



# WHY YOU ARE READING A BOOK WITH ME (and not looking at a slideshow)

1- I have Attention Deficit Disorder. I find public speaking very difficult unless practiced over and over again like a script, or completely improvised. Neither of these options are a particularly good idea when you have a lot of important information to convey (and want to get a decent grade)

2- In the spirit of accessibility and different learning styles, this offers others with neurodivergence something to do that isn't extended eye contact and screeeeeeens

3- As a technician my delivery of teaching isn't whiteboard based, its physical, object based learning

4- These have been key learning and considerations that I have gained throughout my PgCert and have inspired me to take a risk. In the first term I made box making booklet, second term I made glossary of tools booklet and in this, the third term, I'm making you these booklets

5- Why not?



# WHAT IS MY Q?

The problem is that there is a G A P between students making work whilst in education, and managing to continue thier practice after graduation. Students create amazing work during their studies, but after graduation, many struggle to make a career out of it.

Lots of talented students can't afford the risks of putting their work out there and selling it professionally. This holds them back from getting noticed and starting a career in Book Arts.

How can students and alumni be assisted in making thier work public and transitioning into a professional realm of Book Arts? Specifically, those students who are unable to take the financial risks associated with selling work publicly?

There must be a way for institutions to offer affordable ways for students and graduates to show off their work, help them with financial hurdles, and connect them with career opportunities. Things like discounted exhibition spaces, mentor programs, or teaming up with professionals could really help students get their foot in the door.

We may need to look at what's causing this G A P . It's not just about not having money. It's about unequal access to resources, connections, and how someone's background or confidence can make it tougher to succeed after graduation.

SO MY QUESTION IS

How can current and graduating students be assisted in making their work public and transitioning into a professional realm of Book Arts? Specifically, those students who are unable to take the financial risks associated with selling work publicly.

# WHO AM I

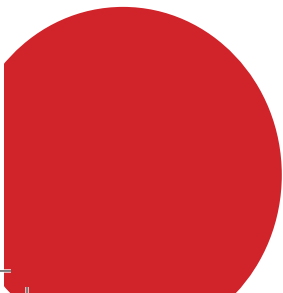
I am Tilly

I am a technician in the Book Arts Workshop at London College of Communication (LCC), as well as a book artist and packaging designer, both publishing my own books, and working on commission for other artists and clients.

I teach college wide at LCC and therefore meet students from all courses and backgrounds.

I see many students discover Book Arts at university, fall in love with it and make excellent work. However, they seem to feel unsure of its practicality or uncertain about the viability of Book Arts as a career. This leads to disillusionment and ultimately students giving up on their own practice soon after leaving school.

I have a lot of students asking how I managed to get a job in Book Arts, or how we (my colleague and I) manage to make and sell our own books. They are keen to follow our exact paths, since we seem to be the only examples they have of a profession in Book Arts



# WHY I CARE

I care because I have been there.

It feels really hard to crack in to the professional world of small publishing. It can be time-consuming, financially burdensome with often little or no financial gain.

So why do we do it? The same reason anyone makes art, we have something to say and a desire to share our creations with others.

I see so many students making beautiful and thoughtful work whilst studying, but they have no idea how to distribute or sell it after they graduate. The fear of getting a JOB stops them pursuing their own practice, and often when asked, with a resigned tone they explain they will just “try and get a graphic design job somewhere I guess”

Though this is by no means a bad idea, it pains me to see their disillusionment in not being able to dedicate themselves to creating and designing their own work.

I empathize with their feeling of not producing enough to be noticed but simultaneously sensing the chance to participate slipping away.

I've seen determined students take substantial risks in an effort to establish themselves. I recall one student who refused to give up, resorting to extreme measures, subletting his bedroom and sleeping on the sofa to afford the opportunity to sell his books.

As an institution there is a responsibility to support students breaking into the professional world. Those striving to establish themselves as independent artists should receive equal support while studying to make the transition a little less.... risky.

A small sort of footnote.

The challenges of breaking into the professional world, particularly in the context of small publishing, inspire a need for research on student-to-professional relationships. I am keen for an egalitarian approach that removes hierarchy or status distinctions between students and established artists, and can contribute to fostering a community of practice. Such a community would encourage collaboration, support, and a shared commitment to overcoming the financial and creative hurdles faced by emerging artists, facilitating a smoother transition from student to professional life.

# WHAT IS THE FOCUS?

The focus revolves around aiding current and graduating students in showcasing their work in Book Arts to transition into the professional realm, especially for those unable to bear financial risks associated with selling their work publicly. Here's a summary of the key concepts and considerations:

- **1. Assisting Students in Making Work Public:**
  - Exploring avenues beyond degree shows for publicizing their work.
  - Addressing financial constraints hindering students from selling their work.
- **2. Potential Steps and Ingredients for Success:**
  - Consideration of book fairs or public exhibitions as initial steps for students to showcase work.
  - Identifying necessary resources and support for students to achieve this goal.
  - Enhancing confidence, building connections with peers, and garnering respect in the professional sphere.
- **3. Factors Impacting Success:**
  - Financial limitations affecting students' ability to participate in public events.
  - Lack of professional exposure and network opportunities beyond academic settings.
- **4. Potential Setbacks and Student Experience:**
  - Lack of confidence, limited access to external networks, and a sense of exclusion from professional spheres.
- **5. Events Addressing Student Needs:**
  - Designing events that offer resources, networking, and exposure to professionals.
  - Focusing on creating opportunities for students to display their work outside of academic contexts.
- **6. Significance of Professional Presence:**
  - External professional presence crucial for networking and exposing students to industry standards.
- **7. Differentiation from Degree Shows:**
  - Emphasizing a more industry-focused and professional setting compared to traditional degree shows.
- **8. Student Needs for Advancement:**
  - Confidence-building measures, exposure to external peers, and gaining respect within the professional community.
- **9. Satisfaction in the Student Experience:**
  - Filling the gap between academia and the professional world, fostering confidence, and creating networking opportunities.
- **10. Success Examples and Missing Opportunities:**
  - Identifying success stories or events outside UAL that could serve as models.
  - Recognizing areas where UAL may lack exposure or networking opportunities.
- **11. Barriers and Parameters for Professional Context:**
  - Identifying the criteria required for work to be appealing and viable in a professional context, meeting industry standards.

In essence, the focus is on bridging the gap between academia and the professional world for Book Arts students, addressing financial constraints, building confidence, networking opportunities, and fostering an environment that reflects the professional realm.

# KEY CONCEPTS OF FOCUS

Lets break these down. The KEY areas of focus are:

- **Supporting Student Transition and Professional Growth:**
    - Assisting students beyond degree shows, addressing financial constraints, and challenges in the professional realm.
    - Strategies involving events (such as book fairs/exhibitions), resource identification, networking, and confidence-building initiatives to promote industry relevance and growth.
  - **Event-Centric Approach for Student Development and Industry Integration:**
    - Designing events that emphasize professional impact by offering resources, networking opportunities, and exposure to industry standards.
    - Fostering student growth, addressing challenges (financial limitations, lack of exposure), and facilitating connections to bridge the academic - professional gap in Book Arts.
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# CONSIDERATIONS OF PARTICIPATION


It is possible that some participants will find discussing their experiences distressing or embarrassing, as they will be prompted to share barriers to their progression within their chosen profession. These barriers may include professional or academic difficulties, and/or personal trauma.

I will conduct my research in alignment with Carol Gilligan's "Ethics of Care," (1982) which prioritizes the creation of a supportive and respectful environment during research. This ethical approach underscores the importance of fostering empathy and understanding when delving into sensitive topics.

- The risk of participant distress will be addressed as follows:
- 1) The potential for emotional distress will be highlighted in the participant information sheet.
- 2) I will endeavour to follow the principle of unconditional positive regard towards participants and to engage in active listening without judgement. I will send the questions after a participant has agreed "in principle"
- and offer the opportunity to opt out once they have read the questions with no consequence
- 3) I will add the following disclaimer to every correspondence.



# CONSIDERATION OF PARTICIPATION



All answers will be kept private and confidential and will be used for research purposes only. Anything shared as “evidence” for my PgCert will be discussed and written as “anonymous” and will be characterized as noted in my Ethics form

The only other risk I can foresee is if the Book Fair doesn't materialize, and there is therefore a potential disappointment if students the Book Fair was discussed with are left feeling let down, or that an opportunity was taken away.

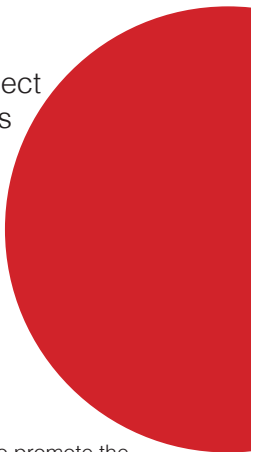
The risk of this will be addressed as follows:

- It will be made clear from the beginning of any correspondence that the Book Fair is part of a research project and is to be treated as a hypothetical possibility, unless clearly stated otherwise.

A sort of footnote.  
More another train of thought.


This method also aligns with the principle of beneficence.

The principle of beneficence is an ethical principle that emphasizes the obligation to promote the well-being and welfare of individuals. Particularly in the context of research ethics, it is associated with various scholars and ethical codes rather than a single author or specific work, though I discovered it as it is often associated with Immanuel Kant's moral philosophy and deontological ethics





# CONSIDERATION OF ACTIVE RESEARCHER



As a researcher I remain aware of my inherent biases. I acknowledge the tendency to frame questions to steer desired responses and to make observations which would confirm my beliefs.

This could compromise the integrity of the collected data. Ethics in primary research, as highlighted by Dr. Julia Halej (2017), a researcher at ECU, emphasises the importance of understanding how researching as an 'insider' or 'outsider' of an equality group can affect the research process.

I recognise my social responsibility, as a researcher and teacher, and am mindful of my duty to the university and workshop community, particularly the students I engage with during this research.

To mitigate potential risks for both myself as the researcher and the students being interviewed, I aim to incorporate additional resources or support, particularly in discussions involving sensitive subjects. This proactive approach seeks to ensure a safer and more supportive environment during the research process.

Another sort of footnote.

These resources and supports include but are not limited to: Funding opportunities, grants and residencies, subsidised Book Fair opportunities, mentorship and training and internships.

# WHAT IS THE PROJECT ABOUT?

# WHAT DO I HOPE TO PRODUCE

The aim of this enquiry is to generate new knowledge that will allow us to support and advise students with the aspiration to sell their work publicly. In addition, the projects aims to inform recommendations to senior management towards maximising engagement with the professional scene outside of UAL, and to provide information on an event or action to provide a platform for students to share their work with the professional community.

As researched by Volkwein (1986; p.415) "From the literature it is widely believed that students grow intellectually from faculty contact outside the classroom. A student's informal association with faculty is seen as an important contributor to student social integration, satisfaction, aspirations, values and attitudes, as well as to intellectual growth and academic performance"

# CHOSEN RESEARCH METHOD

Informal conversation as a research method is commonly associated with qualitative research

In qualitative research, informal conversation or unstructured interviews involve open-ended discussions where the researcher engages with participants in a more conversational manner. These conversations allow for exploration of topics, experiences, and perceptions without a rigid questionnaire or set of predetermined questions.

However, as discussed in my ethics form - a loose guideline of conversation points were sent to participants prior to the conversation, so they were able to opt out, and prepare for the discussion.

Informal conversations as a research method offer flexibility, allowing researchers to gain rich, nuanced insights by fostering natural dialogue and rapport with participants. These methods can uncover subjective experiences, perspectives, and meanings that might not emerge through more structured or formalised approaches.

As mentioned by Koro-Ljungberg (2016) different projects and research plans call for exploration and expansion of existing and new methodological spaces. Life, contexts, interactions, and data are likely to prompt scholars to deviate from the planned methodological path to visit other methodological places and theoretical spaces.


# RESEARCH ACTION - INTERVIEWS




My chosen research method was interview.

Informal conversations offered flexibility, and transitioning from my interview-based research approach, I integrated Conversational Analysis (CA) to delve deeper into the dynamics of student interactions. I organized my thoughts on student observations by sorting through and picking out key themes from the recorded conversation I had transcribed into texts. This analytical method is inspired by the Lectures on Conversation by Emanuel A. Schegloff and Gail Jefferson (2004).

CA is a method used to deeply examine interactions, focusing on conversations, verbal exchanges, and the structure of dialogue in various contexts. It involves scrutinising the details of communication, such as pauses, tone, interruptions, and the sequence of speech, to understand how meaning is constructed and conveyed in social interactions.



In the paper Conversation Analysis by Goodwin and Heritage (1990; p.283) they describe that Conversational analysis “seeks to describe the underlying social organisation-conceived as an institutionalized substratum of interactional rules, procedures, and conventions-through which orderly and intelligible social interaction is made possible.”



This insight resonates strongly with my belief that an event like a book fair could establish an egalitarian space, enabling students to organically forge connections with working professionals.

In addition to this it's important to be honest about my own biases to make sure the findings are trustworthy. Being honest about personal biases becomes a fundamental ethical consideration, especially when dealing with qualitative research methods that involve subjective interpretation. Transparency regarding one's own perspectives and potential preconceptions during the interview process and subsequent analysis is paramount to maintaining the integrity and trustworthiness of the research findings. This acknowledgment serves as a safeguard against unintentional bias, contributing to the overall credibility of the study.

# WHO DID I ASK



- - Students and alumni of UAL who regularly worked in the Book Arts Workshop
  - - Staff at the Gerrit Reitveld Academie – who have set up a Book Fair in collaboration with a local artists bookseller and professionals in the industry in the Netherlands
  - - Staff from other art universities who have undertaken the organisation of book fairs or student fairs where the intention is for students to sell work to the public and integrate with their professional peers.
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# WHO DID I ASK?



Alumni and current students were given information about the study and a link and/or return slip to inform the researcher if they preferred not to be included in the interview sample.

I interviewed students who regularly use the book arts space to produce publications, as well as alumni who had expressed to myself or my colleague an interest in or had asked for advice on how to sell their publications in a professional context.

I emailed staff from other institutions asking if they had feedback or observations if the access to book fairs and professional contacts had an impact on the graduating students and/or the students' progress or confidence in their own careers.

In accordance with Creswell's guidance (2018) on action research, decisions were made regarding who could best contribute essential data, determining the required number of participants, and devising strategies to access these individuals.

# HOW DID THEY RESPOND?




The uptake was high. As this seems to be an area where students feel undersupported, a lot were very keen to engage with the research with the hopes that it would benefit them in the future.

Alumni who had recently graduated (within the last 3 years) were also all very keen to discuss what I am calling “the G A P”

A lot were very interested in an opportunity to discuss post graduate support, and also ask some advice for themselves whilst we were chatting.

The interest from staff at other institutions was lower than hoped. I managed to interview one now retired Lecturer from another institution who had worked with students on an illustration fair, but the staff members from other colleges who had worked on specific Book Fairs were less willing to discuss.

I did however manage to interview many professionals within UAL and outside who had either exhibited at Book Fairs, or had attended them, and was able to discuss with these staff members the limitations that their students face, and discuss the support that a book fair style event could offer.




# THE INTERVIEW-

## WHAT WERE THE Q'S?

## HOW DID I ASK?

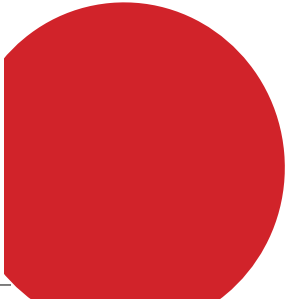
## HOW DID THEY ANSWER?



Students will be asked in an interview various questions about:

- - The gap between making work as a student and publishing and selling ones own work
- - What/ how do students feel they could be supported in making this transition
- - If a Book fair held at LCC that was free for students to exhibit and sell their work would be beneficial to them
- - What time of the school year would feel most achievable (in regards to also maintaining grades and workflow towards their degree)

Alumni will be asked to respond to an e-mail with various questions about :

- - The transition they have faced between graduating and selling their own work, whist managing making a living
  - - What could have helped them in making this transition, or could have helped to build confidence prior to graduating.
  - - If a Book fair held at LCC that was free for students to exhibit and sell their work would have been beneficial to them
  - - If a Book fair held at LCC that was free for Alumni to exhibit and sell their work would be beneficial to them now.
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# THE INTERVIEW-

## WHAT WERE THE Q'S?

## HOW DID I ASK?

## HOW DID THEY ANSWER?

Staff from other institutions will be asked to respond to an e-mail with various questions about:


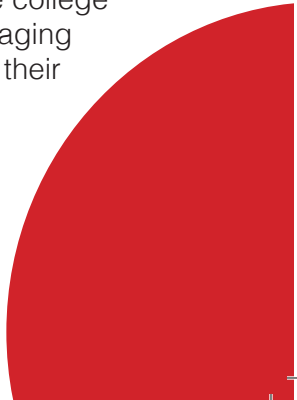
- - How the students experienced the book fair – if it was beneficial to their professional transition.
- - How it was set up at their institution
- - What the feedback from invited professionals/peers was towards the student work
- - If they have seen an improvement in student work, proficiency and confidence

I planned for participants to potentially complete a questionnaire about their experience of the book fair (if it were to go ahead within the timeframe of the ARP)

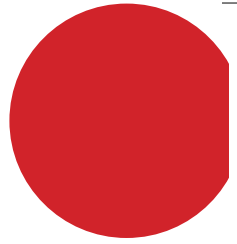


# STUDENT Q'S

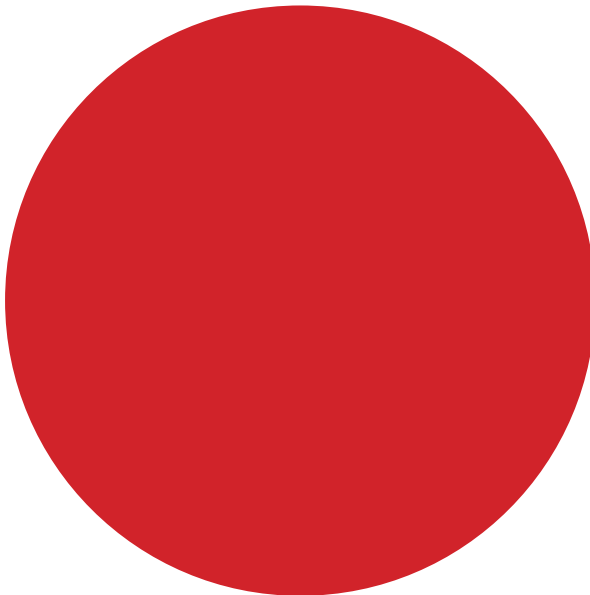


- How do you perceive the difference between creating work as a student and preparing it for publication and sale in the professional arena? What are the major challenges you anticipate in this transition?
  - In your experience, what kind of support or resources do you believe would be most beneficial to students in navigating the shift from creating student work to publishing and selling their creations?
  - How do you think a Book Fair specifically tailored for LCC students—offering a free platform to exhibit and sell their work—would impact your aspirations and development as a budding creator? What opportunities or challenges do you foresee with such an event?
  - Considering the academic calendar and workload, which time of the school year do you believe would be most feasible for students to participate in a Book Fair? How might this timing align with your coursework, maintaining grades, and other commitments towards your degree?
  - Reflecting on your own experiences or those of your peers, what specific support or guidance do you believe the college could implement to assist students in effectively managing both their academic workload and the preparation of their work for potential publication or sale?
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# STUDENT Q'S





- How do you think participating in events like a Book Fair could impact the overall learning experience and professional development of students within the creative fields? What skills or insights do you anticipate gaining from such opportunities?
- In your opinion, what types of workshops, mentorship programs, or additional educational initiatives could enhance students' abilities to transition from the academic setting to the professional world of publishing and selling their creative work?



These questions aim to explore students' perceptions, needs, and perspectives regarding the transition from creating student work to presenting and selling it professionally, as well as the potential benefits and challenges of a Book Fair and the timing of such an event within the academic year.



# ALUMNI Q'S

Questions directed to alumni to gain insights into their experiences post-graduation and the potential impact of a Book Fair at LCC:

- 
- Reflecting on your transition from graduation to selling your creative work while managing livelihood demands, what were the most significant challenges you faced? How did you navigate these challenges, and what strategies or support systems did you find helpful during this transition period?
  - Looking back at your time as a student, what do you think could have better prepared you or your peers for the transition to selling your work and sustaining a living post-graduation? Were there specific resources, mentorship opportunities, or skills you wished you had acquired during your academic years?
  - Considering your experiences, do you believe that a Book Fair held at LCC, providing a platform for students to exhibit and sell their work, would have been beneficial in your journey post-graduation? How might such an event have impacted your early career development?
  - From your current standpoint as an alum, do you think participating in a Book Fair at LCC, specifically designed for alumni to exhibit and sell their work, would be advantageous? How might such an event support your ongoing professional pursuits or contribute to your career growth at this stage?
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# ALUMNI Q'S




- As someone who has navigated the challenges of transitioning from academia to a professional career, what advice or insights would you offer to current students preparing to graduate and enter the professional realm within your field?
  - Reflecting on your own journey, what kind of ongoing support or networking opportunities do you think alumni would benefit from to continue thriving in their creative careers, especially within the context of a university community like LCC?
  - How do you think events like a Book Fair, both for students and alumni, could foster a sense of community and collaboration among past and present creatives associated with LCC? What potential collaborations or connections do you envision arising from such events?
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These questions aim to gather the experiences, perspectives, and suggestions of alumni regarding the challenges of transitioning into professional careers post-graduation, the potential benefits of a Book Fair at LCC for both students and alumni, and the types of support systems that could aid in the continued growth of alumni within their respective creative fields.

# STAFF Q'S



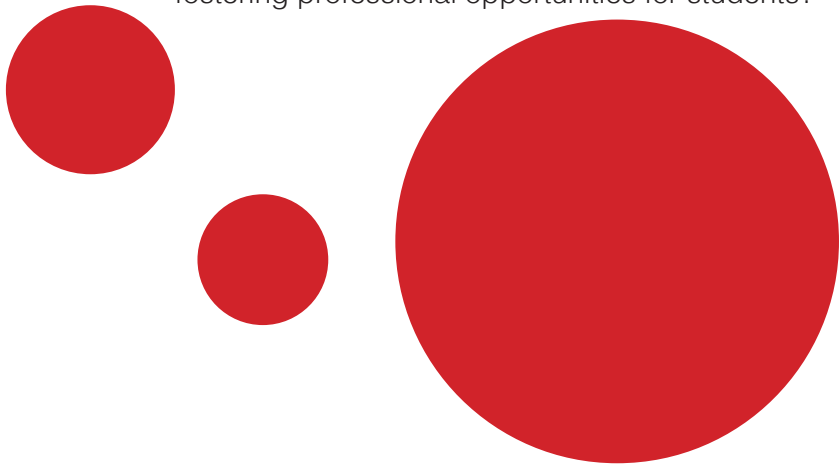
Questions tailored for staff members from other institutions to gather their perspectives and experiences related to Book Fairs and their impact on students:

- In your experience, how have students from your institution perceived and experienced Book Fairs as a platform for their professional transition? Have you noticed any particular ways in which participation in such events has positively affected their transition into the professional world?
  - Could you describe how Book Fairs were typically set up or organised at your institution? What were the key components or strategies that contributed to making these events successful for students and beneficial for their professional development?
  - Regarding the feedback received from invited professionals or peers who interacted with student work during Book Fairs, what were the notable observations or comments made about the showcased creations? How did these comments or evaluations impact the students' confidence or future endeavours?
  - Have you witnessed any discernible improvements in student work, skills proficiency, or confidence levels following their participation in Book Fairs or similar professional showcasing events? If so, could you elaborate on the specific areas where students seemed to make strides or show growth?
  - From your perspective, what are the key elements or practices that contribute to making a Book Fair or similar
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# STAFF Q'S

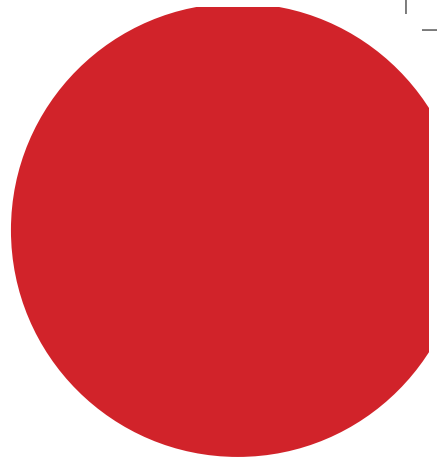
exhibitions impactful for students in terms of enhancing their skills, confidence, and readiness for the professional arena?

- Based on your institution's experience with these events, how do you think participation in Book Fairs or similar showcases contributes to the holistic development of students, beyond just their technical or creative abilities?
- Have there been any notable success stories or instances where student participation in Book Fairs led to significant opportunities or career advancements for them? How have these instances shaped your institution's approach to fostering professional opportunities for students?



These questions aim to gather insights from staff members at other institutions regarding their experiences with Book Fairs, their impact on students' professional transitions, the setup of such events, feedback received, and observations on the improvement in student work and confidence as a result of participating in these exhibitions.

# SELECTED EVIDENCE



## QUOTES FROM STUDENTS

“Exposure to the professional world would help build confidence. Live briefs dont actually feel like a real connection.”

Student A - UAL

“Shows feel like more of an advert for uni’s rather than it being about selling work, or making connections with professionals. And the degree show is more of a celebration with friends and family.”

Student B - UAL

“There feels like a heirachy between students and professionals”

Student C - UAL

## QUOTES FROM ALUMNI

“[Getting work after graduation] is impossible! There’s so many graduates and so little jobs. It’s been really hard.” Alumni A - UAL

“Lecturers should be honest and not say “Theres so much work out there” because it’s not true! We did have portfolio reviews with external people, but it was halfway through our FMP (final major project) so we werent really focussing on it. Either do it before or after the deadlines are taken care of.”

Alumni B - UAL

“[I] would rather be contacted by a person I remember, rather than a call-out from the uni. To be honest if I get a uni email, I just delete them without reading” Alumni C - UAL





## QUOTES FROM STAFF

“Students find the transition difficult. They leave and don’t have access to equipment anymore.”

Staff at Institute 1 – Staff member A

“Industry contacts are given out, but they [students] are too nervous to reach out, they have a feeling of inadequacy.”

Staff at Institute 1 – Staff member B

“It would be good if they had an understanding of how to set up thier own shows or exhibitions, to invite industry to”

Staff at Institute 3 – Staff member A

“We set up a faux interview system, or live briefs, but the status and heirachy still exists. I think there’s is alot of intimidation”

Staff at Institute 2 – Staff member B

“They felt more confident in interview settings, but not in terms of contacting them [professionals] as collaborators, or equals.”

Staff at Institute 2 – Staff member A

## QUOTES FROM STAFF WHO HAVE ORGANISED SIMILAR FAIRS

“The difference between ‘good’ work and ‘bad’ work is just preference, which could lead to bad feelings in the students who arent picked”

Staff at Institute 1 – Staff member A

“Selling thier work alongside professionals would be good- being in a respected professional environment made the students feel part of something”

Staff at Institute 3 – Staff member B

“As a member of the public, the playing feild is totally even- you cant tell who is student and who is an established publisher”

Staff at Institute 4 – Staff member A

“Feedback from those that did take part, they met loads of people, and felt like equals. Even if they didn’t make money, it worked for them”

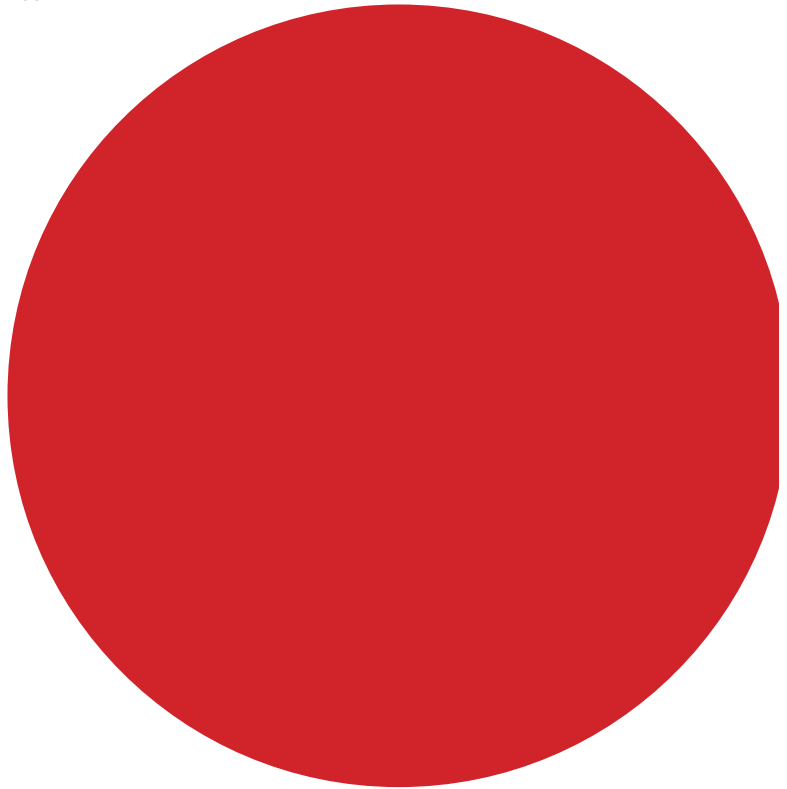
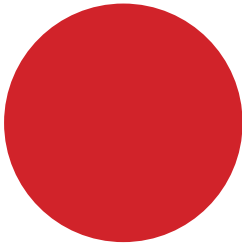
Staff at Institute 4 – Staff member B

“A fair taking place at the same time as another large fair pulls those that wouldn’t come otherwise, but as they are close anyway they do”

Staff at Institute 4 – Staff member A

“I don’t want the professionals to have to choose between fairs, as they would choose the more established fair”

Staff at Institute 3 – Staff member B



Another sort of footnote.

As I went through the interviews, I became very aware of the need for an event supported by the university, but with the distinction of not being a 'school event'. I began to read into extra curricular events, and the benefits to learning outside of the school environment

Thompson and Clark (2013; p.135) state that “the concept of 'life-wide learning' (Jackson, 2008) captures this idea in suggesting that learning occurs through formal and informal experiences in different 'learning spaces', with academic study and extra curricular activities representing different 'spaces' within the student experience (Barnett, 2010).” This resonated with some earlier reading I had done, specifically Volkwein, as mentioned on page 10 of this booklet

# FINDINGS - MAIN THEMES



The project findings reveal several noteworthy themes, primarily centered around the challenges students face regarding post-graduation transitions and support. One key observation is the prevalent feeling among students of being ill-equipped or unsupported in understanding how to navigate their careers or create work for themselves after leaving university. This discomfort and perceived inadequacy in the transition phase signifies a crucial area requiring attention and improvement.

There exists a sense of excitement among both students and alumni regarding a proposed partial solution. This proposal is an event that retains the financial comfort associated with university-based activities while affording participants the status and ambiance of a professional context.

For students, this represents an opportunity to experience a halfway point between academia and the professional world. Alumni, on the other hand, are enthusiastic about returning annually, fostering connections not only with industry professionals but also with fellow returning alumni and current students. The collaborative potential of such interactions seems promising and appealing.

However, the perspective of staff members I questioned reflects a sense of regret over the insufficient support provided to students. While attempts were made to bridge the gap, these efforts were perceived as falling short.

One benefit of a book fair highlighted by staff is the introduction of an even playing field between profession-

# FINDINGS - MAIN THEMES




als and students, which could notably benefit students with lower confidence levels.

Additionally, there is a shared belief among staff that offering an industry standard event for free could significantly benefit students, enhancing accessibility and participation.

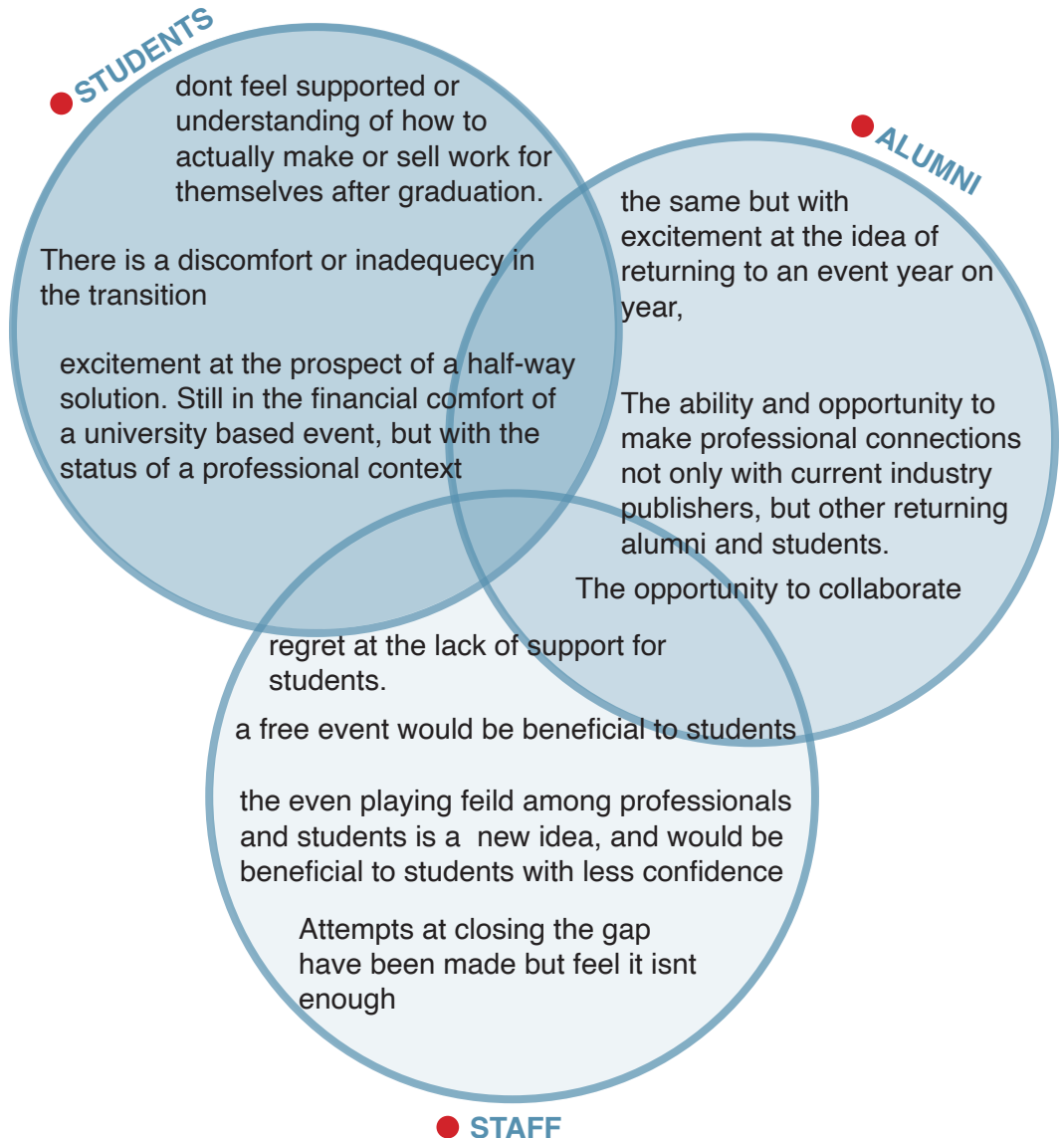
There are both positive and challenging aspects. The identification of students' transition challenges and the endeavor to create a bridge between academia and professional contexts are well received.

However, addressing the staff-acknowledged lack of adequate support, this could indicate a gap between intention and execution. Perhaps a secondary, wider focus should be on the support systems and resources provided to students to ensure a more seamless transition.

The envisioned event's potential to create networking opportunities for collaboration and its appeal to both students and alumni suggests a valuable initiative. Careful consideration must be given to ensuring that these events are not just financially comfortable but also inclusive and conducive to genuine learning and professional growth. While the project has identified crucial areas of concern and proposed promising solutions, it requires refinement in execution, particularly in enhancing student support mechanisms, ensuring inclusivity in professional events, and maintaining a balance between financial comfort and educational efficacy.




# FINDINGS - MAIN THEMES



# FINDINGS - MAIN THEMES



- main themes
    - Students don't feel supported or understanding of how to actually make or sell work for themselves after graduation. There is a discomfort or inadequacy in the transition
    - Excitement at the prospect of a half-way solution. Still in the financial comfort of a university based event, but with the status of a professional context
  - for alumni as above, but in addition:
    - Excitement at the idea of returning to an event year on year,
    - The ability and opportunity to make professional connections not only with current industry publishers, but other returning alumni and students. The opportunity to collaborate
  - for staff
    - -Regret at the lack of support for students.
    - An attempt has been made but felt it wasn't enough
    - The even playing field among professionals and students is new, and would be beneficial to students with less confidence
    - A free event would be beneficial to students
- 

# LIMITATIONS FOUND - FOR RESEARCH



The research journey was not without its limitations. Time constraints due to parallel teaching commitments compromised the depth of engagement towards the end of the term. Recruitment challenges arose from attempting to secure consistent participants within a short timeframe, hindering in-depth exploration.


Conversational analysis is vulnerable to disruptions like participants over-talking, tangents, and short, unelaborated responses, affecting data transcription and depth of insight.

I was also aware of my position as a researcher, and that my intentional immersion in this social and educational research, as well as my positionality as a professional discussing with students, could introduce biases, or provoke insincere or inflated answers from some students.

I was concerned with the honesty of some answers, as responses might have aimed to impress or align with my expectations, influenced by the existing teacher-student bond established during the students' time working in the Book Arts workshop.

While the research illuminated critical areas and proposed what seems to be a viable, or attractive solution, it calls for constant reevaluation and fine-tuning, with a larger focus on the support systems offered to students, ensuring inclusivity for seamless transitions into the professional world.

Though the proposed Book Fairs potential to foster collaboration appeals to both students and alumni and signifies a valuable initiative, the challenge lies in ensuring it is not only financially comfortable but also inclusive and conducive to genuine learning and professional growth.

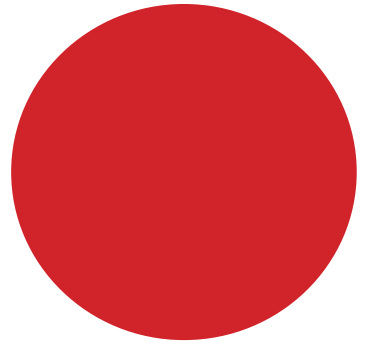




The reality of the timeline for actually putting on a book fair, especially one that the students and university can be proud of hosting, and that would attract the industry professionals integral to the research and egalitarian environment, is that it is a very long process. Even with immediate university funding and an open calendar, it would take about a year to organise and so my research deadline ends with the initial interviews.

I do however hope to continue after the PgCert, and have the fair materialise, as there is a clear benefit and demand from students, who would gain much towards their professional development

# NEXT STEPS WOULD BE

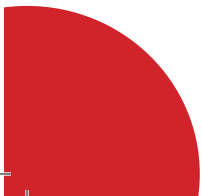


## ● Planning the Book Fair


- Identify a committee or team responsible for organising the event, including staff and interested students.
- Establish clear objectives and goals for the Book Fair, such as providing a platform for students to exhibit and sell their work, networking opportunities, or gaining feedback from industry professionals.
- Determine the logistics, including the venue, date, duration, theme (if any), promotion strategy, participant registration process, and necessary resources.

## ● First Round of Interviews and Feedback

- Conduct interviews or surveys with students to understand their expectations, needs, and preferences for the Book Fair to help tailor the event to better serve their interests.







- Gather insights from professionals or alumni about their experiences with similar events and what they believe would be beneficial for students.

● **Executing the First Book Fair**

- Host the Book Fair, providing students with space to exhibit and sell their work. Include opportunities for networking, workshops, panel discussions, and presentations.

- Host professionals, and encourage industry experts, and peers to engage with the showcased work and provide constructive feedback.

● **Second Round of Interviews and Feedback**

- After the Book Fair, conduct another series of interviews or surveys with participants (students, professionals, staff) to assess their experiences. Evaluate what worked well and areas that could be improved.

- Gather feedback on the impact of the event on students' professional transition, confidence, skill development, and networking opportunities.

● **Organising the Second Book Fair**

- Use the insights gathered from feedback to improve the next Book Fair. Implement changes or enhancements based on the suggestions received.


- Provide another opportunity for students to exhibit and sell their work, potentially expanding the event based on the lessons learned from the first edition.

● **Continued Evaluation and Improvement**

- Keep the cycle of feedback and improvement ongoing. Regularly assess the effectiveness of the Book Fair in meeting its goals.

- Consider incorporating new elements, diversifying participation, or partnering with other institutions to enhance the event's impact and reach.

- Continuously adapt and refine the Book Fair based on feedback, emerging trends, and the evolving needs of students and the creative community.



# CONCLUSION



In conclusion, this research journey has uncovered crucial insights into the challenges students face transitioning into the professional realm and establishing themselves in Book Arts. The envisioned Book Fair holds promise as a platform for fostering collaboration and professional growth, although its realisation extends beyond the research project's timeframe.

The findings underscore the crucial role of robust support mechanisms, with the proposed book fair emerging as a potentially valuable tool. It is important to refine these support mechanisms, ensuring both inclusivity and efficacy in facilitating students' transitions.

I do hope to continue after the PgCert, and have the fair materialise, as there is a clear benefit and demand from students, who would gain much towards their professional development



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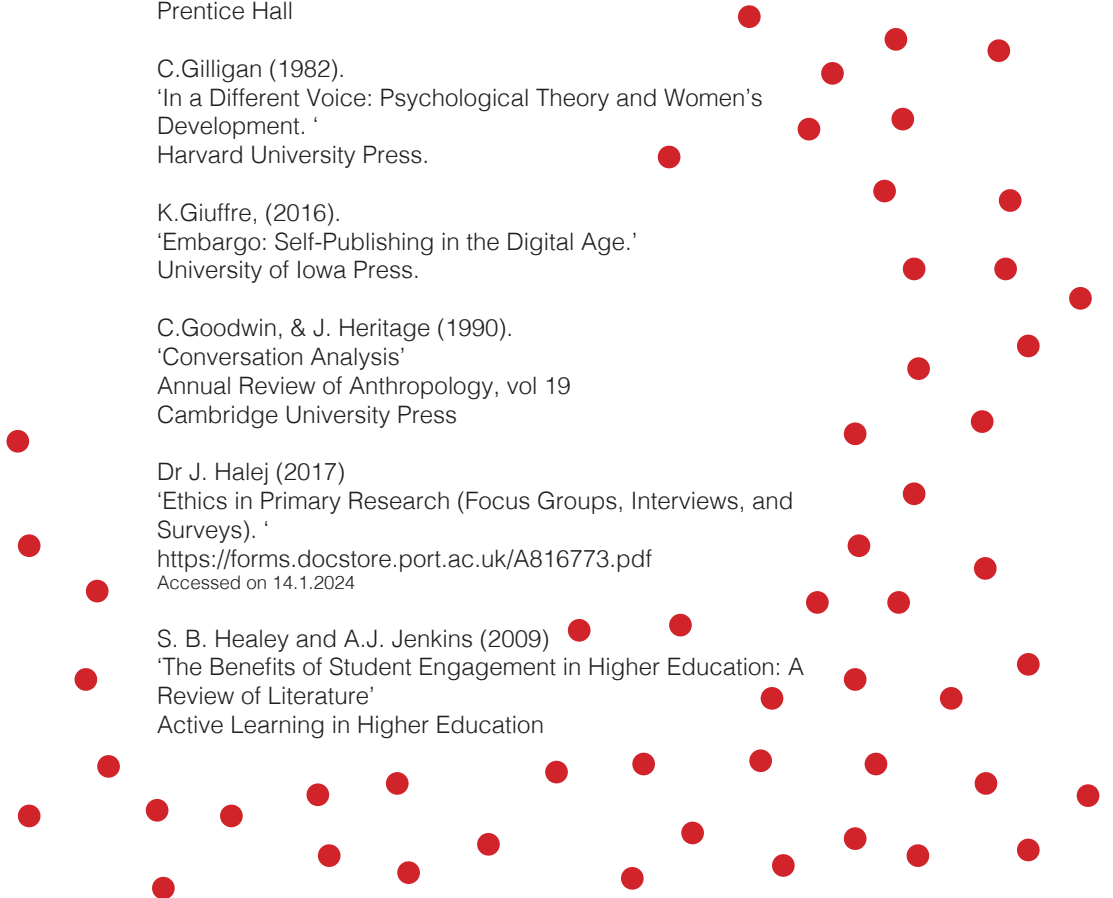
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