

An abstract geometric composition of various 3D rectangular blocks and prisms. The blocks are arranged in a layered, architectural style. Colors include teal, orange, red, pink, and light blue. Some blocks have black outlines, while others are solid. The composition is set against a light teal background.

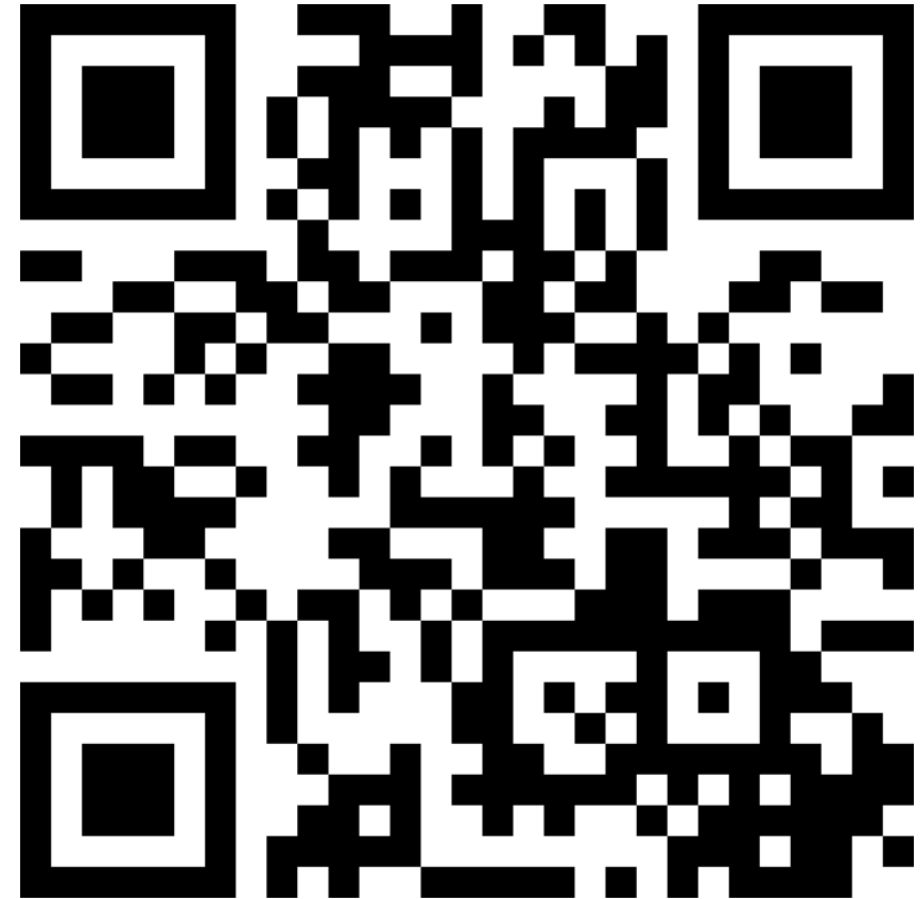
# **EXPLORING STUDENT EXPERIENCE THROUGH CREATIVITY**

Sebastian May

# NAME SOMETHING YOU CAN ...

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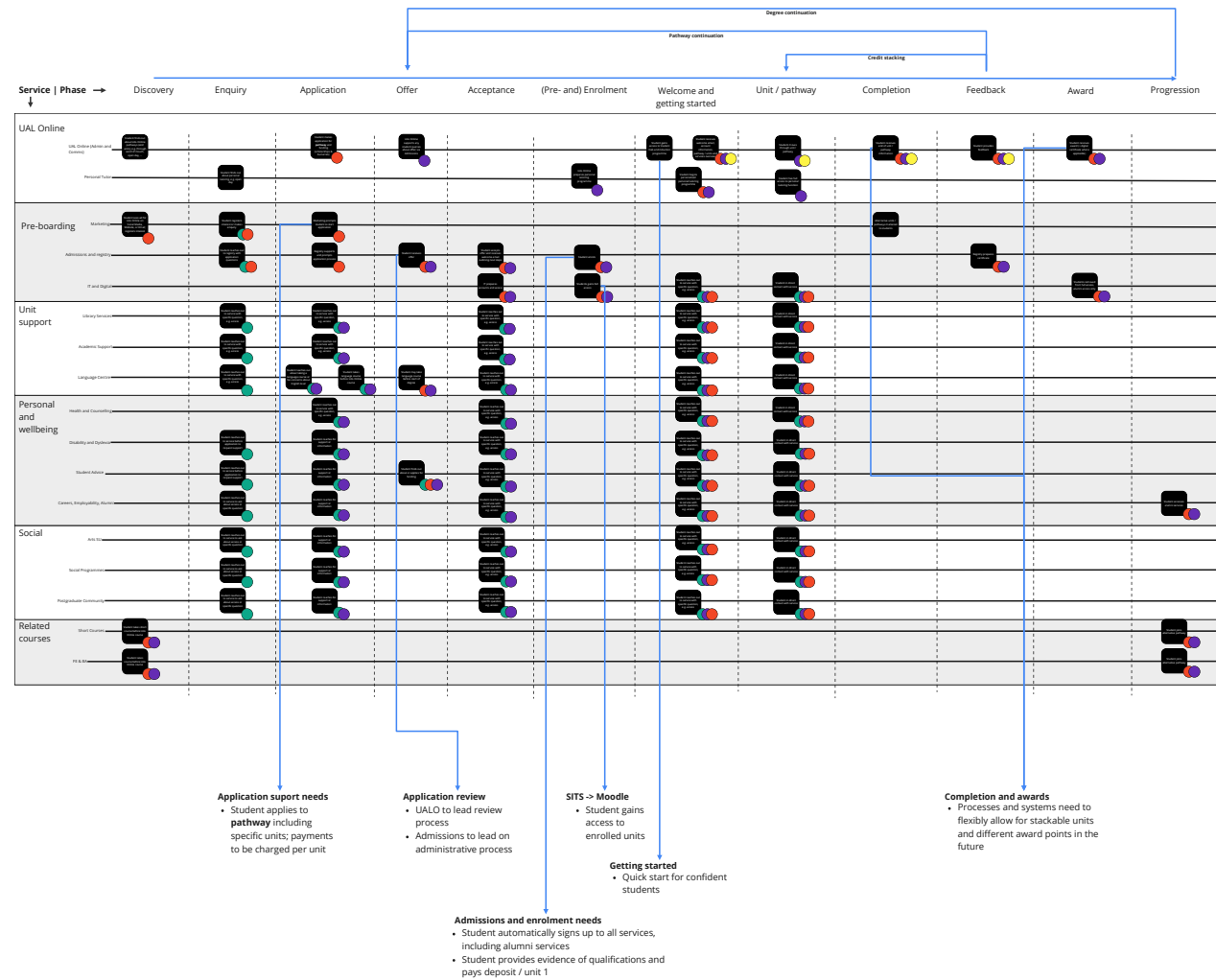
- touch
  - hear
  - smell
  - taste
- or
- see



## SX Journey (student facing)

### Systems and resource requirements

- Information captured on SITS
- Information captured on Student Dashboard
- Contact made via Student Enquiries, Student Advice Service, or Personal Tutor\*
- Student communications / editorial

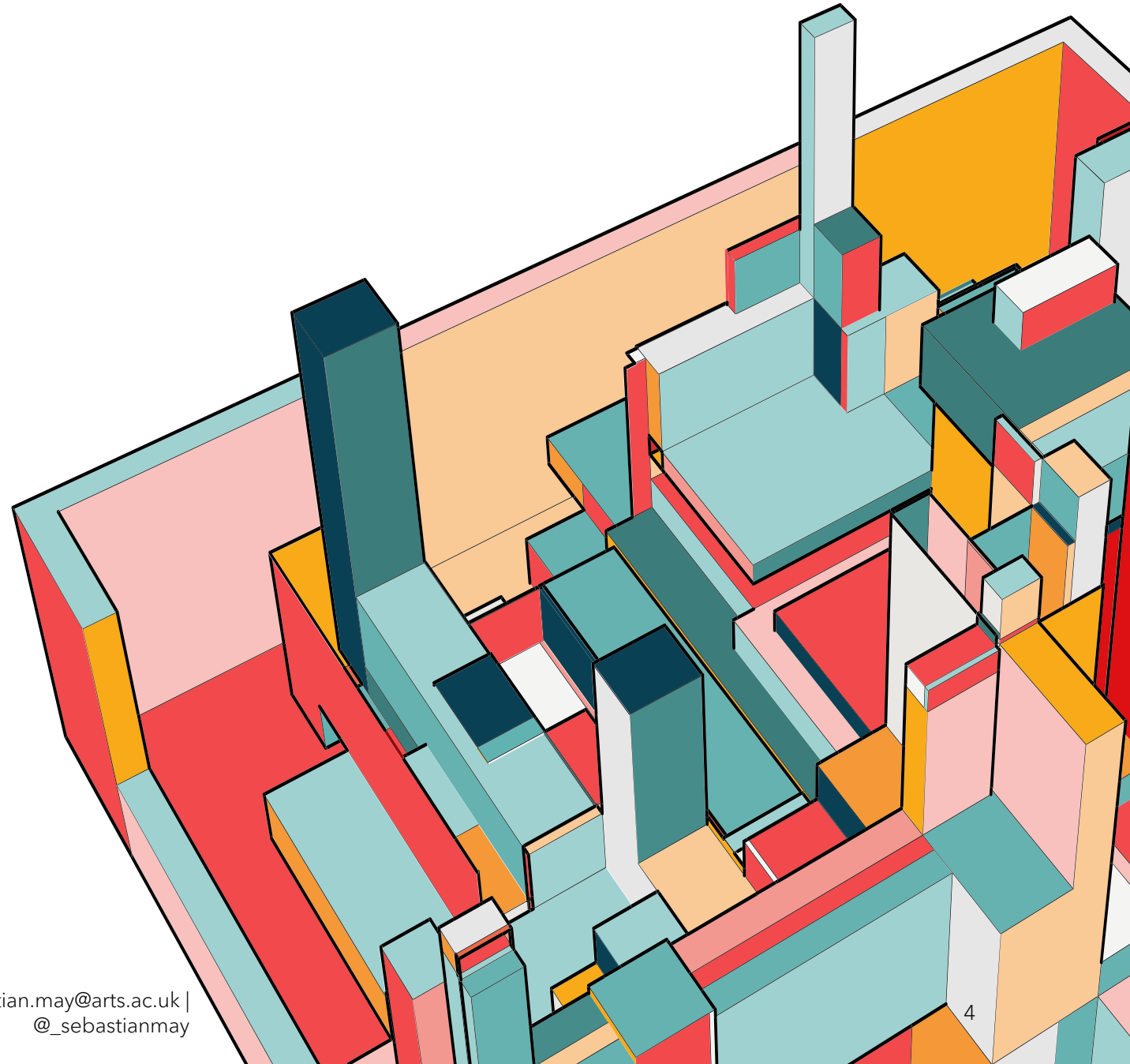


# CREATIVITY IN PRACTICE

- Contemporary Art
- Communications Design
- Student Experience

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# WORKSHOP OVERVIEW

Creativity in practice  
(10 minutes)

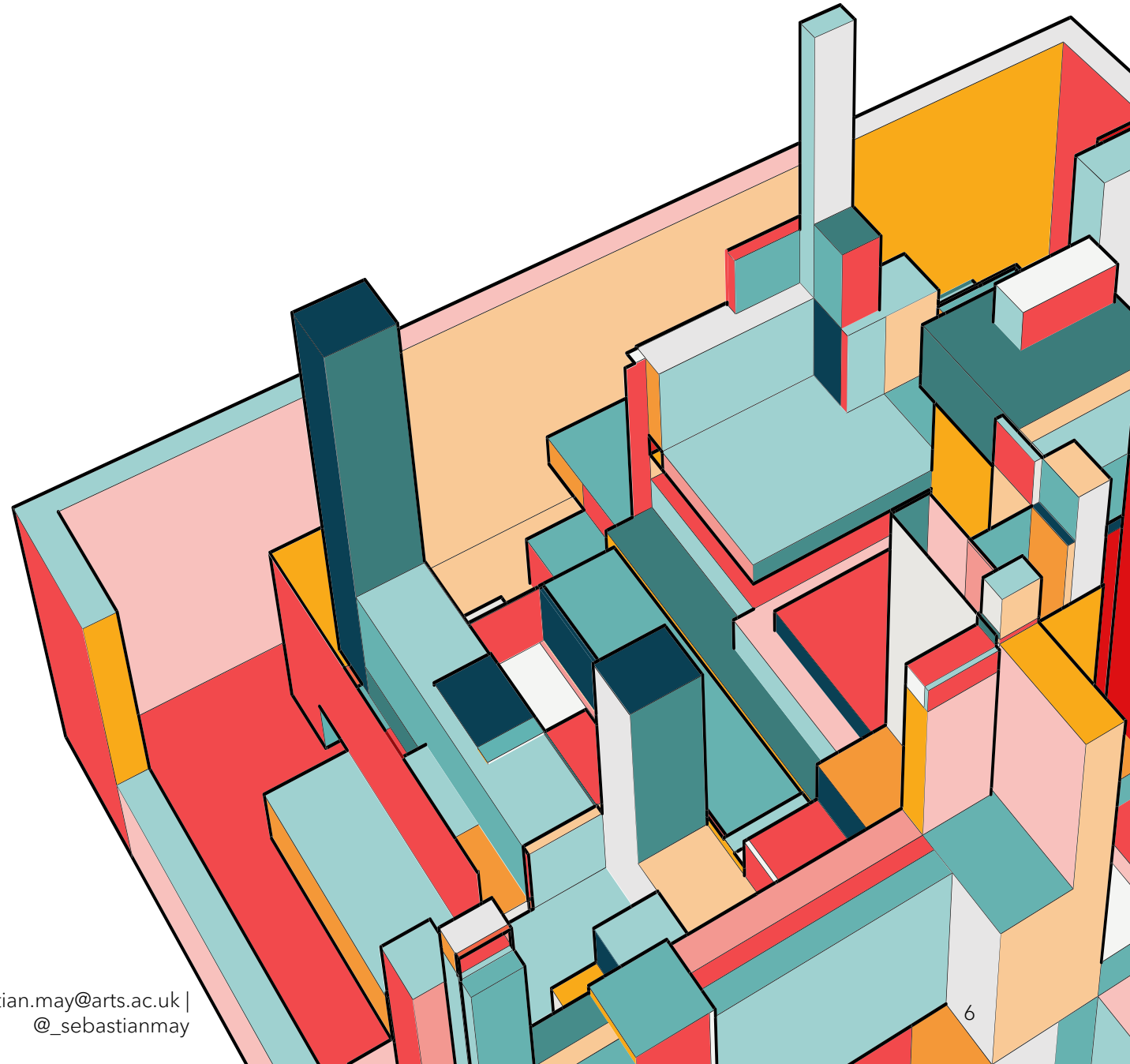
Explore  
(15 minutes)

Collage  
(30 minutes)

Wrap-up discussion  
(5 minutes)

# WHY BE CREATIVE?

- Discover and explore lived experiences
- Develop, understand and share complex ideas and relationships
- Generate new ideas and concepts through lateral thinking
- Provide opportunities for expression and collaboration
- Amplify different voices
- Allow for empathetic and inclusive approaches to learning







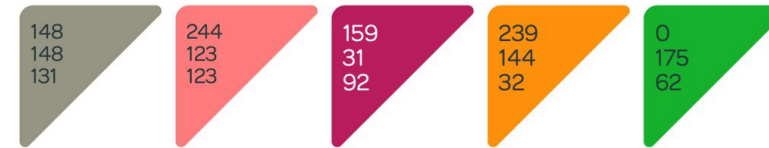








RGB values



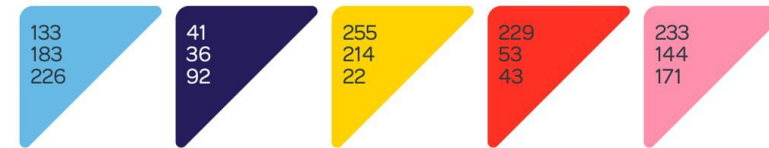
Dusk

Ham

Plum

Mandarin

Parsley



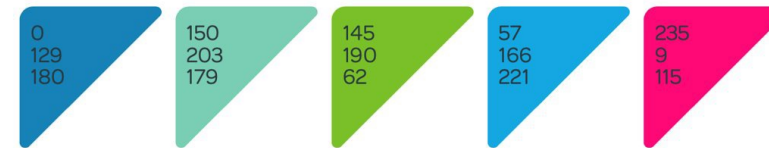
Sky

Navy

Citron

Kite

Rose



Waves

Aqua

Apple

Ocean

Hibiscus



Elephant

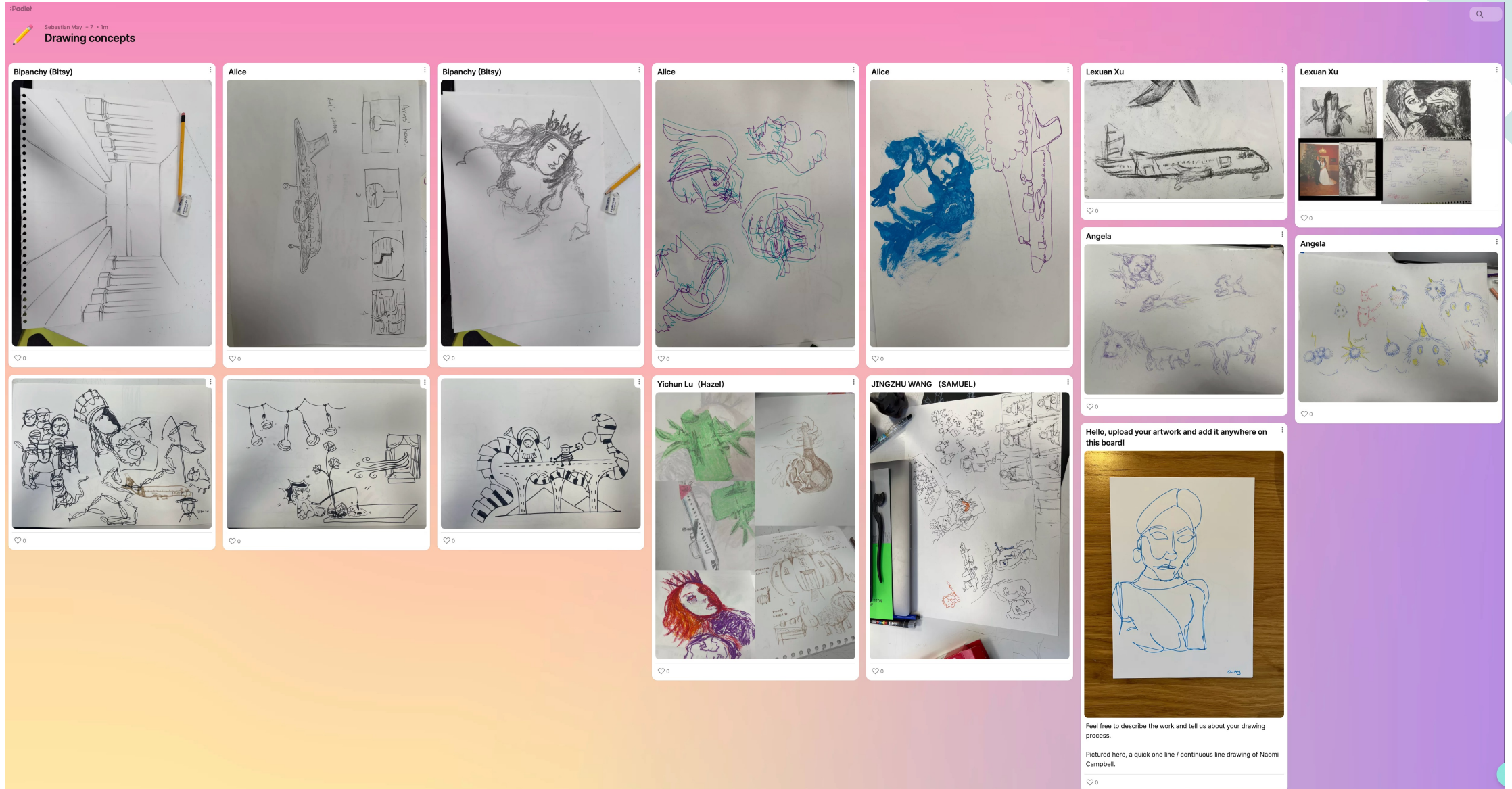
Breeze



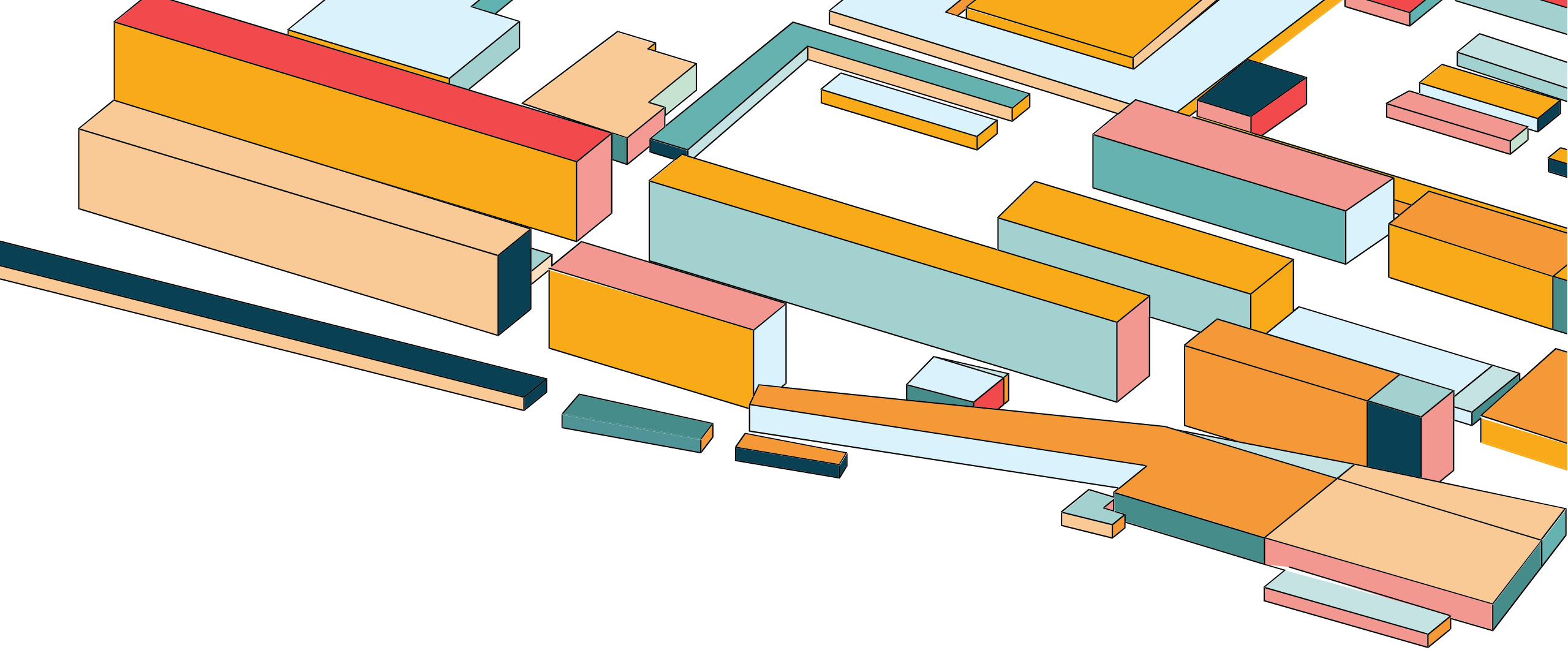
# Welcome

Central Saint Martins









**READY, SET, COLLAGE**



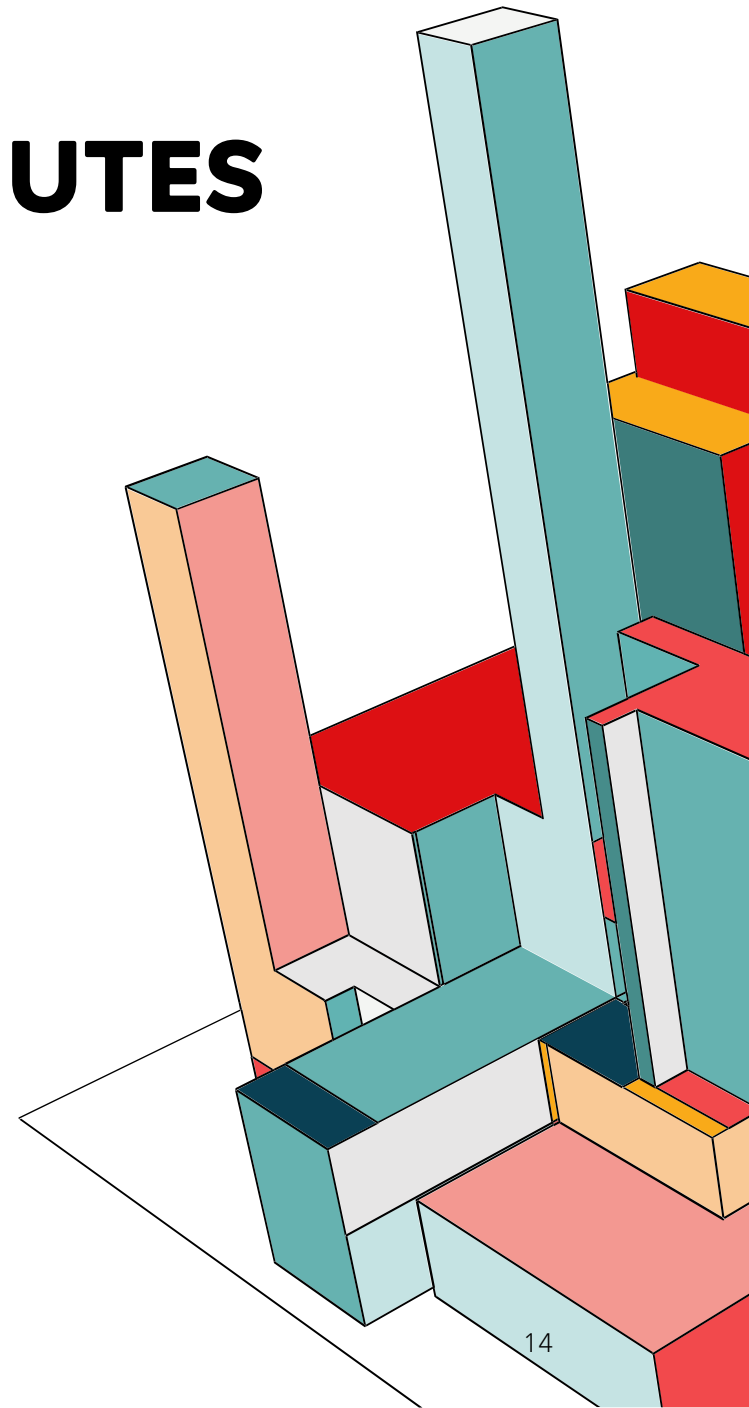
# INSTRUCTIONS | STEP 1 | 30 MINUTES

## Your collage should:

- Act as a visual representation of your specific scenario.
- Showcase a person's experience, from their point of view, and consider how they 'feel' as part of the experience.
- Be made collaboratively.

## Consider the following:

- What is and isn't part of the experience you're describing?
- Who is this experience for?
- Any access and inclusion needs.
- What services and support will be available to them?
- Are you highlighting positive as well as negative experiences?
- Are you describing an experience on-site, online, or both?
- Avoid describing solutions: focus on the experience only.



# SCENARIOS

## 1 Borrowing from the library

Someone borrows several items from the library.

## 2 Using a study space

Someone accesses a study space.

## 3 Accessing special collections

Someone accesses a special collection or archive.

## 4 Developing skills

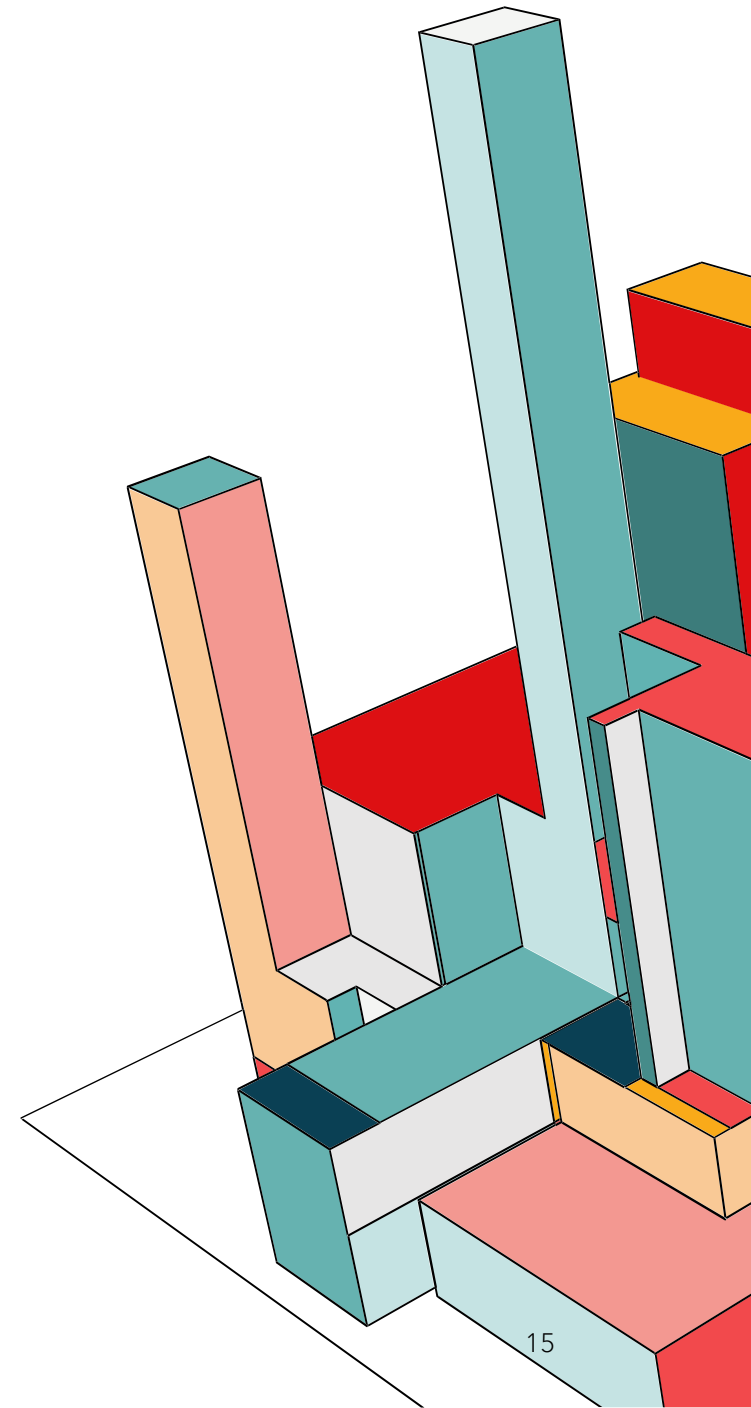
Someone develops specific skills.

## 5 Searching for something

Someone searches for a specific item (physically or virtually).

## 6 Copying, scanning and printing

Someone uses copying, scanning or printing equipment.





# SCENARIO 1

## Borrowing from the library

Someone borrows several items from the library.

Consider:

- The entire borrowing process from start to finish.
- What they are borrowing; a book, a piece of equipment, ...
- How they access the library and its services.
- Who can and can't borrow from the library.
- Any access needs they might have.
- How many items they can borrow and for how long.



# SCENARIO 2

## Using a study space

Someone accesses a study space.

Consider:

- The experience of using the study space.
- What does the study space look and feel like?
- What facilities does the study space include?
- What can and can't they access, and how?
- Who else is using the space at the same time?



# SCENARIO 3

## Accessing special collections

Someone accesses a special collection or archive.

Consider:

- The entire experience from start to finish, including how they gain access.
- What they are accessing, e.g. what are the materials they can access.
- How they can use materials from the collection or archive.
- How long they can access these.
- Any special support or training available to them.





# SCENARIO 4

## Developing skills

Someone develops specific skills.

Consider:

- What they want or need to develop, e.g. research skills, digital skills, copyright skills, ...
- How development and training takes place.
- What materials and spaces does the person require?
- How they can evaluate their learning and development.



# SCENARIO 5

## Searching for something

Someone searches for a specific item (physically or virtually).

Consider:

- What they are searching for, e.g. a book, an article, a pattern, laptop, support, ...
- How they are searching for this, e.g. physically or virtually.
- Do they have any specific needs, e.g. language or access needs.
- What are some of the physical or digital challenges they might encounter, e.g. using an online search.



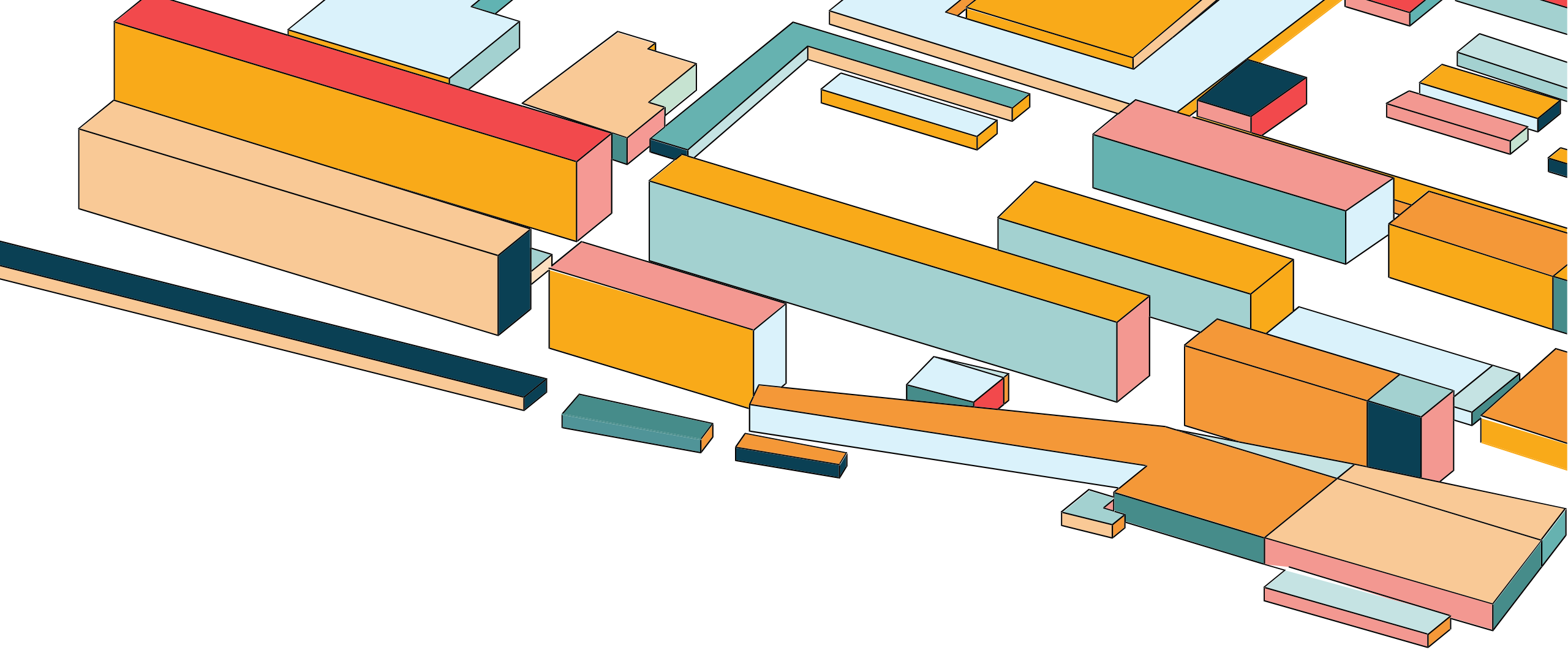
# SCENARIO 6

## Copying, scanning and printing

Someone uses copying, scanning or printing equipment.

Consider:

- The actual experience of using equipment.
- The service and support available to them.
- The cost of using equipment and services.
- Any copyright or licensing barriers they might face.
- Any skills they might require.



**EXPLORE**

# INSTRUCTIONS | STEP 2 | 15 MINUTES

- Pin your collage to the wall
- Nominate one person in your group to act as a 'curator'
- Everyone aside from your 'curator' moves to the next collage, clockwise

As a group, and with help from the curator, explore the following questions:

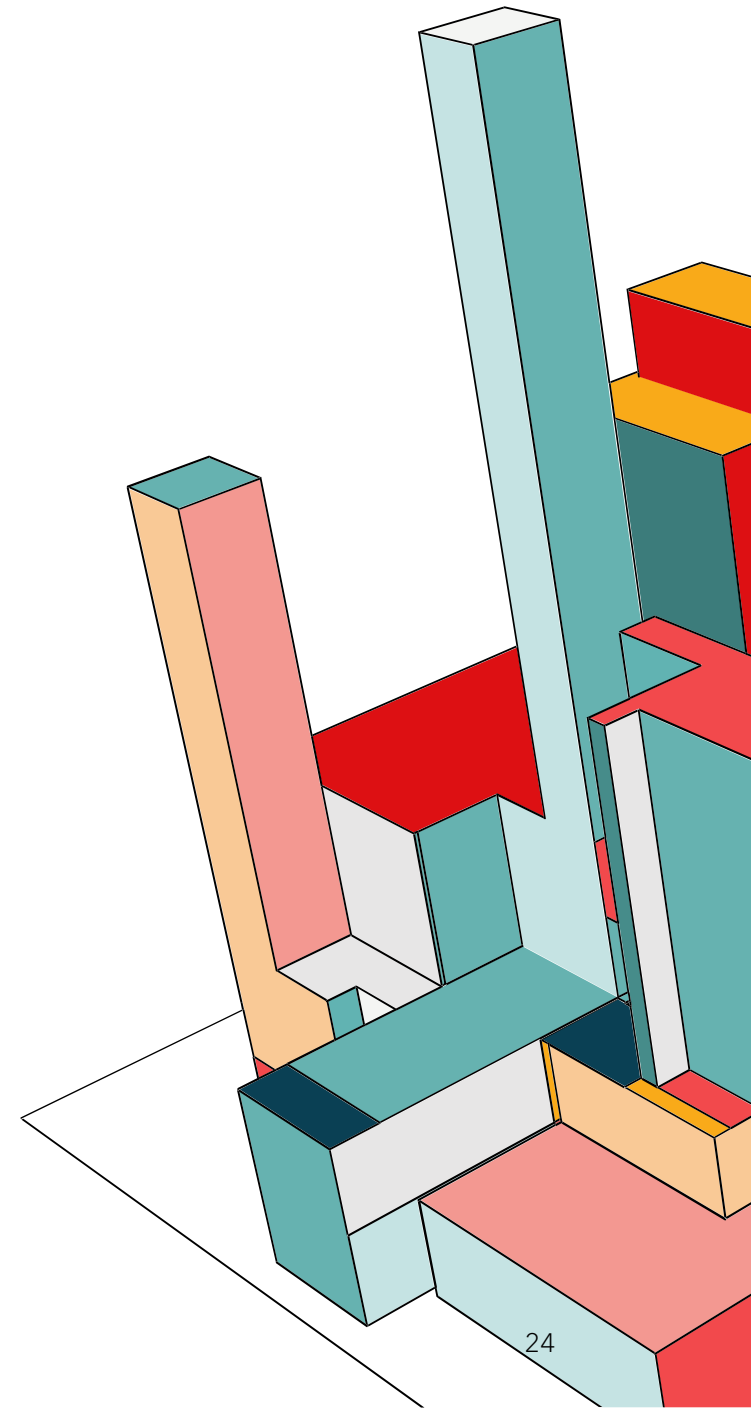
- What can you see in the collage?
  - What is the story that's being told?
  - Can you get a sense of an experience?
  - What emotions does the work evoke / how does the work make you feel?
  - What additional questions does the collage generate? What do you want to find out?
- 
- How do you personally / professional relate to the work?
  - How would you apply this information to your own practice or work?





# QUESTIONS AND REFLECTIONS

- How can this method support your work?
  - At what stage of your design process would you apply this?
  - What is the potential **value** of applying a creative method to your discovery?
  - What is the potential **impact** of applying a creative method to your discovery?
- How do you capture different user experiences?
  - Who are you including and excluding in your design process?
  - How can a creative process illustrate lived experiences outside the library?
  - How can you draw links between different experiences?



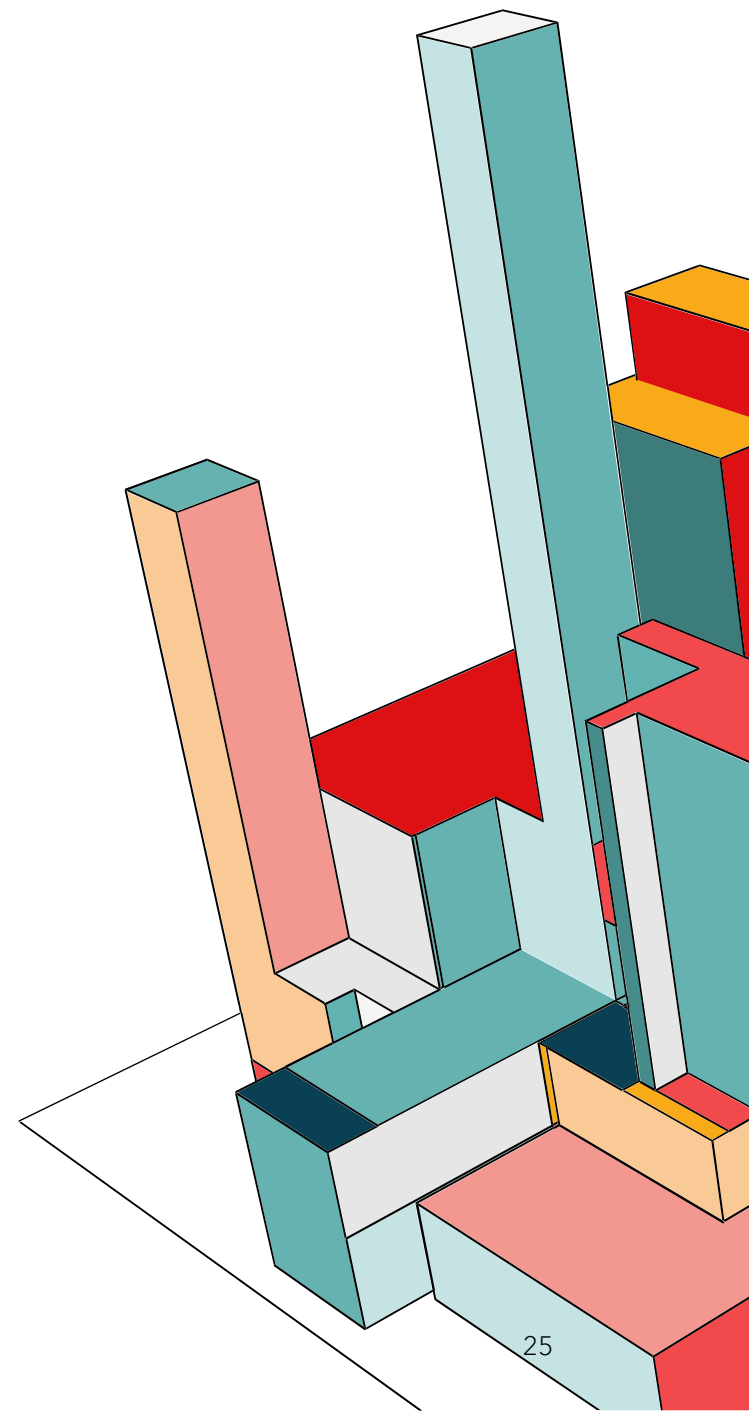
# READING

James, A. (2015). Learning in Three Dimensions: Using Lego Serious Play for Creative and Critical Reflection Across Time and Space. In: Layne, P., Lake, P. (eds) Global Innovation of Teaching and Learning in Higher Education. Professional Learning and Development in Schools and Higher Education, vol 11. Springer, Cham. [https://doi.org/10.1007/978-3-319-10482-9\\_17](https://doi.org/10.1007/978-3-319-10482-9_17)

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McIntosh, P. (2010). Action Research and Reflective Practice: Creative and Visual Methods to facilitate reflection and learning. New York, NY: Routledge.

Treffinger, D.J., Isaksen, S.G. and Stead-Dorval, K.B. (2006) Creative problem solving: An introduction. Waco, Tex: Prufrock Press.



# THANK YOU

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