

## **The Perspective of Creative Practitioners on the Use of Social Media Among Creative Arts Students**

**Shanthi Balraj Baboo\* and Lim Jing Yi**

*School of Arts, Universiti Sains Malaysia, 11800 USM, Pulau Pinang, Malaysia*

### **ABSTRACT**

Constant development of new media technology has exposed young people to a vast range of creative opportunities. The emergence of social media reduces the barriers in getting in touch not only among individuals and society at large, but also within industry. For creative arts students especially, social media permit them to communicate directly with and learn from industry practitioners, an activity common only to this era. The role of social media in fostering creative learning, giving opportunities for exposure and encouraging positive participation among creative students on social media is also seen as a catalyst for uplifting students' employability. This paper offers views of creative practitioners on the use of social media among creative arts students. Data for this study were collected through in-depth interview sessions with five creative industry practitioners. While the practitioners thought that social media were a good platform for creative learning, sharing and networking, they also expressed their concerns about the skills and attitude of creative arts students for enhancing creative productivity. The paper argues that creative arts students need to fully utilise the features available in social media, leading to better opportunities amid uncertainties surrounding employability.

*Keywords:* Attitude, creative arts students, creative practitioners, skills, social media

### **ARTICLE INFO**

*Article history:*

Received: 03 April 2017

Accepted: 30 November 2017

*E-mail addresses:*

shanti@usm.my (Shanthi Balraj Baboo)

ljingy@yahoo.com (Lim Jing Yi)

\*Corresponding author

### **INTRODUCTION**

Young Malaysians are today actively involved in a vast range of online activities. UNICEF Malaysia (2014) reported that children and young people aged 13 to 24 years old make up nearly half of the Facebook users in Malaysia; 20-to-24-year-old Malaysians make up the biggest

proportion of Internet users in the country, while social networking makes up approximately one third of their PC screen time. Baruah (2012) stated, “with the world in the midst of a social media revolution, it is more than obvious that social media like Facebook, Twitter, Myspace, Skype etc. are used extensively for the purpose of communication.” On social media, young people are consuming, producing, sharing and remixing content and information they find (Colin, Rahilly, Richardson, & Third, 2011). Apart from young people, the business world, the creative arts and other fields have also embraced social media as new tools for this technology-driven era (Staines & Lauchs, 2013). The emergence of social media reduces the barriers of getting in touch not only among individuals and society at large, but also within industry.

Access to the Internet and to social media offers children and young people many opportunities for nurturing and establishing existing and new friendships, for exploring their identity, for entertainment and for education and learning (UNICEF Malaysia, 2014). Constant development of new media technology has also exposed young people to a vast range of creative opportunities for sharing videos, photos and other creative outcomes. The findings of MTM London report on digital audiences (2010) showed that interaction with arts and cultural content in a digital environment can be classified into five main categories: access, learn, experience, share and create. In addition, Jacobs (2009, p. 2) argued that social

media sites also allow creative industry recruiters to connect to a broad array of talented and capable candidates. Therefore, social media can also be an effective tool for Malaysian creative arts students to connect with creative sectors for learning and employment opportunities. Although the development of online information and communication technology has brought many changes to life, it has also brought challenges (Telecentre Europe, 2014). For that reason, the ability of young people to use technology and their competency should not be neglected. The amount of research available on topics like usage of social media, pros and cons of social media and social media for learning is proliferating. However, there is little information available that looks at the use of social media for creative arts learning. This paper offers the insight of creative practitioners as part of a bigger study that delves into the use of social media use among creative arts students. Selected findings on communication and collaboration, information management, learning and problem solving, as well as meaningful participation on social media, specifically on creative arts learning, is presented.

## LITERATURE REVIEW

The use of social media by students has been the subject of much discussion in academia. Baruah (2012) conducted a study looking at the potential of social media as a tool of communication and building connections with people all around the world. Her

findings showed that social media allowed sharing of ideas, activities and events information among individual networks that shared the same interest. Social network is increasingly used by teachers and learners as an effective tool for communication and time management. It is now a tool that assists teaching and learning outside the classroom setting. Baruah argued that social media is also a cost-effective tool that helps in information sharing, bridges communication gaps, allows online collaboration and builds social authority. On the other hand, if users do not use social media wisely, it will also lead to intrusion of privacy, breakdown of family ties as well as reduction in work productivity.

Tenku Shariman, Razak and Mohd Noor (2012) analysed the digital literacy competency of students in three Malaysian public universities. They argued that digital literacy competency of students depended on several factors. One of the factors that prohibited the students from reading, responding and understanding digital information in a critical way was lack of proficiency in the English language. The findings also indicated that the majority of the youths had a short attention span and visually stimulating content played an important role in maintaining or catching their attention. The findings of the study also indicated that students always accessed foreign digital content sites to obtain information related to their interest or hobbies due to the constraint of getting local content that would be more relevant to their daily life. In addition, the researchers

also argued that learning content should be present in an interesting and stimulating way to increase students' engagement.

Pearce and Learmonth (2013) identified Pinterest as a useful resource for learning and increasing understanding. Facebook, Whatsapp and other social media are also being used along with Pinterest for sharing. Research findings show that sharing across multiple social media sites and networks was one of the learning strategies among students. Pearce et al. (2013) argued that students need to share their work in the class apart from searching for resources on social network sites for critical thinking skill development. They added that social media and mobile phones permit learning in a variety of settings and not limited to the classroom setting only. Students are also learning through social media by using laptops and desktop computers. Social media allows students to learn at any time and to share resources among their friends and family.

As social media are now widely used among students, Al-Rahmi and Othman (2013) argued that social media were a tool that could bring improvement to students' academic performance through interaction between teachers and students as well as through interaction among students. They added that collaborative learning with peers on social media had assisted in developing the students' study skills. However, time management was one of the challenges in using social media for the improvement of academic performance.

Research by Colin et al. (2011) analysed the benefits of social media. Their research showed that there were a number of significant benefits of social media such as delivering educational outcomes, facilitating supportive relationships, helping in identity formation and promoting a sense of belonging and self-esteem. Their findings also indicated that social media can support the development of media literacy by providing deeper understanding of creative production content.

A summary of the literature review revealed that digital competency in managing social media is critical in learning and in participating in the 21<sup>st</sup>-century creative industry. Much research centred on digital competency but did not address the creative arts students' engagement in social media in enhancing imagination, inspiration and resourcefulness in a productive manner.

The term digital competency now includes many sets of specific skills and competencies needed for searching, finding, evaluating and handling information in a computerised form (Shopova, 2014). According to Ilomäki, Paavola and Lakkala (2016), "the term skills is nowadays often replaced by the term competencies, reflecting the need for a wider and more profound scope for issues related to skills; it is more than just knowledge and skills."

### THEORETICAL FRAMEWORK

The model offered by Ala-Mutka (2011) is important and instructive to the present study as it centres on the aspects and elements of digital competence. Ala-Mutka,

who developed this model, presents three primary areas addressed by her model, which concentrates on the aspects and elements essential for fruitful participation in the current and future digital environments. The three primary areas of the model are: (i) instrumental skills and knowledge, (ii) advanced skills and knowledge, and (iii) attitudes (see Figure 1).

This paper is interested in the section on advanced skills and knowledge as deliberated by Ala-Mutka. In this case, the views of practitioners are examined to give an outlook of students' digital competence, specifically in relation to their creative development in their student years.

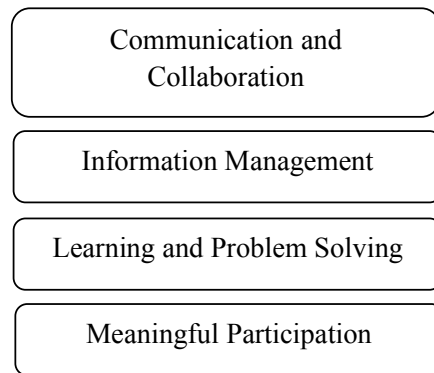


Figure 1. Digital competence conceptual framework: Advanced skills and knowledge (Ala-Mutka, 2011)

This study draws insights from the above components of the digital competence framework. Only *selected findings of a bigger study are offered in this paper.*

### METHOD

This paper looks at the views of creative industry practitioners of students' social

media use with a focus on communication and collaboration, information management, learning and problem solving and meaningful participation. This paper reports the insights of practitioners in the northern region of Malaysia. Data collection was carried out between August 2014 and March 2015. The data of this study were collected through semi-structured discussion sessions with five practitioners. These practitioners are highly respected individuals in the industry interested in the growth of creative activity, particularly among students in institutions of higher learning. Interviews were held with all the five practitioners from October 2014 to March 2015. Each interview session lasted approximately 2 h. The sessions were recorded with permission from the practitioners involved in the present study.

A semi-structured questioning format was used to focus on the following themes:

1. Interaction between practitioners and students on social media with regard to creative activities
2. Receiving and sharing information opportunities within the creative industry and students related to creative projects (industry engagement related to software, skills, events, products etc.).
3. Use of social media in helping students to learn and solve problems that are related to creative projects
4. Practitioners' views on students' participation in the use of social media for creative and professional development

### **Brief Description of Creative Practitioners**

Practitioner A is a manager of marketing and communication in an international corporation in Penang. She has 10 years' experience in marketing and events management. She also teaches in colleges.

Practitioner B is a global marketing and branding communications expert with over 25 years of experience. She is the founder and CEO of a well-known production house. The production house produces creative works for many companies and organisations in Malaysia.

Practitioner C is a businessman and also a founder and director of an events company. The events company is best known for running events and festivals that showcase world class performances, installations and collaboration from international and local artistes.

Practitioner D is the Programme Manager for an NGO that is involved in community-based arts and heritage education programmes. She is also a coordinator who actively participates in publicity, communicating productions, exhibitions and performances in community settings.

Practitioner E is Senior Manager of a graphic department in a leading print organisation. He is responsible for creative artwork development in areas like merchandising, press, advertising and production and has more than 34 years of experience.

## Findings

As noted earlier, selected findings on the practitioners' perspective with regard to the students' advanced skills and knowledge are presented here thematically.

## Communication and Collaboration

In general, the majority of the creative practitioners agreed that social media are a powerful tool for communication and network development. They agreed that while there was interaction between students and creative practitioners, valuable interaction between them on the social media was minimal. The industry practitioners interviewed observed that students did not take the initiative to communicate and exchange ideas with them through social media. Their comments were as follows:

Sometimes, myself and my staff are invited to give talks and having some sharing sessions with the students, we gave them our email, contact number and so on, but we never receive any questions or sharing requests from them. (Practitioner C)

We don't mind if they would like to contribute their views. But so far, none. (Practitioner E)

It was further noted that students only started communicating with the practitioners after they got to know them during internship. The students did not attempt to communicate with creative artistes and practitioners even

if they were inspired by their work. The practitioners suggested that communication was important and the students could use social media to follow the works of creative persons.

The practitioners added that there were also students who liked to have practitioners and organisations contribute to their course projects. However, very few students used social media to connect with practitioners to find out about job scope and the working environment. Practitioner A stated, "Some are former students, some are friends of friends, people whom I met in the previous road shows and events... normally they will ask me about my job . . . ."

The practitioners claimed that students showed little interest in learning about problem solving and addressing new challenges even though social media gives them the chance to do so. According to the practitioners, the students engaged fruitfully with the practitioners during sharing sessions organised by learning institutions. The practitioners added that having the right attitude towards learning and effective communication skills was important when students used social media.

The social media is actually a very powerful and convenient tool for them to get in touch with those who are

working and having a lot of experiences in the industry. But some students never even try to get connected with us. None of them even come and ask if they can learn from us. (Practitioner B)

All of the practitioners pointed out that they welcomed ideas, contribution and would love to collaborate with students. However, student response was extremely low. Consequently, internship was the only time when they could share their knowledge and show guidance to students. According to Practitioner B, “We would love to take them in but unfortunately, majority of them are not interested because their interest is elsewhere,” while Practitioner E said, “All of them come under internship and none of them even ask or take the initiative to extend, to stay longer.”

In terms of collaboration and guidance, the practitioners felt that the majority of students did not appreciate the opportunity offered to them. Practitioners posted items about events and future projects on their social media page; however, students, they claimed hardly showed interest in contributing or being a part of their projects. One of the practitioners stated that assignment overload could be one of the obstacles that impeded students from getting involved in collaboration projects with creative agencies. “Students rarely come to us to give suggestions, views and so on . . .,” said Practitioner D.

Practitioner E added that students had “no time, seriously no time. You look at their schedule and their assignments; they spent day and night for all these.” Interestingly, there were some practitioners who had good experiences working with creative students through the social media. Practitioner D said, “I told her that I saw her work through my friend’s Facebook. After that, we worked together and she helped us to shoot some photos in a community area . . . she was very excited. After this, we became friends and we shared creative information . . . .”

The practitioners felt that two-way communication was important for maintaining communication on social media. Students were encouraged to share creative information and not just get information from other social media users. The practitioners also felt that institutions should encourage and connect the students with the industry through school projects and activities.

We prefer two-way interactions, we shared and you share with us also. Even if they are students, they should also share information like other organisations’ events, which artist or photographer will be doing a showcase and so on. If you don’t share, then why should people follow your page . . . . (Practitioner D)

### Information Management

While the practitioners pointed out that the emergence of the Internet gives no reason for the students to be less informative and resourceful, the findings showed that they themselves hardly shared creative information on their own social media page. Most of the practitioners shared information and resources with students only when the students were doing internship with them or when the practitioners were invited to contribute in activities organised by institutions. Two of the practitioners explained the reason for this.

Okay... normally if it is on the organization basis, we don't share due to competitive reasons. But if they are doing intern with us, then we will share. Or personally I will share with some of them. Not in the public. But personally, yes we do. (Practitioner A)

Yes, if they need to know who to contact for this and that topic or coverage of issues, we don't mind to share if we have those information. But not on our page, because it is not convenient to disclose information especially the contact details of another person. (Practitioner D)

In addition, some practitioners stated that students should also remember the importance of conventional printed resources such as books and magazines as the information on printed resources was

more reliable compared to information found on the Internet. Practitioners found students were not pro-active in looking for information and resources through other platforms; they relied too much on the Internet for information. Practitioner B stated, "Nowadays information and resources are everywhere. . . . But the students have forgotten also the importance of traditional printed material. Creative students have to know that the printed material especially books will always have lots of useful information and are more reliable compared to the information and resources on social media."

The practitioners thought that being observant and active in activities was also a way for creative students to get references and resources. Besides this, the right connections on social media could also be a helpful resource for getting information. Practitioner D advised, "Try, really try hard to get connected with them (organizations) so that they will be able to assist you one day. Get information and learn from them, if they are willing to share information and resources that will be even better than searching online."

As the majority of students rely on information from the Internet, the practitioners thought that skills in verifying reliability of information needed to be enhanced. The practitioners offered suggestions to solve this problem. They suggested that students should connect with the experts and verify the information with them. Secondly, students should make a



comparison between different websites and thirdly, check if there was any evidence to support statements made on the Internet.

I guess the students are not able to judge . . . check their resources, see if there is any referencing have been done. Compare the information and data. You have to compare the data that you got from different websites. If they give you like almost the same information, then that is fine. If there is no support for the argument, then you better don't use it. (Practitioner A)

. . . if you know who are the players for certain thing, then you know who to ask to verify the information found on the Internet and social media. If you have connections, then you can ask them directly. (Practitioner D)

The practitioners also felt that some students were over-confident, thinking they were better than the others involved in a project. The students did not see the need of getting new information as well as learning continuously from others. Seeing that there were students who claimed that they faced difficulty in connecting with the industry, the practitioners recommended that students try harder and look for alternative ways to get in touch with industry players. Some of the practitioners stated that their work schedule was sometimes quite tight and they might not be on social media all the time; however, they would appreciate it if students could approach them in a formal way such as

by making an appointment for an interview, writing them an email, raising their concerns in a question-and-answer session during events. Practitioner A mentioned:

Last time, we received a request from a student who wanted to interview our 'Rock star' who is coming to perform. But we can't because we have press conference and all the media will be interviewing her, so we can't find a time for this student. But you know what this student did? She came on the actual day, she got the ticket and she approached the manager on the spot. . . . This is how a good student works, they put in effort, they think of alternative solutions and so on. . . . So I feel that if there is a way, there is always a way. You should not say that people are not giving you a chance, you just have to try harder.

In order to acquire additional knowledge, the practitioners felt that students should also make use of the social media to connect with academics and students from other institutions. The practitioners also stated that they did not come across any cases where students were connected with stakeholders through the social media for information. Practitioner D stated that it was not fair to blame only the students as she felt that stakeholders were also not making the effort to connect with and provide information to students.

Nevertheless, all of the practitioners mentioned that the students did not filter, analyse and show critical thinking in managing information they found on social media. Lack of experience, exposure and age were three causes of this problem. The

practitioners claimed that critical thinking skills could be improved only if the students could work together or engage themselves with people other than their own circle of friends and events.

Nowadays, some students do not even have the basic EQ therefore, they are also not able to filter and show critical thinking on the information found. (Practitioner B)

They have to go out and look for knowledge, seek for knowledge. They can only think critically if they engage, do collaboration, talk to people . . . if you are only on your own, how could you even think or compare? (Practitioner C)

### **Learning and Problem Solving**

Practitioners believed that everything can happen on social media; however, the students' attitude would decide if they could benefit from using it. The practitioners had different views on students' use of social media to learn and seek advice and solutions from them.

Whoever did their intern with us, did contact us. We did help and give them some suggestions . . . there are so many options on the internet and social media itself for problem solving. They can contact friends and people like us, they can browse through the Q&A, they can surf the tutorials and so on. (Practitioner E)

They can do research and get information from the Internet, from the social media. They can publicize their event there. . . . I think it is important for everyone to know how to master the tool because it is helpful. (Practitioner C)

There were cases where practitioners gave feedback and comments on students' projects through social media. While most of the practitioners considered social media to be a helpful and effective tool to learn and solve problems for students, they highlighted the importance of seeking help in a proper manner.

I help people who are well prepared before they come to me for further questions. . . . They need to request for information through proper channels. It will be good if they can go through the college, get the official letter, and it will also be good if they know someone . . . they should ask if that person could help them to make an appointment . . . providing the information of how long they need for the interview. (Practitioner A)

Some of the practitioners felt that many students did not utilise the use of social media as students hardly contacted them for learning and to propose project activities. While the practitioners were ready to help the students, they also emphasised that students should first do their own reading and research; preparation would help practitioners to guide the students better.

There are those people who are not even from the creative field but will put in more effort in doing research and study, so why can't the creative students do so? They can come to us asking for advice and extra information but first of all, you have to know your own issues or topics well first. (Practitioner A)

### Meaningful Participation

While most of the students were heavy social media users, the practitioners pointed out that most of their activities on social media were not creativity-related. Practitioner A asserted that even though there were students who posted their work on social media, they were not doing so for comments and feedback to their artwork development. The students posted their work merely for their own satisfaction and for getting more 'likes' from other users. She commented:

I see most of them doing things which are not related to what they learn especially on creative development and learning. Yes, they are active, but not making use of the social media to achieve something positive out of it.

I see very little on creative work. Most of their posts are about their personal life. You hardly see them posting up their work and trying to get comments. (Practitioner D)

However, the practitioners found that there were indeed some students who

did meaningful work that they thought would benefit other users and society such as reposting information to help disadvantaged groups, participating in social media competitions that aimed to create awareness of sharing information from campaign pages. However, the practitioners were doubtful whether these actions benefitted society or other users as the students lacked skills in verifying the reliability of information. Practitioner B pointed out that students might be sharing false or misleading information as they did not analyse the information in a critical way. "Might be in terms of sharing some info to help unprivileged groups and so on but still, if they do not verify the source of information, how we know if they are helping or just sharing some false information" (Practitioner B). Practitioner E mentioned that the situation in the real world had reduced the chances for students to create artwork that could benefit other users. The way Malaysians perceive and understand the creative arts as well as the way the client restricts students from utilising their creativity are also obstacles.

The practitioners thought that social media was a very useful tool for self-promotion in the digital age. The level of students' digital competency in social media use might provide them a better chance for employment.

Some companies are looking for talents through the social media, as I know. But the thing is . . . it will also heavily depend on how they manage their social media. . . . For me, it is a bit risky if

they do not have skills. But if they can manage it well, then the social media will be very helpful to them. This is a privilege for the digital age.

However, lack of skills in organising and managing their involvement in social media will also lead to possible difficulties and risks in employability. The social media page of students has become one of the factors that will determine their employability. Practitioner A pointed out that the basic need for creative students to be employed was their ability to develop a presentable digital portfolio. According to Practitioner A, they always went through a candidate's social media page before recruitment. Apart from providing them a look at the student's portfolio, students' social media page would also provide them with some understanding of the candidate's personality and character before they made their final decision.

Their online portfolio is important for me. For most of the resumes I get, the first thing I do is I visit their Facebook. . . . Their resume might be very well written but when I see posts on Facebook, I will be able to know what kind of person you are. (Practitioner A)

Practitioner D noted the following:

I think they should put in some effort to make themselves look professional. You should separate your personal life and your work. . . . You don't randomly

throw your work everywhere. It is hard for your client to find then. You have to know what the customer wants, how you want to bring yourself to the public, you have to be well organised.

Overall, the practitioners felt that students' personality, participation and commitment to various activities and events were also important factors in employability. According to Practitioner D, "They should work with people out there, involve in more actual projects, gain experiences and connections." Practitioner E said, "But that will also strongly depends on who are they connected to. Positive exposure will stand a better chance."

## DISCUSSION

Al-Mutka (2011) stated that to be competent in the digital age, the individual had to master three areas. One of these areas was advanced skills and knowledge. Social media offer a variety of avenues through which we can communicate with people (Baruah, 2012). However, the findings revealed that practitioners believed the connection between creative practitioners and creative arts students has to be improved. The practitioners asserted that students did not show much interest in learning from practitioners and there was not much interaction between both parties. Guidance from industrial practitioners happened most of the time through internship. Two-way communication was important to ensure social media users benefitted from their participation. Practitioners expected

creative arts students to use a wide variety of digital technology across disciplines and professions. In addition, they should have the appropriate attitude to enable them to use emerging technologies to enhance meaningful participation. While there were also cases where both creative practitioners and students achieved mutual benefit through communication and interaction on social media, creative practitioners viewed institutions of higher learning as a key resource for building linkage between students and the creative industry so that students would be able to expand their knowledge and experience.

The importance of managing information was an important point raised by the practitioners. They cautioned that even though the Internet was filled with a lot of information and resources, students should not fully rely only on the Internet and social media. They stressed that students' analytical skills for gauging information reliability needed to be improved. As not all of the industry practitioners were willing to share information and knowledge about their work on social media due to confidentiality issues, they suggested that students should participate in more events and activities to enhance knowledge through active participation, observation and collaboration.

While the majority of the practitioners were ready to help and assist the students, not all of them preferred to be contacted through social media. The findings showed that research, basic reading and understanding were needed before students approached industry practitioners for help. Lack of

communication skills would also restrict the use of social media as a platform for learning and seeking solutions from practitioners. Besides this, it was important to provide guidance for analysing and verifying information as students nowadays were relying heavily on information found on social media for learning purposes. Even though the majority of the practitioners agreed that social media were a good platform for learning, the attitude of students would still be a factor in achieving learning outcomes.

Students nowadays are actively participating in social media, yet their online participation does not really assist them in creative learning. Only a very small number of students post and share information that benefits society. However, lack of skills in analysing information might lead to false information sharing. Market demand and the way audiences analyse messages in creative artwork also restricts the students' creativity. The creative practitioners believed that connecting with the right person would increase the digital competency of students and allow them to be more competent in the industry. As potential employers were accessing students' social media page, the students needed to make their social media page look professional.

The findings of this study support those of Baruah (2012), Tenku Shariman et al. (2012) and Pearce et al. (2013). Social media can be effective in sharing information if students have acceptable knowledge and skills in the appropriate areas as identified by Al-Mutka (2011).

## CONCLUSION

In the digital age, learning practices need to be revisited. This study offered a rather dim outlook of students' engagement in social media as a means of enhancing imagination and creativity based on the insight of creative practitioners. It is clear that while students do possess skills and knowledge, they are not digitally competent in advanced use of social media. They should enhance their skills in areas like (i) communication and collaboration, (ii) information management, (iii) learning and problem solving, and (iv) meaningful participation. These are essential skills for advanced workers in the 21<sup>st</sup> century. It is important that study programmes deliberate on the insight of practitioners to ensure that learning and the future of students are secure despite the rapid changes happening in the professional and public spheres today. Clearly, stakeholders from institutions of higher learning and concerned practitioners from industry and the community need to come together to build programmes that will consolidate the skills and knowledge of students and offer them opportunities to work productively.

## REFERENCES

- Al-Rahmi, W. M., & Othman, M. S. (2013). The impact of social media use on academic performance among university students: A pilot study. *Journal of Information Systems Research and Innovation*, 4(2), 1–10.
- Ala-Mutka, K. (2011). *Mapping digital competence: Towards a conceptual understanding*. Luxembourg: Publications Office of the European Union.
- Baruah, T. D. (2012). Effectiveness of social media as a tool of communication and its potential for technology enabled connections: A micro-level study. *International Journal of Scientific and Research Publications*, 2(5), 1–10.
- Colin, P., Rahilly, K., Richardson, I., & Third, A. (2011). *The benefits of social networking services. A literature review*. Cooperative Research Centre for Young People, Technology and Wellbeing: Melbourne.
- Ilomäki, L., Paavola, S., & Lakkala, M. (2016). Digital competence – An emergent boundary concept for policy and educational research. *Education and Information Technologies*, 21(3), 655–679.
- Jacobs, P. (2009). What is social recruiting? *Human Resources Magazine*, 14(5), 2–3.
- London, M. T. M. (2010). *Digital audiences: Engagement with arts and culture online*. MTM London: Arts Council England. Retrieved from <http://creative-blueprint.co.uk/library/item/digital-audiences>
- Pearce, N., & Learmonth, D. (2013). Learning beyond the classroom: Evaluating the use of Pinterest in learning and teaching in an introductory anthropology class. *Journal of Interactive Media in Education*, 2013(2), 12. Retrieved from <http://jime.open.ac.uk/2013/12>
- Shariman, T. P. N. T., Razak, N. A., & Noor, N. F. M. (2012). Digital literacy competence for academic Needs: An analysis of Malaysian students in three universities. *Procedia – Social and Behavioral Sciences*, 69, 1489–1496.

- Shopova, T. (2014). Digital literacy of students and its improvement at the university. *Journal on Efficiency and Responsibility in Education and Science*, 7(2), 26–32.
- Staines, Z., & Lauchs, M. (2013). Students' engagement with Facebook in a university undergraduate policing unit. *Australasian Journal of Educational Technology*, 29(6), 792–805.
- Telecentre Europe. (2014). *Digital competence and employability*. Brussels: Belgium.
- UNICEF. (2014). *Exploring the digital landscape in Malaysia: Access and use of digital technologies by children and adolescents*. United Nations Children's Fund Malaysia. Retrieved from [https://www.unicef.org/malaysia/UNICEF\\_Digital\\_Landscape\\_in\\_Malaysia-FINAL-lowres.pdf](https://www.unicef.org/malaysia/UNICEF_Digital_Landscape_in_Malaysia-FINAL-lowres.pdf)

