

**MODELLING PEDAGOGY FOR WORK-INTEGRATED LEARNING
IN A SOUTH AFRICAN TERTIARY GRAPHIC DESIGN PROGRAMME**

Submitted in fulfillment of the requirements for the Masters' of Applied Arts:
Graphic Design, in the Department of Visual Communication
at the Durban University of Technology

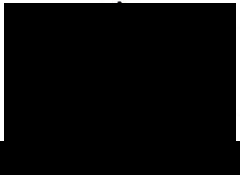
FRANK BISABA KALALA
Master of Applied Arts in Graphic Design

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Supervisor: Dr Philippa Kethro
Co-supervisor: Piers Carey



Declaration

This thesis is the original work of the author and has not been submitted for a degree to any other University. All other sources used or quoted have been indicated and acknowledged by means of complete references.

Signature:  Date: 17/10/18
Frank B. Kalala

As the candidate's supervisor I have approved this thesis for submission.

Signature:  Date: 17.10.2018
Dr Philippa Kethro

Signature:  Date: 17 October 2018
Piers Carey 

Abstract

This research case study investigates the efficacy of a Work-Integrated Learning (WIL) pedagogy that simulates a professional design studio in a graphic design programme at a South African tertiary institution. The overall aim is to develop a model for future pedagogical development of the WIL approach under study. The researcher is one of a team of third-year level WIL teachers, so the study is positioned as educational practitioner research.

The review of literature establishes three learning theory links with the WIL pedagogical approach under study. These are: a) learning integration, b) learning transformation, and c) learning transfer. Integrative and transformative learning in WIL study needs to be transferred to graphic design graduates' design agency working roles as integrative and transformative capability, if WIL pedagogy is to be considered effective. The effective transfer of student learning to the workplace is also considered to be affected the fact that some aspects of pedagogical practice are implicit rather than explicit.

Fourteen graphic design graduates currently employed in graphic design agencies were each interviewed twice regarding their working experience. The first round of initial unstructured interviews found that integrative and transformative capability in design agencies was connected with problematic issues of design agency professional capability: collaboration with colleagues, client relations and time management. The second round of semi-structured interviews established these themes as both confirming and disconfirming WIL learning transfer. Upon reflection on the account of WIL pedagogy given in the literature review, design agency collaboration, client relations and time management are implicitly connected to the integrative and transformative intentions of WIL pedagogy. This may compromise learning transfer.

An analytical model of these pedagogical concerns was then constructed, to allow for development of the WIL pedagogical approach. Recommendations for such development are offered, and indications made for future research.

Keywords: Work-Integrated Learning, learning theory, pedagogy, practitioner research

Dedication

To my father who always tell me that education
is the absolute priority in life.

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First and foremost, I thank God, my heavenly father, for giving me the courage, strength and wisdom to carry out this thesis.

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List of Acronyms

AE	Account Executive
GD	Graphic Design
PR	Public Relations
PBL	Problem Based Learning
RPR	Research and Production Report
UoT	University of Technology
WIL	Work Integrated Learning

Chapter 1: Introduction to the Study

In the design field, there are many career options for study for students at institutions of higher learning. Some of these choices include Industrial, Textile, Jewelry, Interior, Graphic and Fashion Design. All these career options support the professional design industry. This thesis focuses on the graphic design programme offered at the University of Technology (UoT), based in Durban, South Africa.

The term graphic design is often also referred to as Visual Communication Design. Busse (2007), in his web log entitled, "*I am not a graphic designer*", argues that there is a difference between the two terms:

"Though I use my training in graphic design daily and often find much of what I do professionally to be based on visual language and aesthetics, it is only one of many services I offer my clients. Being labelled a Graphic Designer feels a little like being called a draftsman, colour artist, desktop layout artist or something else that does not come even close to describing what I do... Many feel that the word "graphic" refers primarily to pictures and images, not the strategies, concepts, words, sound, animation or any other immersive experiences we may choose to include in the design solutions we produce...international design associations and education institutions [are] embracing new titles such as 'Visual Communication Design' or just 'Communication Design' – some even changing their very association names to reduce confusion and create opportunities to educate the business community and public at large about what we do as creative professionals"(Busse 2007).

While the terms 'visual communication design' and 'graphic design' are used interchangeably in the professional industry and in institutions of higher learning, in this study the term 'graphic design' will be used to refer to educational and professional graphic design or visual communication design activity.

Today, graphic design encompasses much more than it did in the early days of this study discipline and profession. Definitions and explanations used to describe graphic

design tend to align themselves with new emerging technology fields or new marketing initiatives as graphic design as a professional field has expanded and become more complex.

Harland (2011: 22) defines graphic design as “a unified thinking and doing activity that involves idea generation, image creation, word interpretation, and media realization, for industry, commerce, culture, and society”. He explains that “media realization” requires a mastery of different visual components, such as layout, illustration, and typography, as well as proficiency in photography, animation, moving images, packaging design, together with research and marketing strategies on different media platforms. Harland concludes that the different terms used to define graphic design tend to focus less on disciplines like art and craft from which graphic design developed, and more on graphic design thinking processes and activities within many different contexts (2011).

These views indicate the need to equip graphic design students for the complex responsibilities of the professional graphic design industry. Therefore, this study explores how a pedagogical approach for work-integrated learning in a South African Tertiary graphic design Programme can be developed, and how such developmental trajectories can be modelled so as to inform curriculum and teaching modelled.

1.1 Context of the Study

Internationally, a perceived deficit in student employability skills and workplace readiness has accelerated research in the field (Jackson, 2016; Jackson, 2015; Jackson, Sibson and Riebe, 2013; Jackson, 2013; Jackson and Chapman, 2012; Gamble, Patrick and Peach, 2010; Jackson and Hancock, 2010). This deficit relates to claims that higher education institutions are generally failing to equip students with the competencies to prepare them for competitive, global and complex industries. This is particularly true in the preparation of graduates for a career in the design industry (Jackson, 2016; Clements and Cord, 2013; Fleischmann, 2010; Sassoon, 2008).

This then requires that higher education equips students with competent skills for employability. Fallows and Steven (2000) agree that the economic situation today

means that it is no longer enough for graduates to only have academic knowledge of the subject; they must also gain skills that will enhance their employability. They emphasise that the skills required also include the ability to research and understand the changing contexts of work (Fallows and Steven 2000). Supporting this view, Laverie (2006) says that factors such as critical-thinking, communication skills, leadership skills, creativity, problem-solving, task-completion skills and ability to work in teams are the some of the skills desired by the graphic design industry.

The dominant pedagogical approach of the last quarter of the 20th century could account for the shortfall in skills, competence and employability of student graduates (Freire1970; 2000). Freire described this pedagogical approach as the 'banking' model, where students became alienated, passive listeners. Instead of engaging with knowledge, they simply banked it in memory as information. Freire's point is probably still valid nowadays.

Agreeing with Freire (1970; 2000), authors Quinlan and Fogel (2014), attest that the reason for the seemingly passive rather than active mode of learning is due to a population of disengaged students. They say that learning requires more than just listening, and demands the engagement of the mind. It is through active learning that students engage with knowledge by thinking, examining, reflecting, synthesizing, and experiencing (Quinlan and Fogel 2014). Hawtrey (2007: 144) concludes that learning occurs when the student is moved from the role of a passive listener to that of active respondent.

Active learning can also be defined as learning based on practical experience (Hiroshi and Nobuo 2015). There is a trend in current pedagogic thinking, based on the idea that students can learn to do something, through experience, beyond the accumulation of knowledge and facts that occur in the traditional passive-learning approach (Hiroshi and Nobuo 2015).

In addition, Davies asserts that learning through experience – also termed 'experiential learning' – is needed in the design disciplines in order to generate better understanding of knowledge (Davies 2002; Davies 2006). Freire (1970) agrees that students should be able to translate their experiences into knowledge and use this

knowledge to process new knowledge. Also, Peyser, Gerard and Roegiers (2006) remark that when students learn from experience, they use prior knowledge to respond to new situations. Experiential learning does not only involve the grasping of new knowledge, but also involves the process of actively creating new knowledge (Weil and McGill 1989:9) .

The educational theorist Dewey (1938), believes that all education is achieved through some kind of experience, meaning that people learn by doing. In contrast, Kolb argues that experience is a part of learning but that experience alone is not sufficient to facilitate learning (1984). Biggs (1989) concludes that learning through experience is necessary for building on existing knowledge, providing motivation in learning contexts, which promotes active learner engagement, and facilitates learner interaction.

Researchers Schon (1983) and Smith (2001) point out the importance of using past experiences to understand current experiences and use or apply this knowledge in future new experiences. This means that pedagogical approaches should incorporate experiential and active learning by doing. Taken together, the engaged, critical, reflective and resourceful aspects of active learning are likely to enable the learner to master those situations he/she will have to deal with in his/her future professional and/or private life.

The Council of Higher Education of South Africa (2011:4) recognizes Work-Integrated Learning (WIL) pedagogy as one form of an active learning approach that addresses the skills competences needed to prepare and equip student for their careers in the professional design industry. This form of learning is acknowledged as an important pedagogical education style that prepares the student for careers in the real world.

In institutions of higher education, there are various approaches to WIL, some more or less formal, which means that they either carry credits (formal) or do not carry credits (informal). Some of these active learning approaches to WIL pedagogy include experiential learning, action learning, service learning, cooperative education, inquiry-based learning, industry partnership, and work-based learning. These different learning approaches will be described in detail in Chapter 2.

1.2 Focus and Motivation of the Study

The views above support the key argument in this thesis, which states that it is through active learning that students learn skills that are needed in the real world. The study explores WIL as the pedagogical approach that could help prepare and equip students with competent skills that increases their opportunities for employability in the professional industry. With regard to addressing concerns about the industry readiness of design graduates and graduate attributes, the Council of Education states that there have been efforts to create and develop 'real world' oriented programmes.

This study explores the WIL pedagogical approach component as a form of active learning. This pedagogical approach is often used in a formal setting (credit bearing courses). However, in this study, the pedagogical approach is not a formal credit-bearing course or module, but an approach based on the observation that it is worthy of close enquiry. The WIL approach discussed in this study will be explored using a case study of graphic design students. In place of the usual internship placements of students with professional design companies, industry professionals come to the graphic design programme at the university premises to set and develop design projects in collaboration with academic lecturing staff. This collaborative activity is understood as a partnered pedagogical approach between design industry professionals and design lecturers.

The motivation for this study is the need for graphic design pedagogy that results in industry readiness and enhanced employability of design graduates through active learning. Rule (2006) refers to this as the result of authentic learning, which he believes is an optimal way of learning through the application of knowledge in real-life settings. He tells us that authentic learning addresses the issue of alignment with industry practice (Rule, 2006).

As a graphic design educator, the author's objective for this study is to understand better the theory of the current pedagogical approach in order to improve teaching and learning such that facilitators can better prepare students for the multi-faceted, complex design industry.

The case study that will be used to explore the WIL pedagogical approach is a specific class of 3rd year-level students enrolled in the three-year National Diploma in graphic design programme at a University of Technology (UoT) in South Africa. This diploma qualification is due to be phased out in favor of a three-year Bachelor's degree course, starting in 2019. This case study is based on the existing three-year diploma graphic design course. The WIL approach has been developed and integrated in the institution's curriculum as a way to address work-preparedness and employability in the professional design industry.

The WIL pedagogical approach is achieved through the integration of four subject areas:

1. **Communication Design III**, in which students learn to visually communicate;
2. **Design Techniques III**, in which students learn to execute images for Communication Design;
3. **Drawing III**, in which students learn to generate images for Communication Design and Design techniques;
4. **Professional Graphic Design Practice III**, in which students learn about the professional and collaborative context in which Communication Design, Design Techniques and Drawing happen.

Over the three-year diploma course, the integration of these subjects is driven by the pedagogical partnership between graphic design industry professionals and academic design lecturers, which are centered on experiential project-based and problem-based learning approaches.

The professional partners from the graphic design industry set real-world design projects in collaboration with the lecturers, allowing them to assume the role of mentors to the students. From year to year, design agency partners (industry mentors) vary in terms of who is involved and what kind of experience they bring into the projects. Many of the industry-initiated projects address the curricula elements from the course subject areas listed above. The projects are continuously updated to meet the changing demands of new technology and an industry that reinvents itself for the 21st century.

Some of these industry-partnered projects go into design-related industry production. This synergy creates an environment where students obtain experience working with creative directors, designers, typographers, and marketing managers. Lecturers and the industry mentors closely monitor student progress through self-evaluation, peer-evaluation, and group-evaluation. The industry mentors involved in the WIL pedagogical approach and collaborative activities become the prospective employers of the students after graduation.

These collaborative ventures require infrastructural and resource preparations to facilitate the delivery of the WIL pedagogical approach by design agency partners and academic lecturers. These resources include ensuring that the Apple Mac computers used are equipped with current design software and digital tools, which are supported by a local server. The computer laboratories must have access to Internet, a scanner, and printers up to A3 size. The students receive professional software training, which is out-sourced by the institution. They have access to a library that is available to the entire faculty of arts and design for research activities. Lastly, the students have access to a Writing Centre where students receive extra support with their writing skills.

The course-based lecturing staff comprises five experienced lecturers with relevant industry and academic experience. The student numbers range from thirty to forty students each year. The lecturers work in collaboration with approximately sixteen local design companies/agencies, of which seven contribute to the course on a yearly basis. All these companies contribute voluntarily to the programme in different ways: some give bursaries, some sponsor awards, some give workshops and/or set up live projects. The industry professionals prepare the brief and set student projects, brief the students, and give feedback guiding the execution of these projects, all in collaboration with lecturing staff. A detailed description of the projects and process follows in the next chapter. As previously defined, projects are students' independently executed tasks in response to the brief. The design agency partners do not, however, mark the final work, which is assessed only by lecturers. This design agency partnered project-based approach is the core case study of inquiry in this study. The data for the case study will be generated through two rounds of interviews with working graduates from the programme within which the WIL approach is situated.

This study has established that the industry readiness of design graduates has become one of the main challenges due to the rapid changes in the design industry's working practices and requisite skills. WIL is a pedagogical approach that seeks to address some of the challenges faced by graduates when they enter the professional design world. Therefore, this study will specifically explore the development of the WIL pedagogical approach in order to inform the approach to achieve design industry readiness and employability of the students.

Deriving from the departmental Facebook page, the WIL approach under study also appears to have resulted in a high student graduate employment rate (80%) from a class of a minimum of twenty-five and maximum of forty students. However, there remains a need to continually develop WIL pedagogy as a matter of educational professional practice.

1.3 Practitioner Research and its Significance for Graphic Design Educators

Kethro (2013) argues that design educators do not deal with a corpus of propositional or declarative knowledge. Instead, they tend to deal with the procedural 'how to' knowledge that involves concept development, or 'ideation' as it is called (Kethro 2013). She further maintains that there are specialised techniques of inquiry into client needs that underpin concept development. Practitioner research into design education thus becomes a much-needed resource for design-educator reflection on own teaching practice (2013).

With regard to teaching practice, Shulman (1986) states that in preparing a course syllabus, educators tend to develop the pedagogical content knowledge based on what they think the students should know and how they think it should be taught. This means that educators tend to prepare course syllabi based on the intention behind the teaching at the same time as they develop the pedagogical content knowledge. Therefore, it may be concluded that there are close links between pedagogical intentions and pedagogical knowledge content (Shulman 1986).

The focus on practitioner research in this study is on pedagogical intentions; it examines what those intentions are and how educators' practice does or does not fulfil those intentions, which may be understood as a reflection on own practice. The practitioner-research approach has been selected, for this study, as the approach on which to model pedagogical development of the graphic design WIL approach contributing to the intentions of this study, which is to evaluate the efficacy of the GD WIL approach in preparing design graduate with competent skills that could enhance their employability in the professional design industry.

1.4 Research Aim and Research Questions

From a practitioner research point of view, it is necessary to inquire into the effectiveness of one's pedagogy. The central focus or problem of this study is then the future development of a graphic design WIL pedagogy that simulates a professional working design studio. The research aim and questions are more fully elaborated in Chapter Three, but given here briefly in order to orientate the study. The aim of this research is to model the future pedagogical development of the graphic design WIL approach.

Toward achieving this aim, the study asks the following questions:

1. How does WIL pedagogy need to be developed to better enable student knowledge transfer to working life?

In order to establish this, it is necessary to ask:

2. How might the intentions behind current WIL pedagogical practice in the case under study relate to working graduate experiences concerning their industry readiness?

To answer this question, the literature review in Chapter Two relates the intentions behind current WIL pedagogical practice to learning theories, which guide data analysis of interviews with working graduates.

3. How do working graduates of the National Diploma course in graphic design retrospectively account for their 3rd year level WIL activities in respect of:

- a. learning integration
- b. learning transformation, and
- c. learning transfer from the WIL activities to their current professional practice?

The intended outcome from these research questions is to establish how a suitable pedagogical approach needs to be developed, taking into account the pedagogical intentions together with the pedagogical knowledge content necessary for preparing design students with the skills competence needed in order to increase their readiness and employability in the professional design industry.

The relation between pedagogical intentions and pedagogical content knowledge will be discussed in detail in the literature review chapter (Chapter 2), which examines different learning-approach theories. This knowledge will then be used to guide analysis (Chapter 4) of the data gathered from the two rounds of interviews conducted, using the case study.

1.5 Scope of the Study

The case study selected for this research study is restricted to the graphic design Programme offered at the University of Technology (UoT) in Durban, South Africa. The research participants for this study were selected purposively from graphic design students registered in the programme and design mentors selected from design agencies. The latter are representative of the design agency partners participating in the voluntary, collaborative venture of developing design projects as means of delivering an integrated WIL pedagogical learning approach. This study will use the term 'design agency' and 'design studio' interchangeably throughout the study to talk about different kinds of agencies that carry out design activity based in a studio. An agency is a business dedicated to creating, developing, and handling advertising, promotion and marketing for clients or brands. It is often referred to as a creative agency. The study will also use the term 'design agency partners or 'industry mentors' for the individuals who work at those design agencies and participate in UoT's joint design projects.

1.6 Structure of Dissertation

This dissertation is divided into five chapters. A brief description of the contents of each chapter follows:

Chapter 1: Introduction to the Study

The introductory chapter places the study in context and describes the focus and significance of the study. The chapter also outlines the research questions, the scope of the study, and the structure of the dissertation over five chapters.

Chapter 2: Literature Review

The literature review chapter explores the literature related to WIL pedagogy in higher education and in design education, in order to locate the WIL pedagogy case study within developments in these areas. The chapter then discusses various learning theories that have been selected on the basis of their relevance to the signature characteristics and challenges of graphic design WIL pedagogy, in which the theoretical framework is developed.

Chapter 3: Research Design and Methodology

The methodology chapter describes the qualitative research method used in this study. The data collection technique used is the case study, which gives a better understanding of the dimensions of the graphic design and the WIL pedagogical approach to the phenomena investigated in this study. A rationale is given for the choice of methods, settings, research participants, and analytic strategy, and these are related to the overall research design.

Chapter 4: Data Analysis

The data analysis chapter describes data found as a result of the methods used to answer the research questions. The chapter then explains how the theoretical framework was employed in data analysis. It ends with a detailed discussion of the data collected and analysed.

Chapter 5: Conclusion: Modelling Development of WIL Pedagogy

This discussion and concluding chapter shows to what extent answers to the specific research questions fulfil the overall aim of the study. The chapter discusses the findings and explains the significance of these findings. The chapter concludes with recommendations for the development of a WIL pedagogical approach and its relevance and value in institutions of higher learning. Finally, further avenues of WIL development are recommended.

Chapter 2: Literature Review

This chapter begins with an orientation (Section 2.1) to WIL in a broad, higher-education setting. This is followed by a discussion (Section 2.2 on page 16) on the development of WIL which is specific to design education. This section then provides the context to the 'Work Integrated Learning' course approach (Section 2.3 on page 23), which lays the foundation for the phenomenon investigated in this research study. The chapter thereafter explores the relationship between the existing pedagogical practices used in this case study and the selected learning theories mentioned in the introductory chapter. The final section in this chapter (Section 2.4 on page 35) outlines and discusses some of the pedagogical issues and learning theories, which together are used to form the theoretical framework guiding data collection and analysis.

2.1 Work Integrated Learning in Higher Education

South Africa's Council on Higher Education (2011:4) provides a succinct definition of (WIL: "WIL refers to an educational approach that aligns academic and workplace practices for the mutual benefit of students and workplaces". According to Winberg et al. (2011), WIL is acknowledged as an important educational practice for preparing students for their careers; WIL pedagogy is therefore 'real world' oriented.

2.1.1 Core Differences Among WIL Pedagogies

The Council on Higher Education (2011) states that WIL learning approaches generally involve the integration of theory and practice, and some form of active learning, which is often based on various active-learning methods. Some of these active-learning methods are:

- **Action learning** – Leonard and Marquardt (2010) describe this process as an approach that is one of the most successful in developing team problem-solving skills that involve solving real problems that require collaboration, taking action and reflecting upon the results.

- **Experiential learning** – This approach is described as a process of learning through experience in which the experience is the source of learning. The approach focuses on the learning process for the individual, which involves discovery and experimentation with first-hand knowledge, instead of other people's experiences or data. It is divergent from rote or didactic learning, in which the learner plays a comparatively passive role, in this instance learning is active (Kolb 1984).
- **Service-learning (Community-based learning/community engaged learning)** – Ehrlich and Jacoby (1996) described service learning as a teaching strategy that combines learning objectives with meaningful community service in order to provide a much more realistic learning experience while meeting social needs.
- **Cooperative education** – Smollins (1999) described this approach as one that combines classroom-based teaching and learning with practical work experience. It provides academic credit for structured job experience, alternating classroom instruction with stints of real-world work, learning by doing.
- **Inquiry-based learning (problem-based, scenario learning)** – This approach is fundamental to the development and practice of higher-order thinking skills. It enables learner to analyse, synthesise and evaluate information, data or new understandings/knowledge, thus facilitates a high level of thinking; inquiry-based learning includes problem-based learning (Lee 2009).
- **Industry Partnership** – Sassoon (2008) defines this as a collaboration of design professionals and teaching staff to ensure that the student's learning experience is relevant and reflects the professional industry, such as the design field, and its relationships to education.
- **Work-based learning (Practicum Placements, Work Placement, Work Experience, Internships)** – Boud and Solomon (2001) explain that this

approach can be described broadly as learning in the workplace. It is the acquisition of knowledge or skills by formal or informal means that occurs in the workplace (Boud and Solomon 2001). Commonly known as internships, this is the pedagogical model most commonly thought of when WIL is mentioned, and the most common in South African tertiary education.

These different approaches to WIL pedagogy, at the heart of which lies the active learning component, may be seen as embedded within the general category of WIL. The figure below (Figure 2.1) shows how these WIL approaches are nested within WIL in Higher Education.

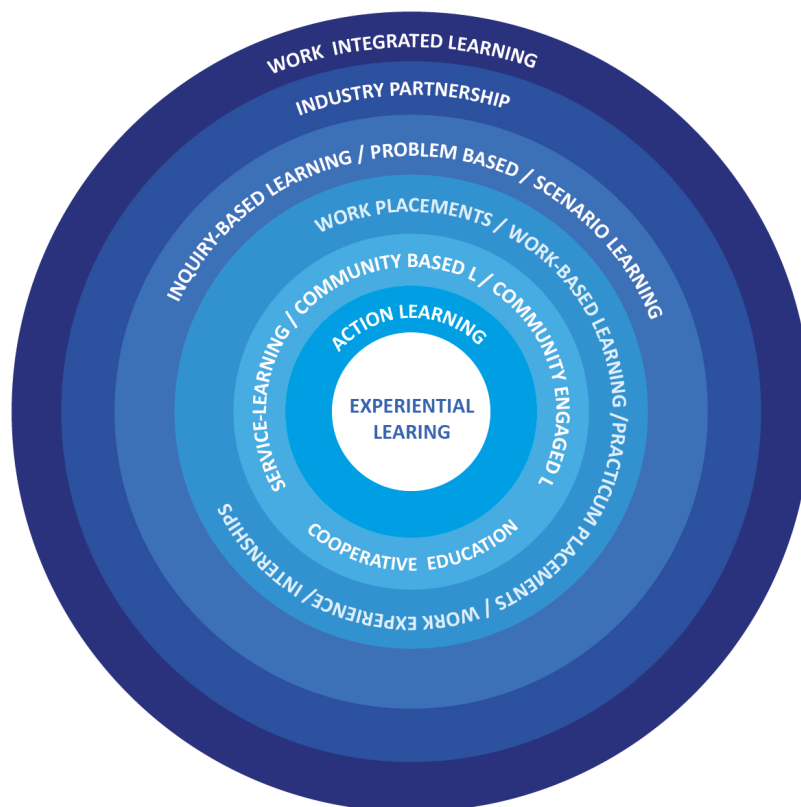


Figure 2.1 Work integrated learning pedagogical approaches (author's own illustration)

The pedagogical intentions of all the approaches shown in the above figure (Figure 2.1 on page 15) aim to provide teaching and learning that results in an increased chance of employability and industry readiness of students in higher education.

2.2 Development of Work Integrated Learning in Design Education

Active learning approaches have only developed late in the history of design education. This section traces this development from the early apprenticeship approach where learners enjoyed little learning autonomy, to the more active and autonomous approaches of problem-based and project-based learning.

2.2.1 Apprenticeship Approaches to Work Integrated Learning

Design education has its roots in the 14th-century craft guilds' approach to acquiring skills through apprenticeships, a type of work-based learning (Friedman 2002). Malcolm Barnard (1998) adds that standards for these skills were established by craft guilds for different trades; builders, carpenters, tailors, engravers and cabinetmakers, etc. Schmiechen (1990) explains that the different trades expected their apprentices to learn how to execute the tacit principles of the craft by observing the techniques from the master craftsmen. For example, in the studio apprenticeship model of the Bauhaus and Ulm design schools, leading avant-garde artists such as Paul Klee and Wassily Kandinsky, modelled their mastery for student apprentices (Kim 2006). Gamble (2002) sums up that this is a pedagogy of tacit-knowledge transmission.

In his article titled, '*Design studio teaching practices between traditional revolutionary, and virtual models*', Salama (2006) explains some of the fundamental elements involved in modelling design pedagogy. He says that the mastery and mystery of the process is the manner in which visual design features can be transferred from the master practitioner into the designed object through instructions to the student. Adding to this, Grow (2010) remarks that apprenticeship in the Bauhaus design studios demanded attention to abstract design principles and rules for a visual language of design; visual elements of shape, colour, and line could convey universal meaning. Lupton (1988) informs us that after World War I these principles became the foundation of visual language in art and design education.

2.2.2 Problem-based and Project-based Work Integrated Learning Approaches

As an example of problem-based and project-based WIL approaches, Salama (2006) lists the architectural design studio teaching models as follows:

- The traditional apprentice model – this model has been described above as a method where knowledge and skills are transferred from an expert practitioner to the student or the apprentice.
- The constructive knowledge assimilation and accommodation theories of Piaget and Inhelder (2014) – knowledge assimilation occurs when a students are able to use their existing knowledge to make sense of new knowledge, and there is accommodation when the student re-interprets existing knowledge in response to a newly encountered phenomena.
- Kolb’s (1984) experiential learning that informs the process of conceptualization – In Kolb’s model there is integration of knowledge while learning by doing. The virtual teaching uses digital tools for conception and visual representation to develop design ideas.

The models listed, as identified by Salama, indicate the shift in learning methods to more active WIL approaches (2006). As mentioned in the introductory chapter, the professional field of graphic design has expanded and become more complex thus the need for graphic-design-education teaching and learning methods that prepare students for the complex responsibilities of the graphic-design industry. Recent studies by Sassoon (2008), Fleischmann (2010) and Clements and Cord (2013) reveal that most design educators struggle to keep up with the requirements of the ever-changing graphic design industry.

The design education responses to these challenges appear to be directly related to two teaching and learning approaches: problem-based learning/teaching versus project-based learning/teaching. Graphic-design education theorist Ellmers says that both problem-based and project-based learning and teaching are commonly used in graphic design education (Ellmers 2006; Ellmers and Foley 2007).

In defining these two approaches of problem-based learning and project-based learning, the Council on Higher Education (2011) offers the following explanation. **Problem-based learning (PBL)** is a term used within higher education for a range of

pedagogic approaches. These approaches seek to encourage students to learn through a structured exploration of a research or practice-based problem.

Boud and Feletti (1991) inform us that this method of learning/teaching originates from medical education and now has been adopted globally in different professional schools. Barrows and Tamblyn (1980) articulate that learning from a problem is a condition of human existence, whereby learning occurs as we make attempts to solve problems we face every day. Schmidt (1983) holds that a PBL approach is very effective in facilitating problem-solving and self-directed learning.

In addition, Hung, Jonassen, and Liu (2008) , affirm that throughout the 1990s the PBL approach gradually became common across disciplines in higher education. They say that PBL appears to be one of the most innovative pedagogical methods implemented in education. According to these authors, what makes PBL distinctive is its approach to learning/teaching in which learning is not accomplished by teaching content but instead by presenting a problem (Hung, Jonassen and Liu 2008). Thus, learning/teaching does not only happen from or through experience but also by solving a real-life problem.

The second approach, **Project-based learning**, has ignited debates around ‘projects’ as the traditional approach to organizing teaching and learning in design education (Davies and Reid 2000). Lee (2009) asserts that this way of teaching is based on the structure in which practice-based design education happens. Project-based learning is typically used in practice-based design programmes that are studio-oriented. This method of teaching and learning is more familiar in design education, unlike problem-based learning which is “sometimes described as a subset of project methods” (Lee 2009: 542).

To make the learning experience successful, Ellmers (2006) tells us that for solving problems, this approach requires that enquiry be made into the social processes and circumstances around the design process. As stated in the concept of constructive knowledge assimilation on page 17, at the 3rd-year level of study there is a need to consider the integrative alignment of learning outcomes, learning tasks and assessment (as cited in Salama 2006). In the case of the WIL approach under study

this integration and alignment is carried out in the simulation of a design agency that is done on campus in GD studios.

With regards to the constructive alignment approach, Biggs (2003) believes that in order to achieve the desired level of learning outcome, relevant teaching and learning experience must carefully align with the desired outcome. The learning experience needs to align with the desired outcome. Some outcomes, depending on the level of complexity of the desired learning outcomes and assessment criteria (Biggs 1999), trigger higher levels of learning and others lower levels – this is what makes one project method different to another.

In the article, '*Project methods as the vehicle for learning in undergraduate design education: a typology*', Lee (2009) affirms that the typology in design projects has evolved as a tentative rating of complexity and autonomy of projects. Although this typology may not be an attempt to define the projects, it is intended to provide indicative ideas of alignment to particular learning outcomes, contexts and skills. Lee continues that there are four main domains and eleven sub-domains which account for the six project types: Directed Activity method, Project-Oriented Activity method, Directed Project method, Guided Project method, Independent Project method, and Independent Inquiry method.

These types of projects are listed from the less complex to the more complex, sophisticated, autonomous and higher levels of learning. Lee concludes that these domains should be connected to curriculum design and pedagogical strategies, in which the four main domains (intent, delivery, roles and assessment or outcome) form the basic features of the project types and also provide a way to identify connections between characteristics of the educational process (Lee 2009). Lee's view supports the views from Biggs regarding his constructive alignment in learning/teaching methods, where all characteristics of teaching and assessment are aligned to trigger a higher level of learning (Lee 2009; Biggs 2006).

Using Biggs and Lee's views as a point of departure, this study seeks to focus on the pedagogical intent (the major goals of the projects and the nature of process involved)

and assessment or outcome (form of assessable items and focus of assessment practice and criteria). To formulate these characteristics Lee identified the six methods, introduced above, which he described as follows:

a. Directed Activity Method

The learning experience of this method utilizes a step-by-step guide, which requires no prior knowledge, but simple instructions that focus on the completion of the tasks, whereby the learning experience is an exercise-based activity that requires students to act as dependent learners; therefore, this is not active learning (Lee 2009).

b. Project-Oriented Activity Method

In this method, the learning experience is prescribed, with instructive activity structured for skill development with a single outcome. This activity requires the student to follow the instructions but with minor decision-making. The skill acquisition is the focus here, as it allows students to become obedient learners due to the nature of the activity in which they have to carefully follow instructions, so this is still not active learning (Lee 2009).

c. Directed Project Method

The main goal of this learning experience lies in the application, under supervision, of a specific knowledge to a process, which allows the student's decision-making ability to be reactive to the direction of the supervision. Lee explains that the reactive decision-making and working under supervision within a prescribed process means that the learning experience turns students into reactive learners. Even though there is some engagement with the provided knowledge and process, this learning is still not active learning (Lee 2009).

d. Guided Project Method

The goal of this project method is in the identification of a problem, in which the emphasis is on the investigation process rather than the outcome of student activity or project, within an open-ended learning experience. This open-ended learning experience allows decision-making and learners become independent and involved; this approach, therefore, is active learning (Lee 2009).

e. Independent Project Method

In this method, the project is driven by the themes of investigation, learners have control over the topic of investigation to be addressed, and also over their process which defines their outcome. This allows students a great deal of self-direction of process and decision-making throughout the development (Lee 2009).

f. Independent-Inquiry Method

The independent-inquiry project method is sometimes referred to as open-ended, exploratory and complex. The commonly cited learning outcomes include sophisticated knowledge and skills, innovative products, critical analysis, the formulation of arguments, and rigorous documentation (Lee 2009:548). The projects in this method allow learners to engage in a completely autonomous learning process. This autonomous learning process features a broad range of processes, topics, academic skills, outcomes and assessment criteria that also focus on sophistication and innovation (Lee 2009). Learners respond by acting as professionals while working with the lecturer who takes the role of a collaborator rather than an instructor, facilitator, and/or supervisor. This means that critical judgment and theoretical engagement is embedded in the feedbacks and discussions between student, facilitator, and supervisor.

These methods may be further explained using Lee's (2009) table below (Table 2.1). The table provides an opportunity to compare and locate approximately where the WIL approach, in the current research setting, is situated in terms of intents and assessment/outcomes.

Table 2.1 Project typology extracted from Lee (2006:555-556)

PROJECT TYPE	INTENT	ASSESSMENT/OUTCOMES
1. Directed Activity Method	Major goals: Skills Nature: Highly prescribed, defined steps and outcomes.	Form: completed task. Demonstration of a standard process. Focus: Completion
2. Project Oriented Activity Method	Major goals: Skill development and connecting prescribed processes into Modern-day outcome. Nature of process: Prescribed steps and structures.	Form: Artifact, artwork process work that show completion of tasks. Demonstration of a series of standard processes. Focus: Adherence
3. Directed Project Method	Major goals: Competent use of knowledge under supervision Nature: Minor variation of process/form/topic possible but not open structured nor open-ended.	Form: Artifact, artwork and/or process work show the application of prescribed knowledge to the process. Demonstration of a series of standard processes. Focus: Application
4. Guided Project Method	Major goal: Investigative acquisition of knowledge and collaborative inquiry in a defined area making significant use of decision-making , synthesis, and argument. Nature: Defined iterative structure, but open-ended.	Form: Problem definitions and knowledge gained including verbal and written or visual presentation of process and knowledge acquisition. Focus: Investigation
5. Independent Project Method	Major goals: Independent investigation and development related to a broadly prescribed area, culminating in the production of an outcome demonstrating extensiveness and depth of review. Nature: Open-structured, may be open-ended.	Form: Artifact and/or supporting material showing process including presentation, product, documentation. Focus: Resolution, decision-making , thorough and consistent development and articulation of a solution using appropriate processes and knowledge for the field.
6. Independent Inquiry Method	Major goals: Independent exploration, definition, and development of a topic in an area defined by the student, aiming to achieve convincing argument. Nature: Open-structured and open-ended.	Form: Artifact, artwork and/or defence outcome including presentation, thesis, product, documentation, oral defence. Focus: Sophistication, complex decision-making , and broad knowledge base, critical analysis, synthesis and formulation of arguments through a thorough exploration of a field.

In contrast to the Guided Project Method and the Independent Project Method, the Independent Inquiry Method and Independent Project Method are closest to the WIL

pedagogy in the current research setting in terms of their intentions and assessment/outcomes. A full description of the pedagogy of the Industry Simulation WIL Approach follows.

2.3 The Case Study Research Focus: Industry Simulation WIL Approach

Industry Simulation WIL approach refers to the case study practice of running the 3rd year level of study as a simulated 'real world' design studio environment in conjunction with selected industry mentors. This model has been developed out of a need to keep abreast of current practices within the graphic-design industry and to make sure that all students benefit from real-world experience and interaction with experts in the graphic-design industry.

2.3.1 Industry Simulation WIL Approach Structure

This WIL approach's pedagogical intentions depart from other WIL curriculum models. It does not incorporate student internship, as it is currently impossible to guarantee equally beneficial experiences to a class of roughly forty student interns. Instead of the usual work-placement internship of students with professional graphic-design companies, design industry professionals come to the university premises. The ways in which this process is conducted is explained in the following section.

The industry mentorship/work simulated WIL approach taken in this case study has been developed by integrating different types of WIL, drawing on fundamental elements of Industry Mentorship, Inquiry-Based Learning, Active Learning and Experiential Learning.

The Graphic Designer of the 21st century is expected to be self-directed in research and strategizing for design, and to be able to present, sell and implement design ideas. The case study for this research focuses on a specific graphic- design 3rd year level course where the WIL approach is used. This is the final year of a three-year National Diploma course in Graphic Design. The 3rd year level incorporates 120 credits and is composed of five subjects:

- Communication Design III,
- Design Techniques III,
- Professional Graphic Design Practice III,
- Drawing for Graphic Design III, and
- History and Theory of Graphic Design III.

The WIL approach integrates three subject areas (Communication Design III, Design Techniques III, Professional Graphic Design Practice III, and in some instances Drawing III).

Within the year's course, the three core subject areas are integrated to create a unified holistic approach to solving strategic design/visual communication challenges. This approach uses campaign briefs that address subject-specific learning outcomes that are industry-readiness orientated. The aim is to align academic requirements with industry professional practice. A campaign is an organized series of activities that uses visual communication means to either strategically promote or sell a product, service, or awareness to a specific target market and audience; this is referred to as a marketing or advertising campaign.

The specific learning outcomes for each subject represent the pedagogical intentions of the WIL approach. They are as follows:

Communication Design III

The student is to:

- a. Compile and display a portfolio of work consisting of a minimum of seven campaigns, comprising a minimum of five components per campaign;
- b. Use research as a basis for visual communication design solutions;
- c. Understand process development for effective and original ideas that are designed to meet the criteria of a brief;
- d. Prepare and present a strategy document for most design projects;
- e. Display well-presented folder/s and a production manual of research and creative processes in support of the portfolio (research and production report).

Design Techniques III

The student is to:

- a) Compile and Display a portfolio of work consisting of a minimum of seven campaigns, comprising a minimum of five components per campaign;
- b) Produce/execute a multi-page Portfolio Publication of the year's work including a digital version of the portfolio, and set up and maintain an online portfolio of projects;
- c) Display well-presented folder/s and a production manual of research and creative processes in support of the portfolio (Research and Production Report);
- d) Prepare and present a strategy document for a communication design project.

Design Techniques focuses on implementation, execution and production. It supports the Communication Design subject by providing all the technicalities of the creative process and new media and/or technology. This subject is loaded with skill sets that are needed in a workplace.

Professional Graphic Design Practice III

The student is to:

- a) Produce a well-presented portfolio and a publication of written research and case study material.
- b) Demonstrate the understanding of applied business procedures in a visual communications context.
- c) Initiate and manage own study and project work.
- d) Be responsible for, and be capable of, working independently with good time management.
- e) Develop the ability to be a successful and contributing team member.
- f) Demonstrate the application and principles of visual communication, design, advertising and marketing.
- g) Understand the principles and requirements of various forms of media and digital technology.

Professional Graphic Design Practice intends to address the business aspects of visual communication and its professional practice, with focus on presentation, the

articulation of research and design process. Professional Graphic Design Practice is the context in which communication design and design techniques are applied.

This subject focuses on visual communication aspects, which include research, creative direction, process and concept development, ideation, strategic thinking, innovation and presentation. These outcomes are highly valued by employers.

The pedagogical intention is to integrate active learning in the above subjects, within one campaign project. Assessment is intended to promote learning. Student projects are assessed according to the brief rubric. The campaign briefs cover the following design domains:

- a) Marketing Strategy
- b) Advertising and Design
- c) Corporate Design
- d) Moving images/Video/Digital/User interface
- e) Packaging/Product Design
- f) Copywriting
- g) Typography
- h) Community Service/Design Activism
- i) Environmental and Information Design
- j) Social Media Platforms

In these campaign projects the design agency processes are simulated through partnership with the design agencies and allied industry personnel (design agency partners or mentors) who brief students. Lecturers, industry mentors and students assume the different roles of design agency personnel (as detailed in Table 2.2 on page 29) at the different stages during each project. This means that students become actively involved in these roles, learning how to direct, manage, sell, liaise and implement; these are the pedagogical intentions.

The subject areas are integrated purely to simulate industry professional practice, where projects are not treated in the form of subjects but approached holistically. These roles and overall functions and activities (see Table 2.2 on page 29) are

assumed or achieved by students, lecturers and industry mentors through the design agency/studio process illustrated in Table 2.3, on page 30.

The overall functions in both Table 2.2 (on page 29) and Table 2.3 (on page 30) are aligned as key pedagogical intentions of this WIL approach. A step-by-step illustration of what happens in all the stages of a project is explained in the next section (section 2.3.2 on page 27).

All projects are planned the year before and implemented in conjunction with relevant experts in their field. Once the briefs are discussed they are integrated into relevant Subject Areas, in which the learning outcomes are developed, along with assessment criteria and rubrics for the different subject areas, intervention points (feedback by the lecturers or industry mentors) and deadlines. Integrated Subject Areas simply mean subject areas where the learning requires integration across the three different subject fields introduced on page 24, viz. communication design, design techniques, and professional design practice. This means that learning outcomes across the different areas must be achieved within one project.

2.3.2 Pedagogical Approach for WIL Industry Simulation

In the pedagogical approach to industry simulation, first the graphic design industry roles are given and the students' execution of processes detailed within these roles is explained. Students take on the roles in table 2.2 (on page 29) in order to execute the processes in table 2.3 (on page 30). The design agency roles form part of the pedagogical intentions and pedagogical knowledge content, which guides feedback for all of the projects detailed in the next section.

The intention of the simulation of the 'real world' in a WIL model is to achieve and allow different roles to be taken up by the lecturers, industry professionals (industry mentors), and students who also assume and perform the roles of different personnel in the design studio or agency. The design process and technical terms are structured to mirror industry and current graphic design studio best practice. The 3rd year is run to simulate a real studio environment, with clients and deadlines, so that the learning happens through real projects. As articulated by Lee (2009), learning through projects is a common feature in the practice-based design education teaching/learning method.

The design process of the WIL projects described here simulates working life in design studios, starting from a client briefing, through research, strategy, ideation, conceptual development, presentations (team and individual), concept development based on strategic thinking and planning, campaign development for print and multiple digital platforms, via traffic and time sheets (time management).

In a real world design studio/agency, for each campaign, a strategist is assigned to manage and track the design process from concept to execution. Similarly, the WIL project is assigned to determine the overall approach and strategy for creating a marketing campaign tailored to the needs of a client. At the same level, the creative director is responsible for leading the creative and conceptual implementation of the strategy in accordance to the visualized campaign. Porter (1996) describes strategy as the creation of a unique and valuable position, involving a different set of activities. He says that this is a marketing approach, a plan that will keep the brand flexible and relevant in the rapidly changing, complex and saturated market, and staying ahead of the competition in the marketplace by always being different and offering "above and beyond" competition. A strategy deliberately chooses to differentiate within a different set of activities in order to deliver or communicate a unique mix of value through a service, product or a campaign. In short, strategy is planning, the brains behind a successful marketing campaign (Porter 1996).

A summation of the graphic design professional roles that students role-play is given in table 2.2 below.

Table 2.2 Advertising/design agency/studio structure (author's own illustration)

	ROLE	ACTIVITIES	OVERALL FUNCTION
1	STRATEGIST	Determines how the overall marketing strategy is to be implemented in an advertising campaign.	Management and directing
2	CREATIVE DIRECTOR	Responsible for directing and coordinating the creative team who are to implement the campaign. The team may include copywriters, typographers, photographers, programmers, graphic designers. May provide conceptual direction (ideas) for the creative team, for instance 'use pre-historic imagery.	
3	MARKETING	Responsible for the marketing insights (Target market, situational and SWAT analysis and budget) and sometimes the media choices and plans. These insights are, in the overall campaign strategy.	
4	PUBLIC RELATIONS (PR)	Responsible for dissemination of information supporting the campaign to various media.	
5	ACCOUNT EXECUTIVE (AE)	Responsible for selling or presenting the campaign to the client or potential client and also to brief the creative team on the client response.	Selling and liaising
6	COPYWRITER	Responsible for persuasive and informational text that supports the campaign communication.	Implementation (creative team)
7	TYPOGRAPHER, ILLUSTRATOR, PHOTOGRAPHER, PROGRAMMER	Responsible for designing and generating appropriate visual imagery or visual language.	
8	GRAPHIC DESIGNER	Responsible for the overall design look and feel of the campaign, from ideation (idea generation) to design concept, execution, and communication.	

Notably, in smaller studios/agencies, the graphic designer performs a number of the roles above.

Student projects set in conjunction with industry mentors are carefully planned to meet both industry and academic requirements. Students are mentored throughout the project by industry mentors in areas such as strategy development, marketing, digital/online marketing, public relations, account executives, creative direction, photography, typography, copywriting, illustration, basic programming and of course design. Typically these personnel work in a creative design agency (Hodgson 2011). Not every agency has all of these, but these are the main functionalities of personnel within an agency, which the WIL approach must address (Hodgson 2011). The processes in the below table 2.3 include the pedagogical intentions of the WIL approach.

Table 2.3 Graphic design agency/studio processes (author's own illustration)

PROCESS	ACTIVITIES	OVERALL FUNCTION
BRIEFING	A meeting in which the client's need and requirements are communicated to the creative team for a new assignment or project brief. This is sometimes done directly by the client.	Management and directing
RESEARCH AND STRATEGY	Marketing research is analyzed to frame the problem, take a position (describe the values you want to develop for solutions), comes up with a strategic and creative objective that will drive the overall advertising campaign.	
IDEATION	Generation of ideas or concepts informed by strategic direction.	
PRESENTATION	Selling or presenting ideas or artwork concept to a client or potential client.	Selling
CONCEPTUAL DEVELOPMENT	Execution and or prototyping of design concept.	Implementation (Creative team)
CAMPAIGN DEVELOPMENT	Execution of creative objectives to fulfill the overall strategic objectives or plan of the campaign.	
TRAFFIC	Time management and brief distribution. A regulating inputs and outputs according to deadlines.	

These pedagogical intentions simulate those taking place in the graphic design agency/studio, which are also based on the WIL model. Lecturers, industry mentors, clients and students assume different roles and activities (as shown in Table 2.2 on page 29) at different stages of the project's processes. The overall functions in table 2.2 (on page 29) and table 2.3 (on page 30) are aligned to make sure that in this simulated process, students experience the working life in advertising agencies and design studios while learning how to manage and/or direct ideas, sell, and implement them. In that process they also learn how to liaise due the collaborative nature of the design process.

2.3.3 Project Implementation

The design agency roles and processes detailed in Section 2.3.1 (on page 23) and 2.3.2 (on page 27) underpin the pedagogical intentions and feedback for all graphic design projects. This means that the use of strategic methods is the key element of the teaching method. Strategy should be developed for each project brief before solving the problem or answering the brief. Elements to be integrated considered in research and strategy (Table 2.3 on page 30) are as follows:

- a) Insightful research
- b) Framing of the problem
- c) Taking a position
- d) Situational analysis of the marketplace
- e) Strategic objective
- f) Creative objective
- g) Essential communication messages
- h) Key facts
- i) Target market
- j) Differentiation/unique selling proposition
- k) Budget
- l) Media roll-out and
- m) Future recommendations for how to extend the strategic plan further in the future.

A daily flow chart (traffic is the industry term) is supplied, and a social media site

(Facebook) is used to create a closed group dedicated to each current year with all requirements and updates posted as required, the Facebook page is also used to list job and extra-curricular internship offers. Instant discussions and feedback also take place online. The traffic control details include all feedback dates and times with deadlines. Projects can run from 4 - 6 weeks with an extra week included for assessment and the final feedback. Lecturers in collaboration with industry mentors with specific expertise create a brief, most of which are live projects, i.e. the design work is for a real client who may pay for and use the work selected.

The project begins with the briefing by industry mentors together with the lecturers. Sometimes this happens with a visual presentation to the class by industry mentors/client, on a specific design topic or brief related focus depending on what skills the brief is going to cover/address through the project experience. The briefing ends with a detailed traffic schedule (industry term for flowchart) that is given to students by lecturers. The traffic schedule informs every step and stage of the project; how long is the project, when are the intervention/critique points and who is involved for inputs/feedbacks (lecturers, industry mentors or both), when are the deadlines and final deadline, and what are their requirements. This is the point of departure for this simulated graphic design agency/studio process. Students play the roles of the creative team, while lecturers and industry mentors play those of the client and creative director.

Prior to briefing and while students are going through the above process of creating a strategy document and presentation for problem solving, there are running strategy workshops that teach them every step of the way and this is good timing because they will use that knowledge and apply it on the current brief. At this stage the process is self-directed and its intent and outcomes can be situated in the guided project method (see Table 2.1 on page 22).

Following the briefing students are put into carefully selected groups of six to eight depending on the size of the class and the workload. This is for making sure the groups are well balanced and fair, and also making sure of the collaborative nature of design studio and/or industry is part of the experience. Each group embarks in the marketing research and strategy activities that will address their problem solving, they work in

groups to work efficiently, save time and learn from peers in a collaborative manner. However, not every strategic activity is done in groups, in some projects strategy is done individually. Each group will then submit and present the first draft of their strategy document to lecturers and industry mentors for verbal and written critiques/feedback (written feedbacks are mostly done by lecturers). The feedback is aimed at transforming students' initial understandings of their design proposals. The pedagogical intentions are achieved through discussion involving the entire class or in private depending on the circumstances or on the nature of the project.

Following the initial presentations or critiques of the student's draft strategy document, each group uses the benefits of the verbal and written feedback to fix their strategy documents and formulate their second drafts and submit. In some instances, groups are asked to present again, get more feedback, fix the work again as per feedbacks and then submit the final draft. This process is followed by the generation of ideas/concepts informed by the strategy developed. These ideas are part of the strategy presentations and they indicate the strategic direction or approach for solving problem, with assistance and direction from the lecturers who play the role of creative directors. Students thus learn how to present and articulate their ideas and sell their work to a potential client (in this case the industry mentors). These presentations and strategy documents are assessed by lecturers and together with the peer assessment they contribute toward Professional Graphic Design Practice (PDP) term marks.

At this point in a project, students have been exposed to developing strategy, creative direction, marketing, public relations and account executives as well as other skills and roles depending on the nature of the project and the expertise that industry mentors brought within their team of experts. From this experience, students learn a great deal of industry skills, relevant knowledge and current industry best practice. They learn how to direct and/or take direction, research, strategize, collaborate, liaise, present, articulate and sell ideas. The intentions and outcomes at this stage can be situated in the guided project method and independent project method (see Table 2.1 on page 22).

At this stage of the process, the joint group work shifts and now students are allowed to continue working individually towards the final execution of the project. The project

moves from team/group stage to individual contributions and students are no longer required to work in groups after the conceptual development part has been finished. The shift from group work to individual is to ensure that each student can now individually apply the strategic approach to their execution and design art work, and also to make sure that at the end of the year each student has a distinctive portfolio that is a true reflection of oneself but not a collective one. This is very important when they are looking for employment.

Few intervention points happen at this stage. There are one or two major critiques where lecturers work one on one with each student, who present their ideas and artwork development to the lecturers to discuss all requirements of the brief, and also the strategic approach and implementation of the overall visual language of the campaign. At this stage, lecturers are playing different roles to simulate real life studios: they assume the creative director functions, client and collaborator/ colleague to the creative team – the student, in this case. After these critiques students get a go-ahead or need for review with their strategic and creative directions and then proceed with their campaign development. At this stage, students are engaging in a completely autonomous learning process, and they respond by acting as professionals. The learning outcomes and intents can be predominantly situated in the independent inquiry method (see Table 2.1 on page 22).

The final project submission is sometimes in a form of a presentation to industry mentors depending on their availability, also considering the size of the class and the time that these individual critiques can take. Students get individual critiques on their final campaign and the work can be revised as per individual feedback from industry mentors and/or lecturers. Students then submit a soft copy on the dedicated graphic-design-programme server in a form of a multiple page publication called the 'Research and Production Report (RPR)'. This is printed and assessed by the lecturers responsible for each of the three integrated subject areas. Provision is made for work to be improved before the final year mark is submitted.

Assessment includes formative feedback at all stages (team and individual), and final summative assessment of both work for display and the RPR. Presentations to industry experts and lecturers may focus on specific areas, such as research, strategy,

concept development, copy development, script development, storyboards and development of moving images, (ads, movies, animation) packaging and campaigns (print, preparation for print, online development) which function and communicate through the line on multiple platforms. The credit values for each project depend on the size or level of work covered within each project. Notably, at the 3rd year level, students work with mainly campaign projects throughout the year.

This discussion has provided a detailed explanation of the pedagogical approach to WIL in the research setting. In the next section, an explanation of learning concepts relevant to this pedagogical approach is given.

2.4 Theoretical Framework

Due to the need for active, self-motivated, independent thinkers in its industry, WIL in graphic design prioritises three main learning theories; learning integration, learning transformation, and learning transfer. Modeling WIL pedagogy needs to take into account these particular learning features of graphic design, which relate to the pedagogical intentions to integrate graphic-design-agency roles and processes, and students' transformed ability to think strategically. The following three sections explain how these concepts fit within the graphic design pedagogical approach. First, however, an overview of graphic-design learning is given to orientate the reader to these three learning theories.

Graphic design communicates through a combination of words and images (Barnard 2013). The relationship between verbal meaning and visual meaning is complex, and is a significant challenge in graphic design pedagogy. Frascara (2004: 13) states that, "Visual and verbal communication is often loaded with complex elements related to language, experience, age, knowledge, education, memory, cognitive style, expectations and desires". These elements are constantly re-constructed and re-negotiated socially and culturally (Barnard 1998). This makes the learning of graphic design very challenging.

The particular challenges of graphic-design learning can be theorized as relating to a) learning integration of the complexities; b) learning transformation that responds to re-constructed and re-negotiated social and cultural elements, and to c) learning transfer

of a) and b) to new and ill-defined contexts (Frascara 2004; Barnard 1998). These three learning theories, a) learning integration b) learning transformation and c) learning transfer will be discussed in turn, in the following literature review sections.

2.4.1 Graphic Design and Learning Integration

Design is much more than creative ideation. Ideas interact, compete, change and perhaps evolve Wax (2010). Frascara (2004) mentions that creativity in the graphic design discipline also combines uncommon skills of design processes with thinking strategy. Michael Barnett (1992) explains that the combination of knowledge creates new knowledge. This means that there is integration when all processes of a design solution from receiving the brief, client needs, research, strategy, and creative freedom to put the design work together (Barnett 1992).

Returning to the pedagogical method of the WIL approach, there is integration of research, strategy, concept development, copy development, script development, storyboard development, moving images, packaging and/or other elements into a campaign which functions and communicates through the line on multiple design mediums which integrate these many different parts into a coherent whole to create a campaign. This learning process features a broad range of learning components as mentioned in Lee's (2009) independent inquiry method.

Biggs describes this integration of learning components as a relational matter, stating that: "learning components need to be integrated into a coherent whole, with each part contributing to the overall meaning" (Biggs 1996:352). Similarly, the Council on Higher Education (2011:4) advises that:

The integration of theory and practice in student learning can occur through a range of WIL approaches, apart from formal work placements. WIL is primarily intended to enhance student learning, and to this end several innovative curricular, pedagogical and assessment forms have developed in response to concerns about graduate readiness, employability and civic responsibility.

2.4.2 Graphic Design and Learning Transformation

The transformative pedagogical aim of WIL pedagogy addresses Mezirow (1991) changing meaning perspectives and meaning schemes. For graphic design students, Mezirow's transformation of meaning requires that they achieve a flexible application of their knowledge (1991). Students need to be able to refine, extend or adapt their thinking when and where necessary. WIL projects implicitly require the transformation of learning because they require students to actively specify new design problems from a brief, and so WIL appears to be an active learning approach. Design briefs require inquiry into the circumstances impacting upon a new design solution. From a learning theory point of view, learning transformation is a matter of not knowing more but of knowing differently (Taylor and Marienau 1997).

Since graphic designers need to communicate to different audiences, they have to deal with different visual cultural meanings. Different critical theories (for instance feminist, post-colonial and gender theories) promote different cultural meanings. When it comes to using these theories, different perspectives transform the way graphic designers interpret and understand the visual world.

Frascara (2004:11) states that, "The creativity of a designer is similar to that of the actor who, working in different genres, addresses various audiences and makes diverse literary creations come alive on stage". The complexity of visual cultural meanings and the creativity involved in problem solving in graphic design together with the variety of connections, differences and the variety of different audiences, means that the designer must constantly reposition himself in the design process, and therefore, transform knowledge.

Design products/objects are an intimate part of students' everyday environment and activities that make them who they are. Sociologist Pierre Bourdieu believes that cultural capital impacts individuals through their everyday activities (Shulman 1986, 1987).

According to Reid and Petocz (2004), learning in higher education, however, often neglects the idea that aspects of the 'lived world' impinge on students' learning. Students learn from the world, not just their course. What they learn in their life

experience of the world, they bring into the studio, and so lecturers must realize that students' life outside the course is what they are using as a repertoire to understand the context of their design in the studio.

Students' everyday activities affect their design process simply because of their cultural awareness ; during their design process they tend to draw upon cultural resources in order to transform their knowledge or shift their perspective, as Strickfaden *et al.* (2005: 6) have noted.

Paula Scher is a Graphic Designer from Pentagram in New York, known globally for her remarkable conceptual work. In one of her interviews she referred to culture medium (Curtis 2011):

I did the City Bank logo after we had the first meeting I draw it on a napkin and walked out...so I got asked how can you do it in a second, you just talk to somebody and you just did it in a second, and I replied, yes it is done in a second, in a second and thirty-four years, it is done in a second and every experience, every movie, and everything of my life that is in my head.

What Scher was referring to in this interview was the repertoire, her life experience and things that she has been exposed to. These things have an influence on her ability to transform knowledge, so that she can think faster and come up with an original idea because of awareness acquired over a lifetime.

In general, graphic design problems are not well specified by clients, so designers must investigate both problem and solution parameters in order to frame the design problem (Cross 2007:102). This, too, involves a transformation of perspective.

With regard to the WIL activities, students at some stage in their project move from team/group work to individual work, and they no longer work in groups after the conceptual developments part, each student is now transforming their understandings and ideas from a collective thinking to an individual-thinking angle, in order to execute their strategic approach. Furthermore, students get individual critiques on their final campaign artwork, and have the opportunity to correct or refine their work to align with

feedback from industry mentors, which requires them to transform their understanding in order to make those changes.

The WIL approach under study in this research also aims for active learning, through the experiential learning approach, using industry expertise. Experiential learning does not however only involve the grasping of knowledge, at experiential and intellectual levels; it also involves actively transforming the knowledge (Weil and McGill 1989).

2.4.3 Graphic Design and Learning Transfer

The WIL approach under study is part of a graphic-design-industry oriented curriculum. It focuses on professional practice and is geared to the transfer of graphic-design learning to professional industry employment.

Poggenpohl and Sato (2009:5) argue that, "Much of the forming activity of design is tacit. We sense the need and we perform the action much before we can articulate the reason why. In a fluid situation of forming something, such moves are left unspoken and unanalyzed; one simply sees the improvement, it is experiential". These authors continue by explaining that design involves moving between the tacit and explicit. While theory is developed as an explicit set of understandings that can be shared, "not everything can make the transition from tacit to explicit, some actions and sensibilities may be inherently tacit" (Poggenpohl and Sato 2009:7). The tacit nature of the design process makes the transfer of graphic-design learning to working life a challenge for graphic design teachers.

For Barnett (1992:169-170), 'practice' in higher education means the practical transfer of knowledge to new professional contexts. At most universities knowledge is planned separately in the curriculum and packed in the shape of separate academic subjects (Winberg *et al.* 2011), an arrangement that is not reflected in professional practice. It is for this reason that the transfer of knowledge is a problem: there is an issue of reconceptualization between subjects.

In this WIL approach classroom, invited graphic design experts contribute specific expertise through 'live' or work-based graphic design briefs developed with the

lecturers. These project briefs aim to ensure that learning outcomes have the potential for transfer to graphic design working environments, as per the project-based WIL model mentioned in the Council on Higher Education Work Integrated Learning Good Practice Guide (Council on Higher Education 2011). But the extent to which this is achieved needs to be established.

2.4.4 Implicit and Explicit WIL Pedagogical Intentions

The review of literature so far shows that the three learning theories, a) learning integration, b) learning transformation, and c) learning transfer, are fundamental to graphic design WIL pedagogy as used in the current research setting. These three learning theories are employed in the theory/practice relationships shown in Figure 2.2 (on page 41).

These learning theories underpin the intentions of WIL pedagogy, but may be explicit or implicit in actual pedagogical practice. The intentions of WIL pedagogy are both implicit and explicit. St. Clair (2004) explains that pedagogical practice may take a concrete but implicit form or be articulated explicitly, though in an abstracted sense.

Integration of learning and transformation of learning as they lead to learning transfer makes them part of implicit or explicit pedagogical intentions, they are parts of the explicit theory or implicit practice in the WIL approach. The resulting theoretical framework is depicted in Figure 2.2 below.

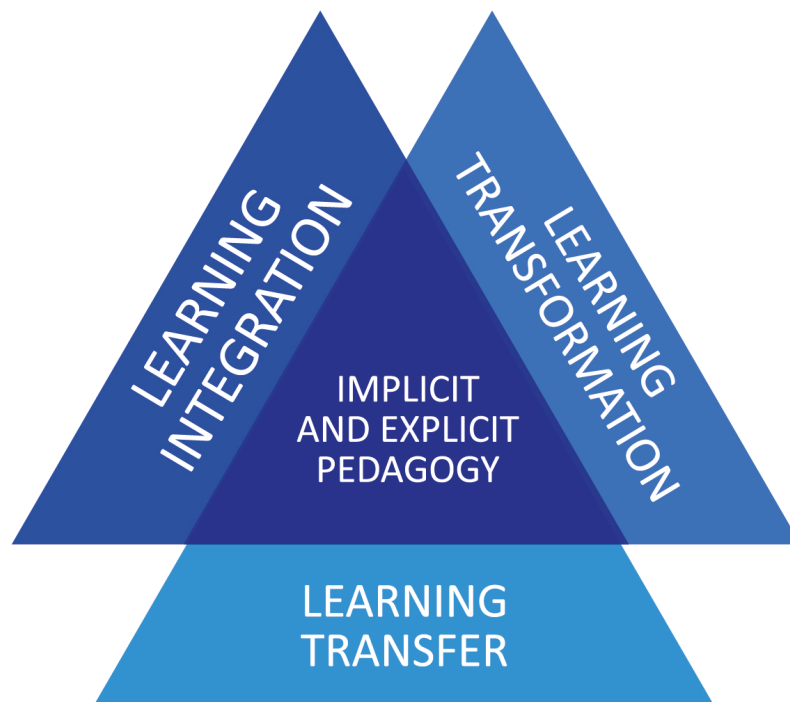


Figure 2.2 Implicit and explicit intentions for learning transfer, learning integration and transformation (author's own illustration)

2.5 Conclusion

This chapter has sought to give context to the WIL pedagogy case as defined and contextualized by higher education and design education. Three learning theories, a) learning integration, b) learning transformation, and c) learning transfer, were identified as reflecting of the pedagogical approach of the graphic design WIL case under study. Pedagogical intentions may in addition be explicitly articulated or remain implicit in pedagogical practice.

Chapter 3: Methodology and Overall Research Design

This study employs a qualitative research methodology. A rationale is given in this chapter for the case-study research approach that was adopted. Then the methodological implementation of the case study in terms of research setting, data generation through two rounds of in-depth individual interviews, interview participants, and data analysis is discussed. At the end of the chapter, the overall research design is represented in a diagram. The research design approach taken is in accordance with Maxwell's (2012:12) view that, "Neither typological nor sequential models of design adequately represent the logic and process of qualitative research". Following Maxwell, the research design involves moves back and forth between earlier and later stages of the research process.

3.1 Methodological Implementation of Research Aim and Questions

The research questions given in Chapter 1 are related here to their methodological implementation. The study aims to model requirements for the future pedagogical development of a graphic design WIL pedagogical approach. To achieve this aim, the primary and first question that needs to be asked is:

1. How does WIL pedagogy need to be developed to better enable student knowledge transfer to working life?

As stated in Chapter One, it is only possible to answer this question if data can be generated that allows a comparison between the WIL pedagogical intentions detailed in the literature review and the experience of working graphic design graduates. Hence the guiding question behind data generation is:

2. How might the intentions behind current WIL pedagogical practice in the case under study relate to working graduate experiences concerning their industry readiness?

The review of literature in Chapter Two identified learning theories that correspond with the pedagogical intentions in the WIL approach. These theories provided a basis for research inquiry, but needed to be reconstituted as working capabilities, as research inquiry into the transfer of WIL learning to design agency work needed to be addressed in terms of working capabilities:

3. How do working graduates of the National Diploma course in graphic design see their:
 - a) design integration capability (as transferred learning integration)
 - b) design transformation capability, (as transferred learning transformation)
 - c) general learning transfer from their WIL training to their current professional practice?

3.2 Case Study Approach

Bassey (1999) remarks that researchers are interested in case studies for two reasons: the uniqueness of case studies and the commonalities case studies have with other research approaches. This study's unique focus is on a simulated WIL pedagogical approach within a particular graphic design programme. The commonality of this case study with other case studies is that it is a bounded system. For example, a case study could be one child, a group of children, a group of people, an organization, or an event; these are all bounded cases. Stake (1995) adds that a case is an integrated system. The simulated WIL approach fits this description, as it comprises relations between

- Graphic design industry-partnered pedagogy,
- Student learning, and
- Graduate capabilities.

Rowley (2002) states that a researcher frequently adopts a case-study methodology when tackling educational studies because it allows for a richly detailed study. Studying a case is to strive to depict or interpret 'what it is like' to be in a particular situation or setting (Geertz 1973). Due to these characteristics, the case study method

is suited to understanding relationships between graphic design WIL teacher intentions and graduate capabilities. Case studies are also the desired approach to research when “how” or “why” questions are posed, and particularly in educational research (Yin 1994, 2004). Stake (1995) adds that:

We study a case when it itself is of a very special interest. We look for the details on interaction with its contexts. A case study is the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances...a case study is expected to catch the complexity of a single case.

Importantly, Yin mentions that a case study investigates a phenomenon of interest in a real-life context (Yin 1984, 1994, 2012, 2014). The WIL approach within a particular graphic design programme involving the employed graduates of the programme in their respective places of employment, is such a real-life context.

Case studies typically combine data-gathering methods such as interviews, questionnaires, observations and archives (Eisenhardt 1989) with data analysis, which can involve several levels of analysis (Yin 2014). A research design using a case study method therefore seemed optimal for getting close to the reality of this case – a graphic design 3rd year level WIL pedagogical approach.

3.3 Data Generation

A short overview of the data generation process is given before detailing research participants, work settings and interviews.

In the year 2016, two rounds of fourteen interviews (a total of twenty-eight interviews) took place in the process of data generation; an initial and a subsequent follow-up interview with each individual participant (Hollway and Jefferson 2000) was the key strategy. First, unstructured interviews conducted with individual graduates of the UoT graphic design programme under study sought to establish how participants saw their current work challenges in relation to their undergraduate WIL learning. This first round of interviews did not pursue the theoretically-motivated research questions mentioned

in Section 3.1 under Research Question 3 (page 43). The intention was see whether any integrative or transformative capabilities might be spontaneously indicated in some way, without prompting.

After each of the initial unstructured interviews, as soon as practicable (a minimum of one week and a maximum of two weeks), a subsequent semi-structured follow-up interview was conducted with each participant. The second round of interviews followed up on references to integrative and transformative capabilities, as well as the general question of learning transfer from WIL pedagogy to design agency work. Both rounds of these interviews were audio recorded and transcribed, keeping participants anonymous. Interviews were twenty to thirty minutes long and were conducted at each participant's place of work.

Apart from interviews with working graduates, the WIL pedagogical approach as explained in Chapter Two, the literature review, also formed part of the data to be considered. The significance of this data is more fully addressed in Section 3.5, which deals with data analysis.

3.3.1 Industry Research Setting and Research Participants

The research-data gathering process was located in the province of KwaZulu-Natal in Durban at different advertising agencies and design studios. These agencies vary from large (minimum of fifty employees), to medium (minimum of thirty employees) and smaller-sized (minimum of fifteen employees) concerns, all dealing with the graphic design promotion and advertising of different local and international product brands. The research setting for interviewing individual graphic design graduates can then be generalized as a 'design-agency' setting, and is referred to as such henceforth.

Purposive (Patton 2005) sampling of research interview participants followed the following criteria: Fourteen National Diploma in graphic design graduates (graduated in 2013, 2014 and 2015) who had been through the WIL approach under study, and who are currently employed in the local graphic design industry, were selected.

Guest, Bunce and Johnson (2006) confirm that a minimum number of twelve, and maximum of eighteen participants, is appropriate for conducting individual in-depth interviews. The different participants selected included: those of black, white and Indian races; both male and female; from age 23 to 25 years. One to three years of working experience in the graphic design agency where these participants were employed was a further sampling criterion.

Notably, the working roles of the participants in these agencies could differ from one to another depending on the size and the focus of the agency, but all participants were involved in the creative processes shown in Tables 2.2 (on page 29) and 2.3 (on page 30) in the literature review chapter in section 2.3.2 on page 27 (Pedagogical Approach for WIL Industry Simulation).

The employers of the fourteen participants were first approached for permission to conduct these interviews. After they agreed, both employers and the graduates were asked to give written informed consent, on the basis of a guarantee of company and employee anonymity in the research report.

3.3.2 Individual Unstructured Interviews

The initial unstructured interviews involved an informal discussion about the participants' current professional practice and experience of working life, in relation to learning experiences from the WIL approach.

A total of fourteen initial interviews were conducted and each one took fifteen to twenty-five minutes. The interviews were recorded, transcribed and then analyzed before the semi-structured interviews were conducted. The analysis sought data that related directly or indirectly to the theoretical framework issues of integration and transformation and transfer of WIL approach capabilities to the participants' current professional role.

3.3.3 Individual Semi-Structured Follow-up Interviews

For the follow-up interviews, a semi-structured interview guide was developed from a consolidated analysis of the preceding fourteen unstructured interviews. This interview guide sought to confirm or disconfirm:

1. Integrative capabilities or challenges in current professional practice;
2. Transformative capabilities or challenges in current professional practice;
3. Learning transfer from WIL training to the current professional practice.

A total of fourteen follow-up interviews, each lasting ten to fifteen minutes, was conducted. Each was recorded and transcribed, and then analyzed.

3.4 Data Analysis Toward Modelling Development of WIL Pedagogy

Firstly, as previously mentioned the initial unstructured interviews were analyzed to see in what ways the above concepts might surface. Secondly, using a semi-structured interview schedule derived from analysis of the initial interviews, further analysis sought to confirm and elaborate the professional practice significance of the the integrative and transformative capabilities of working graphic design graduates. Thirdly, modelling of future pedagogical development of the WIL experience needed to consider the preceding data analysis of semi-structured interviews in terms of what might be pedagogically explicit or implicit in the WIL approach. Drawing on pedagogical intentions of the WIL approach as elaborated in Chapter Two was necessary for this endeavour. Accordingly, themes arising from the first and second rounds of interviews were examined in light their particular impact on explicit pedagogical intentions.

3.5 Validity and Practitioner Research

Because of the validity potential of case study research, it has developed significant acceptance as a research method (Yin 2013). Hollweck (2015) says that a high-quality case study depends on valid research process. To address the issue of validity this

case study has formulated a research design, following the guidance of Maxwell (2012), that orders and relates research processes. According to Maxwell (2012), in a qualitative research design, there should be a good fit between the elements of the research design (the goals, the conceptual framework, the issues, the settings, the theory, the research questions, the methods and techniques to generate and analyze data). If these are adequately aligned, a case study can shed light on other similar cases (Patton 2005).

With regard to the relevance of this case study of WIL pedagogy to other similar cases, St Clair (2004: 229) advises that practitioner research must “foster application” that allows connection to a lecturer’s own teaching practice. Such applicability is dependent on the degree to which the researcher’s report describes the context in which the research was conducted, to allow readers to make a judgment about its relevance and value (St Clair 2004:229).

Also with regard to generalizable research value, Stake (1995) mentions that researchers need to learn how a case functions in its ordinary activities and settings, with willingness to put aside their assumptions. This could prove difficult for researchers deeply immersed in their own pedagogical practice. It is for this reason that individual, unstructured interviews are utilized in this case study in the process of data generation, to allow data themes to emerge without undue researcher influence and assumptions (Stake 1995). The iterative data generation and analysis approach adopted in this study, where analysis of a first round of interview data influences subsequent follow-up interviews is an attempt to combat researcher bias.

Personal reflection is another way of overcoming practitioner bias. Grant (2008) urges researchers to think deeply about their own teaching practices, and to discern issues of greater and lesser importance to their teaching methodology.

3.6 Conclusion

This chapter gives a methodological and research design rationale for addressing the research aim and questions pertaining to the development of WIL pedagogy. A case study approach was adopted, using two rounds of interviews with the same research

participants. The unstructured, and subsequent semi-structured interviews, were analyzed so that analysis of the first round of (unstructured) interviews informed data generation in the second round of semi-structured interviews. This comprised the first layer of analysis, which was then used to inform a second analysis layer that informs the modelling of WIL pedagogical development.

This development is indicated by practitioner-researcher reflection on the implicit and explicit pedagogical intentions as evidenced in the two rounds of interviews, and is informed by the literature review.

The overall research design of this study is shown in Figure 3.1 below

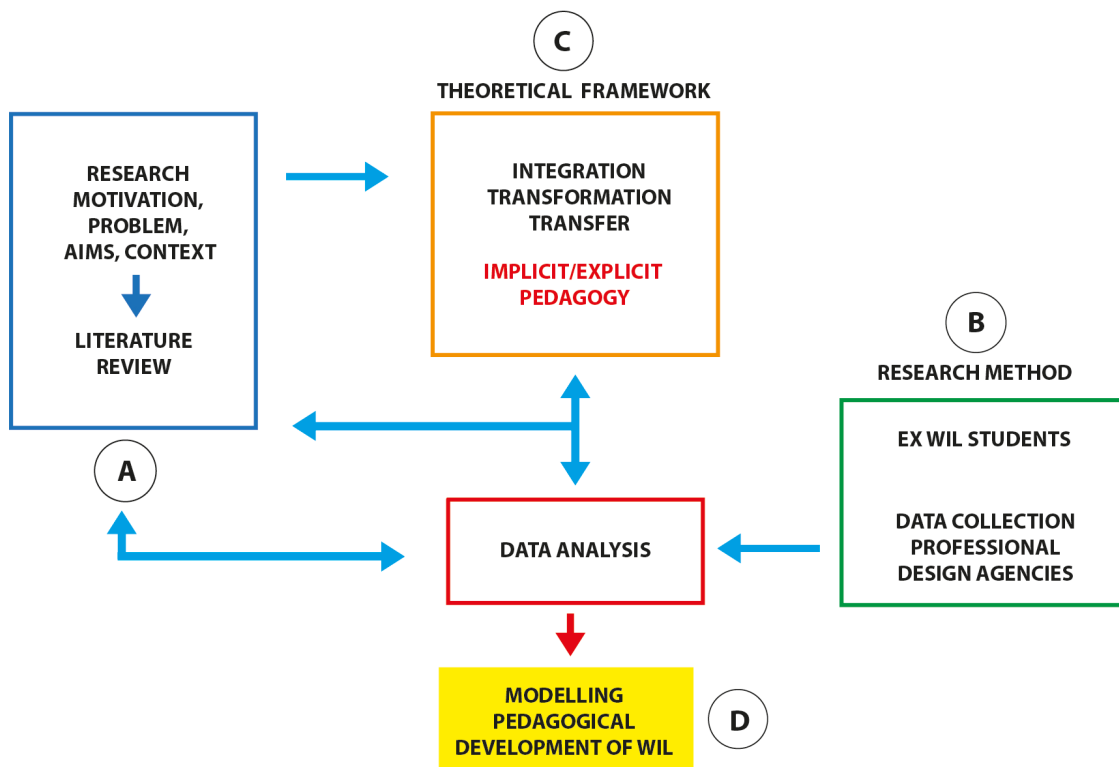


Figure 3.1 Research design for Inquiry into transfer from WIL to Work (author's own illustration)

Part A on the left shows the research motivation, problems and context (Chapter One) as leading to the main elements of the literature review (Section 2.4 on page 35).

Part B on the right shows how data analysis in the first round of unstructured individual interviews informs the semi-structured interview schedule used in the second round of follow-up interviews.

Part C in the top center co-ordinates Part A and Part B. The theoretical framework shown in Part C follows from pedagogical practice issues identified in the literature review (Part A). In turn, the theoretical framework in Part C guides the analysis of data generated in Part B, which governs the modelling of the WIL development of pedagogy in Part D. The data analysis is the link between Part B (Research Method), Part C (theoretical framework) and Part D (Modelling of WIL pedagogy development).

Chapter 4: Data Analysis

This chapter shows how data generated from two rounds of interviews was analyzed. Emerging data connections with pedagogical research concerns are tracked in the first round of unstructured interviews. This tracking of emerging research data allowed a semi-structured interview schedule to be constructed. The purpose of this semi-structured interview schedule was to establish and elaborate upon key data from the initial unstructured interviews. This data concerns the working capabilities and lack of working capabilities that working graduates described. Because these capabilities or the lack of them is then considered in terms of the light of WIL pedagogical intentions for learning transfer, as explained in the literature review in Chapter Two. Finally, in accordance with St Clair's (2004) analysis of implicit and explicit pedagogical intentions, inferences are made that connect implicit pedagogical intentions with WIL learning transfer to working life.

The chapter summarizes the data analysis in order to bring to fore and argue for relevant findings. Full transcripts of the two rounds of interview data are included in Appendices A and B, in support the data analysis. Then the analysis considers findings from both rounds of interviews in light of the literature review presented in Chapter Two.

4.1 Initial Unstructured Interviews

As mentioned in Chapter three (Research Design and Methodology), initial interviews were unstructured and involved an open and general discussion about participants' experience of design agency work.

While theoretical framework issues of the transfer of WIL integrative transformative capabilities to working life were not directly pursued in these unstructured interviews, interview data did indirectly reference these capabilities. This was to be expected; integration of number of design processes is standard in a design agency, as are the transformative thinking challenges presented by each new client brief. Also participant references to the shift from WIL study to design agency work emerged in interview

data as they likely would because of the previous WIL pedagogical relationship between participants and their ex- WIL teacher. Interview discussion about the shift from study to work then provided WIL considerable learning transfer to data.

4.1.1 Integrative Capability

Where integrative capability is concerned, participants mentioned bringing various parts of a design brief together and interacting with different specialists in the design agency/studio. In the two interview excerpts below, for instance, participants talk about integrating different aspects of a design brief:

“We are a small place like 30 to 50 people max, we do a whole lot of activities depending on the task and the deadline so it could be anything from like graphic design stuff in terms of branding and all of that” (Initial Interview 5: 21st June 2016).

“Yeah it’s got 120 pages so that there, that’s the only thing that I would go for with regards to meetings and stuff but like other small jobs that come in like printing and stuff we get a job bag with all the descriptions of what needs to be done and sometimes imagery, they send us imagery and text whatever they want specifically in it.” (Initial Interview 12: 24th June 2016).

4.1.2 Elaboration of Integrative Capability

Participants’ concerns with particular design agency challenges were connected with integrative aspects of their design capability. These challenges related to collaborating with design agency colleagues, understanding clients, and time management.

In the following excerpt, for example, a participant refers to the need to consult with and collaborate with design agency personnel responsible for motion graphics in order to integrate design elements:

“I had to do some illustration that needed movement so now I have to design something and also think about how it’s going to move so I had to go to motion graphics and tell them like ok I want the boy to jump and I want these sound effects

so now it's not only designing you also have to think about voice overs like for me that's a challenge" (Initial Interview 1: 20th June 2016).

The next interview excerpt indicates integration of different design elements within client challenges:

"I was working on a job the other day and it was basically a promo leaflet layout like 50 things on one page and the way they wanted it was things need to look like it has space, ok so imagine right there were about 30 links maybe right and then we send it off to client services come back and they are like why don't you try this because the client likes ..." (Initial Interview 2: 20th June 2016).

A further excerpt raises the issue of integration of different design processes within time limits:

"For me, in particular, it can get quite busy uhm everything is quite a fast pace and you've got to keep going otherwise everything can just pile up, " (Initial Interview 13: 24th June 2016).

4.1.3 Transformative Capability

Participants also mentioned re-conceptualizing or transforming their design process. The following two excerpts illustrate this:

"But UI designing bruh let me tell you it's exactly the same as graphics design it's just that the method that you designing it is different. You no more using the pencil tool, you just typing a lot coz there is a lot of stuff like drop shadows like all the stuff that we did, it's all there but like different" (Initial Interview 3: 21st June 2016).

"For me personally I don't think there is something that's easy, I don't think so because now, let's say you are going to do the same thing over and over but you have to do it differently every day so it's a new challenge although it's the same thing real-life" (Initial Interview 4: 21st June 2016).

4.1.4 Elaboration of Transformative Capability

As with integrative capability, the question of transformative thinking was also connected chiefly with collaborating with design agency colleagues, understanding clients, and time management. The participant excerpt below explains how she has to accommodate perspectives different from her own when working with colleagues:

“But the only catch that I have where I work is like this whole new thing of working with different things for example if someone is writing a script they have their own imagination of how they want it to look so you might interpret it differently and then its clashes” (Initial Interview 1: 20th June 2016).

Another extensive participant comment connected transformative thinking with understanding client needs, as evidenced by the excerpt below:

“There are always new clients, there is a lot of things to keep up with” (Initial Interview 10: 24th June 2016).

The excerpt below connects transformative thinking within time constraints:

“At first I must say I thought the pace of the work would be a lot faster which it wasn’t, it’s the thinking, it’s the point that you need to think that’s, I think that was the biggest surprise, having to strategize that fast, at varsity you have like a few days to come up with a strategy, here you don’t, your head will tell you that yah you have two hours we need an idea get ready, you know how many times we’ve done pitches for SAB, MTN whatever, we get it and then two days later it’s a pitch and we come up with concept and design stuff to pitch straight away” (Initial Interview 9: 23rd June 2016).

4.1.5 WIL Learning Transfer: Integrative and Transformative Capabilities

During this initial round of interviews, participants did voluntarily compare their WIL training with their current workplace experiences. This data was treated as WIL learning transfer data. Participant comments both confirmed and disconfirmed integrative and transformative capabilities of different kinds. These capabilities were

significantly connected to collaboration with design agency personnel, understanding clients, and managing time.

As the next excerpt shows, the participant confirms that their WIL training in integrative design process allowed collaboration with design agency personnel:

“Obviously well I think what was really cool was that coming into the company I already knew a lot of the work like how to do a lot of the work so I suppose like the process of things, the process of working and its quite shocking like a lot of the people don’t have that I mean I’ve mentioned things to seniors and they are like huh? Like what is that but you know being at campus you get clued up about a lot of things, you become the brainiac so when you get to the business at least it’s easier to start off than other students from other places, you not taking a slow walk into the building and that’s what really impresses them and uhm that was a real advantage it was very good” (Initial Interview 13: 24th June 2016).

In the next example, the participant excerpt confirms transferred integrative understanding from their WIL training to client advertising strategy and SWOT wot analysis in their workplace.

“When I worked at [.....], and they were speaking about things like ROI and I knew that already, I didn’t expect to know so much about strategy when I went there and exactly what’s done here is what we did at varsity, SWOT analysis, strategic outputs” (Initial Interview 11: 24th June 2016).

Working WIL graduates’ transfer of integrative time management capability is also confirmed by the following participant excerpt:

“Work that we would do in a space of a week you find out that at work you can do it in a space of like two and a half days because everything that we were taught there has made it much simpler to unpack, ” (Initial Interview 6: 22nd June 2016).

The following participant data disconfirms WIL transformative learning transfer to the workplace in the following excerpt about personal graphic design style:

“For me uhm sometimes it's like really hard to move out of your style, your comfort zone because at campus you get like different briefs but you get allowed to find yourself and your style so sometimes you get too attached to your style and then now they are like design something for PEP, oh my gosh. You have to be flexible” (Initial Interview 1: 20th June 2016).

To sum up, in the first round of interviews, integrative and transformative capabilities appeared as themes relating to particular aspects of design agency practice. These themes did relate directly to WIL pedagogical intentions for learning transfer. Instead, integrative and transformative capabilities seemed to be variously elaborated by collaboration, client and time issues. Therefore, these issues were followed up in the second round of interviews.

4.2 Semi-structured follow-up Interviews

The second round of individual interviews employed a semi-structured interview guide developed from analysis of the initial round of unstructured individual interviews. In accordance with indications of relationships between integrative capability and transformative capability with workplace collaboration, client understanding and time management, a semi-structured interview guide was developed. This semi-structured interview guide sought to explore the above-mentioned relationships as *topics*, with the intention of clarifying issues of learning transfer or the lack of learning transfer. The semi-structured interview guide themes for the second round of individual interviews is illustrated in Table 4.1 below).

Table 4.1 Semi-structured interview guide for follow up individual interviews

THEME 1: Integrative Capability: Collaboration, Client and Time management
a) How have you experienced working with design agency people?
b) What is it like to deal with an agency client's revert or input or feedback?
c) How did the WIL prepare or not prepare you for working with colleagues?
d) How did WIL prepare or not prepare you for working with different specialists?
e) How have you found dealing with agency deadlines?
f) How did WIL prepare or not prepare you for handling pre-production processes in your agency?

THEME 2: Transformative Capability: Collaboration, Client and Time management
a) How did WIL prepare or not prepare you for design thinking shifts when working with others?
b) How did WIL prepare or not prepare you for dealing with changing client needs?
c) How did WIL prepare or not prepare you for dealing with changing briefs while under time pressure?
d) What unexpected issues have you faced when working with agency people, dealing with clients and meeting deadlines?
e) How did WIL activities allow you to rethink issues relating to working in a group, dealing with clients and time management?
f) What challenges have you find difficult with regard to working with people, liaising with clients, and meeting deadlines?

THEME 3: Learning transfer from the WIL approach to the current professional practice: Summative questions.
a) How did the WIL activities prepare or not prepare you for your current industry role?
b) How did the WIL activities prepare you for working with other professionals?
c) How did the WIL activities prepare or not prepare you for time pressure?
d) How did the WIL activities prepare you or not prepare you to deal with clients?
e) Can you please list a few important things that you knew as a result of the WIL activities?
f) How do you deal with the pressure of staying creative at all times?

4.2.1 Theme 1: Integrative Capability: Collaboration with Agency Personnel, Client Understanding and Time Management

In the first exemplar, the participant in Interview 7 extends design brief integrative capability to the challenge of collaborating with other design agency personnel.

“To be honest, I’ve never been a fan of group work because of the communication, having to get people to actually listen to what you have to say but at the same time it helps to work with other people because you get to learn how other people think and that is what you should always respect because you could need that one element to complete your design that someone else could point out” (Follow-up Interview 7: 06th July 2016).

In the second exemplar, the Interview 11 participant connects dealing with client feedback with integrative capability.

“Totally different things because they don’t know what it’s going to look like at the end but at least a designer has experience, it will appeal to them more and easier for instance if something is too small, they would know how it will look and the client is just guessing ok I think it will look nice like that, let’s try it like that” (Follow-up Interview 11: 08th July 2016).

In the third exemplar, the Interview 8 participant brings time management into the integrative theme.

“In terms of like coming up with a concept because yes we get a brief and we need to go to the client with three options but you can’t just, each option needs to be just as good and you get like two days, sometimes you’ve got a pitch and you’ve got 3 days to do it and you need to think shit fast because you still need like two days to design, so that’s where the time comes in and I found that strategy and thinking is a lot faster than when it comes to design then it’s like more relaxed and you’ve got more time” (Follow-up Interview 8: 7th July 2016).

The excerpts given above are exemplars of recurring themes across the second round of follow-up semi-structured interviews. In this data, integration of graphic design processes is connected with collaboration with design agency colleagues, client understanding, and time management.

4.2.2 Theme 2: Transformative Capability: Collaboration with Agency Personnel, Client Understanding and Time Management

Theme 2 concerned participant data about the learning transformation theme as it included collaboration with colleagues, understanding of clients, and time management. The first excerpt concerns the need for graphic designers in design agencies to transform their own viewpoints in order to collaborate with colleagues.

“I think being able to work as a team it kind of helps you when you combining ideas so you sit with individuals you sort of absorb their different styles so it kind of pushes you because it’s competitive at the same time although you in the same group” (Follow-up Interview 6: 06th July 2016).

In the second excerpt the participant tells how he had to adapt to design agency thinking about the service offered to clients and transform his own graphic design approach.

“It’s either you adapt or die coz every company’s got their ethos, the way they work, every company has their own values that they are trying to follow so you having your own values as a person and trying to find a balance has been the hardest part. It’s like being back at primary school you know you have to make friends, you know you are going to go out there and have fun at some point, you just gather your guts. When it comes to industry, learning is the hardest part because you find yourself in a sinking ship where you’ve been channeled to thinking this way but now there are new things coming your way and you’ve got to learn this to better yourself and the company. These companies follow their own values and you can’t just change yourself for someone you have to find a balance between what you know and what the company has to offer” (Follow-up Interview 4: 05th July 2016).

In the third excerpt the participant has to think differently in order think to meet time deadlines. In this way the participant was required to transform their design thinking.

“Yeah decision making yah I think it also goes in with following the trend, if you follow the trend you know what to do, I think that actually cuts off the time you need to sit down and think, sometimes you just think what am I going to do now coz when you sit down and think it’s time flying you know” (Follow-up Interview 6: 06th July 2016).

4.2.3 Theme 3: Transfer of WIL Learning

This part of the analysis considered data regarding the employed student graduates transfer of WIL learning to their professional design agency roles. As in the case of the initial unstructured interviews, participants described design agency challenges that evidence some areas in which transfer of WIL learning was successful, and some areas where such learning transfer was lacking. In the semi-structured follow up interviews, it was possible to link WIL learning transfer or lack of this to the previously established collaborative, client and time elaborations of integrative and transformative capabilities.

The participant excerpt below points out that group work toward WIL projects did not adequately prepare him for collaboration with different specialists with the design agency where he is employed.

“At campus, because you know you are working with a certain amount of people you know briefs are set, your outcome is your own and then when you here at work the difference is that when you get a job there are so many different elements it goes through before it gets to you... I think its last what we spoke about, you got this whole process that goes on before so like the strategy people come in, at campus you are the strategy person you are the design person you are everything” (Follow-up Interview 1: 04Th July 2016).

In the next excerpt the participant points out that feedback sessions in their WIL training did not transfer to their workplace as client understanding. Feedback from a non-creative person or client is not as clear as that of WIL teachers.

“I think it helped us deal with it quite fine because we would get reverts from our lecturers and get feedback from you all, the only difference is client do not know what they are talking about, you guys had good feedback we could use” (Follow-up Interview 11: 08th July 2016).

In the except below the participant points out that time deadlines in WIL training do not match the reality of design agency work. There is thus a lack of transfer of time management capacity.

“I’m not sure because at the university we sort of made to feel like we can do anything, it’s very glamorous and everything is going to be exciting, every job you just going to be able to thrash your ideas and do it but unfortunately it doesn’t work that way I mean especially in tech you get a week to do the smallest projects and you work and get more excited about it and do more research whereas here the client leave it till the last minute and they want it now, they don’t have the money they don’t have the time.” (Follow-up Interview 12: 08th July 2016).

4.3 Interview Findings: Implicit Aspects of WIL Pedagogy

Over the two sets of working graduate individual interviews, participants raised issues of integrative and transformative capability. These issues were linked to collaboration with workplace colleagues, client understanding, and time management, forming learning transfer themes. Participants both confirmed and disconfirmed transfer of WIL learning in respect of these themes. The account of graphic design pedagogy given in the literature review does though seem to indicate that collaboration, client and time issues are implicit in WIL pedagogy.

It is not as if the WIL pedagogical approach has ignored collaboration, client and time issues, but these three variables in relation to integration, transformation, and transfer may be more implicit than explicit in pedagogical approaches to WIL in graphic design. As the literature review shows, the issue of collaboration with others is addressed through student group work (on page 32 to 34); client understanding is pursued through briefs devised by design agency partners in WIL pedagogy (on page 32). Time management is built into the execution of graphic design briefs, where

students must meet staged deadlines (on page 32). In these ways, WIL pedagogy implicitly intends students to understand that collaboration, client and time issues run through all design agency processes. However, learning transfer in respect of integrative and transformative capabilities particularly with respect to the links between each of these two capabilities and collaboration with workplace colleagues, client understanding, and time management needed is problematic.

4.3.1 Implicit WIL Pedagogical Intentions: Collaboration with Colleagues

While students work in groups on WIL projects, teachers and design agency mentors attempt simulate real-life design agency conditions, without though simultaneously making it clear how the project demands are articulated on different levels may be that the offering explicit; they are not transferred because they are implicit expectations of the WIL pedagogical intentions.

4.3.2 Implicit WIL Pedagogical Intentions: Understanding Clients

WIL students present design concepts to teachers'/design agency mentors and/or industry mentors for approval, who usually critique the concepts and suggest changes or raise concerns. Students who may make changes before re-submitting the work take this detailed feedback into consideration. But design agency clients do not necessarily give considered 'feedback' and do not always make their needs clear. The implicit WIL expectation is that teachers'/design agency mentors can authentically take the part of the client.

4.3.3 Implicit WIL Pedagogical Intentions: Time Management

Design agency-partnered live WIL projects are subject to staged deadlines, but these projects and deadlines are carefully planned in advance, and not subject interruption, unforeseen difficulties, and colleague demands. The implicit WIL expectation is that working to deadlines will prepare student for time-based exigencies that cannot be anticipated.

These learning transfer issues are tabulated in Table 4.2 on the next page.

Table 4.2 Learning transfer issues arising from initial and follow-up interviews (author's own illustration)

	COLLABORATION WITH COLLEAGUES	UNDERSTANDING CLIENTS	TIME MANAGEMENT
INTEGRATIVE CAPABILITY	X	X	X
TRANSFORMATIVE CAPABILITY	X	X	X

4.4 Conclusion

This data analysis chapter reports on the data collected from two rounds of interviews, the initial unstructured interviews and the subsequent semi-structured interviews. Issues relating to integration of design processes in working life naturally emerged because of the nature of design work in a professional design agency. The same applied to issues of transformation, since design agencies are relied upon to provide innovative design to highly varied clients. In this regard, participants highlighted the difficulties they experienced in adapting and extending their design conceptualization. Issues of knowledge transfer were also evident, where participants contrasted their WIL approach experiences with professional challenges. Interview data also showed that WIL pedagogical concerns with learning integration, learning transformation and overall learning transfer to the workplace were each extended to workplace challenges of collaboration with colleagues, client understanding and time pressure.

It was apparent however that these pedagogical elements of the WIL approach did not always transfer adequately to graduates' professional practice. Participants both confirmed and disconfirmed the above issues of learning transfer over both sets of individual interviews.

These key findings of the overall analysis were considered in terms of the pedagogical intentions for WIL learning, explained in the literature review. Upon reflection, there are implicit WIL expectations for student understanding of relationships, communication and understanding encountered in the design-agency context. The real-life collaborative context in which design agencies operate involves different personnel and the client in the design process, under time constraints.

Table 4.2 (on page 63) is incorporated in Figure 4.1 below (on page 65), which shows the analysis in relation to the data generation process.

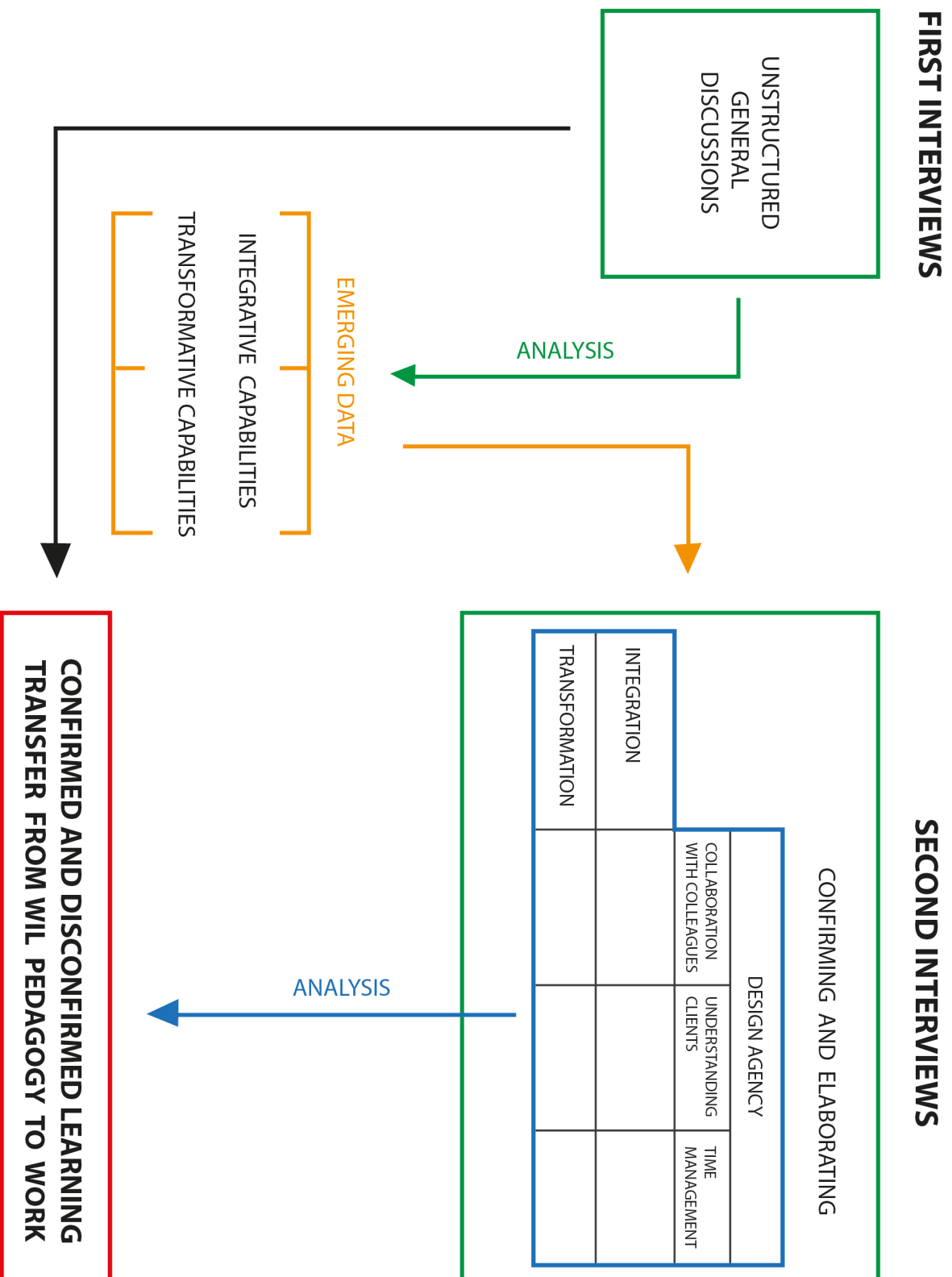


Figure 4.1 Data generation and analysis strategy of the study (author's own illustration)

Chapter 5: Conclusion: Modelling Development of WIL Pedagogy

5.1 Introduction

This study is positioned as practitioner research in design pedagogy. While the graphic design WIL pedagogical approach under inquiry is not a formal credit-bearing course, it is nevertheless the lynchpin of the third year of study, which is often students' final year. To prepare graduates for design agency work, WIL pedagogical practice must stay abreast of professional graphic design and must strive to improve student learning transfer to professional life. This chapter models future WIL pedagogical development based on the findings of this study, which are discussed below.

Recommendations for implementing this model are given toward the end of the chapter, before indicating further research possibilities.

5.2 The Research Aim and Research Questions

Before presenting a discussion of the research findings, I deal first with the third of three questions (on page 43), as it appears in the methodology and overall research design chapter. This question drove primary data generation and analysis and is therefore most appropriate to the discussion of findings in this chapter. The second research question is then briefly addressed, before tackling the first and overarching research question, which subsumes all preceding inquiry.

The aim of this research is to model the future pedagogical development of the graphic design WIL approach. This aim was initially tackled by finding educational learning theories that correspond with the intentions of WIL pedagogy, and using these to question graphic design graduates transfer of learning to work, as capabilities.

The third question was: How do working graduates of the National Diploma course in graphic design see their:

- a. design integration capability
- b. design transformation capability, and
- c. general learning transfer from their WIL training to their current professional practice?

The data analysis in the previous chapter reveals that working graduates experienced concerns with collaborating with colleagues, client relations and time management in relation to their integrative and transformative capabilities.

The second question was: How might the intentions behind current WIL pedagogical practice in the case under study relate to working-graduate experiences concerning their industry readiness? Following St Clair's (2004) exposition of teachers' articulated and explicit theory about their practice, and their unarticulated, implicit actual teaching practice, some inferences could be drawn regarding learning transfer from WIL pedagogy to working capabilities. Interview data illustrated both confirmation and disconfirmation of learning transfer from WIL, regarding collaboration with colleagues, understanding clients and time management. This suggests that there was in some cases transfer from WIL learning and in some cases, not. Upon reflection on the literature review as it deals with collaborative, client and time management matters, it seems that these matters comprise implicit pedagogical expectations of integrative and transformative design learning. Such implicit pedagogical intentions do not necessarily mean a lack of learning transfer, but rather learning transfer in some but not other cases.

The final and overarching research question to be addressed is: How does WIL pedagogy need to be developed to better enable student knowledge transfer to working life?

As the literature review showed, *learning integration* in the WIL approach centers on the co-ordination of design elements and processes toward a multi-faceted design solution. *Learning transformation* in the WIL approach (also discussed in the literature review) concentrates on students' capacity to shift their perspective and take on a variety of unfamiliar design briefs. The findings in Chapter 4 show that WIL pedagogy needs to explicitly extend both integrative and transformative pedagogical intentions

toward working collaboration, understanding clients, and managing time, that may currently be more implicit than explicit in the overall WIL pedagogy (St Clair 2004). It is not necessarily the case that learning transfer cannot occur when pedagogical intentions are implicit. But because research data evidenced both confirmation and disconfirmation of learning transfer where collaborative, client and time issues are concerned, each of these issues needs to be addressed as a matter of pedagogical development. These areas of design learning are discussed as research findings below.

5.3 Summary of the Research Design

The research design diagram is given in chapter three (on page 49) but recapitulated briefly here. The research design was to firstly give a detailed position of the course presently by explaining and examining. The second step was then to draw on literature that would explain the way in which the study approaches the WIL pedagogy, taking theoretically what the course is doing and relate them to the literature, then the theoretical framework was established. The third step was to setup two rounds of interviews where the first round was unstructured and it informed the structure of the second round of interviews. These were then both analyzed on how integration, transformation and transfer was construed by the participants and then this was examined in terms of implicit and explicit transfer of knowledge. Following this process was then the modelling of WIL pedagogy in graphic design.

5.4 Discussion of Findings

5.4.1 Professional Collaboration and WIL Pedagogical Development

The significance of collaboration is that the process of the design solution involves many different skills to work toward a common goal or project. Graphic designers never work alone, they collaborate with different professionals on different projects and this is a very common practice of the industry. There is collaboration on different levels in the graphic design professional practice. This view is supported by Lave and Wenger (1991), who favour a professional practice model where designers

collaborate. It is in the process of collaboration that designers learn from each other or from other professionals (Lave and Wenger 1991).

To remedy this situation, lecturers need to make it explicit that graphic designers never work alone – the WIL approach must find ways to better simulate interactions between professional design-agency roles. The WIL pedagogical intentions regarding collaboration must be made explicit during students' experience of industry-partnered live projects to achieve a successful transfer from WIL to professional practice.

According to Fleischmann (2010: 69), “some institutions use the concept of collaboration in a multidisciplinary approach called the Pool Model: these experts assemble in multidisciplinary teams to formulate a problem/project or advise students on formulating their own in accordance with students learning objectives across disciplines”. Students from different disciplines work in teams to solve a common problem collaboratively while learning something from other disciplines. This model aims to prepare students for a collaborative, multidisciplinary practice of industry, in the form of producing commercial work for a client within a time frame or deadlines (ibid). Fruchter (2001: 428) adds that, “As in the real world, the teams have tight deadlines”. Modern-day designers are working in collaborative settings. In many instances, design education does not reflect these kinds of environments, due to the fact that they are running a curriculum model developed to suit the design industry of the 1990s (Fleischmann 2010: 58).

From a learning point of view Brown, Collins and Duguid (1989) social approach, which they termed ‘learning together’, recommends that students should learn through collaboration in group projects. Du Preez (2010) confirms that nowadays this approach has become standard in design education. Biggs (1989) identified that collaboration is one of the key elements to promote a deep approach to learning. The learning success depends on this element, as it needs to be embodied in students' learning experience (Biggs 1989). Active learning is experiential but also tacit, concrete, and practical, so there is need for the more explicit raising of issues, and there is need for a greater theoretical engagement (Fruchter 2001).

Marshall (2009) asserts that designers are expected to transform, manage and integrate information from different persons with different expertise, due to the nature of the design process. This process involves collaborative visualization and development of prototypes toward design solutions, where skill sets are not necessarily held in common.

5.4.2 Understanding Clients and WIL Pedagogical Development

Graphic designers produce commercial work and for that reason there is a client involved in the design process. The design process starts with the client's briefing and ends with the client's approval in terms of the go-ahead for production (Powell *et al.* 2013). The client is very involved in the graphic design professional practice; understanding how to work efficiently and constructively with clients is a skill that is key to a successful design process and solution.

In the professional graphic design agency these back and forth processes and interactions between the client and the creative team can go on and on, until the client is satisfied with the presented artwork or proposed solution by the creative team. These aspects are implied in the industry-partnered pedagogical practice rather than made explicit, and therefore possibly not always transferable to WIL to professional practice.

To remedy this situation, lecturers must explicitly address these aspects of client understanding and interactions in the WIL pedagogical intentions: in the professional graphic-design process, the client influences the process of the design solution in terms of the critiques, decisions, deadlines, budget and outcomes of the project, they are very much part of the design process. The client is the intermediary link between the designer and the consumer (Cornish *et al.* 2015). Therefore, graphic designers have to keep the consumer in mind at all stages of the process and also have to keep the client happy. The process of accommodating the client is one of the stressful and frustrating experiences of being a graphic designer. Due to the nature of the relationship, designers are constantly trying to align themselves with the client's perspective of what, drawing on previous experience, works or does not. The difficulty is not only to convince, but also to educate the client about the proposed graphic

design solution. Difficulties with this may be exacerbated by clients' lack of insight and creative ability, compared with the lecturers and industry mentors who have design expertise and insight into creative processes.

5.4.3 Professional Time Management and WIL Pedagogical Development

Time is the currency of the graphic design industry so in view of the design process that requires working with many people from different contexts, the two preceding aspects of collaboration and client liaison must be managed within a certain timeframe in order to meet production time and/or deadlines. This is common professional practice in the graphic design industry.

For example, the process of working with different people that is simulated in the industry-partnered live projects requires designers to meet their time constraints by completing their design inputs timeously in order to move to the next stage of the job that also has its time constraints. This process is not successfully simulated in the industry-partnered live projects although it is an implicit expectation in the industry-partnered pedagogical practice. The aspects of time management may not always be transferred because they are implicit industry-partnered pedagogical practice.

The design industry is very much time driven, there are deadlines and time constraints at almost every stage of the design process for many different reasons, and one of the main reasons is money. Time is money in the creative/design industry, clients get charged hourly rates for the services offered, every second counts and costs. Lecturers must explicitly address aspects of time management in the WIL pedagogical intentions; students should explicitly know that time is the ultimate currency of this industry; efficient time management therefore, a critical aspect of the design process. As the success of the project depends heavily on the proper management of time, it is a critical skill. Time pressure is the reality of the graphic design industry, which makes time management an imperative skill that graphic designers must master.

5.5 Modelling Development of WIL Pedagogy

Modelling employs the theoretical concepts established in the literature review: learning integration and learning transformation as subject to transfer from WIL pedagogy to work. The model shows the extension of these pedagogical intentions to work collaboration, understanding clients, and managing time, which are currently implicit in WIL pedagogy. The model shows the need for explicit development of these trajectories of learning transfer. The resulting diagrammatic model is shown below in Figure 5.1.

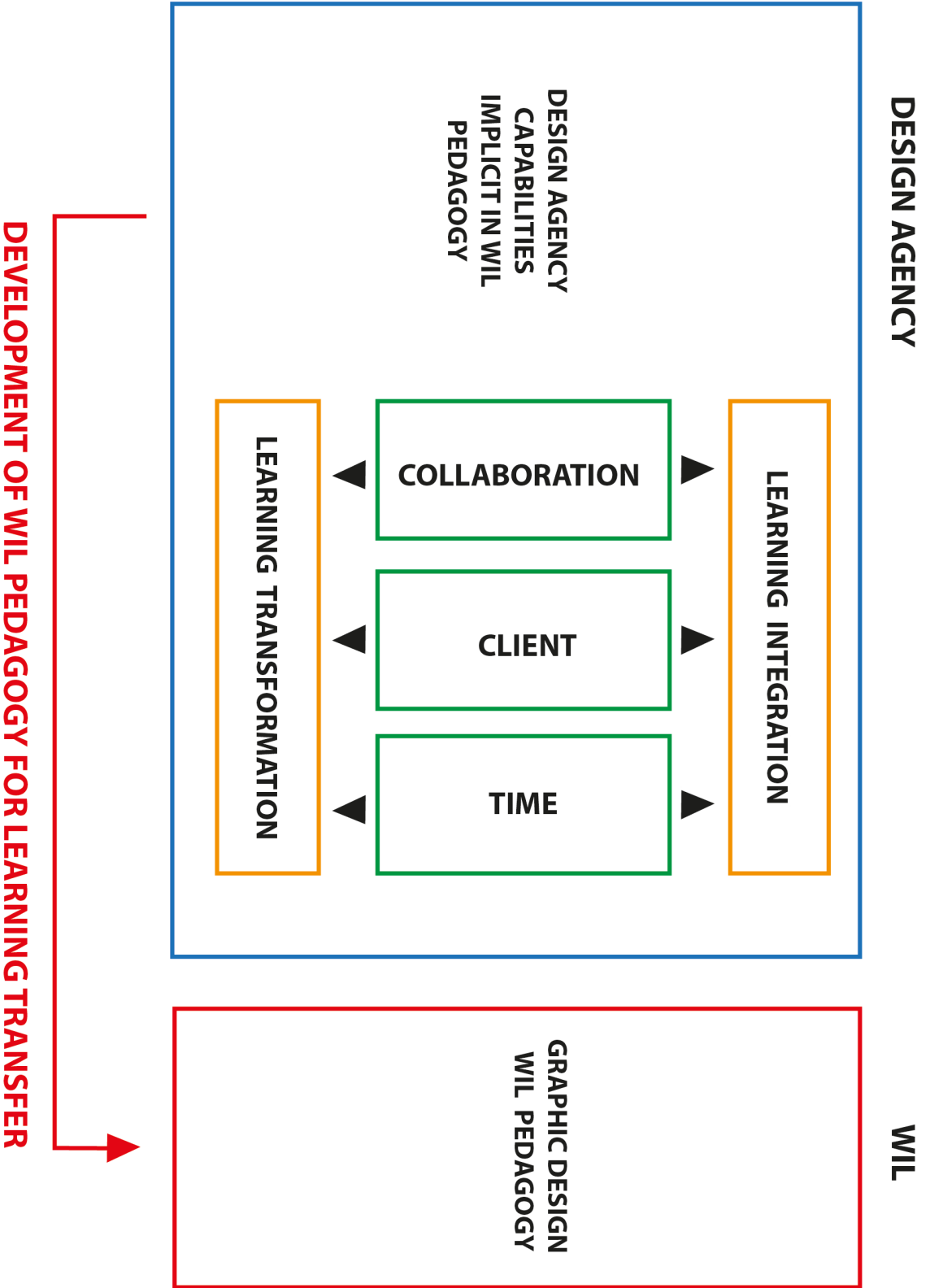


Figure 5.1 Model of explicit WIL Pedagogy for student knowledge transfer (author's own illustration)

5.6 Recommendations for Development of WIL Pedagogy

This section recommends avenues of practical implementation of the model given on page 73 (Figure 5.1). Integrative and transformative development of WIL pedagogy for simulation of a professional design studio environment are the main avenues of implementation.

Making integrative and transformative aspects of professional practice clear to students relies on the language teachers use in their interactions with students. Fleming (1998: 42) states that:

Language permeates the design process: it is used in the communication of constraints and requirements; in group problem-solving and decision-making; in designer-client dialogue and negotiation; in inquiry, research, and testing; in naming, specifying, presenting, and elaborating; and in evaluation, application, and interpretation.

While the language-based articulation of the design process in the design studio needs to be very carefully considered, there is the added concern that this language must address two very different aspects of graphic design. One aspect is skills-based execution of graphic design concepts; the other aspect is the conceptual thinking behind effective visual communication. As mentioned by Busse (2007) in Chapter One, graphic design can be seen as a skills-based activity. But the higher order conceptual thinking behind visual communication is the real challenge of graphic design. Articulating visual conceptualization issues is arguably far more difficult for graphic design teachers and students than discussing the more concrete elements of design execution.

As shown in Chapter Two, there are a variety of design agency personnel with different design agency responsibilities (for instance, the strategist as shown in Table 2.2) with whom working graphic design graduates must collaborate, and therefore must communicate. Similarly, clients often do not share a verbal or visual repertoire with design agency graphic designers. Therefore, integrative and transformative student

learning should extend to effectively articulated explanation of design conceptualization and design execution. This articulation should in particular consider what may be taken for granted by a graphic designer, and left unsaid. Also, most importantly, such explanation needs to be coherent, precise and brief. Harland's diagram of the dimensions of graphic design may of assistance in this regard. Figure 5.2 shows how any one graphic design concept may reference social, cultural, industrial, commercial and communication issues.

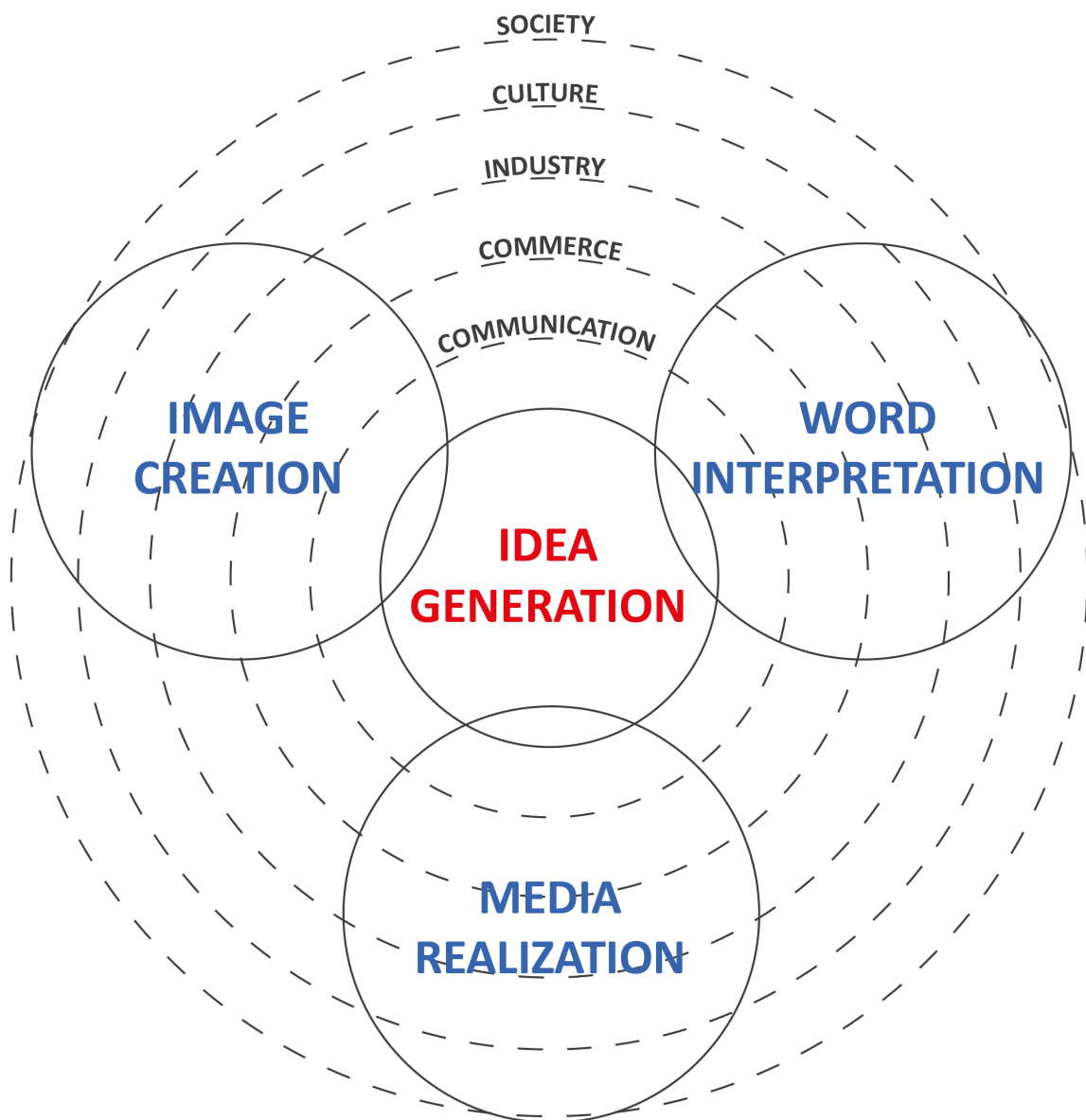


Figure 5.2 Adapted from Harland (2011:21)

Harland's simple scheme can make it possible for students and WIL teachers to anticipate the kinds of questions future colleagues and clients may have. Harland's scheme may also allow students to manage time better by concentrating attention on those aspects of a brief that are of primary importance, thereby prioritizing their efforts.

Finally, Shulman's seminal concept of 'pedagogical content knowledge', quoted below, has relevance. Shulman (1986:9) says that pedagogical content knowledge:

Goes beyond knowledge of subject matter...[to] the most useful forms of representation of ideas, the most powerful analogies, illustrations, examples, explanations, and demonstrations...the teacher must have at hand a veritable armamentarium of alternative forms of representation, some of which derive from research whereas others originate in the wisdom of practice.

WIL pedagogy may be much enhanced by considering the alternative and possibly more vivid ways of communicating concepts that Shulman mentions.

5.7 Generalizability and Limitations of the Study

The simulated WIL pedagogical approach under inquiry in this case study is only one of a number of WIL approaches. These were distinguished in Chapter Two, Section 2.1.1 (on page 13 to 15). Therefore, the findings in this case study would apply only minimally, for instance, to research into practicum placements, work placement, work experience or internships. This is the main limitation of this study.

However, where research into 'industry' or design agency-partnered WIL is concerned, the core concepts of integrative and transformative capability that have been used in this study seem to have a flexible and wide application to design agency working life. These concepts also apply to graphic design WIL pedagogy, as was shown in the literature review. It is then possible that integrative and transformative capability serve both as the objective of WIL learning transfer and as the key to design

agency functioning. These conceptual foundations of the study may then be generalizable to other graphic design WIL research studies.

5.8 Implications for Further Research

Further practitioner research into design studio pedagogy needs to be considered. A more detailed examination of interrelationships between collaboration with colleagues and client relations might allow some of the less obvious impediments to these working relationships to come to light.

Research inquiry could also explore how collaboration demands, client needs and time constraints can be brought together in assessed graphic design WIL projects. Such a study might investigate the criteria for assessment of these important issues. As Harland and Sawdon (2012) say, graphic design assessment can be a challenging and complex process, yet it is central to the student learning experience.

Finally, it is probably not reasonable to expect that WIL pedagogy deals explicitly with all workplace demands. But inquiry into what is implicit in design-agency briefs may inform feedback to students in ways that extend learning.

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Appendices

Appendix A



REQUEST FOR PERMISSION TO CONDUCT RESEARCH

The Agency Director Mr/Ms.....

You are asked to please allow me to conduct two interviews with your employee at their work place for a research study.

Brief Introduction and Purpose of the Study:

The aim of this study is to model WIL (work integrated learning) best practices for graphic design industry readiness. Your employee as an ex student of the Durban University of Technology, Graphic Design department has been through the WIL programme. The purpose of the interview is to determine the usefulness of the WIL course to your employee's current professional role.

Outline of Procedures:

Two interviews are envisaged. The first interview will involve a discussion of how their WIL learning experience in Graphic Design has or has not prepared him/her for his/her current working role. The second interview will follow up on issues from the first interviews that are important to WIL teaching. In interview transcripts and in the research dissertation I undertake never to identify you or your employee and never to specify any identifying details relating to your workplace and business interests.

Your employee may, at any stage of the research process, choose to withdraw from the study, without any adverse consequences.

Principal researcher: Mr Frank B Kalala (BTech Graphic Design)

Supervisor: Dr Philippa Kethro (PhD Education, M Education, M Fashion)

Confidentiality:

All participants will remain completely anonymous throughout the research process. Names will not be required during interviews.

Persons to Contact in the Event of Any Problems or Queries:

Please contact the researcher, Frank Kalala (083 392 1263), my supervisor, Philippa Kethro (031 373 6650) or the Institutional Research Ethics administrator on 031 373 2900. Complaints can be reported to the DVC: TIP, Prof F. Otieno on 031 373 2382 or dvctip@dut.ac.za.

General

Participation in this study is completely voluntary. Approximately 12 to 18 participants will be interviewed.



Consent

Statement of Agreement to allow the Research Study:

- *I hereby confirm that I have been informed by the researcher, Frank B Kalala, about the nature, conduct, benefits and risks of this study - Research Ethics Clearance Number: _____,*
- *I have also received, read and understood the above written information (Participant Letter of Information) regarding the study.*
- *I am aware that the results of the study, including personal details regarding my employee sex, age, date of birth, initials and diagnosis will be anonymously processed into a study report.*
- *In view of the requirements of research, I agree that the data collected during this study can be processed in a computerized system by the researcher.*

Full Name of Employer Date Time Signature

I, Frank B Kalala, herewith confirm that the above employer has been fully informed about the nature, conduct and risks of the above study.

Full Name of Researcher Date Signature

Full Name of Witness Date Signature

Appendix B



LETTER OF INFORMATION: RESEARCH PARTICIPATION

You are asked to participate in two interviews for a research study.

Brief Introduction and Purpose of the Study:

The aim of this study is to model WIL (work integrated learning) best practices for graphic design industry readiness. As an ex student of the WIL course in Graphic Design at The Durban University of Technology, your input is sought on how the WIL course has prepared you for your current professional role.

Outline of Procedures:

The first interview will involve a discussion of how your WIL learning experience in Graphic Design, has or has not prepared you for your current working role in the graphic design industry. The second interview will follow up on issues from the first interviews that are important to WIL teaching. Each interview will be approximately 30 minutes long.

In interview transcripts and in the research dissertation I undertake never to identify you or to specify any identifying details relating to your workplace or your employer's business interests.

You may, at any stage of the research process, choose to withdraw from the study, without any adverse consequences.

Principal researcher: Mr Frank B Kalala (BTech Graphic Design)

Supervisor: Dr Philippa Kethro (PhD Education, M Education, M Fashion)

Confidentiality:

All participants will remain completely anonymous throughout the research process. Names will not be required during interviews. In the research interview transcripts all participants will be given a pseudonym.

Persons to Contact in the Event of Any Problems or Queries:

Please contact the researcher, Frank Kalala (083 392 1263), my supervisor, Philippa Kethro (031 373 6650) or the Institutional Research Ethics administrator on 031 373 2900. Complaints can be reported to the DVC: TIP, Prof F. Otieno on 031 373 2382 or dvctip@dut.ac.za.

General

Participation in this study is completely voluntary. Approximately 12 to 18 participants will be interviewed.



Consent

Statement of Agreement to Participate in the Research Study:

- *I hereby confirm that I have been informed by the researcher, Frank B Kalala, about the nature, conduct, benefits and risks of this study - Research Ethics Clearance Number: _____*
- *I have also received, read and understood the above written information (Participant Letter of Information) regarding the study.*
- *I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials and diagnosis will be anonymously processed into a study report.*
- *In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher.*
- *I may, at any stage, without prejudice, withdraw my consent and participation in the study.*
- *I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.*
- *I understand that significant new findings developed during the course of this research which may relate to my participation will be made available to me.*

Full Name of Participant

Date Time

Signature

I, Frank B Kalala, herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

Full Name of Researcher

Date

Signature

Full Name of Witness

Date

Signature

Full Name of Legal Guardian

Date

Signature

Appendix C

1. INITIAL UNSTRUCTURED INTERVIEWS

Interview 1

Researcher: So my first question, tell me what is a normal day like

Participant: Well my normal day is coming here waiting for traffic to come and brief us, yah it's just waiting for traffic to come and brief you on work and uhm

yeah to come and brief you with work and then sometimes like this morning we had a meeting, we usually have meetings like in the morning and brainstorm on new projects

Researcher: Yah ok so that's like a normal day

Participant: Yah

Researcher: What was the thing that you didn't expect here, what was the surprise about being in the industry

Participant: I feel like for me it's like working with copy writers, we don't realise that as graphic designers, like for me it was like we chose the wrong place. When I came here I didn't know that we were going to be working with script writers, strategists and sometimes we have our creative designer sitting in and the MD's criting our work, the other thing is, no matter how good your artwork is, if the client doesn't like the headline or some copy line everything changes. If they don't like something that someone else has done than all of yours is wrong and if, like I've had it like a million times where maybe like my design work is good and the copy writer's is not really good and then I have to stay till late changing my artwork and adding onto their copy to make the client happy coz I can't just go home if the copy is not right

Researcher: So those are the new realities

Participant: and sometimes if the strategy people they write up a strategy and then sometimes they are like oh no we decided to change it so everything you have to go back to square one

Researcher: Yah definitely you were working with something different and the entire plan changed

Participant: Sometimes they are like ow we forgot to add

Researcher: It's a new reality, I think

Participant: Yah

Researcher: What did you expect, what were your expectations?

Researcher: That's very interesting and like sometimes uhm someone else starts the job and the get pulled in for something bigger and you have to finish their work, maybe if you interested in illustrations

and they not into illustration, you have to like try and design it in a way that it looks like its theirs whether you like it or not because traffic

Researcher: So like your expectation,

Participant: Yah for me I think working while I was in 2nd year like doing these small internships, working in the weekend, I did help me to understand because when I was in second year I did know that there were people called traffic they distribute work to everyone , yeah like for example if we working on a TV add and you have to go and, and I think also communication skills too are like very very important like it's not only about designing you also have to go brief other people on to how you want them to do your work

Researcher: So you have been briefed at school now you are briefing

Participant: You don't want to come across as bossy or silly. And another thing for like for example I had to do some illustration that needed movement so now I have to design something and also think about how it's going to move so I had to go to motion graphics them like ok I want the boy to jump and I want these sound effects so now it's not only designing you also have to think about voice overs like for me that's a challenge

Researcher: So there is combination of a lot of things?

Participant: Yah for example like this morning we were doing like a Christmas advert so they were like ok not gonna come in only when its designing time, you have to learn how to write a script and just like ow my gosh, I've never written a script ever, and you have to talk about your script in details and then you go and read it to the client before showing them your artwork. It also teaches you that as a designer you shouldn't take everything to heart because clients don't know how to sympathise they can just tell you they like you know what this is ugly bullshit and then people from client service also have to, yeah it's a mission like traffic briefs you on something and you do it and then it goes down to client service and then client services talks to the client and whatever comment or questions the client has the client give back to client services and client services has to go to traffic and then traffic speaks to you

Researcher: So your client services are like your AE?

Participant: You don't talk directly

Researcher: So that is the middle man and most of the time there is no designers?

Participant: No and they have to sell your work, coz sometimes they'll come up and say why did you put that orange and they you explain to them and they say the client was asking and I didn't know how to explain

Researcher: yah there is support

Researcher: So what is hard?

Participant: I feel like my challenges in industry honestly I don't feel like its design I feel like its people, people's skills and you get to reach and that constant competing spirit yah so naturally I'm not like a competitive person so when I came here it was all about striving for number 1 yeah so that's also like really really, it's all about competition and stuff and always trying to come with something new, if it's been done before that don't even think about it and it's like really really hard to think of something that nobody has ever done

Researcher: I remember this girl I think I studied with her, she uhm was talking to Paul like, but Paul these people expect me to be creative every day, so those are the challenges

Researcher: So what is the easiest thing when you got here

Participant: For me uhm sometimes it's like really hard to move out of your style, you comfort zone because at campus you get like different briefs but you get allowed to find yourself and o your style so sometimes you get too attached to your style and then now they are like design something for PEP, ow my gosh. You have to be flexible

Researcher: So you not going to design something for FNB and put yellow or red

Participant: Yah. The design side I find everything easy coz I feel I was well trained at campus, my design side they all say wow your work is brilliant but the only catch that I have where I work is like this whole new thing of working with different things for example if someone is writing a script they have their own imagination of how they want it to look so you might interpret it differently and then its clash

Interview 2

Researcher: So my first question, tell me what is a normal day like

Participant: Taking an hour to get here, I think that's the only bad part

Researcher: and when you get here?

Participant: its normal especially when you working with groups like with me I work mainly by myself, I mean I've got the people that I report to and they help me with the stuff whenever I need it but when you brainstorm and stuff, its usually group work

Researcher: Ok so that's like a normal day on a normal day

Researcher: What was the thing that you didn't expect here, what was the surprise about being in the industry?

Participant: Yeah coz like campus is just like the design aspect, you have everything there and you don't realise that there are people there in place to put things together

Participant: Everything changes no matter how perfect your layout is, if they don't like it they will change everything.

Researcher: So those are the new realities?

Participant: Coz it's not just what you think works so you have to like take into consideration what the other elements which is like different because on campus you just have everything there and it's like your idea.

Participant: And sometimes one thing that they missed out can change the entire design of what you are doing

Researcher: It's a new reality, I think

Researcher: What did you expect, what were your expectations?

Participant: I guess, I think because at campus we get the set brief and everything is laid out for you, you have the rules and stuff like that, so you know you will get briefs and jobs and stuff but you don't exactly know how its gonna come to you

Researcher: That's very interesting

Participant: Well not necessarily

Participant: Ok yeah, I think maybe on our side its different because if you are like helping somebody with work, they'll show you like they'll give you the guideline but obviously the don't expect you to be like 100 % like that, you still give your own version of the work

Researcher: What is different from Campus?

Participant: Of well I had experience, when I came and this was the first day thing I've ever worked for I'm like ok I'm going to die but then I didn't die, but the thing is, what I've noticed is, I don't know if it's because of the department I'm in and the people in it but I didn't have a problem with working, but I don't have a problem with working, it's like I at campus you have the same support level like we came to your or we came to Dave and then it's like my director, we needed help with something, we used to go him and he is like, he will guide you and all of that. I never really had a problem with work event the stuff we were doing, there was a lot of designing, like a lot of designing and I didn't have a problem adjusting from campus to there it was like ow this is fun like that's all I thought coz it wasn't like hard work you know Dave always says when you having fun you doing well so like maybe for me it was different so like for me I think it's different there are always those elements and there is that excitement and low there is this and that but when it came to actually working I didn't have a problem

Researcher: So the process is the same but there is a lot of add on, more people are coming into the picture now

Researcher: So you have been briefed at school now you are briefing?

Participant: Yes, and you need to be like ok here is my idea and like sometimes I think because if I don't know people personally I have that trouble with projecting myself in meetings and stuff that's where you go and say this my idea, here's what I think and should do. In the beginning I was just like okeeyy but you know, so we not used to

Researcher: Because they say that there is not bad idea but there are. We were not used to ok now now we have to go up and tell our ideas

Participant: I was working on a job the other day and it was basically a promo leaflet layout like 50 things on one page and the way they wanted it was things need to look like it has space, ok so imagine right there were about 30 links maybe right and then we send it off to client services come back and they are like why don't you try this coz the client likes blah blah blah and I'm ok the entire layout is going to go off but then you find that traffic is actually there to protect you as well because he was like I know why you did this I can see why you did this like that so he went and he spoke to client services so it's not like you just thrown out there you know

Researcher: So what is hard?

Participant: It's like as much as you might be able to have your people's skills, other people don't know how to come across in a proper way

Participant: I feel privileged I dont have to deal with all that

Researcher: It's different experiences

Participant: It's like you don't realise because from the beginning I was in another agency and then like when Nana comes from the other studio and then you see there is like so much different dynamics going on that side it's like it's weird because you don't think it happens but it happens in other departments and stuff, you can see the competition, people are

Researcher: What is the easiest thing when you got here

Participant: It depends uhm, everything depends on the job you get, if something is difficult and you don't know what you are going to do so obviously you are going to find it hard I know with me most of my things involve design and layout, all the things that I'm used to and good at, every new company that you do something for you have to like sit and look at the work that they have done, whereas on campus you just like ok my head wants to do this coz I can, it's not a single show anymore

Participant: I think the problem is when you a chilled person and you just want to be like ok I'm gonna do my work, your good work and then you think it's going to be good enough

Researcher: Thank you so much, it was very interesting.

Interview 3

Researcher: Yah I think the easiest way we can start is to ask what is a normal day like

Participant: We get here early enough and we get a small meeting to get to know here everyone is in terms of their projects and everyone reports how far they are and all that, we then go back to our station and that is how the day start.

Researcher: When you left the college, what was the biggest surprise

Participant: and the whole point of like school and work are the same because at school after you finish this brief you get another brief, you finish that brief you get another brief, there is not breathing, there is constant work whereas in the working field it's not every day where you are going to find work there are times where you are like let me put all my focus in studying especially here at Soft Bee you get time like let me sharpen my skills

Researcher: so you have that room to learn

Researcher: And what were the things that you expected

Participant: uhm me I expected to wear a suite and tie on a daily basis but since my focus was on design and advertising, I wanted, I saw myself thinking I'm going to be sitting in the board room discussing concepts and then

Researcher: What do you think is the easiest part

Participant: designing is the easy part but learning is the hard part

Researcher: because that's the big shift that you got

Participant: Since we were taught how to design well, then you come out on the other side, you know your focus is design we do at some parts have same processes because I remember at campus you guys would call us come for check-ups, even code it's the same thing there are processes terms of like if I had this problem how would I solve it so we are given a problem from someone else like no I need to be able to do this with this type of information

Researcher: so a lot of uhm feedback from user experience

Researcher: you are solving problems for specific people

Researcher: I think that's the add on on what you guys had at school where you just producing static stuff whereas here they have to move

Participant: We kind of have that problem when it comes to design but the company like, most days we ask us ahh I see you guys are good with your work, and then what? For them it's like if it's not moving or if it's not saying something to someone then it's useless.

Researcher: Awesome man, I think I have enough data to work with

Interview 4

Researcher: How is your day like on a normal day?

Participant: it's been good so far, no problems yet not as yet but there is like no complaining, it was a big shift from this graphic design to the technical world and I feel as if in varsity we were taught more of like design in terms of advertising than other aspects of what design could be, here I have to think more technical and how I'm supposed to sell technical ideas using graphic design uhm

Researcher: I think that's the challenge

Participant: It was but with the help of the Dave's and you teaching yourself on a day to day basis on what or how does the tech world, you get to understand that ok these are the thing that I need to do, my design patterns need to work like these.

Researcher: So design is still playing part of those things

Participant: it does, for us design was like a seed and as the seed grows it has so many branches, that's how graphic design was, you guys set up like a road for us

Researcher: yah coz I remembered there is a lot of people who do after that something completely different

Participant: yah I agree with these guys but as much as we are coding but design is still at the heart of whatever we doing coz even if whatever we are doing codes, you can still see like there is a lot of design in a code, like even the stuff that this guy does, its code-based but you can still see that ok he was a graphic designer

Researcher: because I believe after you do everything, the coding all we can see is the design and the functionality and stuff moving, everything that you doing in the background like some mechanic software we can't actually see

Participant: that's where we have an advantage because we know how to knit pick we know how to layout then as soon as even if it might be coded in a brilliant way, as soon as the design doesn't work, it's so hard for everything else , but UI designing bruh let me tell you it's exactly the same as graphics design it's just that the method that you design in is different you no more using the pencil tool, you just typing a lot coz there is a lot of stuff like drop shadows like all the stuff that we did, it's all there but like different

Researcher: I agree with you I think you find yourself in that uhm top position because you are a designer already

Researcher: so when you left college, what was the biggest surprise

Participant: one thing I can commend about this place is that you get the time to learn coz just imagine if you went to a company where they needed something from you, they wouldn't give you the opportunity to learn, here I can sit down and say ok I want to do this, but the one major difference between school and work is that work is very very team based

Researcher: so there is integration

Participant: yeah teams like there is hardly a project where you will start by yourself and you will finish by yourself like there would literally be a design that I'll start and he'll finish another part for us to achieve like fine goals as quick as possible

Researcher: and what were the things that you guys expected

Participant: I think that's the perception about graphic design, all designers think they are going to do presentations and they are going to wear suits to clients and then when you get to this, there's different field and then you go to

Participant: I actually like that I can go into that field coz it differentiates you from other designers

Researcher: yah so it's like it prepares you for a lot of different braches

Researcher: and what do you think is the easiest part

Participant: I think coming up with the ideas is much easier because not design, how to design is easy that's the easy part the hard part is convincing someone that this idea that you have is a good idea, this concept works for this particular brand

Researcher: so you guys also have a relationship with clients?

Participant: not we do a lot of in-house stuff so most of the graphic design work we do I for in-house, conferences

Participant: but for the other guys its different they much more organised coz they come they have processes they follow where as we, the thing is dues when it has to go for print so uhm coding is different you have to go through certain steps, they check the rough designs and then they check the colour design and then they start coding whereas for us we draw out a scan and then you do the whole design for the whole week then you send it on Monday , That's the difference with the coding part, I just design and design until this is all you have to give

Researcher: so a lot of uhm feedback from user experience

Participant: very important so you not just designing now you think

Researcher: you are solving problems for specific people

Participant: you are making people as comfortable as they can be using whatever they are using. You can have the most beautiful design but then if it's not user friendly then it sucks

Researcher: I think that's the add on what you guys had at school where you just producing static stuff whereas here they have to move

Interview 5

Researcher: How is your day like on a normal day?

Participant: for me uhm because we are a small place like 30 to 50 people max, we do a whole lot of activities depending on the task and the deadline so it could be anything from like graphic design stuff in terms of branding and all of that

Researcher: so you guys, I thought you guys were strictly of software

Participant: nooo it's like the main yah so it's like we do a lot of graphic design especially when you first start like lot of skills we have to upgrade and stuff

Researcher: that was a big shift hey

Participant: we do a lot of graphic design and then we are slowly moving towards like UI design and all of that and then you start doing a lot of front end programme once you get comfortable enough and there is a lot of training involved, its more formal than informal, its more exploring and asking questions and like

Researcher: So, what was the biggest surprise when you got here?

Participant: from my point of view when we were at college we took a trip to hart and carter we saw how they work and things like that we didn't really go into the software house so we came here and it's a

whole other ball game like we had no idea, like here all these programmes are talking in English but it's not sounding English coz they talking about higher level concepts and stuff so first up when you here you feel very inferior you feel like there is a long way to go and you have to make a choice, it's like school all over again

Researcher: Do you get to deal with client?

Participant: how it works at the moment is we will have a project and we have a project manager and he is the one who speaks to the clients so we will probably get most of the requirements from project

Researcher: uhm it works differently from company to company

Participant: it would also depend coz there is a lot of projects here where the client comes to check up on their work so yah there is a whole lot of processes

Participant: with like the programming part especially with the system architecture and stuff like that we'll have clients and problems so the project manager sits and creates like solution to the problem in that they'll have like 50 user stories people answer to each of those questions that they have asked so like each programme will have to do like 10 user stories and once they complete those how they work now is like on a two week and at the end of two weeks they have a review of how much they have processed and if they didn't meet the requirements of two weeks then they ask you why so it's, because our work is so technical, its broken down into a problem like ok John wants to now have application to do x so on programme will do x and one will do y because you can't solve a technical programme from just a concept, you have to have a solid concept attached to that in real work time I terms of like if I had this problem how would I solve it so we are given a problem from someone else like no I need to be able to do this with this type of information

Researcher: Very interesting

Interview 6

Researcher: ok so I don't want to take too much of your time, I don't know if read these already but the first interview is unstructured and then the second one will be in two weeks, the second one is all about me asking you what you said like a follow up

Researcher: ok so you left school, this whole thing is all about, we not asking you guys to compliment us or anything we just want to know what really worked and what didn't work so we can improve and stuff like that it's going to benefit us and the programme and the students. So my first question for me what I was thinking, just tell me at least was is a normal day like, like a normal day at work, what is it like?

Participant: normal day at work is usually solving problems all the time getting briefs, reading through them like how we did when we were here, but the only different thing is it's much easier I won't lie because based on what we were taught here, we had like, we were given a brief and maybe like we'd need like two days to analyse the brief and then understand it and then come up with a concept and all that stuff, and then at work the briefs they so simple, not that they simple but maybe we are used to you guys bashing us the whole time like you tell us that we should know this and how to analyse a brief

properly, like work that we do here , I'm talking about the first six months of third year, work that we would do in a space of a week you find out that at work you can do it in a space of like two and a half days because everything that we were taught here has made it much simpler to unpack everything that the client wants and then also it helps you to also do , like be ahead of the client like give them something that they were not expecting

Researcher: you know exactly what will be coming in the next stage because there are those back and forth feedback and stuff

Participant: yah and even some clients even if they would want something you are able to convince them that hey I actually know exactly what you need instead of what you want

Researcher: ahh ok so you guys got that chance to contact clients directly?

Participant: yah directly because where I'm working right now I started off as like a senior graphic designer like they put me in that position coz when I brought in my portfolio and all that stuff they were like ok so you say you can do this and I was like yes I can do this because that's how we have been trained yah we've been doing it like the whole time. So what they usually do like the other graphic designers and stuff they just do all the other work and then I get to handle like those huge clients that actually want your brainstorming and stuff

Researcher: like the very creative stuff, ow man that's really impressive, you know it's very it happens but it's rare to get to a job where you really love it, I remember my first job, I really loved it and I remember after I finished school, I spent like seven months without working because I wanted the job that I wanted

Participant: yeah

Researcher: a job that will make me happy because there are a lot of jobs where people go and they are just not happy because it's not what they thought it was

Participant: yeah coz in the beginning it's all about, most of the people I can say like my other friends that are working right now, at first you just say I just want to get out of varsity and then start making some money and then some of them actually realise that you can get paid a lot of money but the job is boring and it doesn't improve you as a graphic designer,

Researcher: and when you leave there you have nothing

Participant: you have nothing like you've spent about a whole year but you still have that experience you had in third year you haven't improved at all

Researcher: so after you left here, what has been that shocking thing about the industry, what was a surprise

Participant: that they had so much faith in me and they have so much faith in me and I've been telling them that hey I'm just fresh out of varsity but the thing is it's because ever since from first year, I think from matric, I've been working part time like it could be weekends and stuff like sometimes like I've

been in different companies the whole time, like holidays I wouldn't just spend holidays I would just to get myself a job because it's kind of hard to , like right now the unemployment rate is really high it's kind of hard to get a job without any experience coz you get people with masters and your Btechs and they don't have a job and in our field I think experience is more important because there is a lot of like graphic designers technically good like they can use, I'm sure right now there is someone in second or third year who can use these programmes better than you but

Researcher: yah yah definitely

Participant: but you're actually better, you understand the job better than they do

Researcher: yah so I think what you saying right now is design is not software anymore it's about your thinking now

Participant: it's not software anymore because I've met some pretty impressive guys in terms of software but in terms of layout they don't know anything about layout they just placing stuff wherever

Researcher: so that's one thing that you didn't expect

Participant: yah

Researcher: you didn't expect to be ready but they could see it

Participant: yah I couldn't see it like compared to here like you would get your average mark like your 60's 65 sometimes a 70 or 75 but you could see like in terms of people you study with you get people passing with high marks like 80's and stuff but then again like you used to say like I didn't believe you guys when you said the marks are not important actually, because I got to work I actually lent how to use uhm those big printing machines like we do billboards, your banners and stuff even do the car branding I even learnt how to do tablets for car branding which is something I didn't learn here at school because I just sit with the guys that are printing because I don't like sitting in the office, wherever like in the warehouse I just sit there with my laptop and whenever they are installing something I have to see if it's the way I designed it like I wanted it to be

Researcher: ahh so you work hand in hand

Participant: yah I work hand in hand with them because me sitting in the office I'm not gonna learn anything there

Researcher: yah that's quite interesting so one side where the thing that you really didn't expect to industry ready which they saw

Researcher: so now what is the thing that you expected after you left?

Participant: I expected to be underrated mostly because obviously there were other graphic designers that have been working there for quite some time and then like after like 3 months they moved me up from senior graphic designer to actually working hand in hand with the brand directors so I actually do like brand directing and stuff and there were like guys that had been working there for years and you also find it hard like when you coming in like I'm the youngest guy there and these guys have been

there for so many years but they haven't learnt anything so it's kind of like they also throw some shade at you like they trying to make it hard for you to work because like

Researcher: They can't steal what you have in your head

Participant: it's one of those things

Researcher: so they have been moving you from where you started, why you think that's happening?

Participant: I think it's because I put in the extra work like most of us we were just brought in as graphic designers and most of want to stay as graphic designers they don't want to learn any new thing they get comfortable with their job in my case I just want to know everything that is happening around there because I'm more hands on than just sitting in front of the computer. If I can help like installing something, I can even like uhm, I even learnt how to install pullup banners and stuff and to do the hand work because I have to know how it feels instead of just designing it and leaving it out there

Researcher: yah because it also helps you to understand what you need to do when you busy doing it

Researcher: so what has been easy for you?

Participant: to be honest nothing has been easy because every time I work I look at something and I'm not satisfied, like every time I do because basically as graphic designers what we do every time we do a different design it as to be something new. If I do a design today it has to be better than the one did yesterday so that's always a challenge like I did this much work and it was so good, how am I going to, and then you try going through the same process and the you realise that no it seems like you can't do it and then you have to sit and rethink everything and start all over again, what also helps is I've been reading like a whole lot of graphic design books and like articles and stuff searching out trends which actually helps out a lot

Researcher: yah that's true and its key coz you actually understand what's going on now and how it can make your design better

Researcher: and what is the hardest part?

Participant: uhm obviously it's getting other designers to listen to me when I try to help them out with the other work because like I just said I'm the youngest one there so whenever you see like something like dude you can do better than this if you just do this and this, they wouldn't listen to me. I'm not trying to control everyone m just telling them that ok if you do this it will be much better, I'm just suggesting

Researcher: yah man look with everyone that I speak it's a different story but it's so interesting. I think that's it for now, thank you so much for your time.

Interview 7

Researcher: yeah man so yah like the interview is not, like you not trying to compliment the programme, we just want to talk, my research, this is my masters so I'm trying to see what works, what is not working and uhm how can we improve, we believe we have the best programme because through my research I've been trying to look at what other people do and we do a very different thing there so we want to

improve on that we don't want to settle. So as you can see that thing say there are two interviews the first one is unstructured the second one that's where I'm going to come back for clarity and follow-up.

Researcher: what is your day like when you get here

Participant: so basically since this department is still new we don't have traffic officer and everything like an agency so since I'm the only designer the pressure is too much too much coz we deal with uhm we have a lot of promotions like last week we had to do a promotion for the Durban July so for me like coz I start at 8 I don't have like time to chill I don't have as you can see the board at least its

Researcher: and that's for you alone you not sharing it

Participant: yah it's a bit better now coz all the work is out. I also do print sometimes, I think the owners or people at the top prefer me to do their design coz I have that fresh and young uhm coz even my manager we try to bring something new creative coz I handle the blog and these guys do social media so I design for them the blog and since we started our blog has hit like 33 million views

Researcher: so something is going on

Participant: yah big time and I'm actually quite proud

Researcher: you should hey the problem with this industry is to keep relevant so if it works it means you talking to the right people or you talking about the real topic or current issue or whatever is going on right now

Participant: coz like two weeks back we had like a meeting with all the big bosses and they were like they have previewed the website and they have seen the work and everything that's done and comparing to our competitors overseas we are leading and that's actually good I was exited I was really really happy

Researcher: and that feedback coming from your boss, yah I can see you really busy, so you handling most of the process you do traffic and you manage the job

Participant: yah

Researcher: this is an in-house so you not dealing with clients? But you said about Durban July, ou promoting yourself?

Participant: yah for Durban July coz we a vetting company

Researcher: ow yes yes it's one of those

Participant: yah so it's quite fun though it's quite fun I really enjoy myself hey I'm not going to lie because

Researcher: when you say you enjoy yourself you blessed, you going to work like you going to a party, it's the best feeling ever

Participant: yah coz there is not day where I say I don't feel like working, I don't feel like going to work and it's just fun you know, you get to a time where you just enjoy what you doing coz design its art you create something beautiful something people when they look at it it's just

Although sometimes I may say it has a lot of pressure coz you have to be creative all the time but at the same time for me here it's a bit hard coz I can't say ok brainstorming session now coz when I brainstorm the work keeps piling up and I'm alone so now consistency sometimes yah

Researcher: and you also working with different people

Participant: yah coz I'm supposed to be doing online but sometimes the owner says let Joel do this for print

Researcher: so you doing online and you doing print and social media too

Researcher: so when you left varsity what was your expectation?

Participant: I wanted to work with Mr Price with the clothing coz I like clothing and photography and I normally admire their online presence and what they do, it's quite nice but then since I couldn't you know it was quite hard to get in there I had like 4 or 5 interviews

Researcher: and most of the people who work there are from varsity

Participant: but for me there was nothing much I was expecting coz coming from tech and working with real projects that clients come with you sort of get an idea of how the industry is like, although it's quite different when you get there, the environment and how it operates

Researcher: its mimicking what's happening out there

Participant: when you get there you find that at least I'm prepared although its twice or more than the pressure you face at Tech, after tech I went to Educor where Thando works coz they own Damelin and all the varsities, the pressure is always there but Tech coming from varsity I won't speak or mention other universities but what I've heard from people who didn't go to varsity (WIL), they struggle a lot because they just do projects and when they get there it's just like they don't know design they don't know the industry, they were not prepared. I remember this one time when I was still job hunting I went to this other place in umhlanga so I was being interviewed there so I spoke to the guy there I was like I'm interested to study Brand Management in Vega coz I've heard they are good in strategy, they were like when they hire or look for people they don't go to VEGA they go to varsity (WIL) firstly and the I think UJ, I don't remember the other one but varsity (WIL), was first I think UJ has a programme similar to ours, although they have degree in three years, their programme is similar to ours but they also do web, motion graphics, animations, coz I think we are quite traditional quite old school

Researcher: we do design, I remember Zama's comment he said we focus on one thing and we want to do better on that so we deal with design

Participant: yah but sometimes I think it kills us in a way coz now we good with design but when you get there looking for a job they are going to want we designers, do you have we design, do you have motion graphics?

Researcher: yah yah and it's been coming up over and over for the last few years, they are actually expecting a graphics designer to do everything

Participant: yah but now since everything is going digital you have to, for me I'd say I was lucky to get into here coz I have a few information

Researcher: so what was the shocking part of this, anything that you were not prepared for?

Participant: nothing was surprising really coz I was prepared because from first year the pressure was there, you know what it's like, uhm coz I think my first job, I think it's also good that I can work fast, my first job opened my eyes about time management coz now some other companies are really strict now you have to do time sheets. Apparently at this other company when you log onto your computer the

time actually starts so that's how they see you started working, time is big coz now when I got to Eduza if the job bag comes and says you need to complete this in an hour, more than an hour they are losing money, so as much as its chilled here there is no time sheet that I need to do I kind of miss design, the technical parts where you actually say ok fine I need to spend an hour here then you going to do this fast then submit

Researcher: mhh

Researcher: what is so easy now in the industry?

Participant: for me personally I don't think there is something that's easy, I don't think so coz now, let's say you are going to do the same thing over and over but you have to do it differently everyday so it's a new challenge although it's the same thing. I sometimes laugh at myself when I just sit and I know that the artwork is complete but I'm not satisfied

Researcher: perfectionist

Participant: yeah perfectionist, so I have to like no change this or start all over again. At Mr Price they also told me the same thing that the weakness of a designer is that they like to perfect, we don't know when to stop coz I remember since first year I've been wanting to have my own logo, I've changed it like six times, so it's just that, there is nothing that's easy.

Researcher: and the hardest thing?

Participant: the hardest thing, trying to stay relevant, trying to be creative all the time, uhm time management you know since design is a perfectionist, sometimes you do a lot of research and follow trends and when you do the artwork it takes a lot of time when you try to perfect and do better than the reference you know

Researcher: that's a very very good point, so time is the biggest key in here

Participant: yah sometimes you try to design, you get a brief, you try to think first but nothing comes up, that's the toughest part of being a creative, I've had that for like two week and my manager was like what's wrong with you, she understands coz she is also a designer, she has a background so she is quite chilled

Researcher: so how do you deal with situations like that, how do you come out of that? M I just leave it and come back later

Participant: I do the same ting coz when I was in varsity, I used to go home, get some sleep and that's when ideas would come so when I get ideas I'd wake up and jot them down quick and try to execute everything you know when I get to the computer. Uhm here since there is a lot of pressure, like she comes here, we sit down, uhm we brainstorm try to come up with ideas, look for inspiration. Sometimes when you have two minds its powerful coz if the other engine breaks, the other one is able to back it up so I think that's quite good

Researcher: man, awesome thanks a lot I think I got enough.

Interview 8

Researcher: I just want to know what a normal day is like

Participant: here at the studio?

Researcher: yeah

Participant: I come in, grab coffee, we log onto the emails, we get what everyone is doing each day, chomp numbers, what has to be done

Researcher: oh, so you guys don't uh, ok I've been also in industry, so you guys don't have that traffic meeting

Participant: we do on Mondays, but they trying to get it done more often now days so we can all know what each of us is on and if someone is free

Researcher: actually I like the email part of it so you just get it on email straight away

Participant: yeah we do the meeting and we get the email with and we can see what everyone else is doing so if we have extra stuff we can shuffle it around, yeah the traffic brings us the envelopes with old briefs on, job numbers, log onto servers we save all the stuff in there, get it done

Researcher: Oh yeah, that's the other part, getting it done

Participant: yeah and then for me I have to just check through, go through Hilton and he stamps stuff if its ok to go back

Researcher: so you work with him like

Participant: yeah we can't let any design work go out without him stamping so we go back and forth quiet a lot coz it's a big team you know and it feels like a lot of time it's going back and forth.

Researcher: I miss this life, the studio

Participant: yeah some of it is a bit boring like DTP kind of so it's not always fun. Lots of stuff is existing artworks coz it's from brands and also you have to establish a guideline so it's not like that creative

Researcher: so you get few of those times when you need to create something from scratch yourself

Participant: yeah those are the best

Researcher: yeah and those are the ones that you really want to put into your portfolio

Researcher: so what surprised you when you got into the industry?

Participant: Uhm, the long hours, not getting paid overtime. I kind of enjoy how it all works now, everyone working together and that there are people to help you out and stuff. What I don't like is that sometimes there is always person higher above that you can talk like a creative director or something and they tell you one thing and you go to another one and he says something and they contradict each other

Researcher: true, I think this business is more opinion based and I think also the relationship that your superior got with the client or maybe they know what they want and as a designer you also have your own experience

Participant: something I am winning is doing what the client wants, it's like the whole thing of working smarter not harder, like doing what the client wants and its done you know. I've been trying to do that now, like even if you know it's not good you just do it coz you know the client will be happy.

UHM what else surprised me? Yeah no its been quiet an easy transition from college to here

Researcher: so you felt like you kind of did all these things but on a smaller scale?

Participant: yeah and more of your own personal influence obviously at college where as her its someone else's that you try and copy uhm, there are some hard things like InDesign but it's silly stuff that you can look up, also just words you know like traffic and all that stuff that I never heard before and I'm like yeah and I quickly google it (laughs)

Researcher: true, there is a lot really that we didn't have back at school

Researcher: so like after you left college what was your expectation?

Participant: I was really amped to just do good design and just make cool things you know, but it has been a bit of a, like a reality check into what it actually is, it's not what you think you are going to be doing, like a lot of the time it isn't the work you want to be doing so it's a bit of a bummer coz everyone says that's how it is you know

Researcher: sometimes we just wish we could sit and do what we want to do you know but at the same time we want to get paid so its uhm you know

Participant: it's like a creative struggle everyone will go through for the rest of your life

Researcher: yeah, yeah yeah, people have been going through that, it's been a problem for everyone, especially when you love what you do, I remember my first job too, but my last one I loved it there

Participant: you worked with Nick before, he is upstairs here, I think you worked with him in the studio before in Cape Town

Researcher: I can't remember but I remember one of the ladies I worked with is here, she is new, Micka, that was my last company.

Researcher: What was hard when you got here, what do you think is was that you were not prepared for?

Participant: I think it's just hard like a personal thing, you spend your whole life working towards this thing and you are, is this it now? And then it's like you not doing everything you wanted to do and it's not the finest design work so that's been a hard adjustment but you it's also about trying to be patient and knowing that things are going to get better. It hasn't been too hard coming here like I said it's been chilled just the long hours waking up at like 5:30 and getting back at like 6:30, but I'm moving studios on Friday and it's a small studio which is mainly just minimal design work

Researcher: yeah its uhm I think when you work in a bigger place you are part of the process and when you work in a small place you are the process

Participant: I think that's what I've struggle with here, you do little bits and you give it to someone else and they do little bits and they give it to someone else, you don't feel like you've seen anything, I guess that's how mass production works in factories, they do little parts and everyone has to press. Also in the beginning I struggled with sharing files with different people coz you do everything your own way and they try and open it nothing is linking up, nothing is working, I've done that a few times coz it's like strict when you get a presentation ready and they open my file and yeah, it's hard but I mean I've actually forgotten some little things now coz you kind of just get used to how it works

Researcher: that is so true I see

Researcher: What was the easiest thing when you got here

Participant: the guys are pretty chilled, Fridays we have beers, free beer, workwise, the basic stuff has been pretty simple, trying think what's been easy, what do you mean like in the workflow?

Researcher: no no anything

Participant: I feel like in as long as like performing anxiety when you get something due creatively and you start freaking out in the agency coz it's not for yourself and you want to like do a good job but I mean it's been alright; I guess that DTP stuff is really easy

Researcher: it's a very different reality

Participant: yeah but we don't do it all the time, there is a DTP guy we don't do it all the time he manages it and does during the day, prep, yeah I don't know how he does that but uhm yeah

Researcher: No some people that's what they studied for

Participant: I heard they get a better pay check as well, like overseas and stuff

Researcher: I think that's because of the type of companies because big companies have all the money anyway

Participant: that's also been hard, knowing my salary before coming here, it's like wow hey you study for so long and now this

Researcher: I think with time; you've been here for how long now?

Participant: six months

Researcher: because you did your BTech, no man you have future there is so much coming

Participant: yeah that would also be under the hard part coz you study for so long and you get in the industry and it's not a high paying thing from the start, it's hard because some people don't even study and make much more so I guess that's when you do it for the love but then when you got this work that you don't love then that becomes quiet tricky as well, I'm not being payed and I'm not even doing something I love but then you get the good projects and you get stoked again.

Researcher: yeah man thanks a lot I think that was it, I think I'm going to keep these until we do the last one.

Interview 9

Researcher: I think to start I just want to know what is a normal day like from the time you get here to the time you leave

Participant: you work your ass off. One thing I've realised is that it's a lot about thoughts and conceptualising, that is the main one yah coz I think with varsity also you think it's going to be mainly design but when you come here it's like a week of strategy, thinking, ideas and then 2 or 3 years of design, it's all about the thought behind it

Researcher: yah I think uhm, design is moving a lot towards that side

Participant: it's crazy hey, it's becoming very simple design with very strong meaning behind it

Researcher: as I always say it's about the brain behind the artwork, it's not software time anymore man

Participant: it's crazy how is becoming this small little vectors that's saying how much

Researcher: so you guys have like meetings in the morning like traffic, do you work with a group of different people or?

Participant: yah so we've got our creative head designer which is Paul and then we all work under him. We all brainstorm and get or new briefs and we just keep on his face

Researcher: cool, you don't deal directly with clients?

Participant: we've got a client service in Joburg, so Joburg is actually our head office and then this is just our design studio. Both of Paul and our main main boss Alexa, they both fly to Joburg quite often to meet clients and then obviously we've got our ladies in Joburg that are always with the clients

Researcher: so you deal directly with your creatives?

Participant: yah we do also sometimes deal directly with the traffic people in Joburg

Researcher: ow so everything is actually happening that side, that's quite different

Participant: yah this is just kind of a creative hub because Framework as a company we feel that the big jobs are up in Joburg and Cape Town, over here it's like small logos for a few thousand rands and that where with Joburg, Telkom and yah. When I first started here we had Telkom and I was thrown into it from varsity, yah it was scary but Telkom was a goodie and my first job was doing a vector library, I think we did about 2 000 vectors and it was literally like a library full Telkom design like yah let's do an advert, let's take all these icons and make a scene

Researcher: what

Participant: it was crazy it took us 4 months to do and it was three designers, it was crazy

Researcher: yah that's a lot of work

Participant: yah and also like at varsity you don't get taught that you actually on a job for sometimes a few months and then obviously you get little jobs in between that you fit in

Researcher: yeah I also remember at a job I was working alone 3 months you live and breathe that

Participant: you brain goes crazy and you overthink

Researcher: I think that's a good that you work straight with designers, is there some times where you start a job but you don't finish the job someone else does

Participant: I know ey and you need to learn not get emotionally attached with your design which I feel we do, that's very difficult coz once it goes it goes, it might get changed completely and you've got no say so all that hard work, blood, sweat is for nothing

Researcher: yah it's a very different world

Researcher: when you got into the industry, what was the biggest surprise? What is that thing that you were not expecting like boom it's on the table?

Participant: at first I must say I thought the pace of the work would be a lot faster which it wasn't, it's the thinking, it's the point that you need to think that's, I think that was the biggest surprise, having to strategize that fast, at varsity you have like a few days to come up with a strategy, here you don't, your head will tell you that yah you have two hours we need an idea get ready, you know how many times we've done pitches for SAB, MTN whatever, we get it and then two days later it's a pitch and we come up with concept and design stuff to pitch straight away

Researcher: yah they do that a lot coz when they send they don't send to one agency

Participant: and also you learn not to work hard, you learn to work smart coz there is no use in you working three weeks on something and its actually pointless, whereas if you work smart

Researcher: so there is that thing, that consistent communication that you need to have back and forth every stage

Participant: you have to its key, sometimes I work on something for half an hour and I ask my boss what do you think because otherwise you doing work pointless. Sadly, as a junior you learn the hard way. I thin at varsity you learn a bit slower, and you actually don't need to learn that slow. I think in a way if you get thrown into the deep end, either sink or swim and if you swim

Researcher: so what is the think that you expected?

Participant: I expected to always have work on my desk and to always come fast and its not like that sometimes you do have a breather and no work coming in and sometimes you cant even breath. Also I think there is a lot more responsibility in design than you think, like some of the stuff we do like we do menus for massive hotels, all the menu's together cost 1,4 mil to print, if you screw up anything there and it gets printed, it's a lot of responsibility on your side. One thing I've learnt is that it's not about doing something that's pretty and looks nice, it's all the admin behind it and responsibility and also I think respect towards design

Researcher: so there is also that process of like your work need to through a lot of people before it goes through?

Participant: yah which I think luckily as a junior there is always somebody looking over you but the more you get into a company the more they either slack and that's when you vulnerable

Researcher: so what is that thing that you think is so easy about industry?

Participant: it's definitely not being able to express yourself, you can't do that, I don't know I think it's quite comforting to have a brief and to know what you doing, I think that's the easiest, you not just told to do that, you get a brief, it's comforting to know, right this is my brief and you can always go back to it look for referencing.

Researcher: so is your brief similar to from tech?

Participant: no its very similar, it's definitely not as in-depth as at university

Researcher: so here you are going to have to dig your own

Participant: yah, they leave a lot more for you to think out which is good coz it gives you more room as a designer but then you do have obviously all your reverts and you have to be so clam man calm calm, you can't swear and at least its emails hey emails are fine coz you can kind of do like a passive voice or whatever but if you on the phone than that's when you

Researcher: oh ok

Participant: that's when you can tell if someone is angry or something whereas with email you can hide behind and get away with a little bit

Researcher: what is so hard about this, the entire scenario, industry?

Participant: I think the balance; you need to have a big balance coz with me I tend to get a little bit bored when I don't have like a peak of work

Researcher: ow ok

Participant: and I think you kind of need to respect that and enjoy it

Researcher: yah because there will be those times when you not going to have this time

Participant: yah like those few days when you have to wait and you have nothing, I don't know but as a designer after all me I could kill myself if I don't have nothing, you feel like you worthless

Researcher: yah man that's awesome, I think we done, that's very impressive

Interview 10

Researcher: yah so what we trying to do we not asking you to compliment the programme or anything so we just want to ask a few questions so we can see what works, what doesnt work and how we can fix it and stuff, it's part of my masters. The first one is unstructured

Researcher: I think the first thing I can ask is what your day like from the time you get here to the time you leave

Participant: ok I mean the first thing we normally do is we get coffee and we sit down with a programme called trelo, have you heard of Trelo? It's like sort of a traffic control programme. We see what jobs come in during the day and we get to choose, the way Grant does it is he puts all the jobs there and we see what everything entails, title is there, the description is there, deadline date is there, we choose which job would suit us best or which you want to work on and then

Researcher: so you choose your own job?

Participant: yah, well for the most part its cool but for the most part it's all about working to everybody's strengths

Researcher: ow yah I think that's a great idea, so do you have experience of dealing with clients directly or do you guys have some client services

Participant: occasionally we deal with clients directly; Grant will be present most of the time. There have been a few times where we have gone with Laura who deals with like client servicing, she keeps track and notes on things

Researcher: and how is that working for you coz you guys are not really prepared for clients

Participant: I mean we weren't but at the same time people came to the lecture room, when they came in we presented to them. What was different in that situation and real life is that in college you are expected to be a college student you don't have to dress up a type of way you can even say wats up man

Researcher: so what was the shock?

Participant: the shock, everything, we thought tech was bad, it was to a certain extent in a different way but I , I don't know I mean I've thought about it before like maybe it would be best to have smaller briefs with like with you having to show up as if the lecturers are your clients so not so casual. Uhm it was still high pressure like when we had to display our work on the screen and everyone sat there and tore it to pieces that also had a huge effect but I think it's different where like if we were dragged into Denis's office and had to sit with him and explain exactly what we did and why we did it because when you in an agency you have to have a good reason for the time that you use it can't be wasted on stupid crap

Researcher: so what is the thing that you expected?

Participant: I expected that I would be too slow, the problem is the mind, when you sitting down with your brief, the conceptualisation and strategizing of everything was slow because there wasn't pressure for that uhm I don't think there was pressure so that's the thing that made me slow like finding the reason like why I use red on this card or why should I work off this photo

Researcher: isn't that research informs all those kind of things?

Participant: it did but we didn't really have too much experience at tech like if we did need to strategies, the the strategy documents that we worked on like we had time to work on that, it was good that we found the outcomes eventually but what is time pressure for everything coz its no use if you spend like a whole week, you can spent so much time on that and get the outcome that all the lecturers want and get the best mark for it but the reality is you have an hour or three hours maybe would be ideal for e job and I know even now that its hard to hit those hours for a job

Researcher: how do you handle that

Participant: it feels somewhat natural; I don't find it difficult to be involved in

Researcher: so what is so easy

Participant: understanding the programme, yeah that's pretty helpful, ok grant showed us a lot of stuff when we came in here I know there was like the interactive PDF and stuff like that, that was handy to know coz like we do flash presentations and I feel like it was an easier way to go about designing those. I do think we should've

Researcher: that's a great idea

Participant: I do feel really strongly; we always say this the three of us I feel like Keyline came in this curriculum earlier because I feel like we would know more

Participant: it's going to happen, we moving it straight to second year, next year we going to do third and second year and then the following year its over we not going to be doing it in third year anymore so it's going to be at second year

Participant: whaaat

Researcher: we want to use that time for other things like other stuff like copy writing, stuff that we never done before.

Researcher: I think that's it

Interview 11

Researcher: ok so what we trying to do, we really not asking you guys to compliment the programme or anything, all we just trying to do is to see, we trying to understand what's working, we are trying to understand why this programme is the way it is because we believe it's working, its successful but we want to do better so

Researcher: when you get to working, what is your day like? From the time you get there to the time you leave

Participant: ok so I first check the mail we have mail that would've come in the previous night and then we have like a job tracking system so go through that job see what needs to be done anything urgently coz what we do is the job tracking system you can put comments so you done say job completed or sent to client just so that everybody else in the office is updated on what's happening, and then most of the time I've got things to schedule so I'll always be working but the emailing does take a lot of time that's just the following u and then my boss will come in and say ok where are we with these jobs, this is what needs to be done today and then I'll do the jobs and then at about, she'll make us coffee and she'll bring it down and then at about 12 I decide to take a break for about an hour I go outside and I try to stand up coz we sit most of the day so try and keep standing for about 15 minutes and walk around then go back and complete the jobs, sometimes I snack in-between because I like to eat while I work yah and then go home and when I get home do more work, have a bath and I try and watch tv just to shut down

Researcher: so you guys go that relationship with client's coz I heard you saying you meet with clients, how's that relationship working for you?

Participant: it's difficult because what happens is – this is anonymous right? – especially with my boss like sometimes she doesn't tell us if a client says something to her, if I ask a client can you please send this document to me and she is like but I sent it to then you look like an idiot so every email that I send to clients I have to first follow up with my boss so that I don't look quite bad and also sometimes I don't know what has been said between the client and my boss so I have to always be like where are we now with that, it's difficult but its taught me a lot its taught me how to email speak, so like Hi I trust you are well and I have to start with a compliment and then you go to your question and you end with have a lovely day

Researcher: completely people skills. So the checking job?

Participant: basically it's an app called Wanderlist and basically how it works is you can create you've got the different clients in a folder then each client you can have all of the tasks, say for Hubertos it would be like fix labels, social media something else then in that particular job it will be like deadline, copy deadline and then you'll update in there so it will be like sent to client revert 1, client followed up said this and that that and it gets assigned to, its actually I don't know why we didn't start it sooner because its so essential ti keep track the issue comes when jobs are not put in there because a lot of the times like I've I dint realise that I have to put in some of the jobs because what happens is I just prefer for someone to tell me and then they do that because it takes up unnecessary time where I could be designing so what happens is soon as we get the job, often the client will email us straight tell the boss the client has emailed us, put it in, extra information and then you see the job to its completion where you will tick it off but if you don't put it in then the job will literally fall to the ground until you get an email like what's happening there and then you get into trouble

Researcher: that's very interesting hey, sounds very efficient

Researcher: what was a surprise or shock when you got into industry?

Participant: I didn't expect it to be so racially driven, I didn't expect that you may want to prove yourself and ask can you do these jobs and then be declined, I didn't expect to be put into a corner because

when I left university I did really well and whatever but my first job I was like one of the lower designers and as much I tried to be involved in other projects it just wasn't going to happen and I think that happens in every agency you get put into a box , I didn't expect that to happen

Researcher: and in terms of the work itself?

Participant: there was nothing I didn't know, it was just keeping track of hours, that so important like we did do that but just because most of the jobs that charge with a hourly rate and if they don't know how many hours you spent on it then you are probably guessing

Researcher: so time becomes one big reality hey

Participant: another thing was repro work like I didn't realise how big that is and that is the be all and end all of a job completed like if you don't repro it properly like if there's RGB links it's basically a job ruined, I try and tell them as well you must like repro is so important

Researcher: so what did you expect to find?

Participant: its quiet weird but I expected them to use the same programmes that we used on campus and that helped a lot so when I had to work on other people's jobs everything was there so I knew, another thing was when I worked at Flagship, and they were speaking about things like ROI and I knew that already, I didn't expect to know so much about strategy when I went there and exactly what's done there is what we did here , swat analysis, strategic outputs

Researcher: I think that also gave you some sort of confidence

Participant: definitely

Researcher: and what is difficult about the industry?

Participant: I think as a female and as a non -white , people don't really take me seriously because they think I should be doing accounting or being a doctor or doing business management so I feel like above actually doing the work I first actually have to prove myself to them that I'm capable, it's almost like a fight and then actually show my value through the work and I think a lot of people don't think it's quiet difficult because when someone meets you for the first time and they are like who is this young girl, what is she doing here, they come in with a perception and so they challenge you throughout and you have to keep like your guns about you stick to what you know because I find a lot of the clients, especially the older clients they try to confuse you they are like no but we did this before and you have to be able to even if you are some 30 years younger to go in front of them and be like actually that is wrong , to tell a business owner that what they were doing is actually wrong, it's very difficult

Researcher: so clients are a big thing

Participant: we get agencies that have AEs but I think it's a skill that everybody should know like how to actually deal with clients for example we got a client who is probably bipolar and she like fights for everything one of the things she said was that we used the wrong brand name but we had a strategy that she had sent to us which said X by Z we sent a screen shot of that and she still said well that's not what I meant, so it's how do you manage people that are actually crazy but you have to do the work for them and not take anything personal be like ok sure we will make sure in the future that this doesn't happen and if you can just please double check all the brand names and the strategy, like not to be like

actually get your facts straight. I learnt that from my boss, disaster management coz you have to know, when things go wrong how do you then fix it.

Researcher: what is the easiest part of this industry

Participant: I would say nothing is really easy because software's are changing the trends are always changing, there are always new clients, there is a lot of things to keep up with

Researcher: thank you so much

Interview 12

Researcher: yeah man you got the email right with the information. So both of them are very short like 15 minutes and the first one we just talk and the second will be a follow-up in the next two weeks

Researcher: so to start off I was just saying what is a normal day like around here?

Participant: basically what we do is we get in here and then we would obviously get our job bags and our stuff from our AEs

Researcher: ow you have traffic also?

Participant: hey?

Researcher: traffic meeting where you have a meeting and start distributing jobs?

Participant: see like specific brands like I deal with one specific brand which is only I work on which is the KZN Hunting it's a magazine and we publish two per year so

Researcher: it must be big hey

Participant: yeah it's got 120 pages so that there, that's the only thing that I would go for with regards to meetings and stuff but like other small jobs that come in like printing and stuff we get a job bag with all the descriptions of what needs to be done and sometimes imagery, they send us imagery and text whatever they want specifically in it. So that job bag will be passed to us from our AE and we sit down with the studio manager and if it's pretty self-explanatory then we'll do it before we won't even ask

Researcher: so the client brief the AE and the AE come and brief you?

Participant: yah, and they brief us and when we get the job done it will go back to the AE and from her to the client, same with changes and reverts, all back to her, there is like a channel even once we done with the artworks we send to the copy writer to check all the spelling and the grammar and stuff like that before it goes out. Once that has been approved and once the artworks are done our boss also has a print company so 90% of the work gets sent there unless the client specifically says she wants it and she got her own printer then yeah we'll send it to our print guys. If it's in-house sometimes it's like small flyer job like 500 flyers or 100 flyers we just print it here yah

Researcher: so when you send your work to the printers, you liaise with those guys on the other side?

Participant: yeah, if there is anything that we done wrong or if there is any mistakes with the repo and stuff then we communicate with them and stuff

Researcher: interesting, what a process.

Researcher: so what has been a surprise since you got into industry?

Participant: since I got here? *laughs

Participant: its pretty much, you guys gave us a good foundation I won't lie to you, there weren't many things that were new and we didn't know anything coz we had like all the basic s we got here but basically, what can I say just basically the repo, I'd say the repo for myself that was the one thing like that we had to have specific things like for big billboards and stuff like that, that's one uhm

Researcher: and time?

Participant: time, it's not a big issue over here coz we so used to push from college its actually easier now that we here

Researcher: what did you expect when you got in here

Participant: I expected it to be much more concept involved but we don't all the concepts our self like if we working with HUB and stuff then our creative director gets the concept done for us and pretty much like 80% of the time we just follow that look and feel. It's something that I don't really like because obviously we came from a background where we would create the whole concept and floor out our self but its uhm, we working on a team so

Researcher: yeah I guess it also depends on the type of work or the type of company

Participant: yeah even as I said I'm dealing with KZN HUNTING so I'll do everything and if its somebody else's main client then obviously they will create their own look and feel.

Researcher: so what is easy?

Participant: I guess here it's our studio manager, if you are very comfortable with him it makes life much easier he is simply one of us and he is not strict and he gives us our freedom as designers

Researcher: and the challenge?

Participant: the hardest thing I think is just dealing with clients and the fact that they don't know anything about design but I think it's also a psychological thing coz they want to say ok I made him do that so now it's my design even when the artwork looks so nice they want to have a say

Researcher: but what do you do with that

Participant: you can't really do much except for what they want you to do just to get it approved you know but if it's something that we feel it's not going to work like if it's an ugly design then we tell our studio manager and then he explains to them

Researcher: it's a very different world

Participant: I thought it would be much harder coz we were thought like deadlines but it's good that we were taught like that because now we find it a little easier there is no shock, especially deadlines,

Researcher: ok I think we are done now, awesome this is gold.

Interview 13

Researcher: so this is just, uhm you saw the email, the stuff I sent you so it's one unstructured interview just a few minutes and the second one which is the same maybe even less minutes than the first one. So are not really asking you guys to compliment the course or anything, we just want to get what worked and what didn't work and stuff like that so we can improve the course

Researcher: so I think my first question when it comes to this is like what is a day like, a normal day here?

Participant: for me in particular it can get quite busy uhm everything is quite fast pace and you've got to keep going otherwise everything can just pile up, uhm but it's really fun as well we've got a very positive environment everyone gets along so it's very lively music going and you know creative juices going and so it's really really cool. When we get a lot of work it does get quite stressful in the studio and we've got to help each other out but overall its super chilled, just a really cool vibe

Researcher: so you doing most of the things you like

Participant: yeah I do almost all the illustration work here as well as of course your corporate identity, you know everywhere I can help out and that's where WIL was so helpful because we learnt how to do everything, and it's a real bonus

Researcher: I've seen illustrators before but few of them can do both sides coz most of them they just want to box themselves into that illustration, they just want to do that

Participant: I guess if you box yourself in you can grow your skills much faster but also the other thing about it in Durban you don't get much illustration because it costs so much so it makes you more valuable doing everything

Researcher: so now what surprised you when you got out of college and into the industry?

Participant: ok I know it was a bad thing but like clients are so involved with their work and in tech you like this looks awesome, done, client says ow but I like flowers so let's put that in, makes you pull your hair out

Researcher: and how do you deal with that?

Participant: uhm a lot of the time I can mould clients myself, I can direct them by making them think that it's their way, psychology, but a lot of them are super stubborn you just got to do what they want and just not put it into your portfolio, that's how it works unfortunately

Researcher: and you guys work directly with clients, do you?

Participant: uhm I work directly with a few clients but generally the designers don't it's the counter executives, it just you know helps with the work flow

Researcher: and how's that working for you?

Participant: uhm it's really cool I can handle my clients really well ive got a very good relationship with the ones that I've got

Researcher: especially when they come more often

Participant: but uhm with regards to work it does save me a lot of time not having to deal with them so I actually prefer it that way

Researcher: so it goes through the AE

Participant: yeah it's a bonus when you deal with your own clients you get gifts

Researcher: ow when they happy

Researcher: ok so now what is the thing that you expected to find here?

Participant: obvious well I think what was really cool was that coming into the company I already knew a lot of the work like how to do a lot of the work so I suppose like the process of things, the process of working and its quite shocking like a lot of the people don't have that I mean I've mentioned things to

seniors and they are like huh? Like what is that but you know being at varsity you get clued up about a lot of things, you become the Brainiac so when you get to the business at least it's easier to start off than other students from other places, you know taking a slow walk into the building and that's what really impresses them and uhm that was a real advantage it was very good

Researcher: that pattern is there hey coz I can see in a lot of our ex students

Participant: yah I mean to have junior designers who can do like brand guides and a whole corporate identity and just know exactly what to do every single step is great you don't have to baby anyone

Researcher: yah exactly

Participant: and everything just goes a lot faster

Researcher: so what is hard about this industry right now?

Participant: hard? I think the challenge is also the fact that it's so fast pace uhm I mean you could have this brilliant idea that could take two weeks but you have got two days and you just sort of have to live with the fact that this is what you can do, this is what you are timed for

Researcher: do you think they understand that they are actually compromising some stuff

Participant: I guess everything is different, over here I just think they are used to everything just get it done and out, get it done well, but also the client will say I've got this amount of money to spend or hey I've got 5 days to launch a business

Researcher: so its money and time

Participant: yah because in the outside world people don't understand the process you sort of just got to make a plan

Researcher: make a plan, and I think you also grow from that though

Participant: I mean definitely when you get much larger clients, even bloody coca cola you can go wild you know uhm

Researcher: and I think they give you more time though

Participant: yah they have to they have got a huge budget they want the best and im pretty sure they know the process and what the deal is so yeah

Researcher: and whats so easy now?

Participant: easy? Its I mean just getting into the flow of everything and also because it's such a chilled environment people help you along as well and they understand process and everything and uhm you know just coming in here with all the knowledge that you have that's the easiest part, you know you gut the seniors stressing thinking oh maybe you don't know it but then they are so relieved coz you do. Yah I think that's the easiest part, like the attitude people have towards you. Personally I found it really easy getting into this, I've seen some people battle I've heard of people walking out of businesses, taking a big bite of the apple and realising that they not ready for it, it's really sad as well but I think I'm lucky

Researcher: that's because you love what you are doing, I think that is key, trust me you wake up every morning and you are like I'm just doing it. Also hard work pays off.

Interview 14

Researcher: So, tell me, what is normal day like here at your work place?

Participant: uuuhhhh, typically, the day starts, like I start work at like 8 o'clock and I finish around four (4) half past four, but then sometimes it depends if there is a project that needs to be finished, so, and the client needs it at a certain time. So, sometimes, you have to pull in like an extra hour, extra thirty minutes just to get it done before you go home.

Researcher: So, what's the day, how do you start? What is a typical day?

Participant: Uuuhmmm, when we start off, uuuhhh we come and we do, uuuh, it's a de briefing session, which we call, its like traffic. We do traffic, where like the creative director needs to know what everybody is busy with. They need to know what everybody is going to work on and like as the day begins, and like they know as if any new jobs, they know who to allocate it to, who has some time and or who can actually fit it, and they need to know by end of the day, what the target for each person and what's happening and which work will be executed on that certain day. So, obviously, our break time its uuuhhhh, you have fifteen minutes' tea break and then you get an hour, or forty five minutes of lunch time, but sometimes, like I'm saying it depends on the work that you have to do, your work, because you have a project that's needed for printing, it need to be submitted, so you have to sacrifice your lunch or your tea time, or you work while you have that, to meet your deadline.

Researcher: So tell me, uuuhmmm, ----uuuhmmmm so, who briefs you guys?

Participant: well, for us this is a very small space, so our creative director at the moment is also the co coordinator of the space that we working on. So it's the coordinator of the whole space who is also taking the position of the director or the manager of the projects and what not.

Researcher: So, **uuuhmmm, so he deals with client?**

Participant: Yes

Researcher: You don't deal with client

Participant: The liaison with client its with him, its, its like most of the presentations that need to be done also like from the work that has been done, its uuuhmmm, its him who does it. Of course that's like the initial presentation, but the designer who is going to work on it because its such a small space, is sometimes involved in the briefing session, and then, so that it is even easier, so when its just the communication between the designer and the client, then the coordinator can step back and let the client...

Researcher: so, you guys, at some point you liaising with client

Participant: yes, we do. Especially like the initial session where there is still logistics an the money, then the coordinator is there, but then at the point where, like we know like the logistics are sorted, the payments, the agreements have been done, the project is started, then at like at some point the coordinator steps out, even though if he is still involved, he needs to know what happening with the project but like the back and forth, like you making changes, like you doing the script, then you, you

correcting the mistakes and what not, that's normally, that back and forth, that's just like the client and the designer who is working on that project

Researcher: so the back and forth is the client and designer? So now what are things you didn't expect to find where in industry? What was the surprise?

Participant: one of my shocks, maybe it might be a very funny one but not really design related but uuuhhhh. But, one of my biggest shocks had to work on the clock. For me because I am not saying that I want to have like free time and want to have flexi time, but, I just found that when the time is like just uuuhmm when somebody puts the time for you, you start at this time and you have to do this time, somewhere, somehow, it blocks your creativity. So, like for me, I found it that, uuuhmmm, that uuuhmm, the restrict... what do you say, its not the time restriction, but it's more off, what do you say, -----there is a set time for everything. So, I found that, for me, it was, because also it didn't balance. Because I could come in at eight and not go for my lunch and what not, but if there is a project, I will still stay later, but it doesn't say that uuuhhh the next day I can come in later cause I, you know, I was longer at the office. So, that for me it didn't have a balance in terms of if you have a set time it should also be lenient to how, you know like what I'm trying to say, its not like me taking the day off the next day but they should say like, 'wait, maybe you had plans yesterday, you had to do something, maybe you are attending school, so like take one hour off in the morning, and then come to work, or something like maybe on Friday you can go home an hour earlier than the finishing time.

Researcher: Oooh aaaah, I see what you mean. Mhmmmmh so, you literally saying time is a constraint?

Participant: Time is challenge, for a creative industry person to have a set time like that, it's very, it's almost like, it's a constraint, like you have said, it's actually a very big constraint because there is no way you can tell your brain stop being creative, start being creative, it's like a, it's an automatic reaction and also another thing, designers, uuuhmmm, even when you are in industry, I do believe ukuthi (that) there should be an allocation when you going to have a project, I'm not saying there is all the time in the world, but, there should be an allocation where you are allowed or where there is an inspiration space in the office, where you can go and get inspired. So this does not mean, in the same way at university, we have a library, where you can just go and fill your mind with books looking at things and then you come back inspired. So, at the office, there should be a space in every design office where it's just maybe magazines, books, it's some audio what what... which, is design related.

Researcher: Yeah, there has been there has been... like you say your space was small. I mean I have worked in a space where there is an entire library or we had a punching bag in the studio, when you feel like you want to release some energy. Yaah, that's true, and I have seen some places mostly design agencies where they really have that space where they go and you alone and...

Participant: Distress and then like get your...

Researcher: So now I have asked you what you, what were your ---- what surprises you, and what what so my next question is what did you expect? What was your expectation to leaving school and

coming here to industry? Like, what did you expect, like, that this was going to be or what did you expect to find here?

Participant: (laughs) that's a tricky one, I think it's because uuuhhhmmmm the mentality when you are at college, is uuuhmm, so its uhmmm, you actually think that when I get in to industry, well first and foremost you actually think my first job I'm just going to be killing the money. So you like you can, you imagine this kind of life that you gonna be in, I can afford this, I can afford this, but the one surprise that you get with is that, because you know like when you start at first year, and you think like when I get diploma. I'm gonna be so qualified. I've got the certificate, so I can get a job and then I can just get my first car. I can get this thing, I can get this thing, but what you don't realize its only when you actually have graduated or when you finish third year, then you realize (ukuthi) you (you) there is. Everything has a beginning, the same way you started at university, there was first year, there is also a first year at industry. And you can't just start on, for example, in my time the starting salary was already at about R5000. But so but then because it was, it was just an adjustment, some companies would still give you R4000, or give you like 5000, but then you still have to do a lot of the work, and you get somebody who has only been there a year and then they, because you are coming in as a junior to them, their salary (salary) gets increased maybe by a thousand or by something. So, those things, you need to, it's one of the, one of the learning that I actually started, uuuhmmm (not started uuuhmm) but those are the learning curves that I started realizing about life that everything has a beginning. You can't say just because I've got this now, then everything is gonna work. So that was the same thing with industry. It's the same thing when you move to any other company, like there is a start.

Researcher: now, in terms of work. What did you expect to find? Like in terms of work or skills, what was the thing that you, oooh uh h im from the college I got this, I'm gonna find it there also?

Participant: Uuuuuuhmmmm, amazingly I can say it's the time again, I could go back to the time. You know at college you are given a project and you've got (you've got) about three weeks to do it. I think on average, you have about three weeks, considering also that also maybe towards exhibition, you also get a chance to redo or to actually just work on your projects to perfect it or just improve it, I should say (not perfect it). So the thing with industry is that now you realize ukuthi now in a day, you can't say, you can't say that you can't say that I'm working on this project and nothing else is gonna come. You know at university, when you've got, maybe you've got, maybe you can have two projects running at the same time and that's all, that's your life for those two weeks or whatever, but, at industry, like your boss, you can even think, does this person think I'm a machine because like you come in, like you have done the debriefing or the traffic and then uuuhmm, and then at 10 o'clock, this is two hours in and you are busy with your schedule, uuuhhhh, the boss would call you. Here's a logo and its needed by 3, and the other work you had, the deadline doesn't move, you know, it's still there. And then now there is other work, which needs to be out by a certain time and that doesn't mean that another job will not come in. So, it's almost like your creativity has to work like a machine, in a way you have to train yourself to---just always be ready for any kind of project. So that was one of the things, its learning to work fast, and its learning to---to---to be creative with every project regardless of the dynamics of the time and the work

environment, cause yaah it can get very stressful but just, it's one of the things you have to learn to teach yourself to do, handling a lot of projects at the same time.

Researcher: so, you do a lot of projects at the same time?

Participant: yeah

Researcher: Mmmmh, okay uuuhhmm who do uuh, what- Let's say you have a project, do you work alone all the time or?

Participant: Uhhhhmm, not really. Uuuuhmm, I would say it depends on the size of the project and uuuhhmm and uuuhmm, the one other interesting thing or one of the advantages of actually being in a small space, which projects which were, what can what can I say, it had a same focus because it a culture element, the craft and culture element which was the guiding of the kind of projects that were taken in by the space. So, the coordinator also would like, as the project comes in, he would try to match it with the designer who can actually who had that skill or who's design work is closer to what is actually expected of the project. So, with that, but, saying that doesn't mean the designer works alone, at some point, maybe at the beginning, we all sit and brainstorm together, and then it's just like when the execution is done, the working, that's when the designer is now from taking all the ideas from different the people, then the designer is the one to put it all together.

Researcher: So what was the easiest thing that when you left school and then once you go to industry, what was the easiest thing?

Participant: it was finding the job.

Researcher: No you find the job already. You are in the job. What was the easiest thing in the job?

Participant: In what way?

Researcher: Easy, like it was, let's say you say, it was so easy to create a pdf or it was so easy to work with other people or it was so easy to, what do you, what was the thing that you were like, uuuhhh this is so easy

Participant: Uuuuhmm, wow, that's an interesting question, uuuhmm, should it be like what was so difficult?

Researcher: Oooh okay, what was so difficult?

Participant: Uuuuhmm, its its now learning to (what do you say, it's not collaborate), but its learning to share ideas and learning to respect other designers. Uuuhhm it's something that you only start really engaging in at industry because ama school projects they mostly very independent, they like very, it's like maybe in a year, maybe like at second year I think we had like one project which was a group it was the beginning cause it was one of those uuuhmmmm ice breaking at the beginning of year, the same in third year, it was just an ice breaking, they give you a project and you do it as a group just to get you back into the school mode from holidays, then the rest of the year, it's actually very independent.

So, when you get to industry, then you get to the point where, you not competing with your, the designer next to you, it's not competing. So, it's okay to like sit with them and you like you share the idea, whatever the project, and you need to also, its gives you, then you start respecting the other designer and knowing that you will have different strengths, but just because the designer is not good at logo design, don't think they are not a good designer, they might be really good in layout. So, it's one of those things, it's like you really, you start learning that the other designer can balance you. You don't know everything. The other designer can be even be good at animation and what not, so, you can balance each other at the office.

2. SEMI-STRUCTURED FOLLOW-UP INTERVIEWS

Interview 1

Researcher: so you have been briefed at school now you are briefing and then you said you need to be like, ok here is my ideas and sometimes if I don't know people properly I have trouble with projecting myself in meeting. It is a question of facing people who are not teachers but boss

Participant: I think at first it was the age gap thing that surprised me because where I grew up when someone is like super older than you, you can't really say nah I don't dig your idea, they always have last say so now when you come to work now you have to be like no I don't approve to an older person so you kind of feel like you being rude and the other thing is people have different personalities so sometimes personalities clash so you always have to try and have an open mind and think twice before you uhm.

Researcher: I asked about what surprised you and you said it was working with copywriters, we don't realise that as graphic designers like for me it was like we chose the wrong place, when I came here I didn't know what we were going to be working on, with script writer, copywriters, strategists and sometimes we have our creative designer sitting in and the MD's critting our work. So the way it sounded was like you were not used working with these kinds of people

Researcher: How did WIL prepare or not prepare you for working with different specialists?

Participant: It prepared me by working in teams and by working with people who are not your friends but what it did not prepare me for was I knew when I did my work I had to do my RPR but since we never wrote it as copy writing or art direction, when I came here it was just like bam like when people

where putting their spots like ok this is a copy writer I just though as a designer I could like come up with the copy coz last year we used to like get a brief with like everything and you had to come up with your own words. I think maybe if our 3rd year teachers would state like ok guys when you write copy this is copy writing then maybe if I came here we would've been like oh ok I did that.

Participant: I think when you go back you should emphasise that ok when you thinking of a type that you are going to put on your poster that is copy writing because when you get here and people are uhm I'm a copywriter

Researcher: Do you think internship prepared you for industry

Participant: Yes, I think it did, just knowing what the working world is like and it also helped me with my 3rd year coz when I got to 3rd year I think I worked faster and the other thing is I respected deadlines because I knew that when you are out there you have to respect deadlines

Researcher: I asked you what your expectations were and you made an example, I had to do an illustration that needed movement so now I had to design something and also think about how it's going to move so I had to go to the motion graphics so now it's not only only designing, that's a challenge. How did WIL prepare or not prepare you for working with different specialists?

Participant: GIF

Researcher: True,

Researcher: I asked you about what is hard and you said it's all about competition and it's like really hard to think of something that no one has ever done, how did WIL prepare or not prepare you for design thinking shifts when working with others?

Participant: I think the hardest part is coming up with something that no one else has done because for example if you say why don't we do two boy kicking ball and then the ball hits someone's T-shirt then everyone's going to be like oh no I saw that in a skip advert, I saw that in a OMO advert so if 4 people say they have seen it then itis out.

Researcher: How do you overcome this challenge?

Participant: Now I try and read, I try look at adverts and I try to get inspiration

Researcher: So you expose yourself to a lot of artwork or design and then you read a lot and get inspired actually

Researcher: My question was about the easiest thing and you said for me sometimes it's hard to move out of your style, at campus you get different briefs but are allowed to find yourself and your style, you have to be flexible. What did you mean by you have to be flexible?

Participant: I was just speaking like in general at campus you get a lot of people who are I'm onto vector style and that's the only thing they want to do and when you get here maybe to replace someone who doesn't work here anymore, the client doesn't have to see that, it has to stay consistent, that's where the flexibility comes in

Researcher: you mean you have to be able to adapt. I think we are done. Thank you:

Interview 2

Researcher: Last time I asked you what is it like a normal day and then you said a normal day you work mainly alone and when you brainstorm you do it with a group so my question is what are the professional role of the people you report to?

Participant: They are just more qualified designers for example I'm working on an account called Trendi so there are two other designers that have been working on it from the beginning so they know all the nitty gritty things so I report to them

Researcher: So do they brief you?

Participant: traffic briefs everybody but if I'm confused about something I go to them.

Researcher: since you don't work in a group most of the time, what happens when you face a group project, how have you experienced working with design agency people?

Participant: I don't think it's that much of a big difference because when you have your ideas and when you working on a project, you still go to the head designer to check if your ideas are viable or not so when you are in a group, you are still doing the same thing just more verbal with people like oh that won't work this will work

Researcher: I asked you about your expectations and part of your response was that on campus everything is laid out for you, you have the rules and stuff like that so you know you will get the brief and job and stuff but you don't know how it's going to come to you. My question is what is it that you refer to when you say you don't know how it's going to come to you?

Participant: at campus, because you know you are working with a certain amount of people you know briefs are set, your outcome is your own and then when you here at work the difference is that when you get a job there are so many different elements it goes through before it gets to you

Researcher: so you find yourself at the bottom of the chain

Participant: yah

Researcher: I asked you what surprised you in industry and you said on campus you have designer specs, you have everything there and you don't realise that there are people in place to put things together, can you elaborate what you meant

Participant: I think its last what we spoke about, you got this whole process that goes on before so like the strategy people come in, at campus you are the strategy person you are the design person you are everything

Researcher: So at campus you play a lot of different roles?

Participant: The problem is that because when you get to work then it's different needs and there are different people doing it so you don't realise ok I am in traffic person but you just think of yourself as a designer

Researcher: Last question, I asked you about what was the easiest thing when you got here and you said everything depends on the job you get and if something is difficult and you don't know what to do so obviously you going to find it hard. Have you ever had a job where you didn't know what to do?

Participant: Yes, you have somethings where it's not design for example when it came to doing leaflets for products and stuff, it's not design you just have to make 50 things work on one page and you don't know exactly how to do it properly, I guess its layout like the basic form but I mean we've come across things where I'm sitting there and I don't know how to make something work

Researcher: But its related to design?

Participant: I think everything I get is related to graphic design

Researcher: how did it go

Participant: they liked it.

Interview 3

Researcher: I only have tree questions for you, my first question was about your day and you were talking about your shift from graphic design to coding which is technical and completely different from what we are doing here. My question is did WIL prepare you or not prepare you?

Participant: to be honest it prepared me for the industry, not for the coding but it prepared me to overcome any challenges, to not be scared to take risks and that's a norm for universities to prepare you, with graphic design it actually inspired me when it came to programming because programmers

only focus on the back end, they don't really focus on how it looks and feels, like for us when we used to work on InDesign, remember when we did Interactive, it's basically literally doing the same thing but this time it's more like problem solving whereas with Interactive you just put the layout together, see if would work. When it comes to coding, it's you making it work, not just a use of clicks but a use of programming, it's a different language compared to graphic design but it prepared me to take on new challenges.

Researcher: I asked you what you thought was the easiest part in industry and you said designing was easy but learning is the hardest part. Why is learning the hardest part?

Participant: its either you adapt or die coz every company's got their ethos, the way they work, every company has their own values that they are trying to follow so you having your own values as a person and trying to find a balance has been the hardest part. It's like being back at primary school you know you have to make friends, you know you are going to go out there and have fun at some point, you just gather your guts. When it comes to industry, learning is the hardest part because you find yourself in a sinking ship where you've been channelled to thinking this was way but now there are new things coming your way and you've got to learn this to better yourself and the company. These companies follow their own values and you can't just change yourself for someone s you have to find a balance between what you know and what the company has to offer.

Researcher: Thank you.

Interview 4

Researcher: so this is uhm, you what we are doing right now, remember the interview we had last time, yah uhm we went we did the data analysis and we had few questions to ask from that previous interview, so I remember the last time the first question I asked was what is a normal day like and you said its been so far good but there is no complaining, you said I was a big shift from graphic design to a technical world so my question is how did WIL prepare you for that kind of shift?

Participant: it prepared us in terms of knowing how to unpack briefs but then because we work in a technical place it didn't prepare us for that

Researcher: so you think it is the same thing but just knowing how to unpack the brief helped you how to deal with this other situation

Participant: yes, it did help us because even though we didn't do tech there, the problems that we solve are usual problems so the origins of the problem are the same graphic design problems and knowing how to unpack a brief helps you out a lot

Researcher: that is so relevant, when you were still talking about the shift you said the major difference between school and work is that work is very team based, so im asking what are the challenges of the team based projects?

Participant: the challenge is that you think differently to other people, that's the main challenge, sometimes getting your idea across might be difficult and that might be a good thing also because sometimes you need an opinion but that's the only majorly different thing. Before, when we were there we learnt with our gut feeling whereas now, the team rules, if the team agrees on this then that's what the team does

Researcher: so how do you think WIL did or did not train you about those kind of teamwork challenges?

Participant: I think it did train us to an extent, it did train us but not a 100%

Researcher: we were talking about this same question and further down you answered saying it actually like I can go into that field because it differentiates you from other designers, so what is that thing that differentiates you from other designers?

Participant: I think because we are getting more technical right now, other designers don't do that, you have the time to learn new stuff

Researcher: so you having a different knowledge

Researcher: my question was what do you think is the easiest part of industry, you said to design is the easy part but to convince someone that this idea that you have is a good idea, this concept works for that particular brand, so then I'm asking a question, who are these people that you need to convince?

Participant: it's the team, as I said we don't see eye to eye on everything, that's the hard part because at school we used to just design on our own gut feeling

Researcher: so how do you deal with the situation?

Participant: I deal with it, I don't let them, I don't show them my final product I let them have an opinion about it before I tell them that this is what I want them to want and if they give me a good first impression I usually take it as if I've reached my goal.

Interview 6

Researcher: the purpose of this is to recap and clarify.

Researcher: I remember the last time we spoke you told me they keep moving your position and I asked you why you think it's because I put in the extra work like most of us were just brought in as graphic designers, most of us want to stay as graphic designer, don't want to learn new things, my question is what do you mean by new things?

Participant: there is actually more to graphic design that we think, because we just think we designing but I just got to do other stuff like handling a campaign I did mention that I'm actually doing brand directing now instead of like graphic design.

Researcher: so there is a new skill now

Participant: yeah

Researcher: so my next question is now, how are you able to learn new things?

Participant: the thing is uhm, I have like this much period of time and obviously you are gaining experience but you don't want to just be a better designer there has to be other stuff that you have to be able to do which will allow for room for creativity, like I don't sleep that much because half the things I do I just wake up and do.

Researcher: you mind is always busy; you think it's about the willingness?

Participant: yeah definitely

Researcher: here is the third question, I asked you what had been easy and you said to be honest nothing has been easy because every time I work I look at something and I'm not satisfied, it's about coming with new ideas. You said you you can't do it when you have to sit and rethink everything and start again, so how did this programme train you to rethink everything or do new things?

Participant: basically, I did mention in the last interview that I've been working part time so like the whole time doing something I have to be better, there is no use doing something if you are going to be consistent with the same thing, everybody has their signature but it has to be better, I'm never satisfied even if the client really likes what I did I always go back and try to make it even better

Researcher: so rethinking is that keeps you on top of it all the time, even if it's the same job

Participant: yah

Researcher: my last question, I asked you what the hardest part is and you said getting other designers to listen to you when you try to help, my question is how this programme prepared you?

Participant: to be honest, I've never been a fan of group work because of the communication, having to get people to actually listen to what you have to say but at the same time it helps to work with other people because you get to learn how other people think and that is what you should always respect because you could need that one element to complete your design that someone else could point out.

Researcher: so group work actually prepares you

Participant: yah

Researcher: I know we do it here but how do you think we can do to help you when you get to the other side

Participant: uhm personally I think group work is fine for discussing ideas but when it's time to actually design you should let them do their own thing because even last year you saw we were fighting a lot and we didn't like each other anymore because of that group work everyone wants to be heard and everyone wants their piece of advice to be shown on the actual design.

Researcher: so brainstorming together, because you can't sit on the computer

Participant: you can't, myself personally I can't work with someone telling me what to do because it ends up like narrowing your mind.

Researcher: thanks man.

Interview 7

Researcher: this is to just recap last time. So last time remember you said you enjoy yourself, you blessed, there is not a day when you feel like you not working, you get to a time when you enjoy what

you are doing, although sometimes it's a lot of pressure because you have to be creative all the time and consistency is something. And then I also asked if you work with different people. So my question is how to deal with the pressure of staying creative?

Participant: for me first ive never wanted to create something that's gonna be average or bad, I want it to be in a certain standard where im happy although a designer is never happy with what they do, so each and every time I try to challenge myself, do research for maybe five minutes and try to create something that is nice, hat is appealing as fast as I can coz I know when you have let's say two briefs a day you have lots of time to sit down and think and sketch and go to the design and if he says I don't like this change this, you have a lot of time in your hands but it's not that much at the same time but for me I actually try to do it as fast as I can to have that eye for something good, that needs to go there, I need to move this

Researcher: so there is also decision making

Participant: yeah decision making yah I think it also goes in with following the trend, if you follow the trend you know what to do, I think that actually cuts off the time you need to sit down and think, sometimes you just think what am I going to do now coz when you sit down and think it's time flying you know. I remember when you used to load on Facebook the books you bought I would normally go to Adams and Geeks although I don't buy just to view and know, everywhere I go layout, design, take a picture of it if I like it, when I'm home I'm on my phone, I go through other pages you gonna find something you gonna like everywhere you go, graphic design is everywhere

Researcher: that's very good, so to stay creative at all time you have to consume design at all time. Second question uhm yah its been coming up over and over last few years they expect graphic designer to do everything, that was me, and you said now since everything is going digital you have to, for me I'd say I was lucky to get into this job and you were lucky because you had a few information. I wanted to know what you meant by the few information?

Participant: I think I said this before that at varsity they are more traditional, so they focus more on purely design on print, they don't get you to learn web and everything you know, things that we need so for me after tech I said ok cool, the interactive that you guys taught us that we did on indesign, that's more like web in a way coz you design layout, so let me practise that and at the same time let me do web and practise coding

Researcher: so you used the little bit you had as the ground

Participant: year coz when I got here they said they want someone who is sure they can code, I was like ok im not 100% sure coz ive never had a client or brief that said do this so I wouldn't say its my

strongest point but im willing to know, I do have a bit of knowledge of how to apply coz you grow when you apply that knowledge

Researcher: I have a question about time management, how did our programme prepare you about time management

Participant: I would say it prepared me a lot, although it's not the same but you get an idea uhm what it's like but I won't say you get an idea coz its totally different in the industry but you kinda reflect back and say but I knew, it was like this

Researcher: I remember asking you what was easy in industry and you replied saying I don't think anything is easy, lets say you are going to do the same thing over and over, its new challenge although it's the same thing, so the challenge of staying creative and keeping up. My question is how do you overcome those challenge and improve things every day I think you answered that in the previous where you have to consume design and keep up with trends all the stuff.

Participant: yeah

Researcher: now the last question is how did WIL prepare you for those challenges, to stay creative all the time?

Participant: I think being able to work as a team it kind of helps you when you combining ideas so you sit with individuals you sort of absorb their different styles so it kind of pushes you coz its competitive at the same time although you in the same group but when you doing your own its going to be different so that is when you have to be creative you have to come up with something different to theirs but same campaign, I think its competition more than anything, that's how I see it coz you can't produce good work when you don't have competition, you will relax. When you look at smart phones now, its quiet competitive

Researcher: so you believe group work plays a big role in this

Participant: Yeah it does coz it also changes how you see design when you sitting down coz right now im the only designer here so it's quiet hard to get inspiration to get other perspective coz you may come and say why don't you do this, already you have someone that's going to crit you, I like that coz we use to crit each other before the lecture and Dennis was also good when it came to crit, he made valuable valid points

Researcher: cool man I think we done.

Interview 8

Researcher: the purpose of this is to clarify or confirm what we had last time. The first question I remember I asked you was what surprised you when you got into into industry and then you said the long hours, not getting paid for over time, I kinda enjoy how it all works now everyone works together and there are people to help you, here you were talking about people around you, people you work

with, creative director. There was also where you have a conflict of this one approving this and the other one contradicting. My question today is how did WIL prepare you for those kind of conflict?

Participant: I don't think it really does, I think that's just the part of working now, people are just trying to hustle for what the client wants uhm coz all the client base is against whereas in varsity you can do your own thing

Researcher: so uhm the client conflict you think it plays a big role in industry

Participant: yeah coz they are the ones who are paying the bills essentially so I think a lot if the design comes down to suit the client where they could be pushing to do better work in the industry

Researcher: so besides knowing how to design properly and all that stuff this is a new skill that people need to consider, how to deal with clients

Participant: yeah maybe coz then you could maybe worker smarter not harder to give them what they want

Researcher: you talked about things you didn't know when you got there and you had to google things and stuff, you felt like you kind of did all these things but on a smaller scale but there are some hard things like InDesign but it's silly stuff that you cannot look up, also just words like traffic and all that stuff. My question today is do you think if we change the names to match the industry, will that help you guys?

Participant: uhm it might make the transition smoother but at the same time I don't think it's such a big thing it's a part of working and what everyone goes through but I think learning InDesign properly and short cuts for like layouts and grids and stuff and alignment, I think it was quiet overlooked coz even now im at a new place but being there I feel like im doing first year varsity im just learning so many things that I didn't even know about, for example I was asked to do a business card, how I worked at college you start with the front of the card, different layout and logos and stuff so after that the owner came and asked to see what I had I done and I showed him and he said this isn't how you start work on business cards basically he told me that you take all the information that the company has, worst case scenario like the longest name, longest details, all that stuff and you just work out type first like on the back of the card to see how it fits and it's all about the correct type, that's the main thing about a business card like he doesn't care how it looks in the front and stuff without having a beautifully set type so that was one example that was kind of eye opening, a different kind of approach to what we were taught and it makes a lot of sense having that. Worst case scenario like a person with a long name or lonest details and make it look perfect on the back like previously set type and then from there you only going to see what the card will look like in the front and stuff once you have those in place

Researcher: so you fit the most difficult one so the rest will be easy

Participant: yeah I think that's a great way to go about it and we were never really taught those kind of things.

Researcher: thanks man.

Interview 9

Researcher: this to clarify or confirm, I remember last time I asked you about your work you said at varsity we don't get told that we can actually be on a job for months, so my question is how do you think WIL could prepare people for that kind of reality?

Participant: I think it's really good with the history project that they do because that throughout the year so maybe in the long run to do another project that's maybe throughout and then to the end of the year where every month there will be a crit on that but while they are doing a new brief, so they kind of remember ok we've got deadlines but we've still got this one so let's keep on running

Researcher: yourself how do you manage that?

Participant: you just go for it, I don't even know, you just question it but you carry on, when you go home you should be able to relax so when you get to work you are fresh because if you just overwork you are going to clash.

Researcher: last time I asked you was what was a surprise when you got to industry and you talked about the speed, the process, everything is faster than where we were, most interesting you said was the thinking, what did you mean by the thinking?

Participant: in terms of like coming up with a concept coz yes we get a brief and we need to go to the client with three options but you can't just, each option needs to be just as good and you get like two days, sometimes you've got a pitch and you've got 3 days to do it and you need to think shit fast coz you still need like two days to design, so that's where the time comes in and I found that strategy and thinking is a lot faster than when it comes to design then its like more relaxed and you've got more time

Researcher: how do you think WIL can prepare students

Participant: you guys prepare students quiet well, id hate to say like more projects but I think 1st and 2nd year need to improve so that kind of your level of studying is going up much faster, I think that's the issue, if you already go into end of 1st year and you already know the fundamentals of designing a logo, you know stuff like that coz I found like with 3rd year at varsity that's like where it all happens and it's like BAM learn to design now, 2nd year was too laid back. If we had what we had in 3rd year but in second year too it could have been crazy. You know everyone say ahh you won't be prepared for whatever; you get thrown into the deep end you either sink or swim. I think varsity sometimes they done

do enough group work which is good and bad because sometime in your portfolio its group work not your own but you need to learn how to work with people coz in the studio you work with people a lot and personalities clash.

Researcher: thank you man.

Interview 10

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Researcher: thank you man.

Interview 11

Researcher: the purpose is to either clarify or confirm, last time I asked you about your relationship with clients and your response said it was challenging because your boss comments and doesn't tell you. My question today is how did WIL prepare you for those communication challenges?

Participant: well we didn't really cover client liaison so I can't really say WIL prepared us for that, it was more a thing of like you sink or you swim. At the end of the day I guess I always have like a goal to have my own agency so it's an opportunity to learn so some people prefer to be in the bigger agencies where you've got AE's like you don't talk to clients but I wanted to be thrown in and learn like how to handle situations and stuff like that, so its learning not here but at the agencies

Researcher: so ideally how do you think we could prepare people?

Participant: I think the main thing about speaking to clients is being able to take constructive criticism even if you don't agree with them so I think WIL could maybe prepare us better with that, in our crits, be absolutely brutal, as long as it has a point to it so by the time they are in the industry and the clients are like why did you do this, you can calmly answer and have a reason for everything that you do but very calmly

Researcher: there was a point you said there was nothing you didn't know but it was just keeping track with hours. Can you please list a few important things you knew?

Participant: marketing speak- I knew what ROI meant, I knew what LSM meant so that sort of put the client at ease like I may be a designer but I also understand what you saying at the end of the day

Researcher: so speaking their language also helps

Participant: yes because the sort of see us as fairies that are doing magical things but they also have to understand that we understand the foundation of it as well let's just do work to reach a goal which is to make them money so as long as there is a consensus between designer and client then its fine.

Researcher: how do you see WIL preparing students for that kind of keeping tracking with hours

Participant: there are free online free tracking programme. I think people think like why do I have to do it but its so important because if you've got a client that you are charging a set fee foe everything and they take like so many more hours, that's a loss to you at the end of the day and if you working at an agency, that's a loss to their customers, I know in Fire tree like on the job bag seven hours max, if you

go over seven hours, that's extra money to the client, that client want to know why did this go over what you charged me, so it's very hectic.

Researcher: I asked you what you thought was the easiest part in the industry and you said nothing is really easy because software's and trends and clients are always changing, there are always things to keep up with, what can that be?

Participant: trends, I feel like as a graphic designer we all have a set style of designing but you should always be knowing what's happening out there and what new, but I feel it's very intimidating like I'm trying to learn how to code but I feel like its intimidating, I know it's the future, no one really wants to leave their bubbles but it's important, I mean you've seen it people who have been designing the same way for 10 years, this is not a job that you get comfortable in, it's not.

Researcher: thank you.

Interview 12

Researcher: this is just to confirm or to clarify what we went through last time. So the first question was- this, so when you send your work to the printers, you liaise with those guys on the other side and you replied, yah if there is any mistake we communicate with them and stuff. So how did our programme prepare you or not prepare you for repro?

Participant: I think the only thing that helped us with repro communicating and setting up things with Gonas, where he would help us print our stuff that was it and then where ever he could correct us before we give him the work before we actually print. Think that was the only repro stuff we done in college. It really self- explanatory like with certain things for instance the clock that I did, I didn't know how to set it up its just a background obviously we cut it up ourselves but if you do it here you need a guideline and I'm a bit familiar with guidelines but to a certain point.

Researcher: so what is it that you think we didn't prepare you for

Participant: my issue was in packaging, to set up a guideline for that but I did mine with Gonas so I cut it out myself and matched it but that part of repro-ing and packaging I think I wasn't too clued up on that. Creating the artwork is fine but now after you create the artwork.

Researcher: here's the next question, so I asked about your normal day and you said basically what we do is we get in here and obviously get job-bags and our stuff from the AE's and my question is what did you mean by our stuff?

Participant: oh they give us basically like a brief, on the job-bag they will give us a brief of what's to be done and what size the artwork needs to be and if there are any images then they will send that via email and also sometimes if we do an ongoing poster maybe then they will say refer to job number,

then we look on the server for the job number and it will make our lives so easy and we will know what to do for that job and it obviously a different poster but it may have the same vibe same concept maybe sometimes, for instance I did a brochure for Tiles and I didn't know how to lay it out so I went to last year's one and I used it like a reference, a guide.

Researcher: so you guys have a system?

Participant: everything is there and every job that comes here has a number for record purposes.

Researcher: my last question, I asked about the challenges and you said dealing with clients who don't know about design but want control, my question is, how did the work integrated learning help you with dealing with that?

Participant: I think it helped us deal with it quite fine because we would get reverts from our lectures and get feedback from you all, the only difference is they do not know what they are talking about, you guys had good feedback we could use.

Researcher: so the feel here is getting feedback from a designer and getting feedback from a non-designer

Participant: totally different things coz they don't know what it's going to look like at the end but at least a designer has experience, it will appeal to them more and easier for instance if something is too small, they would know how it will look and the client are just guessing ok I think it will look nice like that, let's try it like that.

Interview 13

Researcher: ok I asked you how your day was and in your response you said it can be busy and everything is fast pace so you have to keep going otherwise everything just piles up. Can you please tell me what you meant about everything can just pile up?

Participant: well basically of course there is a certain amount of jobs that come through at the studio and there are only this much designers so if you suppose to take this amount of time on a job but then you take longer you know and we are just on a cray peak and we just need to get things out faster than usual, faster than quoted, you have to keep up coz otherwise you going to have a stack of job bags in your desk yeah and of course stress can get hold of you, people get irritated then there will be chaos at the studio, you've got to keep a positive attitude and positive atmosphere

Researcher: it's not easy hey

Participant: you get used to it, I think I've become one of the most cheerful people at studio but it does help a lot especially if one person is getting down on stress like it just helps to lift them up a bit, everyone staying positive and help out that's always the bonus as soon as you get your jobs out, you can help someone else

Researcher: so second question I asked if you do things you like and then you said yah I do almost all the illustration here as well as your corporate identity, that's where WIL was so helpful coz we learnt how to do everything and it's a real bonus. What is everything?

Participant: it's when it comes to retail and everything with print, everything digital, just you know broad from posters to adverts to story boards which has actually been very helpful you know I guess everything

Researcher: I think the way it goes it's like you should be able to do everything, you don't have to be a specialist but you can actually get a job done

Participant: yeah exactly so where someone needs help or assistance you can that go to person, you become a go to person which kind of sucks sometimes.

Researcher: I don't know if I ask this question if we still going to make sense so how did the programme help you with that. Actually you said it already

Participant: yah also what you mentioned we learned everything

Researcher: there was another question we were talking about clients and you said a lot of the time I mould my clients myself I can direct them by making them think that this is their way, psychology, but a lot of them are super stubborn so you have to do what they want and not include it in your portfolio. This was an issue of time against what you want to achieve within that time. My question was how did WIL prepared you for this?

Participant: I'm not sure coz at varsity we sort of made to feel like we can do anything, it's very glamorous and everything is going to be exciting, every job you just going to be able to thrauch your ideas and do it but unfortunately it doesn't work that way I'm mean especially in tech you get a week to do the smallest projects and you work and get more excited about it and do more research where a here the client leave it till the last minute and they want it now, they don't have the money they don't have the time.

Researcher: ideally how do you see us preparing students for these kind of issues?

Participant: what was really a cool, well multiple sorry multiple projects was bringing outside companies in and doing little projects but then I know they complain a lot the students I was one of them like ahh such short time only a week, but sometimes you got to throw in those tight deadlines just to train you to work fast, think fast.

Researcher: that's key, think fast, a lot of people we've been interviewing that's where their problem is, the client issue is there, dealing with clients and there's this thing of thinking fast, how do you think fast?

Participant: I suppose it's just practice and that's what the industry's for as well, that's how you grow I mean there's directors and there's creative directors for a reason they earned that point, so I guess you know varsity is incredible so far with the level of skill and everything else I suppose you learn in the

industry. Unfortunately, what you can't really learn at varsity is how picky some clients can be when they get excited about their own ideas and what they want and their judgements always get clouded by their own ideas so as much as you can tell them that that wouldn't work but you still got to do it.

Researcher: thank you so much man.

Interview 14

Researcher: Uuuuhh, we have...we had the previous interviews, the previous interview (Sorry) and then you spoke about job allocation, and the briefing in the morning and all those kind of thing that happen in the morning when you get in to work. So,my question is, how have you experienced working with design agency people within your agency, or where you are working with right now? What is the experience? How is it working with different people?

Participant: Well, like I mentioned before, it's like living. It's like life. We all are brought up from different habits. We've all grown up from different habits. We've all been taught sometimes from different institutions. So, we might all say that we are Graphic Designers, but uhmmm, how we got to that its' from different uhmm teaching and different learning from different people or different schools. So, it's the same way with the agency, its uhmm, you actually get to see like sometimes ukuthi like people, uuuuhh you have different ideas but it's also based on, or its also can be traced back to where you studied. There are some traces from where you studied and then the person it that shapes the kind of designer that you are, in some way. So it's like the training that you receive uhmm it's also important.... So, it's one of actually an Important thing to look at even when you going to study is to actually read about the institution because I've noticed that's what differentiates the agency (the way that you put it), so it even gets to a point that you might even find people like uuuhhh wanting to employ people from a certain institution because, it's because of the culture kind of thing. You also feel it when you working in agency, those are the differences. At the same time, as much as saying that, when you are working with people for example with me, the WIL that I experienced in uhmmm at DUT, the people who actually went through that same grounding, we understand each other, you know it's like the work flows quicker, rather than like maybe a person from another background (I would say!). So, it's like how you were taught, how, how... like how...nje...your background as how you got to graphic design shapes you and you can see it in industry and it affects the teamwork uhhmmm spirit that actually happens there at industry.

Participant: Uuhmmm, Okay... So, last time you spoke about meeting deadlines, which is, which was time pressure. How did the WIL or how did WIL prepare or not prepare you with dealing with uhmmm... Sorry, sorry, sorry, that's...not that...ignore that...this one...

Researcher: So, how did WIL activity prepare or not prepare you for time pressure?

Participant: Uuhmm... it did prepare me, uuhmmm but of course it was a different context. It did prepare me to an extent that, this was school, I was also learning how to do the work. I was getting the basics, how to get...the work done. At agency, you are doing the work, so it's like a different context.

So, uuuhmmm, the time at school was longer, the process was longer. At, ...at the agency, the process is shorter cause, uuuhmmm, your creative, the creative director only gives you the last part, you know they like give the brief and then they like want the last part. At school, your lecturer is also present with the critique in between that, and like advising you, so it's like the process you normally have a longer deadline rather than industry. So, it's like a culture shock when you get to industry, and it's like the logo must be there in like three (3) hours, but these are things, I think its takes practice for you to be able to deliver that and I also noticed that its maybe the company or agency that I went to, they were a bit uuuhhh, just a bit lenient with that, you know when there was a very (very) fast job that needed to be done, like for example, it's just a logo and it's just too urgent, they would just give it to just the designer who is used to the speed and what not and they say this needs to be done by, maybe in thirty (30) minutes, they give it to them, and then maybe they would give you at least two hours to you , it doesn't mean you still getting days to do it, maybe they just give you that they just giving you a logo that just two hours they would give you a logo that just needs two (2) hours, but uuuhmm it, I don't know if this is also part of your question but the one thing that actually, uuhmm for me which, I didn't like about that is that I noticed that the minute you start chasing time, the quality goes down. That's what I noticed most and I actually I felt that it was taking away from me as a designer, to chase the time, rather than actually trying to produce the work.

Researcher: That's interesting. Uuuhmmm, So, ...you mentioned about also dealing with clients. How did, uuhmm, the WIL activities prepare you or not prepare you with this, to deal with client?

Participant: Uuuuhmmmm. I like this question, because, uhhmmm, just following the one that I have answered before...uuuhmmm...mmh...mmmhh... (Sorry), just following the one that I've answered before, its, its actually really explains the part where I'm saying that, the time and pressure. So, you find that when dealing with the client, the client sometimes does not understand the process that has to be done. So, that is who, that is where the pressure comes from, they would not uuhmm, they just want something done, they don't understand the process and they don't give the time. So, at university, this was something which, which was not was uuuhmmm, maybe they touched upon it because we have a course called PDP, maybe they did mention it when they teaching us what to expect but I just don't remember them actually grounding us as to say when you go out there, just know the client will know what they want, but they don't know the process that you go through, so, even when you dealing with a client, just know that always, you need to be able to just explain to the client, make them understand that it's not just a click on computer and then the answer comes, its...it's a process. So, that's was the thing which was missing, it's like, its, these are things you get almost frustrated with when dealing with the client because they just want this done and they don't understand how it's done, so they push you with the time, so you end up chasing their time, instead of actually delivering good work, and the agency also, it's a business, so it's like, they have to deliver on time as the client because for you to even get paid or for everybody or even the company to keep standing, that has to be done. So, the pressure keeps like rolling, rolling, rolling down, and the actual essence of uuuh, what's happening, the design part, what do you say, it, it suffers, kind of. So, yah, that is actually something, but it's not wrong what's happening there, I think what needs to happen, is even at school, it needs to be taught that designer,

we, it would have prepared us better if we even had (ama) what do you say in English, (ama) simulations, like simulation interviews with the client, it's like a client can come to you and give this job, how do you get the client to understand the process that you have to go through so that they give you, they allow you the time for you to deliver quality work.

Researcher: Thank you. Uuuhmmm, okay now we are uuuh, we have the issue we spoke about earlier in the interview, you said, that you have to be ready with any kind of project and you have to learn to work faster, that's time again, you have to learn to become creative (on a snap), in every project, regardless of the dynamic of, the dynamics of time. So, how did the WIL activity prepare for,,,,,, for staying creative at all time?

Participant: Uuuhmmm, I think this is like from the last interview, this was like one of the things that like I actually did raise that this is, like, this is the culture clash that you find at industry. Uuuhmmm, and, uuuhmm, maybe the time is the most important part in that because at school yes you have to be creative all the time, like the WIL activities they did prepare you to be creative all the time, the thing that was missing is, to be able to do it faster. Like, you know, it's like we did, we in this creative space, for all of your years at, at uuuh at the school, you are in this space of creativity, you are with other creative people, but the problem is it did not prepare you to do five (5) projects and be able to be creative in all of them at the same time. So, it's like we dealt at the most, two or maybe three (3) if you have taken on another old project and you are improving but it's still your time, you know. It's not like you've gotten them all at the status meeting that I've mentioned. It's not like you have just set there on Monday and they did the de-briefing and then they realize that all your projects are towards the end, and then they give you three more. All of them, you have to deliver creativity, so I don't think, uuuhm particularly me, I don't think I was prepared enough, that is one point I think, when you look at it, it's one of the things which might make designers feel depressed when they are at industry, the pressure, the change is just too drastic, so it's like the creativity part, to stay creative and to stay motivated about it, and the at the same time when you have to walk out of work, it's just, it ends, it needs to be really enforced or really need to be encouraged, I wish it was done that way at school, so that you handle the pressure better at the office or at the agency.

Researcher: That's uuuh, that's very interesting. Lastly, uuuhhh, we spoke about group work, and you mentioned is about how it was happening at school and you mentioning how it was happening at work, uuuhhn, in short, it was about how you shared the ideas with other creative, working group, in terms of uuuhh sharing ideas or brainstorming. So my last question is, how did school prepare you for design thinking shift, when working with others? How did it prepare you to understand other peoples' creativity or how other people are thinking? How did that prepare you to shift your,to think differently?

Participant: Uuuuuuhmmmmmm... actually, this is, this is, uuuhhh a personal observation of uuuhhh because like I mentioned the last time, our group projects, maybe at the beginning of the year, so, the purpose for them was different to what maybe saying its teamwork at the agency. I say it was different

because normally the objective of giving us the group was to get us back into school mode, so these were done maybe when we come back in January or when we come back from the June holidays, which are longer, you know, so its like you just get a one week group project. For example, I remember one, it was, we had to do a video, we were given the theme. We had to do the video. What I noticed is that uuuhhh, when we were doing it, the time we were given, its one week, so the time that was given, we did not actually work as a group, what happened is that each person just said I can do this and people went away, they would do that part, each person would walk away and say I would do this part. Like, you know, everybody just picks what they can do best and then they go away. So, even though you had the discussion together, but there is just that uuuhmmm, like each component is, each component was individual, so, at the end the concept was not strong. You know, its, its, what do you say, like I always say 'together apart' kind of attitude, you know you 're together but its apart. So, even if you gonna produce like, like a poster, uuuhmmm or what not, its, its, there is something missing in the design. So I wish that group projects were more uuuhmmm, there was more effort into them as to what the objective is supposed to be, or if actually they were done throughout the year, like it's not just to get us back getting back to work but just in the middle of everything while we doing another project, bring in a group project. Cause then it gives us the way, it gives us the chance to practice learning another person's dynamic and actually feeding from it, cause that's important as a designer, like I mentioned before, we don't have to compete, but we just got to feed from each other's maybe design or creativity capabilities. So, the shift in uuuhmmm in like the design thinking is was that, for us at that time I felt, instead of just being teamwork, it felt like competing to show that you are good at this. So, we ended up competing, cause nobody, we did not sit down and really discuss, like each person like and obviously when you say like each person takes this part, each person would want to take the one that would be more visible, so they look like they have done a lot from the project, yah.

Researcher: Alright, thank you.