

ARTS-OER Brighton Project Report

1. Acknowledgements

2. Executive summary

3. Project background and rationale

- 3.1. Challenges and benefits of Open Educational Resources and Practices
- 3.2. Implications for Open Educational Resources in Art, Design and Media
- 3.3. Alignment with ALTO Project

4. Project aims

5. Project team - roles and responsibilities

6. Project methodology / framework

7. Research methodology

8. Research findings

- 8.1 Review of University of Brighton Policy and Strategy Documents
- 8.2. Understandings / perceptions of art, design and media OERs
- 8.3. Motivations for their creation and use
- 8.4. Barriers to their creation and use
- 8.5. Existing examples of open educational practice in the Faculty of Arts

9. Evaluation of project methodology

10. Other outcomes / impact of undertaking the project

11. Dissemination activities

12. Conclusions

13. Recommendations

14. References

15. Appendices

Appendix 1 - Review of University of Brighton Policy and Strategy Documents and the Value of OERs

Appendix 2 - Open Course Book

1. Acknowledgements

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Professor Anne Boddington, Dean of the Faculty of Arts

Professor Stuart Laing, Deputy Vice-Chancellor

Karen Norquay, Head of the School of Art and Media

Michael Wilson, Public and Academic Communications Manager

Thanks too to the staff in the Faculty of Arts and from other key services at Brighton who gave their time to attend interviews, focus groups, and take part in *Drawing on All Resources*

and helped us learn about the potential for more open educational practices within our department, and institution.

2. Executive summary

The ARTS-OER Brighton project formed part of the ALTO-UK project led by The University of the Arts London. The broad aim of ALTO-UK was to facilitate ‘the creation of Open Educational Resources in art and design subjects for staff, students and lifelong learners in the UK’ (ALTO UK, 2011).

The ARTS-OER project aimed to: initiate and draw together discussion around open educational resources and practice in the Faculty of Arts at Brighton; develop understandings of art, design and media OERs; motivations for, and barriers to, their creation and use that can inform Faculty approaches to open educational practice; and identify existing examples of open educational practice and provide opportunities to trial a national platform of arts, teaching and learning resources.

In pursuance of the ARTS-OER Brighton project aims, the project team: reviewed institutional policy and strategy documents related to the open education agenda; conducted interviews and focus groups with staff working in the Faculty of Arts at the University of Brighton in order to assess understandings of open educational resources and practice, barriers to their creation and use and to identify existing examples of open educational practice; developed an OER under ALTO’s Open Course Book model; organised a conference, *Drawing on All Resources: developing open educational practice in art, design and media*, held in the Faculty of Arts on 16 May 2012.

Alongside these key project strategies, the project team drew on experiences from two JISC/Higher Education Academy-funded Open Educational Resources projects undertaken, and a SCORE Fellowship held, by members of the project team. As investigations of the potential for open educational practices within creative practice disciplines, these experiences underpinned project plans.

Through the collation of evidence relating to the institutional context, motivations, barriers and existing practice, the project sought to inform a departmental approach to open educational practice, whilst simultaneously raising awareness of the open education agenda.

The review of institutional policy and strategy documents suggests that many of the characteristic benefits of open educational practice align with recent / current strategy and policy themes: enhancing the student experience; developing skills and literacies amongst staff and students; aligning teaching and learning with existing online and digital cultures; encouraging cross-departmental and institutional sharing of ideas and practices; promoting and marketing of courses, potential for partnership development; resources sustainability; developing and enhancing institutional and staff profiles; and supporting resource sustainability.

Focus group discussions suggested that OER is not a familiar or universally applied term within the institution. When discussed and explicated, OER became a fluidly applied definition which covered the spectrum of resources accessible online (both internally and externally). Overall, perceived benefits of OER tended to outweigh the limitations.

The development of open educational practices and resources suggest a wide range of potential benefits across higher education in the creative arts. They can offer a practical solution to delivering skills-based teaching to large groups, and provide students with an opportunity to self-direct components of their learning through access to online materials.

The collaborative aspects of engaging with open educational practices and resources have the added value of supporting and developing communities of teachers and learners, encouraging inquiry and creativity, wider engagement across and within institutions, developing literacies and raising pedagogic standards.

The application of open licenses to resources offers clarification and visibility for the producer and, if supported by policy and process, can provide benefits to staff and institutional profiles.

In a broader cultural context open educational practices can be seen to align with current online activities and as a potential benefit to the development of blended learning processes.

Staff need support in developing understandings of the potential roles of open educational practice and online learning more generally.

Further clarity on the functions of the Faculty of Arts and the broader institution's online presence, and staff and student roles in contributing to and developing these, needs to be developed and reflected in relevant policy and strategy documents.

Communicative and collaborative opportunities relating to teaching and learning across the Faculty would help provide staff with the feedback that is essential to developing the skills and academic confidence to engage with more open ways of working, be it with local communities or with a potentially global online community.

Departments within the Faculty have developed a series of resources for use in learning and teaching. While cited as examples of 'open educational resources' they may or may not fully correspond with the definition provided. For example, open licenses may not be applied or the licensing status of resources may be ambiguous. However, these examples can be seen to represent a step towards more open practices.

The review of institutional policy and strategy documents, interviews and focus groups have proved effective mechanisms for achieving the project's aims; initiating discussion around, and developing understandings of opportunities for, and barriers to, open educational practice in the Faculty of Arts at Brighton. They have also enabled us to identify examples of existing practice. Overall, the methodology employed generated significant information that we believe provides a useful basis for further Faculty and Institutional involvement in open educational practices, and a valid foundation for the recommendations offered in section 13.

3. Project background and rationale

The ARTS-OER Brighton project formed part of the ALTO-UK project led by The University of the Arts London. The broad aim of ALTO-UK was to facilitate 'the creation of Open Educational Resources in art and design subjects for staff, students and lifelong learners in the UK' (ALTO UK, 2011). ALTO-UK was funded by the Academy/JISC Open Educational Resources Programme Phase 3 (2011).

ARTS-OER Brighton builds on work undertaken by staff at the now-closed Art Design Media Subject Centre hosted by University of Brighton. The team worked with a range of art, design and media departments to support the development of open educational practices as part of phases one and two of the JISC / Academy Open Educational Resources programme. Participation in phase three has provided an opportunity to turn this attention to the host institution as well as to engage with another arts institution that has worked on all three phases and to benefit from the learning opportunity that such collaboration brings.

3.1 Opportunities and challenges of open educational resources and practices

For the purposes of the ARTS-OER project a definition of open educational resources derived from the Higher Education Academy / JISC OER Infokit was utilised:

'Open Education Resources (OER) are teaching and learning materials freely available online for everyone to use, whether you are an instructor, student, or self-learner. Examples of OER include: full courses, course modules, syllabi, lectures, homework assignments, quizzes, lab and classroom activities, pedagogical materials, games, simulations, and many more resources contained in digital media collections from around the world' (Higher Education Academy / JISC, 2011).

However, 'open educational practices' (OEP) is now increasingly used to shift emphasis away from the production of resources towards production and use (OPAL, 2010). This paradigm shift perhaps also aligns with a shift away from 'transmission' approaches to teaching and acknowledgement that the online 'resources' that are of value in teaching may not necessarily be produced by the teacher; they may be conversations, student work, student critiques, etc.

The digital context for teaching and learning in higher education presents significant challenges as well as opportunities. Not least, it makes the production, sharing and use of open educational resources, within the realms of possibility for most higher education institutions. Research undertaken by the project team on previous open educational resources and practices projects (Mallinder, 2010; Flint and Mallinder, 2011), and findings drawn from across the UK OER Programme more generally (JISC, 2012), identify the opportunities and challenges to institutions developing open educational practice as follows:

Opportunities

- Enhancing the student experience by enabling active engagement with online resources;
- Helping develop skills and literacies amongst staff and students;
- Supporting online identities;

- Aligning teaching and learning with existing online and digital cultures;
- Facilitating teaching and learning through the cross-departmental and inter-institutional sharing of ideas and practices;
- Opportunity to reduce workload by creating and sharing reusable resources that can provide skills-based teaching to larger groups of students;
- Maintaining contact with alumni;
- Promotion and marketing of courses: enhancing institutional profile and recruitment through examples of courses and coursework;
- Supporting and enhancing staff profiles;
- Developing communities of practice through the sharing of ideas and materials;
- Making resources sustainable;
- The use of Creative Commons licences, embeds attribution and citation for the resource producer;
- Clarifying copyright and intellectual property issues.

Challenges

- Understandings – the term ‘open educational resources’ is very inclusive and often staff require a clear context within their own field as to what is being proposed. There are often competing philosophies: one of sharing amongst individuals, and one of competition in terms of enhancing identity and profile;
- Concerns about degrees of ‘openness’ and what staff and students are willing to share;
- Concerns about workload and time to develop open resources;
- Support from departments and institutions – the provision of staff development;
- Support from IT services and technical infrastructure considerations;
- The development of appropriate digital literacies amongst staff and students;
- Concerns about quality assurance and effective critical engagement;
- Concerns over employment security;
- Copyright and intellectual property concerns.

3.2 Implications for Open Educational Resources in Art, Design and Media

What are the implications of open educational resources, and the practice of engaging with them, for UK higher education institutions and, in particular, for art, design and media disciplines?

To this point considerable funding has been invested in, and research undertaken around, open educational resources and the OER movement has acquired a global momentum. Creative practice disciplines have been relatively slow to develop open educational practices in spite of the many opportunities: for students; teachers and others supporting learning; institutions; and a broader global learning community. Further, it has been suggested that the disciplinary cultures in art, design and media subjects provide a ‘good natural fit’ with open educational practices: the contingent and provisional nature of knowledge; the value placed on dialogue; the importance of practical skills; the emphasis on audience, are all aspects that align well with an emphasis on more open and potentially collaborative ways of working (Atkinson et al, 2012).

Research undertaken by the Art Design Media Subject Centre as part of the *Practising Open Education* project suggested that the development and use of digital resources, that may or

may not conform to standard definitions of open educational resources and may, or may not, be appropriately licensed, are nevertheless having significant impacts on teachers and teaching practices in creative practice disciplines. Areas identified include: fundamental shifts in thinking about the role of the teacher; open resources playing a role in professional development as teachers seek to benchmark their work and open resources provide a basis for cross- and inter-institutional collaboration; open resources playing an important role in students' skills development (Flint and Mallinder, 2011).

3.3 Alignment with ALTO Project

Participation in the ALTO-UK project provided an opportunity to build on this existing work by investigating perceptions and examples of open educational resources and practice in the Faculty of Arts at the University of Brighton with a view to informing Faculty and institutional approaches and contributing to the expanding arena of open education.

4. Project aims

- To initiate and draw together discussion around open educational resources and practice in the Faculty of Arts at Brighton;
- To develop understandings of art, design and media OERs; motivations for, and barriers to, their creation and use that can inform Faculty approaches to open educational practice;
- To identify existing examples of open educational practice and provide opportunities to trial a national platform of arts, teaching and learning resources.

The project further considered the institutional context for the development of open educational practices through examination of the University's policy and strategy documents, the results of which fed into the University's Corporate Plan consultation process.

5. Project team / roles and responsibilities

The Project team comprised:

Dr Sarah Atkinson is Principal Lecturer in Broadcast Media at the University. Her research extended into Open Educational Resources following the award of an ADM-HEA fellowship in 2008 to undertake a small-scale OER project, '*i-mpact*': *A cross-institutional Interactive resource for Media Professionals and Academics Collaborating in Teaching*. Sarah was awarded a year-long Open University Score Fellowship with which to take this project forwards from September 2011. Since then, Sarah has been working with SP-ARK, the Sally Potter online archive, to explore its pedagogic potential as an OER within film and media curriculum and to expand upon and inform the future development of SP-ARK. Sarah is the lead academic from the University on the ALTO-UK project and has contributed to all ARTS-OER project activity.

Adam Bailey is a Learning Technologies Adviser at the University of Brighton with responsibility for the Faculty of Arts. Adam's role within the University is to identify and enable the appropriate inclusion of technology in learning and teaching. In this capacity, he has worked as part of this project to: help identify existing OER practice and applicable staff at the University; organise, conduct and record the initial faculty interviews and contribute to the planning and writing of the project report.

Jenny Embleton is Administrator in the Faculty of Arts. Jenny contributed to the ARTS-OER project by recording focus groups, managing budgets and coordinating the *Drawing on All Resources* event.

Debbie Flint is an Academic Developer in the Faculty of Arts at the University of Brighton. As part of the Art Design Media Subject Centre team, she has contributed to several projects exploring relationships between technology and learning in 'creative' disciplines including the JISC-funded *Distributed e-learning in Art, Design and Media*, and all three phases of the JISC / Academy Open Educational Resources programme. In 2011 she was awarded a Higher Education Academy Teaching Development Grant to investigate how creative practice students develop, project and manage their digital identities.

As part of ARTS-OER Brighton, Debbie worked on project planning, planning and facilitating focus groups, event planning, reviewing institutional strategy documents and project reporting.

Dr Stephen Mallinder was Project Manager for the JISC and Academy funded Art, Design and Media *Practising Open Education* Project 2010-11 (<http://tinyurl.com/3bvgw4s>), and the pilot *ADM-OER Project 2009-10* (<http://tinyurl.com/3k7smb2>). He was researcher and co-writer for 'Looking Out: Effective Engagements with Art, Design and Media Higher Education and the Creative Industries' - a joint project between the Department of Culture, Media and Sport and ADM-HEA investigating the range and nature of types of Higher Education and Creative Industry engagements (<http://www.adm.heacademy.ac.uk/projects/adm-hea-projects/looking-out>). He has a PhD in music and popular culture and teaches on undergraduate and post-graduate programmes in cultural studies, media and creative industries both in the UK and Australia. Stephen has written a number of journal articles and he also continues to write and produce music through a number of projects.

Debbie and Stephen contributed to the umbrella ALTO project by sharing project frameworks utilised, and experience gained, during phases one and two of the Higher Education Academy / JISC Open Educational resources programme. These included focus group guidelines, questions and action planning templates.

6. Project Methodology / Framework

The ARTS-OER project contribution to ALTO-UK was informed by the ALTO project coordinators but the ARTS-OER project team had significant autonomy to develop a project at Brighton that aligned with the ALTO-UK overarching project aim. In pursuance of the ARTS-OER Brighton project aims, the project team undertook a number of activities outlined below. Faculty involvement was initially informed by the Dean of Arts who provided guidance relating to interested parties and potential collaborators. Project activities were

planned through monthly meetings of the project team and supported by a wiki (PBworks) that was used to store all project documentation.

The project identified and examined institutional policy and strategy documents related to the open education agenda with a view to understanding the institutional context for burgeoning open educational practice. The review of policy documents sought explicit and implicit references to open education, and considered ways that open education strategies might support institutional aspirations and objectives.

The ARTS-OER project conducted interviews and focus groups with staff working in the Faculty of Arts at the University of Brighton in order to assess understandings of open educational resources and practice, barriers to their creation and use and to identify existing examples of open educational practice.

The ARTS-OER team also developed an OER under ALTO's Open Course Book model. This is a working prototype which is a hybrid format that mixes the open textbook with OpenCourseWare. The idea is that this provides a simpler way to publish course content for those with limited access to web publishing platforms and for those with limited technical skills or time (<http://alto.arts.ac.uk/930/>).

In further pursuit of the project aims, the project team organised a conference, *Drawing on All Resources: developing open educational practice in art, design and media*, held in the Faculty of Arts on 16 May 2012. The event provided opportunity for several staff in the Faculty of Arts to showcase burgeoning practice and to engage with individuals from institutions across the UK developing work in this area. The presentations, discussion sessions and event feedback also feed into the project findings.

Alongside these key project strategies, the project team drew on experiences from two JISC/Higher Education Academy-funded Open Educational Resources projects undertaken, and a SCORE Fellowship held, by members of the project team. As investigations of the potential for open educational practices within creative practice disciplines, these experiences underpinned project plans.

Through the collation of evidence relating to the institutional context, motivations, barriers and existing practice presented here, the project sought to inform a departmental approach to open educational practice, whilst simultaneously raising awareness of the open education agenda.

Further, collected evidence was used to inform a project response to the University of Brighton's Corporate Strategic Plan Consultation.

7. Research Methodology

Review of University of Brighton's Strategy Documents

A review of the current relevant university policy and strategy documents was undertaken to establish ways in which the development of open access online teaching and learning resources might support wider institutional strategies, with particular reference to creative disciplines. The documents were accessed through staffcentral, the University's online staff

resource centre:

http://staffcentral.brighton.ac.uk/spo/planning/planning_framework.html#UniDash

The documents reviewed were: 'The University of Brighton Corporate Plan 2007-12'; 'University of Brighton Strategic Plans 2007-12' (Marketing and Communications; Student Services; Arts and Architecture - parts 1 & 2 and Information Services); 'Faculty and School three-year plans 2010-13' (Faculty of Arts Strategy Overview); and a number of University Strategies and Policies (College-Based Higher Education Strategy; Information Services Strategy 2007-12; Information Strategy 2005; Learning and Teaching Strategy 2007-10; Social Engagement Strategy 2009-12; Widening Participation Strategic Assessment 2009-12).

Although the current policy and strategy documents were published prior to the recent rapid expansion of online facilities and processes, they nevertheless acknowledge the need for the university to effectively engage with online cultures. As the range of documents are due to expire in the next eighteen months, or have expired, consideration of the place of open educational practice in future university policy and strategy is timely.

Faculty Audit Interviews

A set of brief face-to-face interviews with selected teaching staff at the University were arranged to draw together preliminary qualitative data on the awareness and use of OERs within the Faculty. A preselected list of potential interviewees was formed by the Dean of Faculty and project researchers. Names for this list were chosen where it was known that staff were either involved with, had an interest in or an opinion on OERs. A total of 15 staff were invited by email to undertake a short interview in December 2011. Four responses were received to the email invite and three interviews arranged. Audio recordings of the interviews were made and text transcripts written up from these. Interviewees answered six questions that sought to establish their personal perceptions of, or professional involvement with, OERs. Responses to the questions were used to inform a baseline for, and participation in, the focus groups; and have been drawn together with the focus group findings in 8.2 - 8.5 (below).

Focus Groups

The ARTS-OER project holders chose to invite people with an existing stake, or potential involvement, in OERs because of their role or because of an interest. These key stakeholders were identified on the advice of learning technologists; the Centre for Learning and Teaching; the Centre for Research Development; Information Services; the Dean of the Faculty of Arts and the Head of the School of Art and Media.

Three 90 minute focus groups were undertaken with staff members from the Faculty of Arts: relevant departments were represented (Marketing and Communications, Information Services, the Centre for Learning and Teaching), along with a range of subject areas including Graphic Design / Illustration, Interior Architecture, Design and Craft, Fashion Design, Textiles, Broadcast Media and Architecture. Discussions were open, anonymous and consensual. The sequence of questions was replicated across the sessions to enable analysis and reporting.

Participants in the research responded to a series of questions designed to explore: perceptions of open educational practice; existing practices relating to resource creation and

use; potential benefits and barriers to open educational practices; and support requirements.

The responses of the participants have been drawn together in 8.2 - 8.5. This section of the report aims to inform the Faculty of current perceptions, and any evidence, of open educational practices across a range of creative arts subjects within the institution. It is hoped that it will inform future policy within the Faculty and also the University of Brighton corporate planning currently being undertaken.

Drawing on All Resources

This one-day national forum hosted by the Faculty of Arts was aimed at tutors and managers in creative practice higher education, and offered a unique opportunity to showcase the work of individuals, departments and institutions working towards more open educational practices in art, design and media disciplines.

With 62 presenters, speakers and delegates from a wide range of UK institutions and organisations it presented evidence from projects and individual staff who have been developing open educational practices and materials in creative arts subjects over the last three years. Significantly, it enabled Faculty staff to engage directly with specialists, academics and practitioners who could help inform and develop their teaching and learning practices.

For more information and full programme see:

<http://networksadm.blogspot.co.uk/p/drawing-on-all-resources.html>

A post-conference survey obtained feedback from 30 delegates who provided their views on the day, its impact and also information about the challenges and opportunities for creative practice disciplines in developing more open educational practices. Event feedback also provided a sense of the support required in order for individuals, departments and institutions to pursue this agenda further. The event feedback is discussed in section 10 below.

8. Research Findings

This section presents the findings of the research aspects of the ARTS-OER Brighton project. The first section presents a review of the University of Brighton Policy and Strategy documents as they relate to open educational resources and practices. Secondly, the evidence collected during interviews and focus groups with Faculty staff and following *Drawing on All Resources* is collated under the headings: 'Understandings / perceptions of art, design and media OERs'; 'Motivations for their creation and use'; 'Barriers to their creation and use'; and 'Existing examples of open educational practice in the Faculty of Arts'.

8.1 Review of University of Brighton Policy and Strategy Documents

Overview

The review would suggest that many of the characteristic benefits and challenges of open educational practice, which have been identified in this report 'Rationale' (above 3.1, pp.5-6), align with a number of themes identified in the current university strategy and policy documents:

- Enhancing the student experience;
- Developing skills and literacies amongst staff and students;
- Aligning teaching and learning with existing online and digital cultures;
- Encouraging cross-departmental and institutional sharing of ideas and practices;
- Promoting and marketing of courses, potential for partnership development;
- Developing and enhancing institutional and staff profiles;
- Supporting resources sustainability.

Many of the policies and strategies, relating to economic and social engagement, curriculum development, community partnerships, maintaining association with university alumni, national and international relationships, can be supported by OER development.

Specific reference is made to areas that are potentially enhanced by OERs: teaching and learning; professional development; digital literacy; student engagement and student experience; use of emerging technologies; institutional profile; sustainability; widening participation and social engagement.

Note: A full review detailing the potential value of OER development and the widening of open educational practices to the institution, staff and students is included in the report as **Appendix 1**

8.2. Understandings / perceptions of art, design and media OERs

This area of the research addressed colleagues' current perceptions of OERs within the Art, Design and Media subject areas. In particular, these understandings were drawn out through the investigation of how colleagues identified and classified OERs. Attendees responded to a number of questions which probed this area, and two emergent themes were identified and coded: i) Identification of OER and ii) Perception of OER impacts.

i) Identifications of OER

When staff were asked to identify OERs, the responses were broad and varied across the three focus groups. These included identifying Twitter as an OER; 'Twitter is favourite learning resource, used for keeping in touch with colleagues in area of work'. Other colleagues identified YouTube videos as OER as well as the use of web links in their teaching resources which pointed to video-based software tutorials. One staff member indicated the frequency with which they accessed such resources: 'On an average day I use websites all the time, online videos, forums where people ask questions that are already answered [Q & A blogs etc]'.

Many 'inward' facing resources were also identified as OER by colleagues, because they were to be made available online (but only through the University's 'Blackboard' VLE). 'Some of material forms substance in undergrad unit folders but generally as pdf and students can print out. Not across whole university – need to be registered for unit.' Despite this comment that these particular resources were not widely accessible, they were still perceived by colleagues to be OER.

Other examples of internal OERs were given as: 'The production of a small bound book – set of pdfs to give instructions, will be available on student central' and a 'series of instructions to Indesign - series of e-book and graphic tablets' which were created by a Technician/Demonstrator.

Another example was based on a member of staff producing a series of photographs for a teaching collection to have as an online resource in the public domain. Staff recognised the benefits of this type of openness within this particular discussion; on the one-hand it profiles the dress design course to which it pertained and on the other provides a source of what they referred to as 'side door marketing'.

Another external OER was identified as the 'e-lexicon' produced by Mark Danes; 'it has about 2000 entries, written by experts, interesting as not fixed, updated, new entries but not like a blog, contained and classified, cross referenced, by designers, good resource of 20th Century practice'. This particular respondent stated that 'Brighton not bought into yet but it is good and expensive'.

In this particular focus group setting, it was clear that for a resource to be open, it simply meant that it was online, and did not necessarily carry the other characteristics associated with OERs, in that resources are freely accessible (with no cost) to a wide audience.

One colleague commented upon the tensions between the assumptions of openness and accessibility: 'Association of *open* and the *internet*. They are seen as going together but only open if you have a computer. Issue of accessibility for some who don't have internet access'.

The Design Archive and Screen South East were also identified as OERs by colleagues, since they were available to both the internal and external communities, and so of the materials had been digitised and made available to view online. In deeper discussions in another focus group, staff discussed open educational practices such as open source software: 'Using Open source software 'Blender' and 'Python': a 3D modelling and animation environment'.

ii) Perception of OER impacts

It was widely perceived that the potential benefits of developing and using OERs centred upon saving time and labour. The following comments were indicative of the role that OERs could play in efficiently covering the more mundane and 'operational' aspects of the curriculum such as working with equipment and software, which are common-place activities within the vocationally-centred subject areas:

'We shouldn't be teaching the basics that everyone should be able to do.'

'Using resources that students can teach themselves.'

'Tragically dull to deliver in repetition.'

‘Would save hours of work.’

‘Much more sensible to deliver this online.’

‘Sometimes you have to go through the process of reinventing the wheel.’

However, the flipside of this initial investment in labour to establish a baseline of quality resources was also acknowledged:

‘Not always time saving and efficient, takes more time, massively time consuming.’

‘It can take time to produce videos online – uploading takes time. Front-loaded though so you can use them again.’

Staff cited that they would need to be allocated specific time within their workloads within which to undertake OER generation and maintenance. They also discussed ways in which academic, technical and administrative staff could work together in order to streamline the process and to make the production of OER more efficient:

‘Institutions should stream like this by allowing technical staff to deal with online videos – academic staff could pass over for someone else to do this.’

Colleagues also saw the benefit of OER and OEP to the quality of the teaching and learning experience. One staff member commented that it would:

‘Get blended-learning working – open resources can never replace contact and the value of contact.’

There were discussions around how OER would not replace existing face-to-face teaching practices but would enhance the overall education experience. Staff also saw the benefits to their own professional development, that drawing resources from multiple sources provided:

‘A wider picture, angles you haven’t thought of before.’

The benefits of using Open source software and its ability to be multi-platformed and with no associated costs were also discussed. It was acknowledged that this was good for students – ‘no costs and no risk of getting illegal copies’.

Conclusions

It became clear from these discussions, that OER was not a familiar or universally applied term within the institution. When discussed and explicated, OER became a fluidly applied definition which covered the spectrum of resources accessible online (both internally and externally). Overall, perceived benefits of OER tended to outweigh the limitations. From the feedback of the Drawing on all Resources event, it was clear that the term and concept of OER was implicitly understood and applied. However, tensions were noted around the terminology and its inaccessibility, when asked about one thing they learned from the event, respondents commented that:

‘That I’m far from being the only person in the OER movement who would love to see the term "OER" replaced with something more user/public-centric’ and ‘OER lacks definition’.

8.3. Motivations for their creation and use

The information garnered from the focus groups and faculty audit interviews suggests that staff perceive a range of benefits and motivations for the development of open educational resources. Participants acknowledged that OER creation and use afforded potential rewards to individual staff, students, departments, the host institution and wider subject communities.

The responses infer multiple incentives for OERs and these have been collated under three descriptive themes: i) Logistical Support for Teaching and Learning; ii) Fulfilling a Social Role and Supporting Digital Literacies; and iii) Sustaining Profile and Responsibility - Institutional and Individual.

i) Logistical Support for Teaching and Learning - time, work and economic benefits

Respondents suggested that - although the production of OERs is initially time-intensive - for certain skills-based teaching, they have the potential to save time in the longer term. Resources are ‘front-loaded, so you can use them again’. They are potentially a ‘practical way to teach large numbers of students ... teaching groups of 12, means 24 inductions’. It was acknowledged that certain course components were ‘tragically dull to deliver in repetition ... what button to press where.’ It was suggested that this ‘reduces take up in the area, dry format as a process to deliver this - much more sensible to deliver this online’. OERs offer value in teaching iterative processes.

Faculty responses suggested that although ‘it can take time to produce videos online’, there is value in ‘the use of multi-media to technicians in order to record their demonstrations for students to revisit online’. In addition, the need to support learning within the Faculty could be assisted by ‘a place to go to access materials when they want ... where resources have been provided [for] students using those materials rather than searching the Internet.’

Additional benefits of a more robust policy regarding resource creation and use are evident in ‘open source software and its ability to be multi-platformed and no associated costs. Good for students – no costs and no risk of getting illegal copies’. It was proposed that collaboration across the institution has added logistical benefits: ‘trying to find people who are doing similar things across the University, looking for overlapping areas in ‘uni’ to find out about people doing similar things.’

Specifically looking at benefits to pedagogy, delegate responses following the *Drawing on All Resources* event at the Faculty inferred the collaborative characteristics of open practice could help ‘to develop an enthusiastic and proactive community of teachers, students and professional practitioners’ - ‘collaborations leading to increased creativity’. It was also suggested that much could be gained from cooperative approaches to teaching and learning, ‘creating a more collaborative, inquiry-based learning climate - moving towards a praxis application of curriculum’.

The university's teaching and learning capacity can potentially be supported by OER creation and use. Although the value of staff-student contact remains pivotal, OERs and effective engagement through social network platforms, can help augment this growing capacity specifically to 'get blended-learning working'.

ii) Fulfilling a Social Role and Supporting Digital Literacies

In aiming to enhance the student experience, and support the students' social as well as academic development OERs offer a valuable tool of engagement. Focus group participants proposed that they could be a mechanism 'linking up students with different areas of institution e.g. designer with computer programmers'. And assist in 'finding a place for open conversations and collaborating,' and encourage wider dialogue, 'engaging with external parties, to form a conversation that is mutual. Expand conversation to others'.

Further evidence that OERs and the attendant practices provide tools of engagement for both staff and students is through helping develop appropriate literacies: 'critical, discerning, analytical skills – [helping] refine their searching abilities and make them (students) better at research – a life and employability skill.' In the words of one participant '[it] helps guide them through the traffic, or noise of information; [develop] curatorial skills.'

One specific example of how open 'wiki' technology can help 'student perspectives, student output ... Google Docs – for collaborative work – getting students to use this in classroom, to make a presentation.'

It was suggested that current University of Brighton facilities offer enduring and sustainable benefits:

Using Mahara for online portfolios. [Students] use it as a resource after they graduate so can see what they do after they leave. Students keen to get into industries outside what they do, so wants to see and have this conversation. Graduates to feedback to the course.

iii) Sustaining Profile and Responsibility - Institutional and Individual

In the growing online ecology OERs have frequently been acknowledged as an effective strategy in supporting the profile and visibility of both individual staff members, faculties and the host institution. As a valuable addition to research outputs teaching and learning materials, as OERs, can offer significant support to academic identity. The project research highlighted this, but also the capacity of OERs and open practice to help fulfill institutional responsibility to support staff and students. One participant summarised these roles and duties:

Someone up the chain of command once asked, 'as a university what are we for?' An answer to the question – the ability to point to our resources and statistics of how the OER has been used - statistics. If we're not open what are we? It's about justifying to students when you show them the resources that's a powerful way of showing how good we are – prowess and a confidence that we're comfortable showing what we can do.

It was proposed that ‘staff and student – networks that can be created when resources are shared – demonstrates what universities are about – communities of practice and that learning is created together – open knowledge.’

MIT is frequently offered as a model of how OERs have been used to bolster institutional identity, it was believed that ‘[MIT] are confident about who they are without diminishing value or compromising academic exclusivity or reputation.’ In this context it was acknowledged that:

If University of Brighton is identified as an institution that has a good reputation and that’s enhanced through OERs that could be a good example of how OERs can enhance profile and bring more students.

Delegate responses following the *Drawing on All Resources* event also identified the advantage of access to, and visibility of, teaching materials in creative subjects, ‘demonstrating the excellence of A & D pedagogies to wider audience, resisting the utilitarian approach to education.’

Staff and institutional profile are clearly enmeshed and OERs offer a mechanism for mutual support, ‘it’s about great reputation, having that for your CV. If it’s a bad reputation it doesn’t attract students, it doesn’t tempt them in.’

Conclusions

The development of open educational practices and resources suggest a wide range of potential benefits across higher education in the creative arts. They can offer a practical solution to delivering skills-based teaching to large groups, and provide students with an opportunity to self-direct components of their learning through access to online materials.

The collaborative aspects of engaging with open educational practices and resources have the added value of supporting and developing communities of teachers and learners, encouraging inquiry and creativity, wider engagement across and within institutions, developing literacies and raising pedagogic standards.

The application of open licenses to resources offers clarification and visibility for the producer and, if supported by policy and process, can provide benefits to staff and institutional profiles.

In a broader cultural context open educational practices can be seen to align with current online activities and as a potential benefit to the development of blended learning processes.

8.4. Barriers to their creation and use

Interviews and focus group discussions with Faculty personnel highlight a number of barriers to the creation and use of open educational resources and the development of more open educational practices. These are outlined below under the thematic categories: i) Understandings of, and motivations for, the development of open educational practices; ii)

'Going Public'; iii) Relationships to existing teaching practices; and iv) Institutional Infrastructure.

i) Understandings of, and motivations for, the development of open educational practices

Staff understandings of open educational resources and practices are partial, particularly with regard to benefits for students, staff, and the higher education, local and global communities. Open educational resources are, in most instances, perceived as didactic, non-interactive teaching and learning materials situated in decontextualising environments – a poor substitute for the constructivist, interactive, contextualising face-to-face learning opportunities offered within the Faculty. Limited understandings and awareness of the potential benefits of more open educational practices are tied to limited motivations.

'[The] assumption that open things are altruistic is untrue. What is the true benefit? There has to be benefit and [we need to] identify where they lie.'

Where motivations for developing open educational practice exist, they vary and sometimes conflict. What may be an effective teaching resource, may not work as effectively as a marketing tool. For example, a simply recorded lecture may be valuable to existing students wanting to catch up on or repeat aspects of their learning, but less impressive as a reflection of the Faculty's teaching and learning provision. Motivations are also associated with certain skills (for example, the production of an effective teaching resource may not require sophisticated technical skills) and this presents potential problems in an online environment where audiences collide.

'[Materials are] developed by staff for a certain thing and [they] have a certain skill set.'

Staff developing more open ways of working; making digital presentations available online, for example, sometimes have limited feedback data on the outcomes and impact of their sharing and this impacts negatively on any drive to develop practice further.

'[You] never get the feedback that they have actually used your stuff.'

ii) 'Going public'

The public presentation of its learning and teaching resources impacts on, and presents challenges to, many aspects of the Faculty's practice.

Marketing

While there are potential reputational benefits to showcasing teaching and learning materials, there are also concerns about coherence, consistency and quality and the potential for negative reputational consequences. These concerns raise questions about appropriate quality assurance procedures, gate-keeping requirements and staff autonomy that need to be considered in order for more open practice to flourish.

'Now it's possible to do everyone is uploading lectures, not necessarily good, very patchy quality...both [in the] way it is filmed and content...random collections.'

Health and safety concerns

In many areas of creative practice there is potential for open educational resources to play a role in the teaching and learning of practical and technical skills where there are limits to the provision of round-the-clock technical support. However, participants have suggested that these may raise health and safety concerns and clarification around the university's responsibility is required here.

Copyright issues

The move towards opening up teaching and learning materials inevitably raises the spectre of intellectual property and concerns about the copyright status and protection of existing materials.

'[These resources are] only available internally because as soon as we make things public we get in to copyright issues and pirating of our material and we've had problems with that in the past.'

This concern is also expressed in relation to student work. 'Going public' is prohibited 'because students have used images that break copyright. [It's] difficult to control...although they do tell the students not to do it.' These issues raise questions about staff and students' preparation for professional creative practice, the operations of which are often and increasingly conducted online.

Academic confidence

Opening up teaching and learning materials to public scrutiny surfaces issues of academic confidence and some staff express fears around their expertise and value in contributing to a larger and largely unknowable domain.

'If giving a lecture or class to 25 people [it's] OK, but for 1,000 it's different.'

'If you put up resources will you be held responsible and will people question you on them?'

These anxieties perhaps underpin the 'possessive behaviours' articulated in the focus groups and act as a barrier to fuller participation in online university, local and global communities.

iii) Relationships to existing teaching practices

There are concerns about the impact of digitised online resources on existing [face-to-face] teaching practices. For example, technical demonstrators have expressed the view that students may not turn up for demonstrations if they are available online.

For some participants, an open educational practice involving students conflicts fundamentally with the reflective process of learning:

'We want students to have access in an environment where they don't have to worry about other people if they place comments...we wouldn't want to make that public because it's part of their learning at the University; it's not about opening it up to the public.'

Open educational resources, perceived as a didactic, non-interactive, and decontextualised substitute for face-to-face contact, are viewed very negatively. There is more support for a 'blended learning' approach to teaching and learning in higher education, perceived as a mix

of face-to-face interaction supported by online resources. However, it is possible that a shifted perception of open educational practice, employing constructivist pedagogies in an interactive, contextualising environment would have more support:

‘You need humans to spark, bounce and be assured by.’

There are also barriers to the use of open access online resources developed in other institutional / organisational contexts. Such resources are considered ‘difficult to find’ and ‘requiring careful consideration in how they are used’, suggesting that support in this area would be valued by some Faculty staff.

iv) Institutional infrastructure

A lack of: institutional policy or strategy relating to open educational resources and practices; managerial oversight; funding (time); appropriate technical infrastructure; technical support; and procedural advice and guidelines are all perceived as barriers to fuller institutional and individual participation in an online teaching and learning ecology. Where open educational practices are developing in the Faculty of Arts, this tends to be undertaken by individual enthusiasts for whom engagement has distinct benefits – technical demonstrators, for example, who benefit from not having to repeat skills-oriented sessions.

In spite of the obvious need for institutional support, however, there is some concern relating to the potential impact of institutional intervention on burgeoning practice:

‘Sometimes when it’s institutionalised and vetted it can be off-putting...it could kill them when it becomes unified.’

Time to develop open educational resources is a particular issue, as is the time to consider and develop any new kind of practice. Involvement in the ARTS-OER Brighton project (attending focus groups, for example) has been a challenge for staff in the Faculty, many of whom work part-time and across institutions: ‘so if it were a modest time commitment I could look at it but it would have to be very modest.’

Although perceived as potentially time-saving in the longer term, the time required to develop the requisite knowledge and skills and to produce and update resources is not considered a priority for many staff, especially since it ‘won’t be recognised as a normal academic (activity)’:

‘Unless it’s recognised, i.e., unless 10% of contract time is dedicated to opening work to the public – [it] won’t happen.’

Discussion relating to practical infrastructural issues was accompanied by questions about the Faculty’s learning and teaching community. For some participants, the development of open educational practice is predicated on an established sense of community within the higher education institution. ‘Open-ness’ can be thought of, not just in a technological and legal sense, but also in a cultural/social sense; as ‘more communication...finding out what people do’ and ‘building interest with others in the institution.’ A perceived lack of communicative and collaborative opportunities is seen as a barrier to open sharing of teaching and learning materials. It is important to note that sharing of teaching and learning materials is also perceived by some as a means of developing cross-faculty and external

collaboration, of 'breaking through the idiosyncratic nature of courses' and expanding mutual conversation with others. This idea perhaps highlights a difference between the didactic, non-interactive 'open educational resource' and an 'open educational practice' that is the interactive, collaborative teaching and learning discourse built upon technically and legally open resources.

Participants at *Drawing on All Resources* were asked to consider 'the greatest challenge for creative practice disciplines in developing more open educational practices' and many of the perceived challenges reflect those identified in focus groups at Brighton. The majority of participants presented issues relating to their institutional infrastructures (outdated IT provision, lack of staff development, absence in institutional policy) as key, particularly the lack of financial investment and provision of time for staff to develop and engage with the open education agenda.

As in the institutional context, the development of more collaborative ways of working is deemed important and in the national context 'the competitive nature that is developing in the current higher education system' is seen to work in opposition to the open education agenda.

There is a concern to ensure that an understanding of 'creative practice' higher education is fed into debates about, and implementation of, policies and practices to support open education. Participants were keen to ensure that effective disciplinary pedagogies drive the agenda over technology and in the design of user interfaces. For one participant, the challenge is no less than 're-imagining the output of one's creative practice in terms of openness.'

Conclusions

Staff need support in developing understandings of the potential roles of open educational practice and online learning more generally. It needs to be clear that the correlation of 'online' with 'didactic' and 'face-to-face' with 'interactive' may be false. Support in this area, along with access to appropriate technical, intellectual property and procedural advice and guidelines, are necessary precursors to fuller engagement with open education. Staff, as well as students, may also benefit from further support in finding and evaluating materials in an online context.

Further clarity on the functions of the Faculty of Arts and the broader institution's various online presences, and staff and student roles in contributing to and developing these, needs to be developed and reflected in relevant policy and strategy documents. In view of the multiple audiences for open resources, their place in the relevant aspects of University work will need to be considered in tandem; for example, Marketing alongside Teaching and Learning. Further, any commitment to opening up teaching and learning resources will need to be resourced in terms of staff time.

Communicative and collaborative opportunities relating to teaching and learning across the Faculty would help provide staff with the feedback that is essential to developing the skills and academic confidence to engage with more open ways of working, be it with local communities or with a potentially global online community.

8.5. Existing examples of open educational practice in the Faculty of Arts

The following are examples of 'open educational resources' created by staff mentioned in the interviews and focus groups.

Resources developed at University of Brighton

Departments within the Faculty have developed a series of resources for use in learning and teaching. Projects have been undertaken to make visual resources available to students from the Design Archives and Screen Archives South East collections for teaching and learning, while some courses have developed context- specific instructional resources.

While cited as examples of 'open educational resources' they may or may not fully correspond with the definition provided (see 3). For example, open licenses may not be applied or the licensing status of resources may be ambiguous. However, these examples can be seen to represent a step towards more open practices.

Resource	Date	Summary
ASK study guide. Centre for Learning and Teaching	2011	Online study skills guides. https://student.brighton.ac.uk/ask/
Screen Search Fashion Project. Screen Archive South East (SASE)	2011	Film clips of fashion in the 1920s and 30s. http://www.brighton.ac.uk/screenarchive/fashion/
MacDonald 'Max' Gill Exhibition	2011	Website to accompany exhibition retrospective with images of his work. http://arts.brighton.ac.uk/collections/design-archives/projects/digital-resource
Making a book with InDesign. Visual Communication	2011	Video tutorials for visual communication students on how to use InDesign. Runner up in the 2011 HE education section for Adobe Educators Choice Awards Showcase http://cx.adobe.com/euf/assets/educhoiceawards/winners.html Example tutorial http://vimeo.com/25762789
Textiles video tutorials.	2009	YouTube video tutorials on knit techniques. http://www.youtube.com/watch?v=BK_ukbNFZCk

Fashion & Textiles		
Designing Britain. Design Archives	2002	Online modules utilising visual resources from the Design Archives exploring different aspects of Design practice. http://arts.brighton.ac.uk/collections/design-archives/projects/designing-britain-conference-2002 Modules on the VADS site. http://vads.ac.uk/learning/designingbritain/index.html

Other resources have been developed and are in use within the University but these are not publicly available but represent a shift towards more open and collaborative practice within courses and the Faculty. For example, student generated content is being produced in Interior Architecture in an online area called 'Defining the Field', where students record their placement experiences and reflect on their practice.

External Internet Resources

A range of freely accessible Internet resources are being utilised in teaching and learning. This includes resources available on the websites of specific organisations such as the V&A and the Design Council, and those with a theme or discipline focus such as Instructables <http://www.instructables.com/> & Icoграда <http://www.icograda.org/>

More generally, well established and recognised web resources such as iTunesU, TED videos and Wikipedia are also being used, alongside specific online resources that staff have found such as the Knit Kicks Blog: <http://knitkicks.co.uk/> . Staff are also making use of slide presentations that they find from Internet searches from sites such as SlideShare.

Software

Web 2.0 software has been utilised by Broadcast Media courses for collaborative work, using Google Docs. The Design Archives are developing accessible visual resources on a Flickr site. Architecture uses open source software Blender 3D and 'Python' to form a modelling and animation environment for students to prototype work. Final year undergraduate Design and Craft students produce personal websites hosted on free website building software such as Moonfruit or blogging sites such as WordPress.

Ethos

An ethos of 'openness' is encouraged in some courses such as Broadcast Media where student learning is ultimately outward facing. This is also the case in courses where design rationales and research are predicated on community engagement and a professional dialogue with external organisations. Equally, the process of shared and collaborative working by students in an online environment in Interior Architecture is recognised as a means of encouraging 'open' dialogue on the nature of the discipline.

9. Evaluation of project methodology

The review of institutional policy and strategy documents, interviews and focus groups have proved effective mechanisms for achieving the project's aims; initiating discussion around, and developing understandings of opportunities for, and barriers to, open educational

practice in the Faculty of Arts at Brighton. They have also enabled us to identify examples of existing practice. Further, these processes have enabled us to feed into the University's Corporate Plan consultation process.

We experienced some logistical problems in scheduling focus groups given the many other demands on staff time and many more staff expressed an interest in the project than were able to attend a 90-minute discussion. Participants were identified on the basis of having an existing stake, or potential involvement, in OERs because of their role or because of an interest. A list was drawn up on the advice of learning technologists; the Centre for Learning and Teaching (CLT); the Centre for Research Development (CRD); Information Services; the Dean of the Faculty of Arts and the Head of the School of Art and Media. We also tried to ensure that a broad range of roles (teaching staff, technical demonstrators, IT and support staff, information services, etc) and discipline areas were represented. This means that we have obtained a partial picture of activity, from participants who were largely receptive to the idea of 'openness'. There may be greater challenges in engaging staff for whom this is an entirely new agenda.

In addition the research provided an opportunity for staff to consider the potential of the Faculty's archive facilities, accessibility of the resources and future exploitation through openly licensed materials.

Drawing on All Resources provided an opportunity for several staff from the Faculty of Arts to showcase their work to a national audience, as well as to learn about initiatives underway in other institutions. The feedback generated also provided information about opportunities and barriers as perceived and experienced in a broad range of art, design and media departments.

Overall, the methodology employed generated significant information that we believe provides a useful basis for further Faculty and Institutional involvement in open educational practices, and a valid foundation for the recommendations offered in section 13.

The original bid document led by University of the Arts London included the trialling of 'an institutionally branded open space' for open educational resources based on University of the Art's Process.Arts software. A small working prototype space was created to illustrate how an institutionally branded offerings might appear in a larger open platform¹ (This aspect of the project also evolved into the development of a template for an 'open course book'. This template was trialled as part of the ARTS-OER project and resulted in the production of an example by Sarah Atkinson entitled 'Digital Filmmaking' (see Appendix 2).

10. Other outcomes / impact of undertaking the project

Learning Technologies Adviser and Information Services

The opportunity for the Learning Technologies Adviser to participate in this project has provided an increased awareness of the activities undertaken in the Faculty that fit the criteria of OER and their potential for development.

¹<http://process.arts.ac.uk/category/project-groups/heriot-watt-university>
<http://process.arts.ac.uk/category/project-groups/university-brighton>
<http://process.arts.ac.uk/category/project-groups/batley-school-art-and-design>

Opportunities for staff development have increased the knowledge and understanding of open educational practice within the HE sector through attendance at the SCORE workshop, *Practical tools for finding OER*, London, British Library, 15 December 2011 and at the *Drawing on all Resources* forum, University of Brighton, 16 May 2012.

The knowledge gained from the experience on the project has also fed directly into delivery of an OER component taught on the PG Cert module for Blended Learning.

Discussion within Information Services has been initiated on the access to and format of the copyright and technical support necessary to assist academics and staff undertaking content development that could also be an OER.

Drawing on All Resources

Drawing on All Resources: developing open educational practice in art, design and media was attended by 62 delegates from 27 higher education institutions and further education institutions with HE provision across the UK. Four staff from the Faculty of Arts at Brighton presented along with colleagues from Archives for Creativity, Heriot-Watt University, University of the Arts London, Kingston University, University College Falmouth, University of Southampton, the Council for Higher Education in Art and Design, the Support Centre for Open Resources in Education (SCORE), University for the Creative Arts, Northbrook College Sussex, De Montfort University and University of Bedfordshire.

The post-conference survey asked for 'one thing you will do as a result if attending'. Responses show that the event impacted on delegates and their institutions in a number of ways.

There is a strong appetite for deriving mutual benefits from cross-faculty and inter-institutional collaboration relating to teaching and learning. The event has initiated several potential collaborations and the feedback revealed arrangements to meet, share practice, develop projects and discuss collaborations across departments and between institutions. In a representative comment, one delegate plans to 'keep in contact with relevant people to help support their work and inform mine.'

In the context of their own institutions, delegates plan to use their learning: making use of each other's resources, applying processes for developing more open practices; informing research and teaching; using existing software more effectively and contributing to open access websites. The feedback also indicates the potential for a ripple effect as delegates pass on their learning to creative practice students, postgraduate teaching students, colleagues and managers, in their teaching, at conferences and online.

'(I'm) considering setting up a cross-discipline open website for the sharing of resources within my department.'

Finally, the event served to encourage and inspire those already on the road to open educational practice: to expand practice; develop further research, undertake further study; to apply the principles of open learning to teaching planning; and to generally 'keep at it!'

With regards to the host institution, the day has served to situate the Faculty of Arts as significant to burgeoning developments in open educational practice. Feedback suggests

that Brighton would be a natural destination for further events. Suggestions for activities that would help overcome the challenges of open educational practice included an 'annual event', 'follow up forums' and 'more conferences like this one'.

The conference abstracts, presentations, recordings and reports provide a comprehensive record of the day and are hosted on the Faculty of Arts site at:

<http://arts.brighton.ac.uk/projects/networks/issue-18-july-2012/drawing-on-all-resources-developing-open-educational-practice-in-art,-design-and-media>

The highlight of the conference? One delegate summarised as follows: 'lots of opportunities for discussion with colleagues, made some really useful connections which I am following up. Wide ranging aspects of OER use in A&D covered. And, of course, fish and chips on the pier afterwards!'

Teaching and Learning

Participants in the focus groups, as well as the *Drawing on all Resources* event, suggested that the the opportunity to discuss key themes would begin to inform their own teaching practices. An example from the project team is evidence of direct impact. In order to support his own teaching Stephen Mallinder undertook a parallel study at Northbrook College to assess the potential value of OER creation and use in HE music courses at the college. Discussions in focus groups with staff and students reinforced the belief that open educational practices could provide a range of challenges and benefits across the sector. A subsequent draft report was submitted to the music department and the outcomes were submitted as part of a PG Cert qualification. In support of this much of the teaching undertaken by the candidate sought to develop more open practices on the music courses - students contributed the development of wikis and a range of learning resources that could be further developed into openly accessible materials for their own and wider use in HE.

11. Dissemination activities

ARTS-OER Brighton established a webpage on the Faculty of Arts site:

<http://arts.brighton.ac.uk/projects/arts-oer-brighton>

Details of the project were distributed in the Faculty of Arts 'News and events roundup' (29/03/12).

Atkinson, S. (2012) Film and Audiovisual Media OERs: The case of SP-ARK, The Sally Potter Film Archive (Topic: OER and Teaching Quality), A HEA/JISC Open Educational Resources Case Study: Pedagogical development from OER practice.

Atkinson, S. and Calic, J. Audiovisual media open educational resources, The case of SP-ARK: the Sally Potter Film Archive. ECLAP 2012 Conference: Information Technologies for Performing Arts, Media Access and Entertainment, Convitto della Calza, Florence, Italy, May 2012.

Atkinson, S. and Follows, C. Open educational social media content groups and networks within the arts, design & media education. OER12 and OpenCourseWare Consortium (OCWC) Conference, Cambridge, April 2012.

Details of *Drawing on All Resources* were posted on the NetworkADM Blog (<http://networksadm.blogspot.co.uk/p/drawing-on-all-resources.html>) the @networkadm Twitter feed (#DROAR) , and on University of Brighton's Faculty of Arts events page (http://arts.brighton.ac.uk/whats-on/gallery-theatre/calendar-page-text?SQ_CALENDAR_VIEW=event&SQ_CALENDAR_EVENT_ID=62881&SQ_CALENDAR_DATE=2012-05-16)

Drawing on All Resources was also promoted on the following JISCMail lists: MeCCSA, Improving Student Learning (ISL), SEDA, ADM-HEA, WRITING-PAD, Design Research Society, Design History Society, Association of Art Historians, Crafts.

Details were also sent out on the ADM-HEA distribution list, and on University of Brighton's 'Uni-info' (Faculty of Arts).

ARTS-OER Brighton video featured during the Open Education Week in March: <http://www.openeducationweek.org/arts-oer-at-brighton/>

'Disciplinary and Institutional Perspectives on Open Educational Practice in Art, Design and Media Studies: Opportunities and Challenges' was presented at 'Cambridge 2012: Innovation and Impact - Openly Collaborating to Enhance Education', Queens College Cambridge, 16 - 18 April 2012, <http://www.ucel.ac.uk/oer12/resources.html>.

'Open Educational Resources: the start of a beautiful relationship' will be presented at Connectivity: Linking the Learning Community', University of Brighton Annual Learning and Teaching Conference, 13 July 2012. <http://www.brighton.ac.uk/clt/events/learning-and-teaching-conference-2012/#Atkinson>

Abstracts, presentations (under Creative Commons licence), and reports from *Drawing on All Resources* are available from: <http://arts.brighton.ac.uk/projects/networks/issue-18-july-2012/drawing-on-all-resources-developing-open-educational-practice-in-art,-design-and-media> (from mid-July 2012).

12. Conclusions

Understandings of OERs and OEP are still at an embryonic stage in the Faculty. However, work undertaken through the ADM-HEA Subject Centre, hosted by the University, and the current project are evidence of growing understandings, dialogue and the development of open practice and materials. There is little evidence of work being undertaken across other schools or faculties in the university and as a consequence the Faculty can be considered as taking the initiative in this area.

Although many of the strategy and policy documents were drafted prior to the growth in open educational resources evidence would indicate that many of the attributes and benefits of developing resources and open educational practices can support the university's wider mission statements. These may be considered as a broad spectrum and a means to an number of ends, from enhancing the student experience, staff development, marketing (in particular the value of the 'reputational economy'), partnership development and

sustainability. The drafting of new policy documents may benefit from the consideration of how accessible online resources could contribute further in these areas.

The Faculty provides rich and valuable archive facilities. The potential of these archives can be maximised by the development of openly accessible materials that encourage greater engagement within the Faculty and by other UK institutions through the current online platforms.

The project processes, including the *Drawing on all Resources* Forum, offered clear evidence of the enthusiasm and interest of participants and delegates in supporting open educational resources and practices. During the project much attention was given to: the currency of using online materials; the progressive and collaborative characteristics of OERs; the importance of visibility and audience - all key attributes of teaching and learning in creative subjects.

In consideration of ARTS-OER Brighton being a partner in the ALTO Project, there is value in taking a lead role in contributing to the development of a sustainable arts HE community through an open access platform, specifically Process Arts, where the Faculty and University of Brighton could brand materials.

The work already undertaken by the ARTS- OER Brighton project can be used as a means of presenting an effective model for the kick starting of open and flexible learning in other HE institutions.

13. Recommendations to Institution / Faculty

1. It is recommended that an OER criteria should be included within the University's Course Development and Review Handbook, requiring the Course Development Team (CDT) to consider the inclusion of OER materials within the design and content of the proposed development. The CDT would be required to articulate a rationale as to why they have chosen/not chosen to adopt OERs.
2. It is recommended that staff are provided with an allocation in their workload to dedicate to OER activity.
3. It is recommended that a staff-group from a specific subject area are identified to implement, trial and review a formalised OER strategy over a fixed time period, to then report back on their findings. Media at University Centre Hastings would be interested in this role.
4. It is recommended that the institution's position and approach to open educational practice is fed into the relevant institutional strategic plans and policies that have expired or are due for renewal (see 7 above).
5. (Cont. of point 4.) It is recommended that OERs/OEP are addressed directly in institutional strategic plans as a mechanism for supporting staff and student (digital) literacies.

6. It is recommended that opportunity is developed for cross-Faculty of Arts discussion and sharing of teaching and learning approaches and resources.
 7. It is recommended that staff development incorporates workshops to support appropriate use and creation of digital online materials.
 8. It is recommended that existing Faculty archives consider development of openly accessible materials to encourage engagement with archive facilities. The Sally Potter Archive is a useful example illustrating how archives and higher education can work together to simultaneously enrich archive resources and support student learning: <http://www.sp-ark.org/index.php> (see Atkinson, 2012).
 9. It is recommended that Faculty encourages, through policy, the potential role of technicians in supporting skills-based learning through OERs.
 10. It is recommended that learning material exemplars (presentations, podcasts, etc) produced by staff members are showcased on the university website, in the same way that research materials are signposted and hosted on the university's online repository. This initiative could be carried forwards as a potential collaboration with the marketing department to promote courses.
 11. The development of an 'open coursebook' could be used as an effective model that can be adapted for a range of courses in the Faculty, and, in addition, offer a useful example for updating, re-writing and adapting courses.
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14. References

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15. Appendices

Appendix 1

Review of University of Brighton Policy and Strategy Documents and the Value of OERs

Introduction

Although the term 'open educational resources' (OERs) was adopted at the UNESCO forum in 2002, following developments in OpenCourseWare and the expansion of distance learning, it has only begun to emerge in general UK higher education terminology over the past four or five years. As a consequence there are no direct references to OERs in the current University of Brighton policy and strategy documents. However, reference to a more widespread engagement with digital technology, and online materials, across all sectors of the university means that OERs themselves align with many key aspects of institutional policies, strategies, and long-term vision.

In simple definition open educational resources, and attendant practices, refer to: '...teaching and learning materials that are freely available online (under license) for everyone to use ...' (Higher Education Academy / JISC, 2011). The use, creation and adaption of freely available digital materials has implications for a wide range of university processes, strategies and policies that aim to support students, teaching staff, technologists, information and legal services. The creation of, and access to, online teaching and learning materials (OERs) provides an opportunity to profile staff and student work alongside research outputs, increase institutional visibility and provide an opportunity for showcasing the university to a wider audience, in particular prospective applicants.

Key Documents

1. The University of Brighton Corporate Plan 2007-12

Designed to inform overarching policy and strategy the plan supports the 'university's major decisions, guiding the priorities of staff and students; and sharing with partners the university's vision.'

Published prior to the development of clear sector understandings of OERs the plan, however, relates to the philosophy and benefits of open educational practice (as outlined in the project rationale) which align with several of the University's aims in relation to the curriculum, economic and social engagement, student and staff experience, the physical environment and governance, management and relationships.

Curriculum - a commitment to working in partnership to ensure that taught courses are 'fully embedded in the social, economic and cultural life and requirements of the locality, region and nation...' (p.3) incorporating a teaching and learning strategy that will emphasise the increasingly important role of learning technologies.

Economic and social engagement - in particular, reference to ensuring effective knowledge exchange with external partners with the university 'working towards an interpretation of participation in higher education which is not only about individual access and social mobility but also about the accessibility of the university's resources' (p.15).

Student and staff experience - aligning provision of support for learning 'in a context where understanding how individual students learn best and how technologies can contribute continues to evolve rapidly, and where e-learning and social networking are increasingly important' (p.22) and an acknowledgement of diverse and complex learning with 'different patterns of study and work, treating students and staff as individual members of the university community rather than simply its customers or employees' (p.22).

Physical environment - in recognition of increasing volumes of information the key objective being to 'plan and manage scholarly information resources and services coherently; and enable staff and students to access and exploit them confidently and effectively' (p.29).

Governance, management and relationships - key goal being to 'enhance the management of its relationships with students ... and to refresh the relevance of university teaching, learning, research and engagement activities' (p.35).

Conclusion

Open educational resources can potentially strengthen the university's aims of collaboration and engagement with external partners in developing openly accessible materials and embracing learning technologies. Resources and open educational practices can help support student and staff experiences and enrich their relationship with the institution helping to offer flexible and active in learning.

2. University of Brighton Strategic Plans 2007-12

The University's *Marketing and Communications* strategic plan acknowledges the need to ensure that academic reputation and profile takes priority, above location, in attracting prospective students (p.3). There was the belief that the emerging technologies provided a challenge to HE institutions in the control of user generated content (p.4). In addition the department noted how it should develop a greater understanding of how new media could be used to support marketing strategies (p.6). Accessible online teaching and learning materials offer an opportunity for the marketing and communications department to showcase University teaching and learning provision, alongside research outputs, as clear evidence of quality practices.

The *Student Services* strategic plan noted the need for research into how web technologies provided evidence of interaction with the student audience. It also emphasised that indicators of success included: ‘student profile developed and taken up by more courses; e-portfolios developed...’ (Part 2, Objectives, Aim 1, Curriculum) and ‘using e-learning and social networking; maintain usage of student central; meeting diversity of student needs.’ (Part 2, Aim 5 – Physical Environment) areas which in future could be supported by active engagement with online learning materials including student-generated OERs.

The *Arts and Architecture* strategic plans noted the faculty objectives included the development of a strategy for the integration and development of the university’s archival collections and an increase in the employment of these in the curriculum (Aim 1). It believed a key challenge was to ensure well-managed and supported transition into collection and use of digital images and support for the university’s scholarly infrastructure for research and scholarship through investment in, and development of, internationally recognised archival resources (SASE; Design). Although it includes no direct reference to future OERs, the plan recognises the need for archive processes and infrastructure.

Conclusion

A key benefit of developing openly licensed teaching and learning materials is the capacity to showcase work of staff and students in an increasingly competitive HE environment. The current archive facilities can potentially help in enhancing the Faculty’s reputation by developing platforms where a global audience can interact with materials and teaching and learning activities. Building on social networking activities students can use OERs as a means to produce and showcase their portfolios.

3. Faculty and School three-year plans 2010-13 (Faculty of Arts Strategy Overview)

The overview notes the increased emphasis placed on ‘web presence and electronic communications by all students, colleagues and research users’, and the faculty allocating resources ‘to prioritise and develop the visibility of its activity.’ These incorporate ‘innovations in the use of new media/social networking and Web 2.0 technologies and building a resource that is informative and useful to the CCI sector ... from the perspective of: 1) Prospective students; 2) Creative & Cultural and other Industries - as collaborators and business partners; 3) International audiences and; 4) Alumni and philanthropic donors’ (p.5).

Conclusion

Such faculty approaches would be strongly supported by the incorporation of policies and practices that encourage OER creation and engagement. As acknowledged, the use of openly licensed resources can help showcase Faculty work to prospective students, potential industry and community partners and industry.

4. University Strategies and Policies

Key Conclusions

A number of key aims highlighted in the *College-based Higher Education Strategy* would appear to be supported by a clear OER policy. The strategy outlines the significance of the institution’s relationship with its FE colleges and the wider community, which could be potentially enhanced by encouraging collaboration in the creation of, and wider sharing in

the use of, teaching and learning resources. The rationale for college-based HE emphasises that the 'delivery of programmes in partnership with further education colleges is intended to support the achievement of the University's aspirations in relation to economic and social engagement, particularly within the local region' (p.4). The strategy highlights the value of partnership working 'with college staff involved in the development and delivery of modules at the University, and University students able to study modules delivered at colleges' (pp.4-5). In regard to the student experience, the document acknowledges 'access to some resources can be variable' (p.8) which may be offset by widely available OERs.

The development of open educational resources and practice aligns with a number of aims contained in the *Information Services Strategy*. For example, the goal to 'strive to ensure that the resources and services managed by the department develop to cater for increased inter- and multi-disciplinary activities of the university and the increasing presence in the curriculum of sustainable development and global learning perspectives (Aim 1a.8 - p.9).

The document commits to effective engagement with technological developments, in particular Studentcentral facilities: 'support and develop the online library facility in Studentcentral, in particular provide easy access to useful online resources, including new sources of information which use web 2.0 technology' (Aim 4a.4, p.15); to develop a reputation for reliable core services which are secure, sustainable and highly accessible (Aim 5a, p.15) and monitor developments in open source software (Aim 5a 20 p.15).

A number of significant approaches identified in the *Information Strategy* could be supported by the development of open educational practices. Information for teaching, learning and research, acknowledge a diversity of approaches, with 'levels of student autonomy and alternative ways of organising and presenting knowledge and information to students – lectures, seminars, tutorials, hand-outs, library research, interactive electronic learning materials' (5.2. p.2). Open education it could be argued supports richer and more diverse pedagogies. Suggesting recognition that 'the University can not be self-sufficient in relation to academic information and must also work collaboratively with a wide network of organisations outside the University to secure the provision of appropriate information' (5.3, p.2); staff's 'relationship to the academic community will be expected to evolve as technical developments continue to enhance individual capacity to identify and locate necessary academic information' (5.4, p.2); and 'access from outside the University is provided where possible through web-enabled services' (5.6, p.3).

The website is a 'major vehicle for the dissemination of information about the University ... the website is targeted on information that is primarily of interest to members of the public, prospective students, alumni and potential donors' (9.2, pp.5-6). The provision of open access to teaching and learning materials could fulfil a vital role in informing and engaging these important stakeholders in and with the curriculum.

The *Learning and Teaching Strategy* interprets the corporate plan reflecting key institutional priorities of widening participation; economic and social engagement; and sustainable development and providing commentary under the above mentioned themes: (*curriculum; research; economic and social engagement; student and staff experience*). Of specific relevance here are:

Curriculum - The strategy emphasises its commitment to digital and online developments noting: 'the university will further develop the appropriate use of e- and blended learning with Studentcentral, the new social learning development community@brighton, an

appropriate range of courses which use e-learning, and the rolling out into practice of developments arising from the e-learning Pathfinder funding’.

Research - the document aligns research to teaching and learning processes, where ‘the university is dedicated to developing new approaches to the systematic linking of research (including both disciplinary and pedagogic research) and teaching (including curriculum development as well as curriculum delivery).

The learning and teaching objectives in the document address the use of, and engagement with, emerging technologies making specific references to pedagogic practices and flexibility in teaching and learning: ‘support greater inter-disciplinary work by staff and students through innovation in course design and delivery, and the identification of new mechanisms and processes to support this.’ (no page ref); ‘encourage and enhance creativity across the curriculum’ (no page ref); ‘spread good practice across the institution and partner colleges ... measure of success would publications and web presence of good practice examples.’ (no page ref); ‘enable all relevant staff and course teams to be able to make appropriate individual and collective choices in the use of technologies in their learning and teaching’ (no page ref); and a measure of success would be ‘Production of materials, project development and publications.’ (no page ref)

The extracts above can all be seen to be areas of policy and strategy than can be supported by the development of open educational resources and practice. The implication being there is a potential correlation between greater online resource creation, access, and engagement with areas of policy development. Open education can be seen to offer support to flexibility in teaching and learning, curriculum design, student literacies, application of emerging technologies, institutional profile, the development of partnerships and social engagement.

Appendix 2

Open Coursebook Demo Link:
<http://alto.arts.ac.uk/930>