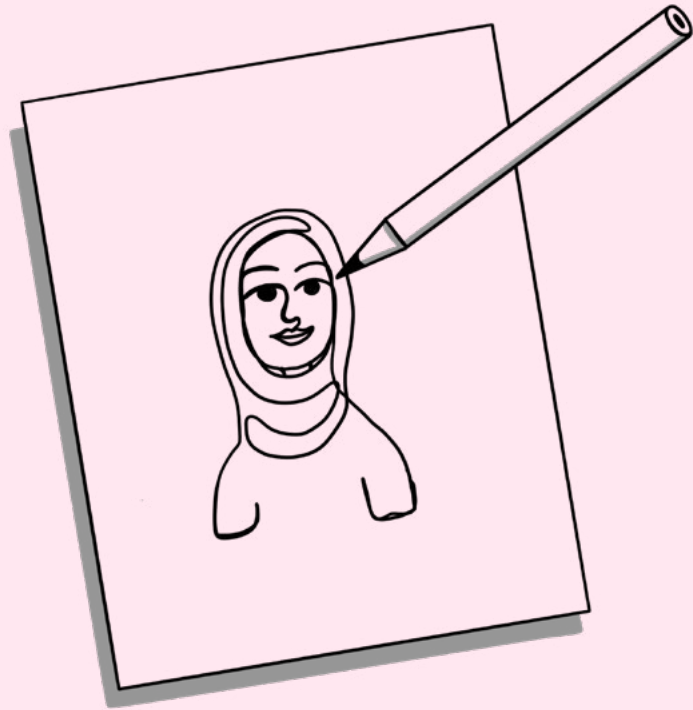
2: Community

The Community phase allows the participants to get to know each other better, and encourages them to feel more comfortable using the studio space. For many students, a studio environment can be new and daunting, so this chapter works to make the transition from school to studio run smoother.

I DON'T NORMALLY ENJOY ICEBREAKERS, BUT I LIKE THAT THIS ONE IS MORE CREATIVE AND LESS ABOUT SPEAKING

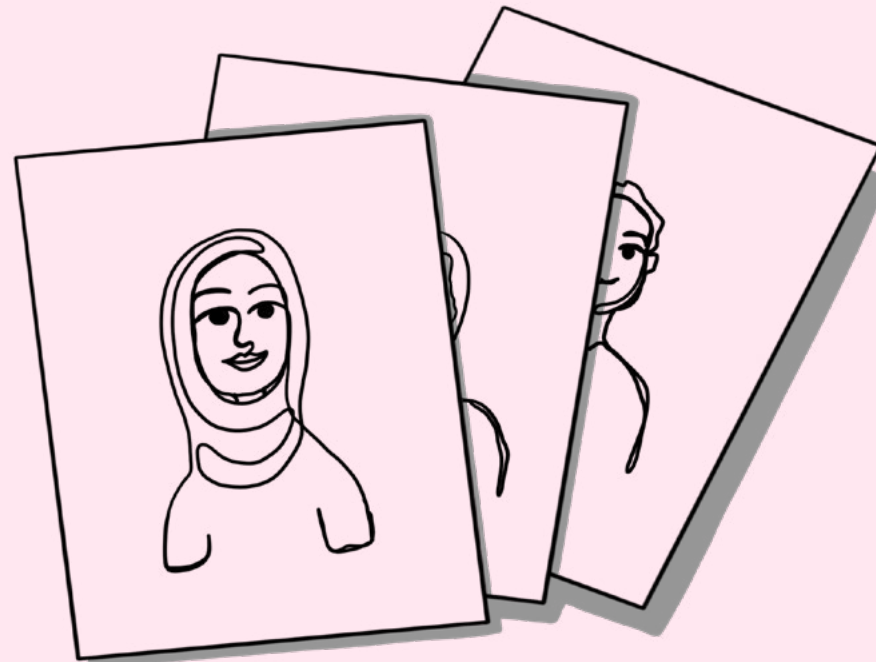
I FIND IT DIFFICULT TO TALK TO PEOPLE, SO THIS ACTIVITY REALLY TAKES THE PRESSURE AWAY.



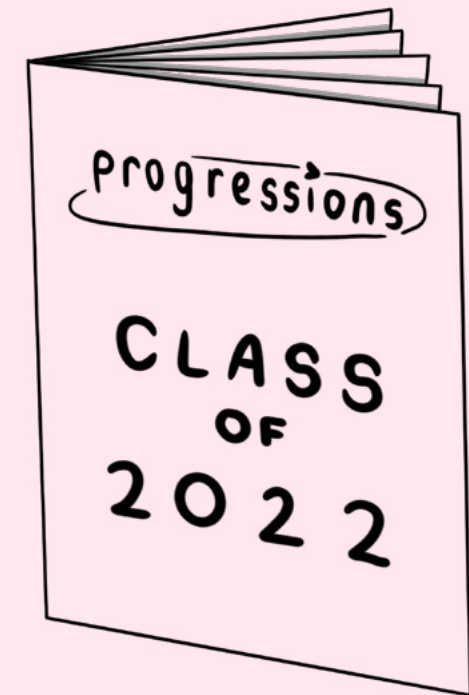


In this example icebreaker activity, each person is given an A5 piece of paper. They must draw a continuous line portrait of the person to their right.

Whilst the students complete this activity, they should be free to chat and get to know each other better.



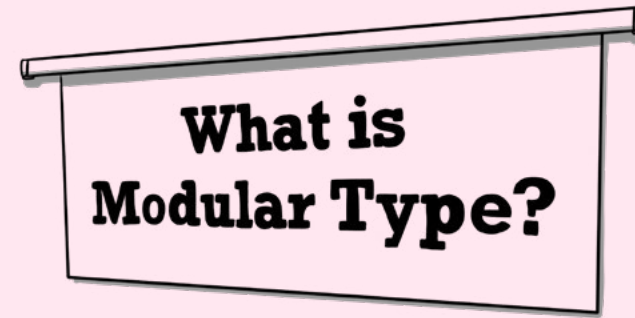
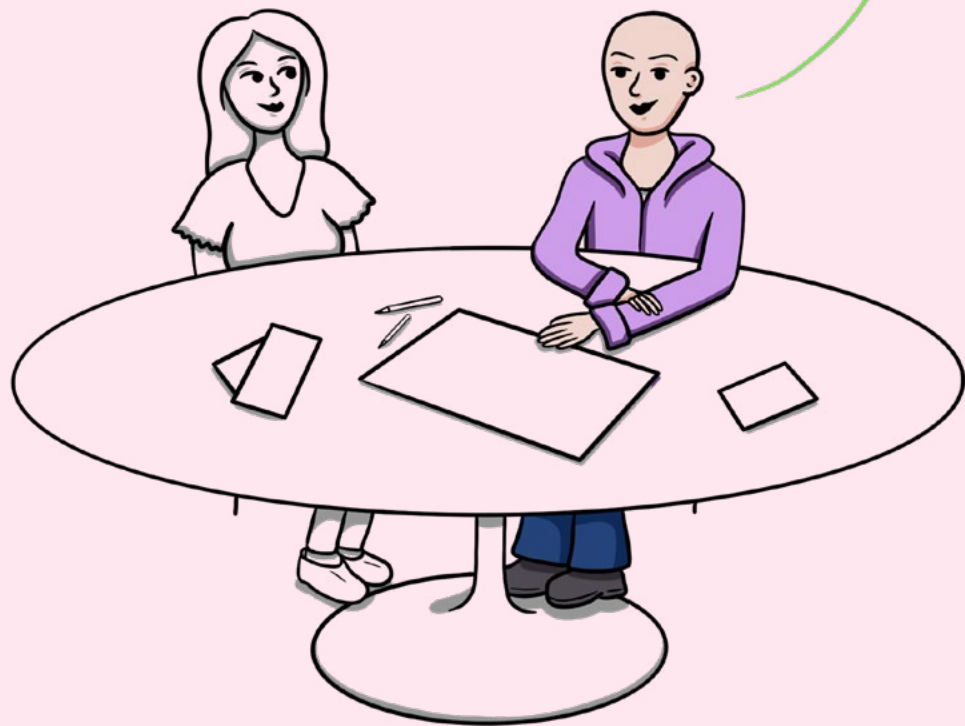
At the end, all of the portraits should be gathered together and could be used to produce a mini publication or zine showing the whole group of participants.



3: A New Skill

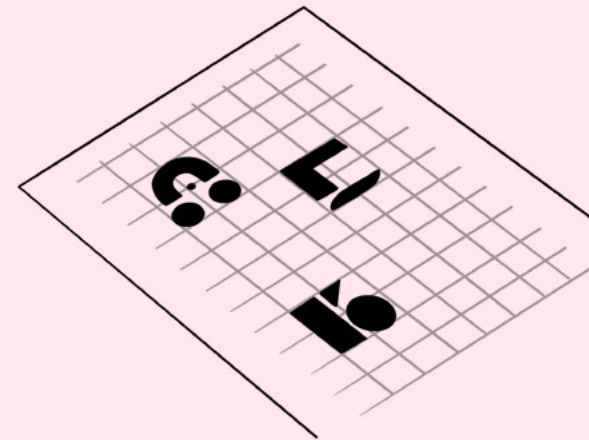
Phase 3 looks at some of the analogue based skills that might be helpful for students studying on a graphic design course. A large proportion of your participants may have never studied graphic design before, so this section of the programme will introduce them to these skills in a pressure free environment without grades and assessment.

IVE NEVER STUDIED GRAPHIC DESIGN BEFORE, SO THE ANALOGUE SKILLS WORKSHOPS ARE HELPING ME GET USED TO THE TYPES OF PROJECTS I MIGHT HAVE AT UNI



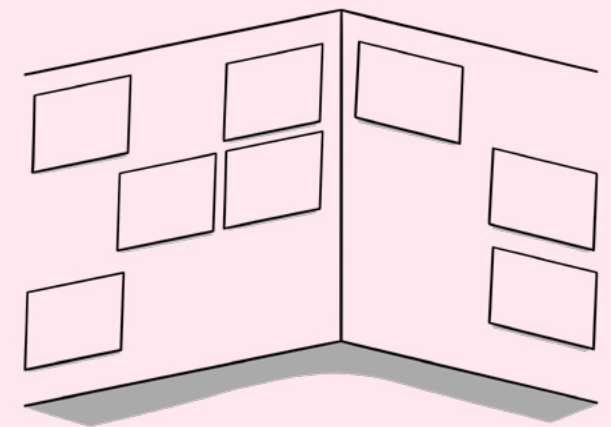
In this example, students will learn about analogue methods of creating modular type.

Participants can begin after a short introductory presentation by creating the letters of their name using a selection of shapes.



After experimenting, the student can choose their favourite style to create their name 'logo'.

After everyone is finished, the designs can be used to display and hold a mini exhibition.



4: The Digital Era

The Digital Era looks at the digital side of design, breaking down some of the processes and software that students may not have been able to experience before. This can be a sharp learning curve for some when they reach university, so providing students with some of the basic knowledge will help them to feel more confident when transitioning into higher education.

ADOBE SUBSCRIPTIONS ARE TOO EXPENSIVE SO I HAVEN'T BEEN ABLE TO PRACTICE THE COMMON SOFTWARE. I'M GLAD THE PROGRESSIONS PROGRAMME IS GIVING ME THIS OPPORTUNITY



As part of this phase, students can be taught some basic Photoshop skills. They can then use these new skills to create a digital collage based on the prompt 'What does your ideal university experience look like?'

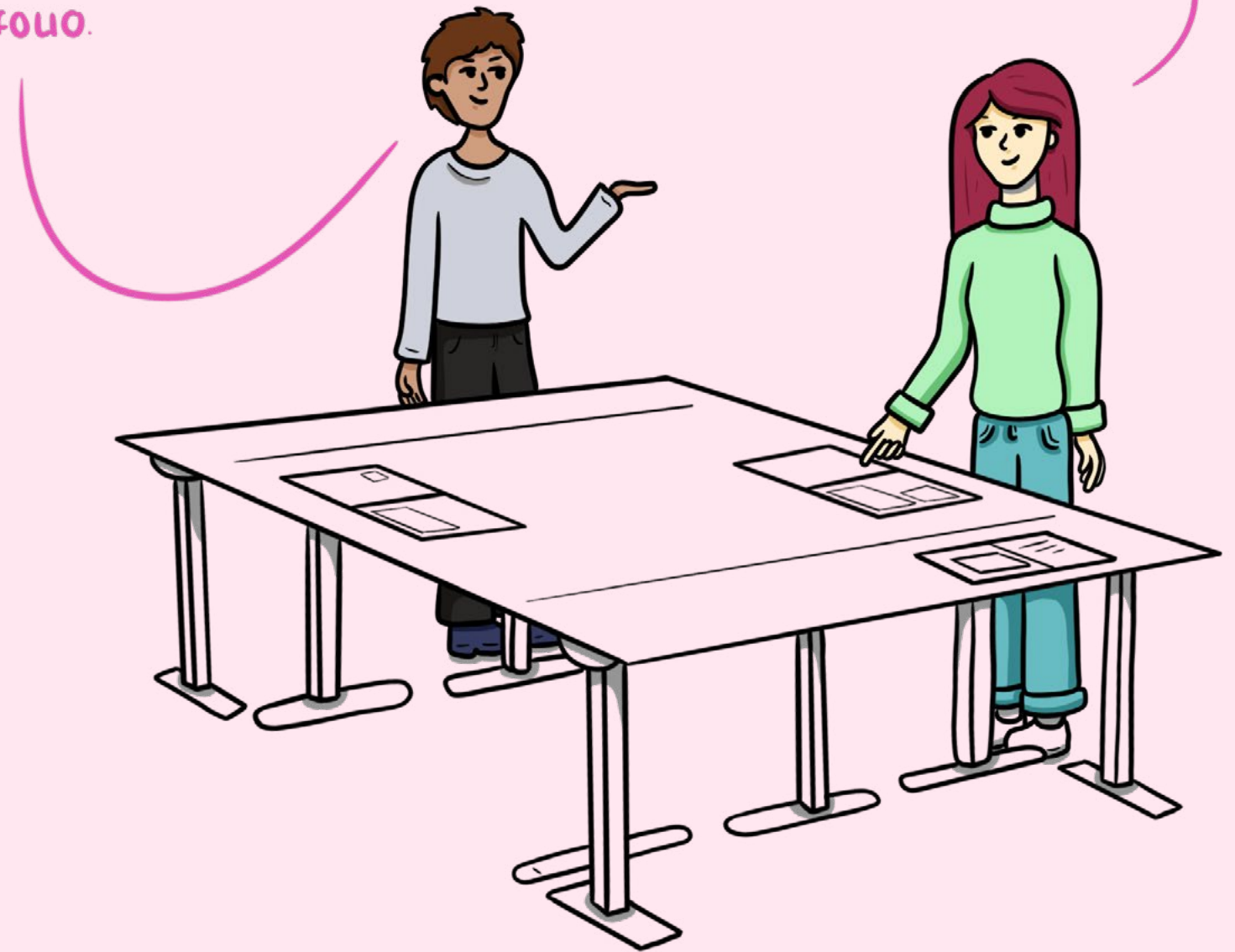


5: The Portfolio

Since previous phases involve the production of physical and digital work, phase five utilises this work to teach the participants about some of the approaches to creating a portfolio. Portfolios are often required for an application onto a graphic design course at university, but for some it will be the first time that they have had to look at their work in this way.

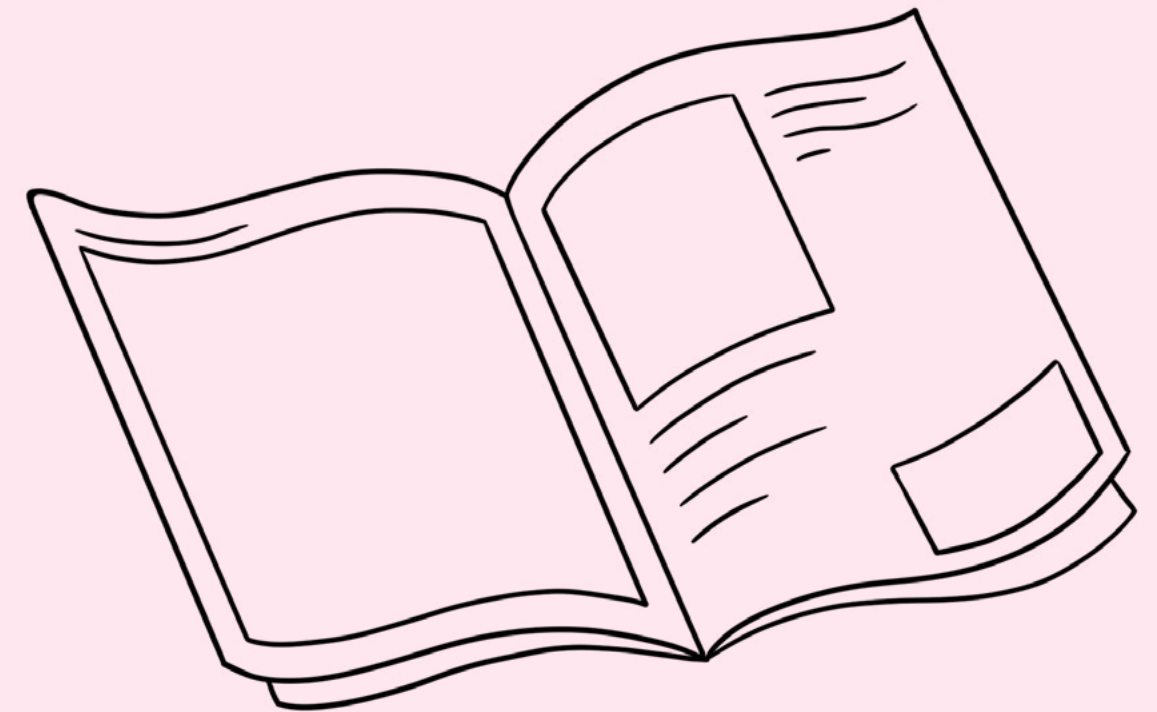
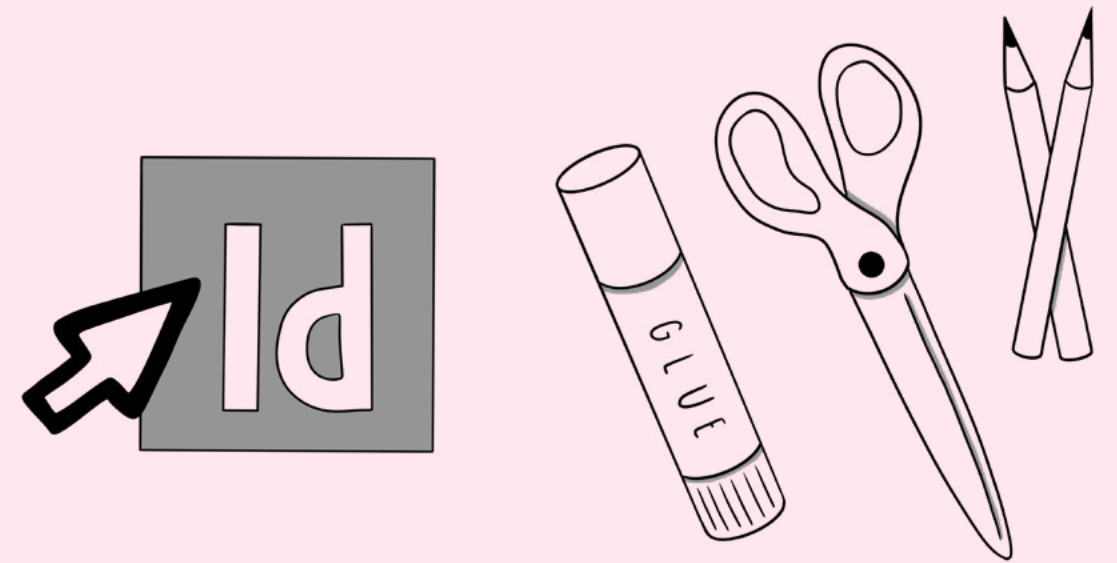
I LOVE THAT WE GET THE CHANCE TO SEE HOW OTHER PEOPLE HAVE PUT TOGETHER THEIR PORTFOLIO.

WITHOUT THESE SESSIONS, I WOULDN'T KNOW HOW TO PUT TOGETHER A PORTFOLIO, AND I WOULDN'T HAVE THE RESOURCES TO MAKE ONE.



Throughout all of the sessions that you choose to run during phases three and four, the students will have been able to generate a small body of work.

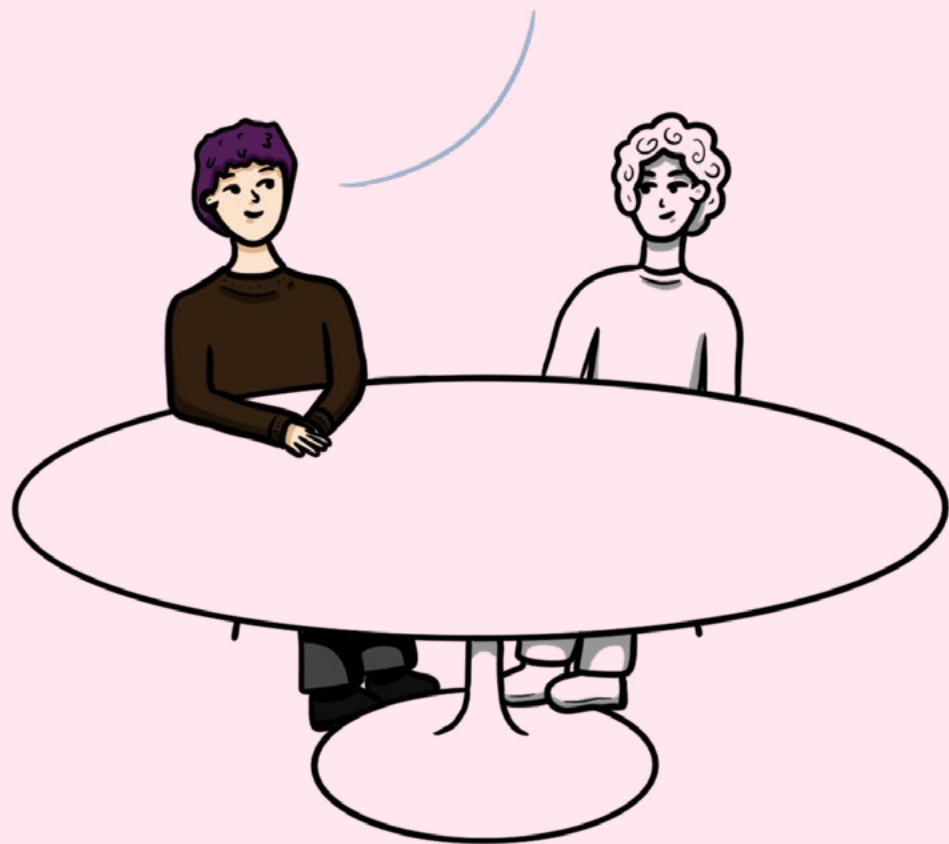
The students can then use both analogue and digital methods to put together a short portfolio, guided by the session facilitators. Students should then be encouraged to share and review each others work.



6: Statements of Personality

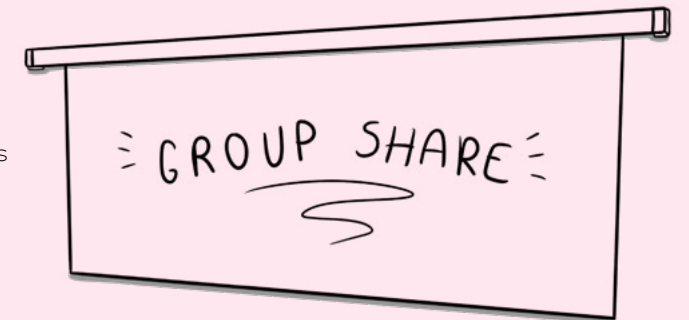
Another tricky part of the application process can be knowing how to write a good personal statement. Talking about themselves is a skill that many students can find difficult. This phase focuses on guiding the students through the process of producing a personal statement for a graphic design related course.

I TYPICALLY AVOID WRITING, SO I WAS DREADING WRITING MY PERSONAL STATEMENT. THIS SESSION IS HELPING ME TO FEEL MORE COMFORTABLE WITH THE PROCESS



Students should work together to think about all of the things that they think should go into a personal statement.

It would then be useful to share with the whole group to decide which parts of a personal statement are most important.



The second part of the session should provide the students with some time to begin writing their personal statement. Tutors should be free to support and guide the students wherever needed.

7: The Interview

During phase seven, students will have the opportunity to practice some of the most common interview questions, and to have a go at attending a mock interview. For many, university application interviews can be the first interview that a person has attended, so practicing these skills will help to build confidence.



Students can be given some examples of the questions that they may be asked in university interviews for a graphic design related course. They should then have a chance to practice these in small groups. After they feel confident enough, they should then be given an opportunity to attend a mock interview, and receive feedback to make them more confident for any actual university interviews.

I LIKE THAT WE GET
FEEDBACK ON OUR
MOCK INTERVIEW, IT
WILL HELP ME TO
IMPROVE READY FOR
THE REAL THING



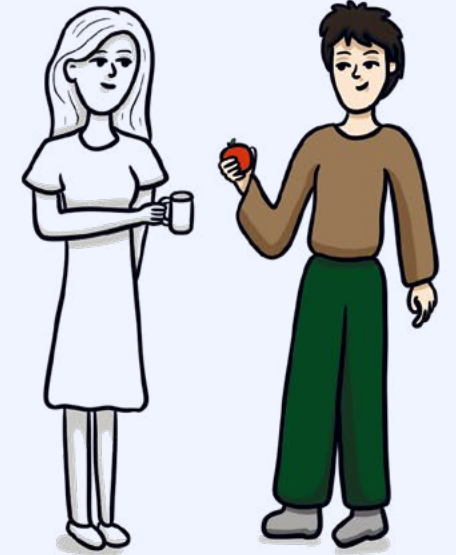
More Ideas

The creation of relaxing and welcoming spaces can help your participants to feel comfortable and your programme to run smooth. Here are a few examples of areas that you might want to include in your space.



HAVING AN ONLINE
INNECTION AREA HELPS
TO PROVIDE A WAY TO
TEND THE SUPPORT BEYOND
THE PHYSICAL SPACE

THE RELAXED ENVIRONMENT
IS HELPING ME TO FEEL
MORE COMFORTABLE
IN THIS NEW SETTING



HAVING A SNACK AREA
MAKES THE SOCIAL ELEMEN
LESS SCARY FOR ME.

THIS SPACE GIVES ME
A PLACE TO TAKE A
BREAK IF I NEED TO



Teaching Approaches

Creating a friendly and approachable environment is key in ensuring that your participants feel comfortable and welcome in the space. This will ease the transition between school, college and university. Here are some of the approaches that you might find useful throughout your programme.

COMMUNITIES OF PRACTICE

“Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly.”
- Etienne and Beverly Wenger-Trayner, 2015

Facilitating a space that allows people to develop their own communities of practice will be an important aspect of the Programme. The aim is to encourage students to feel more comfortable within the studio space, so the formation of communities of practice will be beneficial.

• <https://wenger-trayner.com/introduction-to-communities-of-practice/>

EXPERIENTIAL LEARNING

“Experiential learning involves learning from experience”
- Kendra Cherry, 2020

Experiential learning is a key component of art and design fields. By having the chance to try out new techniques and develop skills through the workshops, students will feel more confident when they do approach their first year at university. It also gets them used to the styles of learning that they might be engaging with at university.

• <https://www.verywellmind.com/experiential-learning-2795154#:~:text=The%20experiential%20theory%20proposed%20by,emotions%2C%20influence%20the%20learning%20process.>

HUMANISTIC APPROACHES

“Humanistic psychologists Abraham Maslow and Carl Rogers focused on the growth potential of healthy individuals.” - Lumen, n.d.

The idea that everyone has the potential to learn and grow can be a major motivating factor for students. If they are given the chance to see themselves develop over the short six week period, they are likely to be more excited and hopeful for all of the things that they could be able to achieve within a three-year programme.

• <https://courses.lumenlearning.com/wsu-sandbox/chapter/humanistic-approaches/#:~:text=Humanistic%20psychologists%20Abraham%20Maslow%20and,our%20understanding%20of%20the%20self.>

Progressions

Welcome to the Progressions Programme.

Designed to make design education more accessible, the Progressions programme can be set up in any higher education institution with a graphic design related course.