



Australian Government



Office for
Learning & Teaching

2014

Final Report

createED
Strengthening learning and teaching leadership
in the creative arts

Project leaders and report authors
Professor Barbara de la Harpe and Thembi Mason
(RMIT, Lead institution)

Project team members
Associate Professor J Fiona Peterson (RMIT)
Professor Sue Trinidad (Curtin)
Associate Professor Christina Hong (QUT)
Professor Donna Brien (CQUni)
Professor Noel Frankham (UTas)
Professor Richard Blythe (RMIT)
Associate Professor Margaret Woodward (CSU)
Dr Raffaele Marcellino (ACA)
Graham Forsyth (COFA, UNSW)



Support for the production of this report has been provided by the Australian Government Office for Learning and Teaching. The views expressed in this report do not necessarily reflect the views of the Australian Government Office for Learning and Teaching.



With the exception of the Commonwealth Coat of Arms, and where otherwise noted, all material presented in this document is provided under Creative Commons Attribution-ShareAlike 3.0 Unported License
<http://creativecommons.org/licenses/by-sa/3.0/>.

The details of the relevant licence conditions are available on the Creative Commons website (accessible using the links provided) as is the full legal code for the Creative Commons Attribution-ShareAlike 3.0 Unported License
<http://creativecommons.org/licenses/by-sa/3.0/legalcode>.

Requests and inquiries concerning these rights should be addressed to:

Office for Learning and Teaching
Department of Education
GPO Box 9880,
Location code N255EL10
Sydney NSW 2001

<learningandteaching@deewr.gov.au>

2014

ISBN 978-1-74361-393-1 [PDF]
ISBN 978-1-74361-394-8 [DOCX]
ISBN 978-1-74361-392-4 [PRINT]

The createED project leadership team

Professor Barbara de la Harpe
Deputy PVC Learning and Teaching
College of Design and Social Context
RMIT University
barbara.delaharpe@rmit.edu.au

Thembi Mason
Project Manager
College of Design and Social Context
RMIT University
thembi.mason@rmit.edu.au

Associate Professor J Fiona Peterson
Deputy Dean
School of Media and Communication
RMIT University
fiona.peterson@rmit.edu.au

Professor Sue Trinidad
Dean of Teaching and Learning
Faculty of Humanities
Curtin University of Technology
s.trinidad@curtin.edu.au

Associate Professor Christina Hong
Assistant Dean, Learning and Teaching
Creative Industries Faculty
Queensland University of Technology,
formerly Professor Sue Street

Professor Donna Brien
Professor
Creative Industries
Central Queensland University

Professor Noel Frankham,
Head
Tasmanian School of Art
University of Tasmania

Professor Richard Blythe
Head
School of Architecture and Design
RMIT University

Associate Professor Margaret Woodward
Head
School of Communication and Creative
Industries
Charles Sturt University, formerly
Professor Anthony Cahalan

Dr Raffaele Marcellino
Foundation Dean
Australian College of the Arts,
formerly Professor Richard Vella, The
University of Newcastle

Graham Forsyth
Associate Dean (Academic)
College of Fine Arts
University of New South Wales

The createED sub-project teams

Project 1: Associate Professor Bill Wade (CDU), Professor Sue Trinidad (Curtin) and Tony Woodward (UTAS)

Project 2: Associate Professor Fiona Peterson (RMIT), Dr Louise McWhinnie (UTS), Jane Lawrence (UniSA), Professor Josie Arnold (Swinburne) and Dr Les Morgan (RMIT)

Project 3: Associate Professor Christina Hong (QUT), Professor Noel Frankham (UTAS), Dr Sandra Gattenhof (QUT), Linda Erceg (UTAS) and Tony Woodward (UTAS).

Report – main authors

Professor Barbara de la Harpe and Thembi Mason

Contents

Acknowledgements.....	1
Executive Summary.....	2
22 Lessons Learned	4
createED Project.....	6
Project Introduction	6
Project Aims.....	7
Project Deliverables	9
Project Approach	10
Project Management.....	11
Project Overview.....	13
Deliverable 1 – A technologically enabled national strategic network.....	15
Deliverable 1 – Introduction	15
Deliverable 1 – Development.....	15
Deliverable 1 – Outcomes.....	23
Deliverable 1 – Reflection on outcomes	23
Deliverable 1 – Lessons learned	25
Deliverable 2 – A suite of leadership professional development resources.....	27
Deliverable 2 – Introduction	27
Deliverable 2 – Development.....	27
Deliverable 2 – Outcomes.....	30
Deliverable 2 – Reflection on outcomes	30
Deliverable 2 – Lessons learned	31
Deliverable 3 – Two national cross-disciplinary collaborative projects, plus one.....	32
Deliverable 3 – Introduction	32
Deliverable 3 – Development.....	32
Project 1: <i>Pedagogy – Engagement (industry and community)</i>	33
Project 2: <i>Pedagogy – Curriculum innovation</i>	37
Project 3: <i>Viability – Program viability in the Creative Arts</i>	42
Deliverable 3 – Outcomes.....	47
Deliverable 3 – Reflection on outcomes	47
Deliverable 3 – Lessons learned	47
Deliverable 4 – A site for peer review and publication of practice-based SOTL(L).....	48
Deliverable 4 – Introduction	48
Deliverable 4 – Development.....	48
Deliverable 4 – Outcomes.....	49
Deliverable 4 – Reflection on outcomes	49
Deliverable 4 – Lessons learned	49
Overall reflections on implementing createED	50
References	52
List of Figures	57
List of Tables	57
Appendices	57
Appendix 1: Expression of interest, Discipline-based leaders.....	58
Appendix 2: Expression of interest, State-based leaders.....	61
Appendix 3: createED Christmas card.....	64
Appendix 4: createED calendar	65
Appendix 5: createED news updates.....	66
Appendix 6: Invitation Associate Deans (Learning and Teaching) meeting.....	72
Appendix 7: Agenda Associate Deans (Learning and Teaching) meeting	73
Appendix 8: Presentation Associate Deans (Learning and Teaching) meeting	74
Appendix 9: Highlights Associate Deans (Learning and Teaching) meeting.....	80
Appendix 10: Industry engagement case study template.....	82
Appendix 11: Recommendations for professional practice partnership	84
Appendix 12: Literature review: Studio, education and industry perspectives	88
Appendix 13: Recommendations for the adaptation of educational studios.....	101
Appendix 14: Scenario for a forward thinking studio	104
Appendix 15: Viability case study template	106

Acknowledgements

The project leadership team would like to acknowledge all those members who have joined the createED network.

We also especially acknowledge those involved in leading or participating in the three projects, specifically Tony Woodward (University of Tasmania), Dr Louise McWhinnie (University of Technology, Sydney), Jane Lawrence (University of South Australia), Associate Professor Bill Wade (Charles Darwin University), Professor Josie Arnold (Swinburne), Linda Erceg (University of Tasmania), Dr Les Morgan (RMIT University) and Dr Sandra Gattenhof (Queensland University of Technology). The dedication, commitment and camaraderie of the group was greatly appreciated.

In addition, the project would like to thank Mark Freeman (The University of Sydney) for his role as the project mentor. Mark has been extraordinarily helpful and generous in his support of the project and in attending and presenting at meetings.

Executive Summary

createED is a network of leaders in learning and teaching supporting advocacy, innovation and scholarship in the Creative Arts



The createED project received Australian Learning and Teaching Council (ALTC) funding for two years to establish a network for leaders in learning and teaching in the Creative Arts disciplines, including Art, Performing Arts (Dance, Theatre and Music), Creative Writing, Architecture and Design. This funding has been invaluable in providing the impetus to establish the createED network.



createED aimed to facilitate those in learning and teaching leadership roles to work together nationally and strategically to enhance their leadership capability, to address issues of Learning and Teaching importance and to publish about learning and teaching leadership through the scholarship of teaching and learning (SoTL). Leaders in formal learning and teaching positions were identified as Associate Deans and Deputy Deans (Learning and Teaching/Academic/Education).



The aims of createED were to **strengthen learning and teaching leadership** through engagement in collaborative professional development activities and the sharing of knowledge and resources that inform and validate practice, individually and collectively; **address contemporary issues of pedagogy and viability** through identifying, researching, reviewing, and scoping activities that focus on current resources, strengths, gaps and challenges; and **foster scholarship** in learning and teaching leadership and strengthen the teaching-research nexus through peer review of practice-based outcomes.



The project was led and managed using a model that recognised the importance of strong overall *project leadership* (providing strategic oversight and direction setting with clear vision and goals articulated); *project management* (ensuring outcomes are delivered on time and within budget); *discipline specific leadership* (recognising importance of discipline in leading and facilitating online disciplinary and cross-disciplinary networking); and *local state-based leadership* (recognising importance of face-to-face networking).



To ensure that the createED network priorities were focused, useful and aligned to senior university leader strategic directions, createED asked PVCs, DVCs, Deans and HOSs what they thought the top three strategic priorities were for the Creative Arts and what would have the most value for the network to explore.



Much has been achieved over the last two years.



Extensive research, development and design took place for the creation of the createED network. Both online and face-to-face communication was included in its design and a participatory design methodology underpinned its development. This was seen as the key to the development, adoption or adaption of actions of critical significance and importance to learning and teaching leadership in the Creative Arts disciplines. A number of 'hooks' or initiatives to engage network members to collaborate or share were introduced to the online environment over the two years of the project.

It was through the network that members explored the Creative Arts Standards and the role of the Tertiary Education Quality and Standards Agency (TEQSA), and assisted in giving feedback as a group, via the site, to the ALTC Discipline Scholar, Jonathan Holmes (Creative and Performing Arts) on the standards for Creative and Performing Arts.

A suite of leadership professional development resources are searchable on the site under the headings emotional intelligence, strategic thinking, power and influence, change management and the scholarship of learning and teaching leadership.

Two national cross-disciplinary projects, plus an extra one, were designed, developed and realised. The development of two case study templates that can be adapted or adapted across the sector were an additional outcome. This exceeded expectations and agreed deliverables given only two sub-projects were originally envisaged and funded in the proposal.

A dedicated space was developed on the createED website with a link for members to email their Excellence in Research for Australia (ERA) outputs including creative works for either publication or peer review.

A special issue of the TEXT, an A ranked journal (textjournal.com.au), with an expected publication date of October 2012 will showcase createED.

Over time, the number of those on the initial list in 'formal' learning and teaching positions who have joined the online network has increased to 28 (49%). In addition, as a consequence of the forwarding of email invitations, the site now has over 220 members with members ranging from a PhD student to an Executive Dean.

Based on participatory input, the purpose and direction that has emerged for the network is shaping up as a 'just-in-time' and 'just-for-me', content-focused orientation. There is growing activity on the site and members have generated approximately 21,251 hits over the past eleven and a half months, with 58% of the members visiting the site between March and May, 2011. The continual visitation suggests that those who have joined are finding it worthwhile.

The project leadership team are committed to continuing to bring together leaders responsible for learning and teaching in the Creative Arts to work positively to build a collective identity. Strengthening the leadership of learning and teaching and identifying the challenges facing learning and teaching leadership is core as is the removal barriers at the highest level and reinforcing the important role of learning and teaching leaders across the sector.

The purpose of createED has been affirmed as follows; 'createED is a network of leaders in learning and teaching supporting *advocacy*, *innovation* and *scholarship* in the Creative Arts'.

Extension funding of \$10,000 has been granted by the ALTC to host two further Associate Deans (Learning and Teaching) network meetings in 2012. The face-to-face network meetings will shape the blueprint for the network.

This collaborative endeavour, will strengthen learning and teaching leadership practices in the Creative Arts disciplines in local contexts, nationally across Australia.

View an introductory video of the createED project at <http://youtu.be/RZy0sqOBjhs>

22 Lessons Learned

A number of lessons have been learned in implementing this project and are threaded throughout the report in response to designing, developing and realising the createED network for leaders in formal learning and teaching roles responsible for leadership of the Creative Arts. The lessons learned are consolidated below and can be used to inform the design and development of any technologically enabled network:

In order to build and sustain a technologically enabled network it is recommended that:

1. The audience and participants be clearly defined with separate and/or private areas for different groups.
2. Existing technologies be adopted or adapted rather than designing and building a custom-made infrastructure.
3. A degree of flexibility around the use of technology be maintained so that it can change depending on the group orientation.
4. A small team be assembled to source and manage content.
5. Face-to-face interaction be considered essential to build trust and assist interaction in an online environment.
6. Network leaders/managers stay positive when members only 'lurk' as a collaborative, sharing and community focused purpose might not suit the group orientation.
7. Resistance and/or a lack of confidence and/or expertise and/or time to post in online discussions be acknowledged and support provided to address underlying issues.
8. Time is needed to identify the purpose and build a network identity when using participatory design methodology.
9. Funding be sought to fund a project manager to grow and cultivate member engagement and identity.
10. Continued leadership and oversight of the network is essential.

In order to develop a suite of leadership professional development resources contextualised for learning and teaching leaders, it is recommended that:

11. Changes be made if the initial design is not working.
12. Peers work together on specific projects as this provides significant professional learning and the building of social capital and identity.
13. Participants be asked what their needs are and what they would like to focus on in terms of professional learning to ensure greater ownership and satisfaction.
14. Mechanisms for providing resources on professional learning via the network site be explored, including direct funding for network members.
15. An ongoing project management role is fundamental to drive and sustain the network professional development activities.

In order to complete national cross-disciplinary collaborative projects that address key

issues and challenges in learning and teaching leadership it is recommended that:

16. Engaging members in projects is a tangible way to build cohesion, trust and collaboration between network members
17. Projects be aligned with sectoral challenges and senior leaders objectives.
18. Face-to-face meetings are held for members to identify and formulate, as well as work on projects that respond to the above.
19. Funding from both independent and government sources, be sought for project leaders and members to undertake this additional but exciting and rewarding work.

In order to develop a site for peer review and publication of practice-based SoTL(L), it is recommended that:

20. A process for expanding the scholarship of learning and teaching leadership to include creative works related to learning and teaching leadership and for peer reviewing of these for submission to ERA.
21. Experienced learning and teaching leaders be approached and personally encouraged to submit works to establish the practice and provide models.
22. Mentors be identified to work with those new to learning and teaching leadership roles around the scholarship of learning and teaching leadership in discipline areas.

createED Project

In this section a description is provided of how a technologically enabled national strategic knowledge network was designed, developed and realised as project deliverable one.

Introduction

The createED project received Australian Learning and Teaching Council (ALTC) funding for two years to establish a network for leaders in learning and teaching in the Creative Arts disciplines, including Art, Performing Arts (Dance, Theatre and Music), Creative Writing, Architecture and Design. Leaders in formal learning and teaching positions were identified as Associate Deans (Teaching and Learning) and Deputy Deans (Teaching and Learning).

Critical to the health of Creative Arts disciplines across Australia is pedagogical change in line with external pressures such as university funding, mass education, industry demands, learning demands of students, and new government regulations. This requires proper representation and advocacy at a Faculty Associate Dean (Teaching and Learning) level and subsequent innovative learning and teaching initiatives are essential for the future sustainability of Creative Arts in Australian universities. A network of learning and teaching leaders across Australia with sustained professional development opportunities, to exchange ideas and information and to collaborate in research, can only support a much strengthened learning and teaching leadership and consequently a stronger Creative Arts sector.

This funding has been invaluable in providing the impetus to establish the createED network as set out in the context below. As one would expect, the journey has met challenges along the way, but it has even more firmly confirmed the need and importance of a network for leaders in learning and teaching at the Associate Dean and Deputy Dean level in the Creative Arts across the universities in Australia. Associate Deans are not the only people with roles in leading pedagogical change in the Creative Arts, but they are a critical link between central strategic planning and decision making, and pedagogical decisions on the ground.

createED built on the pioneering work of the Deans of Business, who initiated the Australian Business Deans Council – Teaching and Learning Network (ABDC Teaching and Learning Network) – that facilitates a national and strategic approach to change and development in learning and teaching leadership in Business. createED integrated and extended the scope and reach of a number of individual organisations and associations, including the Australian Council of University Art and Design Schools (ACUADS); the Australian Screen Production Education and Research Association (ASPERA); Australian Council of Tertiary Music Schools (NACTMUS); Tertiary Dance Council of Australia (Ausdance); The Australian Association of Writing Programs (AAWP); and the National and Australian Institute of Architects (AIA).

Much has been achieved over the last two years and extension funding of \$10,000 has been granted by the ALTC to host two further Associate Deans (Learning and Teaching) network meetings in 2012.

In the next sections the purpose of the project, what it aimed to achieve, the approach adopted and the project outcomes are outlined.

Project Aims

createED aimed to:

1. **Strengthen learning and teaching leadership** through engagement in collaborative professional development activities and the sharing of knowledge and resources that inform and validate practice, individually and collectively;
2. **Address contemporary issues of pedagogy and viability** through identifying, researching, reviewing, and scoping activities that focus on current resources, strengths, gaps and challenges; and
3. **Foster scholarship** in learning and teaching leadership and strengthen the teaching-research nexus through peer review of practice-based outcomes.

At the heart of the createED project was the strengthening of learning and teaching across the Creative Arts disciplines, including Art, Performing Arts (Dance, Theatre and Music), Creative Writing, Architecture and Design. createED aimed to facilitate those in learning and teaching leadership roles to work together nationally and strategically to enhance their leadership capability, to address issues of Learning and Teaching importance and to publish about learning and teaching leadership through the scholarship of teaching and learning (SoTL). The development of leadership capability was both a focus and an outcome of the project through individuals joining forces to (re)position, promote, enhance and influence institutional and discipline-specific Learning and Teaching practices, as a strategic knowledge network: createED.

The project collaboration aimed to build a strategic alliance between learning and teaching leaders and disciplinary leaders from across the Creative Arts disciplines in universities, working together, to enhance performance and quality of learning and teaching in the Creative Arts disciplines and advocacy of their needs in central decision making. The national nature of this collaboration would lead to pedagogical enrichment of the Creative Arts and the rich and varied settings, perspectives and approaches to learning and teaching in the Creative Arts Disciplines would contribute different insights and change strategies to the area.

Learning and teaching leaders are charged with bringing about change and the literature suggests they may need support to develop their leadership capabilities so that they can, in turn, persuade academic staff to embrace new practices. Learning and teaching leaders are often working in isolation within schools or faculties in tertiary institutions and there may be little opportunity for the sharing of ideas or collaborating with others in learning and teaching roles on issues of change management and leadership, pedagogical innovation and even calibrating their role within the context of other Associate Deans (Learning and Teaching), either within their own institutions or across institutions (Reid, 2002; Elvidge, 2004; Scott, Coates & Anderson, 2008).

Leaders in learning and teaching positions within organisations 'have a central role in ensuring that their institutions not only survive but thrive in the new transnational, IT-enabled, volatile and competitive environment now faced' (Scott, Coates & Anderson, 2008, p.vii). These leaders often find themselves grappling with very 'complex activities that take place in complex contexts' (Radloff & de la Harpe, 2007 p. 132) and sometimes their efforts in leading and bringing about positive changes in learning and teaching practices have been 'inadequate' (p.133). This predicament is compounded by the nature of their roles. Rather than having clear management reporting lines, their positions are often situated within a matrix organisational structure model underpinned by a collaborative paradigm that requires the use of

persuasion and trust in order to bring about change. Scott et al (2008) conclude that research in the area has '...repeatedly identified how unsure learning and teaching leaders are about what they might best do to lead in such a context to ensure that essential change takes hold [that is] sustainable and consistently [applied] in daily practice' (p.vii).

There was an urgent need for a formal mechanism where learning and teaching leaders in the Creative Arts disciplines could discuss collectively, in an integrated and informed way, issues of critical importance to educational practices within these areas.

Challenges the Creative Arts disciplines need to tackle include re-imagining the studio mode of learning and teaching because of budgetary constraints, mass education numbers, managing sessional staff, the enhancement in the assessment of creative work; the increase in scholarship of teaching and learning in areas such as problem-based learning and creative thinking and the movement towards a more learner-centred curriculum (Ehmann, 2005; Eilouti, 2006; Ellmers, 2006). For example, Caglar and Uludag (2006, p.231) argue, that '[a]rchitectural design education has become the focus of an extremely complicated set of issues and conscientious debates' that require resolution. Addressing issues such as these requires urgent and concerted leadership, and 'collective clout'.

As Marshall (2008, p.7) points out, '...an essential part of the process of developing leadership capability in learning and teaching is to develop an active community of scholars to resolve dilemmas'. This was particularly relevant considering the large number of students enrolled across Australia in the Creative Arts. For example, in 2009 the Creative Arts cluster in Australia had 61,196 students enrolled across higher education institutions, making this cluster larger than Education (56,470), Engineering and Related Technologies (32,474) and Information Technology (18,240), close to Natural and Physical Sciences (73,823), Health (79,499), and Management and Commerce (76,772). (Department of Education, Training and Workplace Relations, 2010).

createED also sought to narrow the gap between learning and teaching policy development and implementation on the ground, the importance of which is highlighted in the joint ALTC and AUQA report (Ewan, 2009). createED was timely given the Bradley review (2008), the Tertiary Education Quality and Standards Agency (TEQSA), Australia's new regulatory and quality agency for higher education, and other current trends within the tertiary education sector. A learning network such as createED would be ideally placed to assist bridge-building between the Creative Arts disciplines and benefit learning and teaching within the Creative Arts.

createED acknowledged the role new technologies play as a way of supporting communication for isolated individuals (Ivins, 2008; Moore, Sener & Fetzner, 2006). For example, social networking and Web 2.0 offer new ways of participation and networking, and are changing the web from being seen primarily '... a content repository and information mechanism to a web that enables more social mediation and user generation of content' (Conole & Culver, 2009 p. 680). While tools such as Skype, Facebook, Twitter, Elluminate, Slideshare, Flickr, Google Docs, blogs and wikis have become embedded into everyday life for many '...the use of technologies within education to date has been limited...' (Conole & Culver, 2009, p.679). Reconceptualising learning through technology requires focused and ongoing concentrated effort in this new medium. Often, learning and teaching leaders report that they are 'time poor' (Scott, Coates & Anderson, 2008) and find it difficult to 'transform' their practice if it means radically changing what they are doing presently (Conole & Culver, 2009; de la Harpe & Peterson, 2009). This is especially true if changes in practice involve the use or adoption of technology, given that recent research has shown that 'people are more inclined to use software systems that

resemble their daily routines, language and practices than to adopt whole new concepts, interfaces and methods...' (Conole & Culver, 2009, p.690).

In a paradigm of global communication, createED identified as an imperative that emerging forms of informal learning and knowledge generation should be explored further so that learning and teaching leaders became as comfortable about using web technologies in their daily lives as they do with using email or a mobile phone. The project's premise was that this would happen within a critical but supported and explicit online technology-enabled forum, so that, the use of new technologies merge with the collaborative co-construction of new knowledge and pedagogies.

createED received enthusiastic support from stakeholders at the proposal stage from 19 Senior Executive University Leaders (DVCs, PVCs or Deans). In addition, an email survey resulted in enthusiastic support from academic staff in Creative Arts learning and teaching leadership roles from 30 (approx 80%) universities which offer Creative Arts programs.

A real benefit of the network was to provide opportunities for professional development and, in line with Marton (2005, p.184), '...the expansion of knowledge derived from working in a multidisciplinary [or interdisciplinary] group and learning other disciplines' perspectives and methodologies...'.

All universities were committed to supporting the development of learning and teaching leadership as an integral part of fulfilling their own strategic objectives and meeting Higher Education sector goals. All universities identified the enhancement of learning and teaching as a strategic goal within their strategic plan or equivalent, and each would be able to use the createED network as a vehicle to support their change management efforts in this area.

Project Deliverables

createED project outcomes were to develop a national and strategic network of leaders of learning and teaching, responsible for the Creative Arts disciplines; increase leadership capability through engagement in professional development activities that impact on institutional and local leadership; resolve collaboratively key issues of strategic importance to Learning and Teaching; and enhance the Scholarship of Learning and Teaching Leadership SoTL(L).

The project deliverables included:

1. A technologically enabled national strategic knowledge network (createED) with membership open to all leaders in Learning and Teaching in the Creative Arts from the universities that offer these disciplines using a blended approach, including appropriate technology tools such as ALTC Exchange (main site), Twitter (for alerts), Face Book (social networking), email, group discussion etc (Yrs 1 and 2)
2. A suite of leadership professional development activities contextualised for learning and teaching leaders in the Creative Arts disciplines. (Yrs 1 and 2)
3. Completion of two national cross-disciplinary collaborative projects that address key issues and challenges in learning and teaching leadership: one addressing *pedagogy* and strategies for leading contemporary Learning and Teaching practices; and the other addressing *viability* imperatives and the resourcing of contemporary Learning and Teaching models. (Yr 2)
4. A site for peer review and publication of practice-based SoTL(L) in Creative Arts disciplines. (Yr 2)

Project Approach

A model of transformational and collective leadership, including collegial agreement of priorities and sharing of knowledge, practice, and reflections; engagement in real-world projects; and peer-review of outcomes through scholarship, underpinned the project at inception (Bolden, Petrov, & Gosling, 2008; Day, Gronn, & Salas, 2006; Lefoe & Parrish, 2006; Marshall, 2006; Muijs, Harris, Lumby, Morrison, & Sood, 2006; Spillane & Diamond, 2007). Marshall's ALTC occasional paper *Issues in the Development of Leadership for Learning and Teaching in Higher Education* and Scott et al's project report *ALTC Learning Leaders in Times of Change* both informed the createED project team's approach to leadership in the network and how the network would help its members develop their capacity (Marshall, 2006; Scott, Coates, & Anderson, 2008).

createED drew on 12 ALTC projects (see italics below) to inform both the establishment (method) and the work that the network would undertake (content/focus).

Informing the creation of the technologically enabled national strategic knowledge network and site were the Network/Collaboration model from *Preparing academics to teach in higher education* (Hicks, Smigiel, Wilson & Luzecky, 2010); National Roadshow and Website design from *Australian Law Postgraduate Network* (Colbran & Tynan, 2008); CoP Development Model and Practice in Leadership from Promoting Teaching and Learning Communities Workshop (Higgins, 2009); Collaboration, communication and project management from *Business as usual: A collaborative investigation of existing resources, strengths, gaps and challenges to be addressed for sustainability in teaching and learning in Australian university business faculties* (Freeman, Hancock, Simpson & Sykes, 2008)

Informing the development of the suite of leadership professional development activities were the online survey tool from Academic Leadership Capabilities (Scott et al, 2008) Leadership program from *Caught between a rock and a hard place: Cultivating the roles of the Associate Dean (Teaching and Learning and the Course Coordinator)* (Southwell, West & Scoufis, 2008); Leadership Capacity Development Activities including Cross-Faculty, Institutional and Cross-Institutional Communication and Collaboration from *The GREEN Report: The development of leadership capacity in higher education* (Lefoe, Parrish, Hart, Smigiel & Pannan, 2008); Engaging Leadership Framework from *Leadership for Implementing Improvements in the learning and teaching quality cycle* (Bennett, Tasker & Whitton, 2008)

Informing the two national cross-disciplinary collaborative projects were the Faculty Scholar Model framework and authentic action research projects from *Sustaining distributive leadership in learning and teaching: cascade and perpetual effectiveness of the faculty scholar model* (Smiegel, Pannan, Szorenyi-Reischi & Peter Donnan, 2011); Critical issues affecting Architecture from *Understanding Architectural Education in Australasia* (Ostwald & Williams, 2008); Toolkit for studio and holistic assessment model from *Studio Teaching Toolkit* (Zehner, Forsyth, Musgrave, Neale, de la Harpe, Peterson, Frankham, Wilson & Watson, 2010).

Informing the development of the peer review and publication of practice-based SoTL(L) were the web resource from *The academic's and policy-maker's guides to the teaching-research nexus* (Krause, Arkoudis, James, McCulloch, Jennings, Green, 2008); Ideas/Areas for future research that are of regional and national significance from *Understanding Architectural Education in Australasia* (Ostwald & Williams, 2008)

Project Management

The project was led and managed using a model that recognised the importance of strong overall *project leadership* (providing strategic oversight and direction setting with clear vision and goals articulated); *project management* (ensuring outcomes are delivered on time and within budget); *discipline specific leadership* (recognising importance of discipline in leading and facilitating online disciplinary and cross-disciplinary networking); and *local state-based leadership* (recognising importance of face-to-face networking).

Project Leadership – the project leadership team was comprised of 10 members, three with specialisations in Higher Education Learning and Teaching (including online) and 6 with Disciplinary Expertise in the Creative Arts.

<i>HE Learning and Teaching</i>	Professor Barbara de la Harpe; Dr J Fiona Peterson (RMIT); Professor Sue Trinidad (Curtin), Graham Forsyth (UNSW)
<i>Art</i>	Professor Noel Frankham (UTAS) Chair ACUADS
<i>Performing Arts</i>	Professor Richard Vella (Newcastle, Music) Chair NACTMUS, replaced by Dr Raffaele Marcellino, (Australian College of the Arts), Professor Susan Street (QUT, Dance) Chair AUDANCE replaced by Associate Professor Christina Hong (QUT)
<i>Creative Writing</i>	Professor Donna Brien, (CQU) Executive member AAWP
<i>Architecture</i>	Professor Richard Blythe (RMIT) Educational Chair AIA
<i>Design</i>	Professor Anthony Cahalan (Charles Sturt) replaced by Associate Professor Margaret Woodward (Charles Sturt)

The Project Leaders developed the project vision and design, and set clear goals and timelines; established the Project Reference Group; appointed the 'Project and Network' Manager; planned project activities and agreed on individual tasks; oversaw the co-ordination/facilitation of institutional activities related to the project; agreed to trouble-shoot; review and sign-off on interim project reports; briefed the consultant engaged to evaluate the project; oversaw the preparation of the final project report; and collaborated on dissemination activities, including conference presentations and journal papers. Establishment of clear vision and goals were achieved through fortnightly teleconferences and regular face-to-face meetings. Financial and staff management was the responsibility of the project leader (de la Harpe) in consultation with Project Leadership Team. Ongoing evaluation strategies involved reflection at each meeting, regular milestone reports, and feedback from network members and the external evaluator.



The leadership team from left to right: Associate Professor Barbara de la Harpe (RMIT), Associate Professor Fiona Peterson (RMIT), Professor Richard Blythe (RMIT), Graham Forsyth (UNSW), Professor Sue Trinidad (Curtin), Professor Noel Frankham (UTAS), Dr Raffaele Marcellino (Australian College of the Arts), Richard Vella (Newcastle), Professor Anthony Cahalan (CSU), Associate Professor Margaret Woodward (CSU), Professor Donna Brien (CQU), Professor Sue Street (QUT) and Associate Professor Christina Hong (QUT).

The leadership team had monthly teleconferences over the life of the project and this was very successful. Three members of the leadership team (Fiona Peterson, Sue Trinidad and Noel Frankham) were also embedded into the project teams, offering their expertise to their peers. Most of the leadership team were proactive and led by example. It was exciting to have such a knowledgeable and generous team leading the network.

Project and Network Manager – the project was supported and co-ordinated by a high-level Project and Network Manager appointed for the duration of the project and supervised by Barbara de la Harpe on behalf of the Project Leadership Team. The Project and Network Manager was responsible for bringing people together, facilitating ongoing communication and collaboration; overseeing and developing strategic activities; maintaining the project website; ensuring milestones and budget are being met; preparing interim and final project reports; and supporting the Project Leadership Team in realising the potential of the network. The Project and Network Manager also liaised with the Disciplinary Leadership and Local State-based Leadership Teams, assisting them with the development and administration of the disciplinary and cross-disciplinary collaborative projects; planning for online and local activities; undertaking literature searches; ensuring appropriate ethics approvals were sought; and preparing reports. When required, one day a week would be dedicated to facilitating the peer review and online process for publication of the practice based SoTL(L).

Disciplinary Leadership Team – the disciplinary leadership team comprised five members recognised in their own disciplines as Learning and Teaching champions, one from each of the Creative Arts disciplines, namely: Art; Performing Arts (Music and Dance); Creative Writing; Architecture; and Design. Discipline leaders were sought from network participants through an expression of interest process and would act as relationship managers for up to one day per fortnight [see Appendix 1 call for expressions of interest from network members with institutional endorsement from HOS/Dean/PVC and Discipline-based leader role description]. This was seen as an exciting opportunity for members to demonstrate leadership capability, contributing to career progression.

The disciplinary leader positions were designed to have pivotal roles in fostering the growth of social capital between and among members and the reference group. It was envisaged that they would co-ordinate specialist disciplinary activities (online) with members across the network and would help in the disciplinary contextualisation of professional development activities. They would also work together to co-lead and bring together the two cross-disciplinary sub-projects: one addressing *pedagogy* and strategies for leading Learning and Teaching practices; the other addressing *viability* imperatives and resourcing contemporary Learning and Teaching models – ensuring a trans-disciplinary and action learning approach.

Local State-based Leadership Team – the local state-based leadership team comprised eight members, one from each state and territory. State-Based leaders were also sought from network participants through an expression of interest process to act as relationship managers for up to 1 day per fortnight [see Appendix 2 - call for expressions of interest from network members with institutional endorsement from HOS/Dean/PVC and State-based leader role description]. This was also seen as an exciting opportunity to demonstrate leadership capability, contributing to career progression.

The State-based Leaders were tasked with building and fostering relationships and social capital locally. Their main task was to facilitate local face-to-face, cross-disciplinary meetings (approx 8 per year) and bring together different people to build social cohesion and capital within the group. They were to play a pivotal role in liaising with the Project and Disciplinary Leadership teams.

Reference Group – The Project Reference Group comprised international experts and representatives from peak Australian industry and professional bodies. It was envisaged that the Project Reference Group would provide advice and input into the project activities, act as a sounding board for the Project Leadership Team, and participate wherever possible in the network activities. The following agreed to be members of the reference group:

Professor Linda Drew, Dean of Academic Development, Chelsea College of Art and Design, University of the Arts London, editor Art, Design and Communication in Higher Education – areas of expertise include, conceptions of, and approaches to, learning and teaching in the context of practice-based disciplines.

Professor Phil Candy, DVC Global Learning, USQ – areas of expertise include, online learning, adult, continuing and higher education, lifelong and self-directed learning, and information literacy.

Professor Ryan Daniel, Foundation Head of School of Creative Arts at James Cook University – areas of expertise include, Higher Education learning and teaching, leadership and Creative Arts research.

Professor Michael Ostwald, Dean of Architecture and Built Environment, Director of Centre for Interdisciplinary Built Environment Research (CIBER) University of Newcastle – areas of expertise include, Architecture, and the philosophy of and learning and teaching issues in Architecture and associated disciplines.

Professor Gini Lee, Professor of Landscape Architecture, School of Design, Queensland University of Technology – areas of expertise include, cross cultural and cross disciplinary design practices to enable collaborative associations between design and art disciplines.

Leo Berkeley Disciplines Head, Journalism and Media RMIT, and Chair of the Australian Screen Production Education Research Association (ASPERA) – areas of expertise include, innovation, diversity and social change within the Australian film and television industry.

To ensure linkages, a number of organisations/associations were included as members of the createED Project Leadership Team as follows: Professor Noel Frankham (Chair of ACUADS), Professor Richard Vella (Chair of NACTMUS), Professor Susan Street (Chair of Ausdance), Professor Donna Brien (Executive AAWP); Professor Richard Blythe (Chair of the National Education Committee, AIA)

Project Overview

A summary overview of the purpose, approach and outcomes of the project is provided in Table 1. The overview combines the strengths of both collaborative learning (a critical part of Communities of Practice) and strategic leadership approaches using a strategic knowledge network. A strategic knowledge network brings people together with a shared strategic intention to enhance practice, individually and collectively. Outlined in the table below is how both collaborative learning and strategic leadership lenses were applied to the network.

Table 1: createED network summary overview showing purpose, approach and deliverables

createED network		
	<i>Collaborative Learning (CoP)</i>	<i>Strategic Leadership</i>
1. Purpose	Improve and shape <i>individual</i> practice in learning and teaching leadership in own discipline area	Influence and change <i>collective</i> Creative Arts learning and teaching leadership capability <i>across the HE sector</i> to influence and impact practice systematically
2. Approach	Philosophy – <i>social constructivist approach</i>, collaborative; flexible; discussion oriented; collective problem-solving; experimentation; innovation; creativity; just-in-time and just-for-me; peer learning; action learning; mentoring; trust building; focus developed collectively through <i>participatory design</i> Communication – <i>blended learning environment</i> (face to face and online), synchronous and asynchronous – regular local state/territory network meetings, online disciplinary and cross-disciplinary discussions	Philosophy – <i>strategic approach</i>, specific and agreed actions around areas of critical significance and importance to learning and teaching leadership in the Creative Arts disciplines Membership – <i>defined</i> to learning and teaching leaders in the Creative Arts from universities across Australia, strategic focus through issues of national and <i>strategic significance</i> Communication – <i>targeted</i> with professional development in areas of strategic need
3. Deliverables	Enhanced leadership and change in practice in <i>individual</i> university contexts Strengthened <i>identity</i> and learning; increased energy and enthusiasm for ongoing network participation Dissemination of <i>findings</i> to community of scholars through voluntary <i>SoTL(L)</i> publications on learning and teaching leadership	New knowledge and innovation (trans-disciplinary) <i>across sector</i> Completion of 2 key national projects (pedagogy, viability); <i>strategic alignment</i> with ACUADS, ASPERA, NACTMUS, Ausdance, AAWP, AIA and the Deans/PVCs/DVCs <i>Ongoing</i> self-driven network; lobbying and strategic communication with decision-makers, policy makers, sponsors; presentations at National network events

In this section the createED project has been introduced and an overview provided. The project purpose (including context and aims), approach, management and deliverables have been outlined in detail.

In the sections that follow each of the four deliverables are explored in more depth. Specifically, how they were developed, the context and rationale and outcomes achieved. Reflections are provided on the outcomes and their relationship to realising the network.

Deliverable 1 – A technologically enabled national strategic knowledge network

In this section a description is provided of how a technologically enabled national strategic knowledge network was designed, developed and realised as project deliverable one.

1. A technologically enabled national strategic knowledge network (createED) with membership open to all leaders in Learning and Teaching in the Creative Arts from the universities that offer these disciplines using a blended approach, including appropriate technology tools such as ALTC Exchange (main site), Twitter (for alerts), Face Book (social networking), email, group discussion etc (Yrs 1 and 2)

Deliverable 1 - Introduction

Online and face-to-face communication modes were included in the design of the strategic knowledge network. This was seen as the key to the development, adoption or adaption of actions of critical significance and importance to learning and teaching leadership in the Creative Arts disciplines. As mentioned, the leadership structure for the network included state-based leaders running face-to-face meetings locally, discipline-based teams would use the online network to work collaboratively on the cross-disciplinary projects and the network manager would maintain the project website. The Project Leaders, Project and Network Manager, Disciplinary Leaders and Local State-based Leaders would work together closely and collaboratively to ensure communication was maintained across the network and a balance struck between understanding pedagogy in the Creative Arts and representing those disciplines effectively at central, strategic planning university meetings, as well as a realisation post Bradley that cross-fertilisation within and between the disciplines was essential to the future of education.

Deliverable 1 - Development

Extensive research, development and design took place for the creation of the online network. A participatory design methodology underpinned the online site design where members were invited to comment on the design, usability and functionality of the createED site, and to participate in the site. It was designed to be an active site for the creation of new knowledge for innovative applications and to shape, influence and/or create new professional practice (Peterson, 2004).

Online component

To find the most suitable online tool for this group of learning and teaching leaders a wide-ranging investigation of a suitable online technology went into the planning and creation of the network site. The leadership team wanted the createED network site to be a place that would encourage trust between learning and teaching leaders, and a site that was used and useful to them – one that was also fluid, extensible, re-mixable, customisable and agile; underpinned by sound learning theory and a universal, participatory, iterative design approach (Cockburn, 2001). Design decisions included demographics, organisational context, membership characteristics and how the technological environment might influence how the site would be used. The development of the site initially drew on the research literature and practices undertaken in the areas of constructionism (including social networking, communities of practice, informal learning, knowledge networks, game learning) (Papert, 1991; Wenger, McDermott & Snyder, 2002) ; the literature on 'tribes' (Becher & Trowler, 2001; Donald, J., 1995); organisational leadership and change (Fullan, 1990; 1993; 1999, 2006; 2006a; Kotter, 1996); and on the latest developments in technology and innovative practices (including Web 2.0/3.0, citizenship journalism and web marketing) (Agarwal, 2011; Flew, 2009; Belsky, 2010). A user needs analysis and an exploration of the most suitable technologies and aesthetic designs were also undertaken. Multiple technologies were explored including the ALTC Exchange,

Facebook, Concrete, Joomla and WordPress. Another factor was time and cost. To get a networking site designed by a professional software design company from scratch was beyond the budget and the online network had to be up and running in a timely manner.

Groupsite proprietary software was finally agreed upon and selected for its ability to store information, collaborate through discussion forums and blogging, share files and media, share a calendar for events, its ability to send out mass emails and 'where social networking and collaboration meet...to make things happen' (see: <http://www.groupsite.com>). In comparison to other social networking tools explored, Groupsite software was more aesthetically pleasing – a very important factor for use in the Creative Arts – and the site could be branded to develop a customised visual identity including web 2.0 plugins such as a Twitter feed, and no distracting advertisements. The createED Groupsite was initially trialled in WA, with the State-based team and proved successful so this was then broadened to the wider group of learning and teaching leaders.

Those in formal learning and teaching leadership roles (57) in 38 universities across Australia offering Creative Arts programs were identified via university websites and invited to join the network by email. Sixteen (28%) of the 57 learning and teaching leaders who were initially contacted joined the createED network and many uploaded a photo of themselves into their profile and filled in their 'bio'.

Those who did not join the network either sent on the invitation to others in discipline leadership roles or did not take action. Some of those who forwarded on their emails wrote back with comments such as *'Thank you for the invite. I am the Learning and Teaching Chair in the Faculty (thus, have the formal learning and teaching leadership role in which Creative Arts is located) but I am a Philosopher/Educator/Geographer/Lawyer/etc ... I know nothing about the Creative Arts. You need to speak to... [typically refers to head of school, discipline leader or course/unit coordinators]'* or we did not hear back from them.

Over time, the number of those on the initial list in 'formal' learning and teaching positions who have joined the online network has increased to 28 (49%). Figures are not exact given the continuous movement of people in and out of the roles and changes to university structures. In addition, as a consequence of the forwarding of email invitations, the site now has over 220 members with members ranging from a PhD student to an Executive Dean.

Using the participatory design methodology an early call to members (February 2010) was sent out via the site asking them to:

Look at the design of this website and its functionality! This is your opportunity to let us know what would help to support you in your role as an Learning and Teaching leader. Questions you could consider are:

- What materials would you like to see to support your practice?
- Who would you like to speak to?
- Why would you want to come to this site?

To add your views, click on 'Comments' at the bottom right of this segment.

Network members were also surveyed in August 2010 as to what they wanted from the network site. Thirteen members responded (10% response rate, n=127 at the time) and feedback received was analysed using the '9 Community Orientations' developed by Wenger, White and Smith (2010), see Table 2.

Table 2: Overview of Wenger, White and Smith's nine orientations

1. Meetings	regular meetings
2. Open-ended conversations	open-ended conversations eg. blog, discussion board, email since rarely meet
3. Projects	collaborating on projects to solve problems or produce artefacts
4. Content	creating, sharing and providing access to documents, tools and other content that is valuable
5. Access to expertise	posing and answering questions, fulfilling request for advice or engaging in collaborative just-in-time problem solving
6. Relationships	knowing one another personally, networking, trust building and mutual discovery
7. Individual participation	individuals participating differently and customising for self
8. Community cultivation	reflecting on the effectiveness and health of the community and to make things better
9. Serving a context	creating connections among practitioners across organisations, serving a specific context which becomes central to the community's identity

Wenger, E., White, N., & Smith, J. (2010). Learning in Communities. In U.D. Ehlers, and D. Schneckenberg. (Eds.), *Changing Cultures in Higher Education: Moving Ahead to Future Learning* . (pp. 257-283) Heidelberg: Springer-Verlag.

As shown in Figure 1 below, what emerged was that members who responded did not want a collaborative, participatory, community-oriented, other-centred approach. In contrast they wanted an individual, self-oriented and individually-centred with a just-in-time and just-for-me approach. The top three aspects these members wanted were *access to content* (such as papers, funding opportunities, conferences etc); *individual participation* (such as ability participate in one's own time, when, how and as they liked without any obligations, this requires a network with a loose self-organisation and an unplanned evolution); and *access to expertise* (such as opportunities for posing and answering questions, fulfilling request for advice or engaging in collaborative just-in-time problem solving).



Figure 1: What members most wanted on the website

Comments from members indicating what they would like included on the site:

A resource section with discussion papers, position papers and key posts from discussions that have had an impact.

A place that links all the many events, T&L scholarship and happenings within the ONE Creative Arts arena.

Interests/needs could be emphasised as people are informed/aware of the possibilities of such a network for their own needs to be met/extended

Therefore, based on participatory input, the purpose and direction that emerged for the network was shaping up as a 'just-in-time' and 'just-for-me', content-focused orientation.

In addition to exploring what the network members wanted, 25 informal face to face interviews occurred in four states with university learning and teaching leaders across the Creative Arts to see what they wanted from a network, what would encourage them to join and what was holding them back from participating. Every learning and teaching leader interviewed indicated that they would be keen to meet face-to-face as a more formal group before interacting online. It seemed that the building of trust and identity in a face-to-face context was crucial to the use of the network site. Boyd & Ellison (2007) suggests that participating in a social network is not about making new contacts but revisiting and building on the weak links or 'latent ties' (Haythornthwaite, 2005). Time pressures and organisational contexts (i.e. reward for learning and teaching versus research imperatives were also mentioned as issues).

Finally, to ensure that the created network priorities were focused, useful and aligned to senior university leaders' strategic directions, createED asked PVCs, DVCs, Deans and HOSs what they thought the top three strategic priorities for the Creative Arts are and would have the most value for on which the network should focus.

Excellent responses were received from 14 universities (ANU, ACU, Deakin, ECU, Flinders, Griffith, James Cook, Murdoch, QUT, RMIT, Swinburne, UNE, UNISA and UTS). Top of the list was Research, followed by Curriculum innovation, Engagement (industry and community) and Viability, see Figure 2. Typical comments included:

Building a research culture and measuring research performance within a university environment

Development of a distinctive, internationalised and benchmarked curriculum at undergraduate to postgraduate levels

Engage with the community in establishing an experientially based learning and teaching environment through which the student is prepared for productive engagement with their community

Finding teaching efficiencies in the Creative Arts would be helpful in these times of scarce resources.



Figure 2. Senior university leader strategic priorities for the Creative Arts

This feedback was used to inform the strategic intent and directions of the network and the projects (see Deliverable 3).

A number of 'hooks' or initiatives to engage network members to collaborate or share were introduced to the online environment over the two years of the project. These included:

- Weekly email blasts with a video and an article on learning and teaching and/or leadership linked to a discussion forum
- Burning issues section to post to
- General discussion area to post to
- Featured ALTC project discussions, facilitated by the leader(s) of the project
- Strategic project group pages with wikis (one on viability and two on pedagogy)
- Opportunity to undertake the ACER 360 degree leadership feedback tool
- Online Surveys (e.g. Academic Standards survey)
- Opportunities to collaborate with Creative Industries Innovation Centre (CIIC)
- Group areas for State-based and Discipline-based teams, with their own discussion forum/blogs/management

Members also received 'playful triggers' by mail such as a Christmas card and a calendar (See Appendix 3 and 4), and even champagne for the 100th member on the network site to remind them to visit the network website.

Playful trigger methodology involved the creation and use of artefacts to promote and/or provoke thoughts and actions (Akama & Ivanka, 2010). It has been shown that 'Playful Triggers activate receptive modes of engagement, favouring sensory over formal attributes of that engagement. They generate receptive modes through their tactile, visual, mysterious, playful, three-dimensional, poetic, ambiguous and metaphorical qualities. They ask people to challenge taken for granted or conventional ways of doing, seeing and articulating things and to co-generate shared understandings and collaborative practices' (Loi & Dillon, 2006, p.372).

**Join createED now
to participate
www.createED.net**

Regular news updates were also sent out to provide updates on the project as it unfolded and to encourage participation and information on how and where to join the network (See Appendix 5). The distribution list included learning and teaching leaders and also Deputy Vice-Chancellors and Pro-Vice Chancellors (Academic/Learning and teaching) and Deans of Creative Arts Faculties/Schools.

Statistics show that as of 12 October, 2011 members have generated approximately 31, 751 page views. See Figure 3 (Please note, at the time of writing we are only 12 days into Q4, 2011). In addition, members are continuing to visit the site to participate or 'lurk', that is, to see what is happening, see Figures 4 and 5. Members are also using the full site as a bulletin board, sending out details of events and requests to participate in research projects..

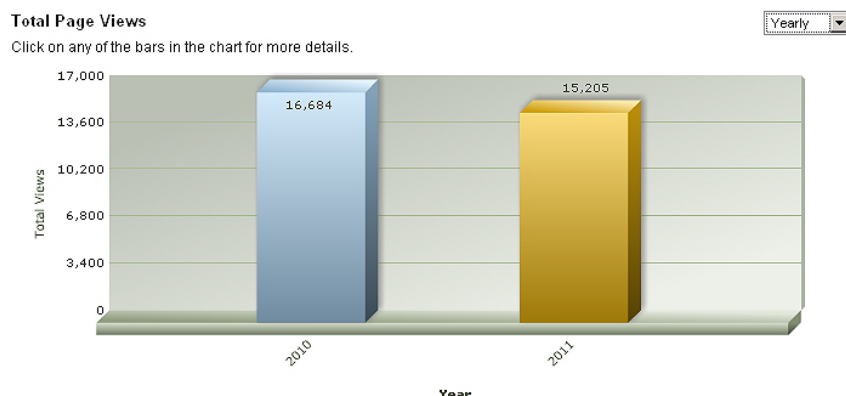


Figure 3: Total page views in Jan 2010 to Oct 2011

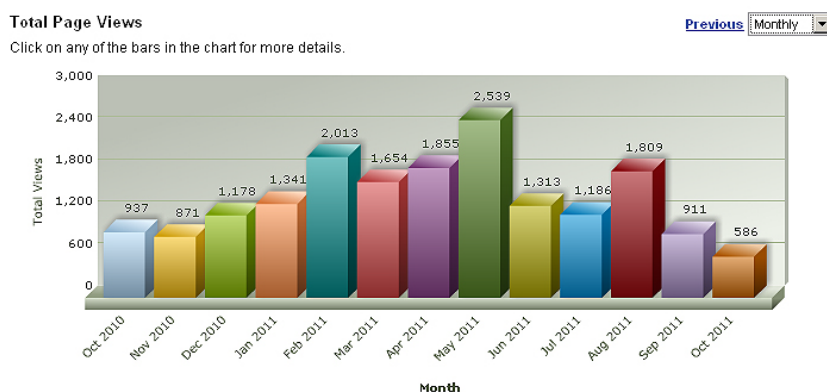


Figure 4: Total page views by quarter from Jan 2010 to Oct 2011

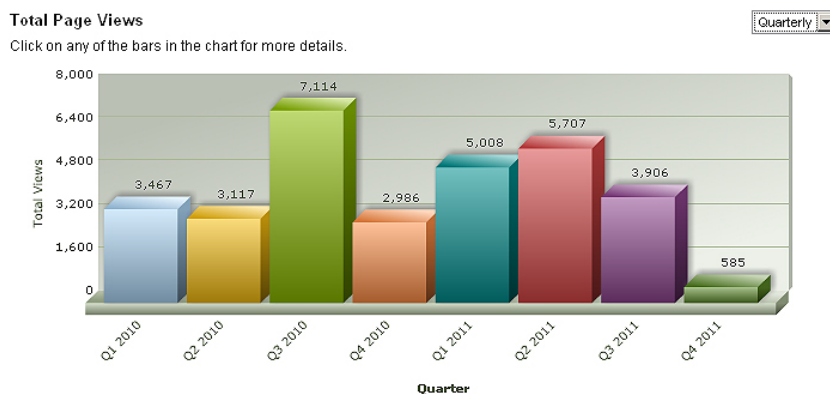


Figure 5: Total page views from Oct 2010 to Oct 2011

Face-to-face component

At the beginning of the project, expressions of interest were called for learning and teaching leaders to become State Based leaders and Discipline-based leaders to participate. The State-based, face-to-face meetings were designed to address key issues of strategic Learning and Teaching importance.

State-based and Discipline-based Network Leaders, through an expression of interest process, put their hands up to take on these critical and valuable roles across the Creative Arts disciplines.

Initial discipline-based Leaders included:

Art:	Dr Les Morgan, RMIT
Architecture:	Neena Mand, Newcastle
Creative Writing:	Professor Donna Brien, CQU
Performing Arts:	Associate Professor Christine Hong (Dance), QUT; Professor Sarah Miller (Theatre), UOW Dr Rachel Hocking (Music), MCA
Design:	Dr Louise McWhinnie

State-based Leaders

ACT:	Dr Jordan Williams, Canberra
NT:	Bill C. Wade, CDU
QLD:	Dr Sandra Gattenhof, QUT
SA :	Jane Lawrence, UNISA
TAS:	Tony Woodward, UTAS
VIC:	Dr Josie Arnold, Swinburne
WA:	Professor Sue Trinidad, Curtin
NSW:	-

State-based leaders organised State and Territory networks which organically began to grow. South Australia, Queensland, Tasmania and Western Australia held face-to-face meetings and within their groups discussed key issues of strategic Learning and Teaching importance.

Given the success in Western Australia, an mp3 file of Sue Trinidad explaining how she went about organising the group was posted on the GroupSite. Nevertheless, some States found it difficult to make progress locally.

South Australia explored the development of stronger industry connections for Work Integrated Learning by building relationships between academics and the Creative Arts Precinct and explored the professional needs for staff engagement. Queensland explored whether learning and teaching leaders in Creative Arts have different responsibilities and needs to leaders in other disciplines. Tasmania investigated incorporating the academic standards into program development, and Western Australia looked at the use of action research to support the scholarship of teaching and learning and investigated appropriate leadership and development activities.

Notwithstanding this activity, the State-based and Discipline-based teams did not become fully realised as originally planned, except in Western Australia, and to some extent in South Australia and Queensland. Western Australia met four times and South Australia and Queensland met once. The Victorian contingent sent a call to meet but it did not get off the ground. This required createED to develop a different strategy using the national collective as a means of bringing people together.

A two-day workshop for Discipline and State-based leaders was, therefore, organised. This resulted in the teams merging as one to work collaboratively leading the cross-disciplinary projects (see Deliverable three) and building the createED network. Over the two years, State and discipline leaders met on a number of occasions, in both Melbourne and in Sydney, to work on the projects and to build leadership capability and social capital. This hands-on approach to professional learning with peers has been very successful.

In addition, the network has established a positive relationship with the ALTC Discipline Scholar, Jonathan Holmes (Creative and Performing Arts), and discussed ways to work collaboratively on projects to capitalise and extend on project synergies.

createED has also collaborated with the Creative Industries Innovations Centre CIIC with Professor Sue Rowley and Leonie Kirchmajer to facilitate a forum focussing on professional practice for Creative Arts disciplines. The project and case studies were showcased. The case study of Fronting MONA was referred to positively by a Jenna Price, a participant at the forum, in her article published in The Canberra Times (<http://bit.ly/poRMZO>).

A very successful inaugural national face to face network meeting for Associate Deans (Learning and Teaching/Education/Academic) across the Creative Arts was held in September, 2011 for those in 'formal' learning and teaching roles to form a strategic alliance, to address issues of leadership in learning and teaching across the Creative Arts, to create a sense of unity and a shared identity for these leaders and to network. Two more face-to-face Associate Deans (Learning and Teaching, Education, Academic) network meetings are planned in 2012.

Twenty-four learning and teaching leaders or nominees attended the national face-to-face meeting in Sydney. COFA, through Graham Forsyth, generously helped organise the meeting venue. The meeting was scheduled to follow on from the ALTC National Studio Teaching Forum. See Appendices 6, 7, 8 and 9 for the invitation, the agenda, the PowerPoint slides and the summary of the meeting. Feedback was very positive with comments including:

Thanks for the notes and let me congratulate you for your organization of such a stimulating day. The welcoming atmosphere and spirit of participation made for a productive and enjoyable experience, which are all good signs for a network in the 'formative' stages of its development and I look forward to contributing to its growth.

Thanks again. Extremely worthwhile...Hope you're feeling very chuffed about how it went!

I had a great day yesterday and learned so much, so many good ideas. Thanks ... for making it possible. Please include me in future plans,

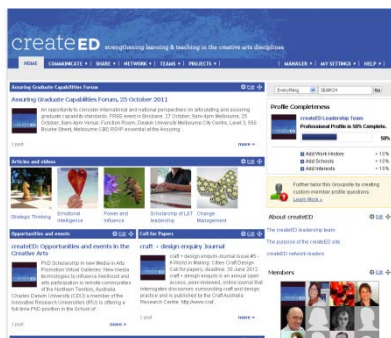
Overall,

- Ninety percent of participants indicated that Associate Deans or nominees should attend meetings.
- One hundred percent of participants agreed or strongly agreed that the meeting objectives were met
- One hundred percent of participants agreed or strongly agreed that the meeting was worthwhile

- One hundred percent of participants would either come or recommend that their A/Dean (Learning and Teaching) come to the next meeting.

Two meetings are scheduled in 2012, the next meeting will be held in March the day prior to the DASSH meeting. A number of members have agreed to assist with the organisation of the next meeting in Adelaide, including Associate Professor Fiona Peterson (RMIT University), A/ Professor David Vance (University of Wollongong), Alison Wotherspoon (Flinders University), and Graham Forsyth (University of New South Wales).

Deliverable 1 - Outcomes



The createED project has successfully delivered a technologically enabled national strategic knowledge network and will continue to be developed according to what members say that they want (see <http://createed.net>).

Deliverable 1 - Reflection on outcomes

The createED network site has been set up and is successful, based on what the members said they wanted – a content driven site.

The process of developing the site has, however, revealed complexities within the university structures and organisation of both learning and teaching leaders in the Creative Arts, and the configuration of the Creative Arts across the country. For example, Creative Writing is in the Humanities in some universities, and Architecture is with Building and Engineering. Thus, complicating learning and teaching leadership across the Creative Arts.

The project assumed that there was a defined group of people in each institution (that offered the Creative Arts) who were involved in 'formal' teaching and learning leadership across the area, i.e. Associate Deans or Deputy Deans learning and teaching. However, identifying and engaging those in leadership positions was problematic due to the variation in structures across universities, inconsistent roles or time allocation for the role, a lack of clarity regarding those responsible for learning and teaching leadership in institutions, very few designated Learning and Teaching roles in Schools all leading to a lack of a shared identity and common purpose for the group. Moreover, even when identified, these leaders forwarded their email on to a discipline specific Creative Arts academic revealing their own uncertainty about the disciplines.

We discovered that some leaders in formal learning and teaching positions do not see themselves as leaders of learning and teaching in the Creative Arts specifically, but rather as supporting university administrative and general tasks. For example, managing new program proposals, overseeing the collection of student feedback data, chairing appeals and complaints panels, setting up program evaluations, overseeing benchmarking activities or implementing policy from the top down. Creating the online network, revealed that they have a lack of time due to competition from these other pressures, as well as a lack of confidence in the use of technology.

General sectoral pressures show this group to be overwhelmed and this was evident from our informal interviews with learning and teaching leaders.

The creation of a shared identity of this particular group within the online network was made more difficult by the large membership of the network and its eclectic nature. As mentioned above, the decision of the leadership team to widen the membership and the learning and teaching leaders themselves in forwarding their invitation to join the network to others, meant that the invitation to join a network was distributed widely and the membership of the network became diverse. It grew to include central teaching and learning academic developers, an Executive Dean, Heads of Schools or program coordinators, managers of projects, academics in the Creative Arts disciplines and even a PhD student. Having such a diversity of members with a range of needs and purposes and with different levels of seniority within the university sector altered what was originally intended as a site for a congruent group of leaders in learning and teaching. The literature suggests that it takes time to build trust between members who do not know one other and a level of cautiousness is reported as being present under such circumstances. This, coupled with internet security concerns or unfamiliarity with technology may explain why the majority of members (59%), have not uploaded a photograph of themselves (Dubé, Bourhis & Jacob, 2006; Ardichvili, Page & Wentling, (2003); Wenger, McDermott, & Snyder, 2002).

The majority of members have not contributed or shared their views on the site. For example, there have been 19 responses or posts to 5 ALTC forums. One forum had the majority of posts with 6 people contributing the 10 posts. Of all the issues posted for discussion, the demise of the ALTC attracted 5 passionate responses/posts and attracted 56 views and the development of the discipline standards for Creative Arts attracted 7 responses/posts with 78 views. Interestingly though, statistics from the site show that these posts have received 207 views. In addition, members have been very interested in seeing who has joined the site evidenced by the number of hits on bios.

Whilst having more members in the createED network strengthened the dissemination of the project, the vast audience with different needs has made it difficult to target in terms of providing professional development activities or articles of interest. Indeed, it may have led to a lack of sufficient alignment between members for them to have any meaningful or strategic discussions.

Notwithstanding this, we have a successful website presence with over 220 members. The purpose and direction that has emerged for the network from feedback for members using the original participatory design methodology is one that is content focused and underpinned by a philosophy that is mostly 'just-in-time' and 'just-for-me' via the network site. Regardless of whether the identity of leaders in Creative Arts is 'formal' or 'informal', the fact that the membership has grown to over 220 members has revealed a need for uniting learning and teaching leadership in the Creative Arts in a network.

This approach mirrors the path of both the Behance network in the United States of America (<http://www.behance.net>) and the Creative Choices project in the United Kingdom (<http://www.creativechoices.co.uk>). The Behance network's focus shifted from the traditional one where creative people contribute their work to websites to a website that gives something to them – it enabling them to receive exposure, showcase their work, advance their careers and assist them to find jobs. It is no longer about Communities of Practice but 'what is in it for me'. Creative Choices, too, is aimed at providing 'information, advice and resources to help build skills, find new opportunities, or get a better idea about a particular job or career path for creative professionals'. Turner (2011) writing about Creative Choices points out that their site has similarly undergone a shift commenting that:

...no longer [do we] want web visitors to stay as long as possible on a site but for them

to access the information, content or provision they need quickly and efficiently, whether that is on your site or by providing the best conduit to another site. This builds a loyalty which is not about the length of time that someone stays with a site but their perception and experience that this is the 'go to' site rather than the 'one stop shop'. (p. 5)

It has also emerged strongly from the discussions with the leaders in formal learning and teaching leadership roles that every one of them would be keen to meet face-to-face as a more formal group. Therefore, through regular bi-annual events and through the face to face interaction the createED online network will develop as it gains purpose with members 'buying in' to it. Certainly, Wenger, McDermott and Snyder (cited in Dubé, Bourhis & Jacob, 2006, p. 76), suggest that 'a high level of boundary crossing may make it more difficult to develop an adequate level of trust and to buy in to the idea of sharing knowledge...and that most VCoPs need some face-to-face time to be the most effective'.

Providing secure and private access for groups on the createED site appears to be a need which is surfacing. Emerging from the Associate Deans (Learning and Teaching) face-to-face meeting was the creation of a private area on the createED network to complement and further discussions from the face-to-face interactions. In addition, the createED network has received requests from individual members to establish their own group on the site and so, perhaps, it will become the hub to host several smaller private groups to collaborate/discuss/inform. Other project group areas will be developed on the existing site on request as required.

Overall, the level of energy required to keep the network growing has exceeded our initial expectations. However, we are mindful that to build a network takes time and a strong commitment to develop and maintain momentum.

Deliverable 1 – Lessons learned

In order to build and sustain a technologically enabled national strategic knowledge network for any leaders in learning and teaching, it is recommended that:

1. The audience and participants be clearly defined with separate and/or private areas for different groups.
2. Existing technologies be adopted or adapted rather than designing and building a custom-made infrastructure.
3. A degree of flexibility around the use of technology be maintained so that it can change depending on the group orientation.
4. A small team be assembled to source and manage content.
5. Face-to-face interaction be considered essential to build trust and assist interaction in an online environment.
6. Network leaders/managers stay positive when members only 'lurk' as a collaborative, sharing and community focused purpose might not suit the group orientation.
7. Resistance and/or a lack of confidence and/or expertise and/or time to post in online discussions be acknowledged and support provided to address underlying issues.
8. Time is needed to identify the purpose and build a network identity when using participatory design methodology.
9. Funding be sought to fund a project manager to grow and cultivate member

engagement and identity.

10. Continued leadership and oversight of the network is essential.

Deliverable 2 – A suite of leadership professional development activities

In this section a description is provided of how a suite of leadership professional development activities were designed, developed and realised as project deliverable two.

2. A suite of leadership professional development activities contextualised for learning and teaching leaders in the Creative Arts disciplines. (Yrs 1 and 2)

Deliverable 2 - Introduction

createED aimed to provide a contextualised model of professional development which would help formal learning and teaching leaders with their strategic interactions. The major driver was to support leadership of learning and teaching given that ‘...effective leaders of learning and teaching in Australian higher education [should] not only possess up-to-date knowledge and skills in the area, they [should] also [be] self-aware, decisive, committed, able to empathise with and influence a wide diversity of people, [be] cognitively flexible, and [be] particularly deft at diagnosis and strategy formation.’ (Scott et al., 2008, p. xv).

Deliverable 2 - Development

In line with best practice academic leadership capability development, the approach taken was a ‘...flexible, responsive, active, problem-based, [and use] ‘just-in-time, just-for-me’ learning methods’ (Scott et al., 2008, p.xvii). The approach included ‘...role specific, practice-based, peer-supported and self-managed learning [including informal mentoring], rather than the more usual one-off, formal and generic workshop-based types of professional learning.’ (Scott, et al., 2008, p.xvii).

createED focused on leadership development activities that were based on sound pedagogy and current research, in line with participant needs (Scott et al., 2008, Marshall, 2008). Drawing on a synthesis of ALTC work on the effective development of learning and teaching leadership capacity, createED provided network members with opportunities to engage in activities designed to specifically enhance their:

- Emotional intelligence
- Strategic thinking
- Power and influence
- Personal leadership
- Change management effectiveness
- Scholarship of Teaching and Learning Leadership SoTL(L)

Professional development resources (searchable on the site) were centred around the following aspects of leadership:

Emotional intelligence and Strategic thinking



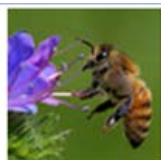
Understanding and enhancing ‘...*emotional intelligence* and a contingent and diagnostic way of thinking [*strategic thinking*]’ (Scott, et al 2008) in addition to ‘...assisting individuals to develop the intellectual capacity to plan, develop, implement and evaluate strategy

(i.e., the capacity to fulfill the tasks of leadership)...’ (Marshall, 2008, p.4) was seen as critical to these roles. While high-level, up-to-date knowledge about effective



learning and teaching and about how universities work and their efficient organisation (organisational and cultural knowledge) are important characteristics of academic leaders, they are insufficient unless accompanied by emotional intelligence and strategic thinking which is ‘...necessary to motivate, inspire, influence, persuade, coach and collaborate with others’ (Marshall, 2008, p.4).

Power and influence and Personal leadership



Developing *power and influence* as well as *personal leadership* knowledge and skills was considered essential in order to influence local contexts. As Marshall points out, developing leadership is ‘...not simply a matter of assisting individuals to acquire and develop the knowledge and skills necessary to modify and change their behaviour to fit the circumstances in which they are required to lead, but also the knowledge and skills necessary to increase the ‘favourableness’ of the situations in which they must lead’ (p.2). In addition, developing leadership requires the thoughtful understanding of power and its use. Thus, ‘...leadership development involves assisting individuals to develop their power bases and their capacities to utilise power to influence others to realise their own, and others’, agendas’ (p.3).

Change management



Focusing on change management was also critical, given that much of the work of those in learning and teaching leadership positions is around *managing or bringing about change*, which has at its heart the need to ‘...challenge and transform followers’ expectations’ (Marshall, 2008, p.7). A strong understanding of the complexities of change management theory and practice is, thus, required. This was important since, as Scott et al. (2008, p.xiv) point out, ‘...formulating and implementing desired change is not an event but a complex learning and unlearning process for all concerned.’

Scholarship of Teaching and Learning Leadership SoTL(L)



Encouraging SoTL(L) was seen as ‘...a means by which academics can make sense of their teaching situation and changes within it; develop professional discourse in learning and teaching, in order to engage with others in a cross-disciplinary fashion; and contribute to influencing the development of policy on higher education from an informed position’ (Young & Irving, 2005). Schroeder (2007) points out that many leaders rarely turn to the literature to inform and guide institutional enhancement, even in learning and teaching. Indeed, ‘...the fact that there are less than 30 published studies in English that have examined the links between leadership research and student outcomes indicates how radically disconnected leadership research is from the core business of teaching and learning’ (Robinson, cited in Scott et al., 2008, p. vii).

Extensive content under the headings above, namely. Emotional Intelligence, Strategic Thinking, Power and Influence and Scholarship of learning and teaching and Change Management is now available on the site, many chosen and focused specifically for the Creative Arts.

Several valuable resources from previous ALTC projects listed under each of the heading above have been also been mined and sent to members. For example, ‘Useful lessons from Jameson (2006) for those undertaking leadership roles in ‘teaching and learning’ from the 2008 ALTC project ‘Caught between a rock and

several hard places: Cultivating the roles of the Associate Dean' (Teaching and Learning) and the Course Coordinator, led by Dr Debra Southwell, QUT, Professor Deborah West, CDU, and A/ Professor Michele Scoufis, UNSW and information related to supporting subject coordinators to support sessional staff, part of the ALTC funded 'Coordinators Subject coordinators: Leading professional development for sessional staff' project led by Associate Professor Geraldine Lefoe, University of Wollongong, were distributed.

A range of professional development activities were also offered via the createED site. These align with the recent literature on professional learning of academics which shows that informal, peer-based, ad hoc and authentic opportunities are more effective than formal activities (Knight, Tait & Yorke, 2006). Below is a list of professional development opportunities offered to members of the network.

- Access to the 360 degree leadership tool through ACER
- Opportunity for the first 10 responders to attend the 'Follow the Sun' conference
- Receipt of regular articles and videos on learning and teaching leadership (Creative Arts specific where appropriate) via weekly email blasts
- Getting answers to questions and collaborative problem solving in the Burning issues section
- Opportunities to join in featured ALTC project discussions. All ALTC projects relevant to Creative Arts and learning and teaching have been identified. Leaders approached to facilitate an online discussion and over 20 leaders agreed. First on site was the Assessing Creativity Project
- Invitations to participate or comment on projects/surveys etc. eg. ALTC discipline standards project, Teaching Fellow project
- Generating or participating in discussions of individual on the ground issues about learning and teaching, for example, Honours Year program design, the ALTC Learning and Teaching Academic Standards, assessing creativity within the Creative Arts, etc
- Opportunities and invitations to participate in one or all of the three strategic projects by discipline or cross-discipline
- Opportunities to collaborate with Creative Industries Innovation Centre
- Access to a calendar of events, information on conferences/workshops
- Opportunities for networking and accessing profiles of members

Professional development activities were also included in the inaugural createED Associate Deans face-to-face meeting held at the University of New South Wales in Sydney, 2011. The hot topic focussed on the Australian Qualifications Framework and its implications for Creative Arts programs. In addition, there were short presentations on industry and community engagement; a comparison between the industry studio and the education studio; and a reflection on the viability or the sustainability of the Creative Arts disciplines in Australia. Peer support and networking focussed on questions about and answers to 'What keeps you awake at night?' and 'What are you working on?'. Common themes that arose were:

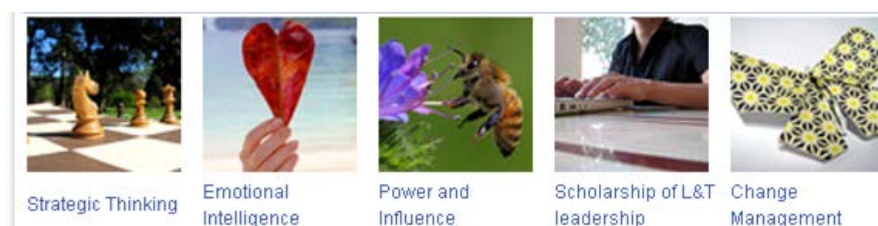
- Undertaking major curriculum changes/reviews
- Managing restructures
- Managing workloads (including one's own)
- Overseeing assessment practices in the Creative Arts

- Designing multidisciplinary approaches to program development
- Contending with falling levels of student feedback and the impact on evaluation
- Managing student expectations
- Driving the leadership of learning and teaching and innovation in light of push for research outcomes
- Dealing with the impact of bureaucratic top-down template thinking

Statistics show that these online professional development resources are visited extensively by members with over 3906 page views. These also provided the means for some discussion, with members discussing peer learning, assessing creativity and Honours programs.

Deliverable 2 - Outcomes

The createED project has successfully developed a suite of leadership professional development resources contextualised for learning and teaching leaders in the Creative Arts disciplines currently available on the createED network site. Furthermore, as and when professional development activities arise, these will continue to be offered to members via the createED site and face-to-face network meetings.



Professional development activities have been identified for the next createED meeting of Associate Deans (Learning and Teaching) in March 2012. It was agreed that for this meeting, topics will include the Australian Qualification Framework and how it is to be implemented and supported, a number of case studies in innovation and multidisciplinary approaches to learning and teaching and assessment will be presented. There will also be professional development activities around pathways and articulation.

Deliverable 2 - Reflection on outcomes

Work pressures and demands on time is a major inhibitor to members being able to undertake and engage in professional development activities. Similarly, despite best efforts, getting volunteers to take up State-based and Discipline-based leadership roles was difficult and leaders found it difficult to sustain State-based meetings, given competing demands on participants.

A combination of very few people with any extra or discretionary time to take on extra work for altruistic reasons with no direct remuneration and/or experience in leading local networks, was a major issue in mobilising and forming the network in local contexts. A project budget of \$220,000 over two years mainly dedicated to personnel and administration costs left little capacity to address the somewhat unexpected need to provide adequate local and national engagement in professional development activities through the project.

The realignment into project teams was very successful and allowed a purpose to be developed by each of the project teams with strong support from the createED leadership team. This reflects that the best professional learning may come about when participants have a defined purpose, an outcome and a connection to their own practice. Relationships created by these project groups which will continue long after the projects are completed.

Deliverable 2 - Lessons learned

In order to develop a suite of leadership professional development resources contextualised for learning and teaching leaders, it is recommended that:

11. Changes be made if the initial design is not working.
12. Peers work together on specific projects as this provides significant professional learning and the building of social capital and identity.
13. Participants be asked what their needs are and what they would like to focus on in terms of professional learning to ensure greater ownership and satisfaction.
14. Mechanisms for providing resources on professional learning via the network site be explored, including direct funding for network members.
15. An ongoing project management role is fundamental to drive and sustain the network professional development activities.

Deliverable 3 - two national cross-disciplinary collaborative projects, plus one

In this section a description is provided of how two national cross-disciplinary projects, plus one, were designed, developed and realised as project deliverable three.

3. Completion of two national cross-disciplinary collaborative projects that address key issues and challenges in learning and teaching leadership: one addressing *pedagogy* and strategies for leading contemporary Learning and Teaching practices; and the other addressing *viability* imperatives and the resourcing of contemporary Learning and Teaching models. (Yr 2)

Deliverable 3 - Introduction

One of the aims of the createED project was to address contemporary issues of pedagogy and viability through identifying, researching, reviewing and scoping activities that focus on current resources, strengths, gaps and challenges. To this end, two cross-disciplinary projects were proposed as sub-projects to the overall createED proposal.

Deliverable 3 - Development

The projects, as mentioned previously, were scoped and agreed during a two-day workshop of the State-based and Discipline-based leaders organised in Melbourne in 2010. This workshop was facilitated under the contextualisation of leadership professional development (Deliverable two above) and generous self-funding.

At the conclusion of the two-day workshop the State/Disciplinary based participants determined projects on which to focus. These were aligned with the top ranked priorities that Senior university leaders identified for the Creative Arts (DVCs/PVCs/Deans/HOS), including curriculum innovation, engagement (industry and community) and viability. Participants also chose which project they would work on, and leaders for the projects were appointed.

The network project teams identified three projects, thus, exceeding expectations and agreed deliverables given only two sub-projects were originally envisaged and funded in the proposal.

The agreed projects were:

Project 1: Pedagogy

Engagement (industry and community) — Industry and community engagement for creative learning, professional practice pedagogy project examining VET/HE/Industry integration with a focus on WIL and professional practice.

Project 2: Pedagogy

Curriculum innovation — Viewing what the creative studio is and can become, from an industry and educational perspective.

Project 3: Viability

Sustainability/Viability — Being creative with resources, mapping models, promoting the place of Creative Arts within knowledge, creativity and the innovation economy.

Monthly teleconference meetings were held for the project teams to collaborate and share their project development. Additionally, face-to-face meetings took place in Sydney (June 2011) for the project teams to consolidate their work to date.

In the sections that follow, each of the projects are outlined in more detail.

Project 1: Pedagogy – *Engagement (industry and community)*

Industry and community engagement for creative learning? Professional practice pedagogy project examining VET/HE/Industry integration with a focus on Work Integrated learning (WIL) and professional practice.

Associate Professor Bill Wade (Charles Darwin University), Professor Sue Trinidad (Curtin University) and Tony Woodward (University of Tasmania, School of Art) representing multiple disciplines, two states and one territory. A wide range of academic staff from dual sectors were involved to help inform this project through critical reflection upon their professional practice initiatives and submission of their case studies.

Project 1 Aim

The aim of this project was to re-think, re-leverage and re-imagine the power of industry/education/HE and VET sector partnerships for Creative Arts. Specific aims were to:

- Explore potential and facilitate industry engagement through Professional Practice.
- Demonstrate Professional Practice outcomes/value for students, instructors, industry partners.
- Establish opportunities for HE/VET integration in Professional Practice.

Project 1 Methodology

A case study methodology underpinned this project. Examples of practice that demonstrate industry/education/HE and VET sector partnerships in the Creative Arts were identified across three universities, namely, Curtin University, Charles Darwin University and University of Tasmania. Examples of institutional practices that work in positive ways to increase industry engagement through professional practice in the Creative Arts were identified.

Consistent with the Australian Collaborative Education Network (ACEN) national scoping study on WIL, 'The WIL Report' (Patrick, Peach & Pocknee, 2009), the term WIL was in its broadest sense as an umbrella term reflecting a wide range of approaches and strategies that incorporate some blending of theory and practice of work .

Eight case studies were developed, to showcase good practice, and were organised using a comparative template (see Appendix 10) that captured: the institution; level of study; abstract; uniqueness; how the collaboration was brokered between the institution and partnering organisation/stakeholders; structure; outcomes; resources; and contacts for further information. The case studies focused on WIL, Professional Practice, Creative Enterprise, Real World Projects, Volunteerism, Work-based learning, Client projects, Competitions, Residencies, International forums, Mentoring,

job shadowing, Career development, Business development incubation and student businesses.

Project 1 Outcomes

The project outcomes included:

- Eight case studies showcasing best practice in industry engagement in tertiary settings (see stand alone Appendix Industry Engagement Case Studies) and Table 3 below).
- A set of recommendations articulating how to successfully develop effective professional practice and industry partnership within a Creative Arts curriculum (See Appendix 11)
- A presentation of the project at the inaugural createED meeting of the Associate Deans (Learning and Teaching/Academic). (See below)
- A research publication is in development – Is it possible for professional practice/work integrated learning to be integrated into Creative Arts programs?, in a Special Issue of TEXT: The Journal of Writers and Writing Courses: Strengthening learning and teaching in the Creative Arts: createED 2009-2012. (Submission: April 2012. Publication: October 2012).

Table 3: Eight case studies showing industry engagement initiatives.

Interior architecture real world projects Across 4-year undergraduate degree	Curtin University
The Western Independent (WI) – a newspaper published twice a semester by Curtin Journalism students under staff supervision Undergraduate and post-graduate degrees	Curtin University
Noongar Dandjoo Undergraduate degree	Curtin University
The Royal Darwin Hospital Project: opportunities for professional practice, using an applied real-world project and differentiated approach to competency-based and merit-based assessment Dual sector / multi-year – Cert IV to undergraduate degree	Charles Darwin University
Fronting Mona Undergraduate degree	University of Tasmania
(Creating avenues for) Raising the visibility of career development pathways (for Humanities / Creative Industries students) Undergraduate degree	Curtin University
The Arthouse Project Masters by Coursework	University of Tasmania
The Woundswest Project: enhancing teaching and learning in Multimedia Design education using the 'Live' community project approach Undergraduate degree	Curtin University

Table 4: Presentation of Project 1 at the Inaugural createED meeting, 2011

Project 1 Community and Industry Engagement	Project 1: Engagement (industry and community) — professional practice pedagogy project examining VET/HE/Industry integration with a focus on WIL and professional practice.
Goal Re-think Re-leverage Re-imagine the power of industry/education/sector partnerships for Creative Arts Objectives • Explore potential, facilitate industry engagement through Professional Practice • Demonstrate Professional Practice outcomes/value for students, instructors, industry partners • Establish opportunities for HE/VET integration in Professional Practice	(Creating avenues for) Raising the visibility of career development pathways (for Humanities/Creative Industries students) 
Noondar Dandjoo Award winning television current affairs program produced by Screen Arts and Journalism students in collaboration with the Noongar community 	The Western Independent (WI) – a newspaper published twice a semester by Curtin Journalism students under staff supervision 
THE WOUNDSWEST PROJECT: ENHANCING TEACHING AND LEARNING IN MULTIMEDIA DESIGN EDUCATION USING THE 'LIVE' COMMUNITY PROJECT APPROACH 	 INTERIOR ARCHITECTURE STUDENTS CARDBOARD CUBBIES 2010

The ArtHouse Project

Bridgewater, Tasmania



Fronting MONA



The Royal Darwin Hospital Project



Project 1 Reflection on participation and outcomes

Working on this project has been both rewarding and challenging. It was a great opportunity to meet and work with colleagues from other institutions who are facing and responding to the same issues. Developing the case studies in particular was a positive outcome for both the programs being showcased and the institutions. Having a 2-pager is easy to read, can be distributed widely to get a taste of the initiative with contact details for further follow up. This is a great resource for academics at the coalface who are interested in professional practice initiatives in Creative Arts programs. We are pleased that the project has enabled this collaboration. Engaging in this project has prompted us to document what is happening in our institutions

It has been challenging to work across two States and a Territory and heavy workloads have not helped. However, we have networked and hopefully this is the beginning step to other collaborations.

Project 2: Pedagogy – *Curriculum innovation*

Viewing what the creative studio is and can become, from an industry and educational perspective.

Associate Professor Fiona Peterson (RMIT, Media and Communication), Dr Louise McWhinnie (UTS, Architecture and Built Environment), Jane Lawrence (UniSA, Interior Design), Professor Josie Arnold (Swinburne, Creative Writing) and Dr Les Morgan (RMIT, Art) representing five disciplines, three states and four institutions.

Project 2 - Aim

The project aimed to:

- Investigate the studio model of learning and teaching in the Creative Arts disciplines, in terms of whether educational studios are a reflection of industry studio, industry studio practice and forward thinking. These disciplines are Art, Architecture, Design, Performing Arts (Dance, Music) and Creative Writing.

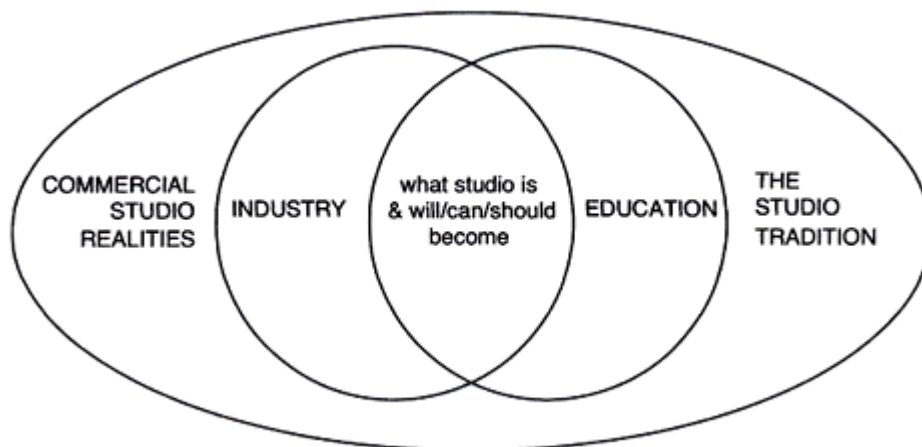


Figure 6: What the studio is and will/can/should become

The following questions were investigated:

- Does the educational studio reflect industry studio practice?
- What should the educational studio become, reflecting current and predicted industry studio practice?
- What, if any, transformative processes should the educational studio consider?

Project 2 - Methodology

This project built on the work of the ALTC Curriculum Development in Studio Teaching Project (STP), which investigated studio teaching in the disciplines of Art, Architecture and Design.

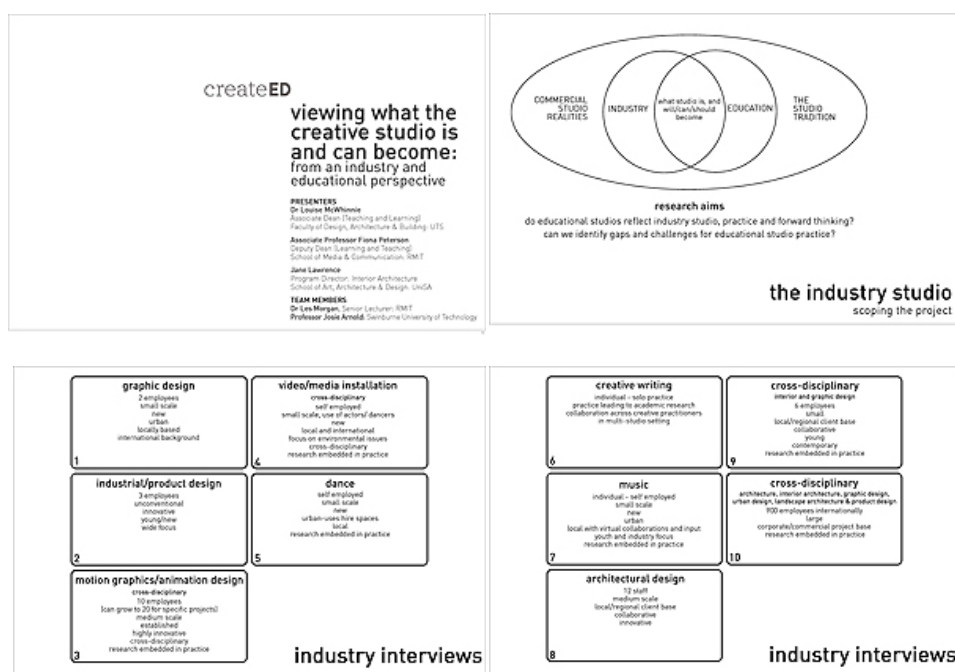
The current project involved 10 sample industry interviews, a literature review and STP case study analysis, to identify any differences and possible gaps in educational studio practice.

Project 2 - Outcomes

The project outcomes included:

- A literature review on what the creative studio is and can become, from an industry and educational perspective and justification of the case study methodology (See Appendix 12)
- Lessons learned for adaptation of educational studios, if required, to align with and help lead industry practice. (See Appendix 13)
- A scenario for a forward thinking educational studio that reflects current and emerging trends in industry studio practice. (See Appendix 14)
- A journal article (in progress) exploring industry and educational studio practice in the Creative Arts, drawing on the analysis of the industry interviews, STP report case studies in a Special Issue of TEXT: The Journal of Writers and Writing Courses: Strengthening learning and teaching in the Creative Arts: createED 2009-2012. (Submission: April 2012. Publication: October 2012).
- A presentation of the project at the inaugural createED meeting of the Associate Deans (Learning and Teaching/Academic/Education). (See Table 5 below)

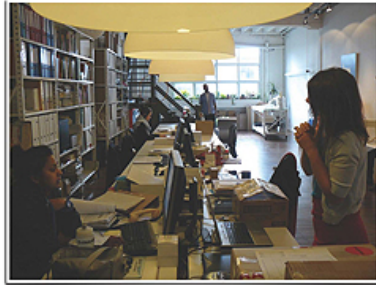
Table 5: Presentation of Project 2 at the Inaugural createED meeting, 2011



what is the
industry studio?
as expressed through
industry interviews

physical	philosophical
designed	space for clients to experience the creative process
dedicated spaces	professional is a state of mind
multi-function spaces	organised / structured
no cubicles	communal / a collective
open spaces	one's own private state (personal/dedicated space) exploration & research
space for hands on activity	social interactivity
group space	facilitates communication & collaboration
room to do stuff	cross-pollination
space dictates what is possible	non-hierarchical
break out areas	creative community
flexible (different for each project)	no disconnect
adaptable, mobile	humble / comfortable
maximum visibility	brainstorming & idea generation
efficient	idiosyncratic
not just one function	reflects people's character
ability to work on the floor	personalised space
a 'nothing hidden' environment	transparency
space beyond four walls (garden/café)	flexible staffing, flexible space

what is the
industry studio?
as expressed through
industry interviews



(industry design studio)



(educational design studio)

what is the
industry studio?
as expressed through
industry interviews

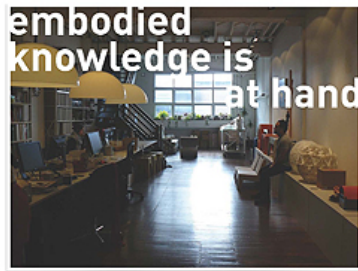
images of the studios of interview participants



what does the
industry studio
contribute to enhancing
creative (+ commercial)
outcomes?
as expressed through
industry interviews

studio IS discipline
a place of open-ness and cohesiveness
studio is NOT a white space: rotating and empty
studio is an evolving physical space
the Studio allows time to think
proximity to other creative practice
a creative community the space formalises the whole process
cross-pollination
in the studio, everything is together, this creates a dynamic work ethic
collaboration - blurring of boundaries between disciplines and studios
embodied knowledge is at hand
collaboration with other studios
the space inspires me to do work
it's a flexible & reconfigurable, which supports creativity
clients, once they've been here, they just want to come back
the space provides me with the environment to think creatively
transparency of studio and its process, important in client interaction
I feel more professional when I'm in here
the studio becomes a client hub
the positivity of the space is infectious and influences the work
client involvement enhances creative outcome
studio allows people to reflect their character
connecting with emerging income streams/new practice/technology

what does the
industry studio
contribute to enhancing
creative (+ commercial)
outcomes?



dedicated/non-dedicated spaces
freedom to take ownership of the space
integrated learning and technology environments
break-out spaces
intensive projects in line with commercial realities
(understanding deadlines)
genuine collaboration with other disciplines
teamwork and taking leadership
increased student interaction
experimentation and taking risks
multi-skilled and flexible students & graduates

priorities for the
educational studio:
identified by industry



what matters most?
what is achievable?
how do we make it happen?



Project 2 - Reflection on participation and outcomes

Our project team collaboration of five academics (representing five disciplines, three states and four institutions) has been rich and rewarding, albeit challenging. The project has been informed by and enacted through research. It has enhanced our own engagement with creative practice and creative knowledge making, while strengthening a sense of community and peer learning among us as learning and teaching leaders in the Creative Arts disciplines.

Participation in this project and analysing the responses of the industry interviewees, in conjunction with the previous findings of the ALTC Curriculum Development in Studio Teaching Project (STP), prompted further reflection by the research team with other academics. This discussion and further reflection occurred at two workshops at the Fourth National Studio Teaching Forum held at the University of New South Wales on 26 September 2011, and at a createED meeting of Creative Arts learning and teaching leaders the following day.

Given the constraints of universities (cost, timetabling, delivery, space) we suggest that as educators we cannot continue to focus our attention on the studio that was. A real challenge is to reconceptualise the educational studio, in terms of 'space' and 'place' and in light of what has been learned from the industry perspectives sought. We believe that now is the time we should admit, as studio educators, that 'things have changed'. We will continue to explore, test and further develop these ideas across studio education – as a national, collaborative and strategic initiative in learning and teaching leadership in the Creative Arts.

Project 3: Viability – Program viability in the Creative Arts

Sustainability/Viability — Being creative with resources, mapping models, promoting the place of Creative Arts within knowledge, creativity and the innovation economy.

Associate Professor Christina Hong and Dr Sandra Gattenhof (QUT, Creative Industries) and Professor Noel Frankham, Linda Ergec and Tony Woodward (University of Tasmania, School of Art) representing two disciplines, two states and two institutions.

Project 3 - Aim

The project aimed to:

- Identify factors that influence the viability of tertiary programs in the Creative Arts in Australia.
- Compile and share institutional case studies that demonstrate approaches that have the potential to enhance program viability in the Creative Arts.

Project 3 - Methodology

Factors that enhance program viability in the performing and Creative Arts were identified across two institutions, University of Tasmania and Queensland University of Technology.

Examples of institutional practices that work in a positive way to increase viability in the Creative Arts were found.

A number of case studies (13) were developed, based on the above practices, to showcase good practice using a common template (see stand alone Appendix Viability Case Studies) that captured the institution, level of study, abstract, uniqueness, how enhances viability, structure, outcomes, resources and contacts for further information.

Project 3 - Outcomes

The project outcomes included:

- Sixteen institutional case-studies available online at <http://www.rmit.biz/createed>. (See Table 6 below).
- A research publication exploring viability in the Creative Arts under development in a Special Issue of TEXT: The Journal of Writers and Writing Courses: Strengthening learning and teaching in the Creative Arts: createED 2009-2012. (Submission: April 2012. Publication: October 2012).
- A presentation of the project at the inaugural createED meeting of the Associate Deans (Learning and Teaching/Academic). (See Table 7 below)

Table 6: Thirteen case studies showing program viability initiatives.

Pathways Project Year 11 to PhD	University of Tasmania, Tasmanian Polytechnic, Tasmanian Academy
Creative Arts Pathways Mapping Projects Year 10 to PhD	University of Tasmania

Improving Articulations from VET to HE VET and Higher Education	Tasmanian School of Art, School of Visual and Performing Arts, University of Tasmania and Tasmania Polytechnic
Arts and Environment Research Group.	Tasmanian School of Art, University of Tasmania
Convergence Lab Graduate Certificate	University of Tasmania
Creative Tasmania	Tasmanian School of Art, School of Visual and Performing Arts, Conservatorium of Music. University of Tasmania
Dream Machine. Community engagement strategy. Year 10.	Tasmanian School of Art, University of Tasmania in partnership with the Tasmanian Department of Education, Catholic Education Office, Tasmanian Association of Independent Schools, Tasmanian Museum and Art Gallery, Hobart City Council and Detached Gallery
Integrated Creative Arts Programming. Cert IV to Bachelor degree	Tasmanian School of Art, University of Tasmania and Tasmania Polytechnic
Centre for New Media Studies. VET and Higher Education	Tasmanian School of Art, University of Tasmania and Tasmania Polytechnic
Object Design UTAS College Unit Years 11 and 12 pre-tertiary pathway	Tasmanian School of Art, University of Tasmania
The QUT Open Studio Model of Visual Arts Training. Bachelor degree	Creative Industries Faculty, Queensland University of Technology
Drama Capstone Innovation Final year Bachelor	Creative Industries Faculty, Queensland University of Technology
Liveworm Bachelor and Honours	Queensland College of Arts (QCA), Griffith University

Table 7: Presentation of Project 3 at the Inaugural createED meeting, 2011

	
Slide 1: Project Title	Slide 2: Project 3 team members

Viability

Slide 3: Key Issue



Slide 4: Stories of CPA Program Closures in Higher Education



Slide 5: Budget cuts proliferate across HE sector



Slide 6: Viability Equation

- Articulations (UTAS)
- Student engagement
- Capstone experiences (QUT)
- Enterprise learning (Griffith)
- Graduate capabilities (Curtin)
- Pedagogies (QUT)

Slide 7: Factors that enhance viability in the Performing and Creative Arts

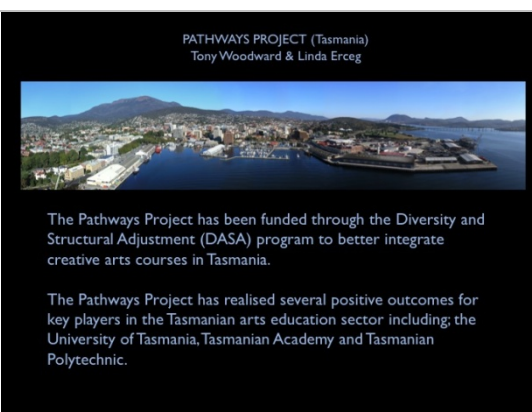
Visual Arts Open Studio



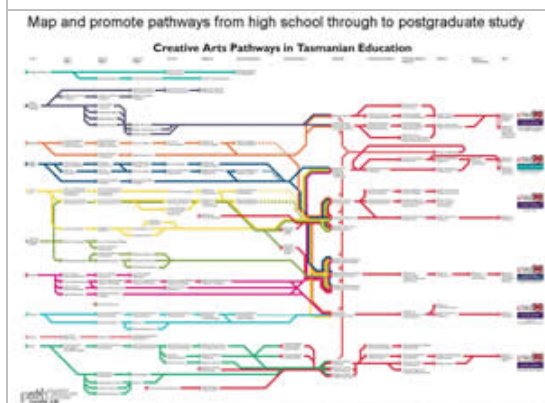
Slide 8: QUT Open Studio



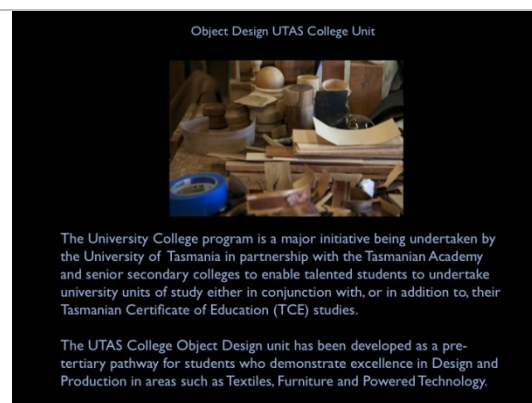
Slide 9: Live Worm Studio (Griffith University)



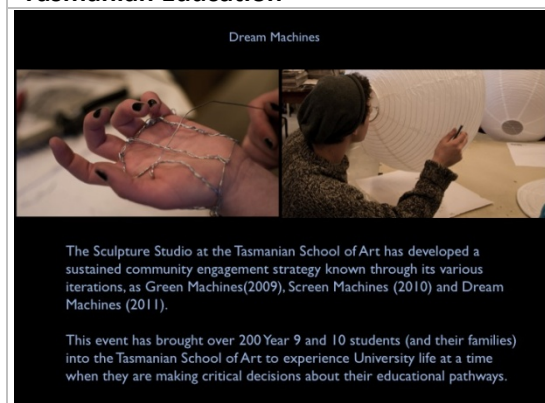
Slide 10: : Pathways Project (Tasmania)



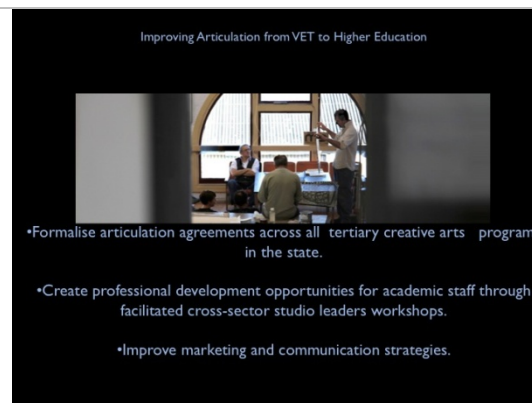
Slide 11: Creative Arts Pathways in Tasmanian Education



Slide 12: Object Design UTAS College Unit



Slide 13: Dream Machines



Slide 14: Improving Articulation from VET to Higher Education

Integrated Creative Arts Programming  There is a developing conversation between the Tasmanian Polytechnic Creative Arts program and the Tasmanian School of Art regarding the potential integration of some course components. The co-location of both programs provides a great opportunity to enhance the quality and effectiveness of delivery through various levels of integration.	Creative Tasmania  Creative Tasmania is a web-based promotional initiative that unifies marketing activities from three creative arts schools: TSA, SVPA and the CoM. This initiative builds the profile of Tasmania as a creative hub, across the state and across disciplines, and will be used to broaden the exposure of UTAS nationally and internationally.
Slide 15: Integrated Creative Arts Programming	Slide 16: Creative Tasmania
Convergence Lab  Convergence Lab is a two-part event to be run over six days in December 2011. Convergence Lab will explore contemporary practice in experimental and digital media. Featuring a number of internationally recognised practitioners as 'catalysts', this professional development program will be targeted at UTAS creative arts staff and teachers in the Tasmanian Polytechnic and Tasmanian Academy, many of whom may enrol in this program through a graduate certificate offering.	Centre for New Media Studies  The Tasmanian School of Art is re-envisioning the use of digitally enabled spaces to enhance student learning. This opportunity has been made available through Commonwealth funding (DASA) and through the co-location with Tasmanian Polytechnic VET programs. A new and distributed Centre for New Media Studies will feature up to six digitally enabled spaces plus allied specialist workshop facilities including a Print Lab, Screen Lab and Fabrication Lab. Utilisation of these resources will be shared across both VET and Higher Education programs.
Slide 17: Convergence Lab	Slide 18: Centre for New Media Studies
Arts and Environment Research Group  This is a cross-disciplinary collaboration that has the environment as the central thematic. The environment is an all-pervasive part of the Tasmanian experience that dominates social, scientific, political and economic debate in the state. One of the first initiatives of Arts and Environment Research Group was to present the EAT (Environment & Arts Trajectory) Symposium as a platform to reflect and share projects and practice that propels and informs research in the field of Arts and the Environment.	 © www.123rf.com
Slide 19: Arts and Environment Research Group	Slide 20: Call to Action

Project 3 Reflection on participation and outcomes

This project has provided the opportunity for a small group of Creative Arts and leaders under the aegis of createED to collectively begin the conversation as to ways in which institutional, local and regional initiatives can address and support the vexed issue of 'viability' confronting programs in the Creative Arts within the higher education sector. The issue of viability is large, complex and significant and the ways in which solutions might be found equally complex and diverse in scope and scale. It is anticipated that the research publication output (in development) will serve to bring together in more fulsome form the dialogue that has occurred.

In the next section, the outcomes of Deliverable 3 are drawn together and reflected upon. In addition, lessons learned to inform practice are outlined.

Deliverable 3 - Outcomes



Case studies



Future studio



Viability Equation

The project has successfully completed three (two plus one) national cross-disciplinary collaborative projects that address key issues and challenges for learning and teaching leaders in the Creative Arts. Two projects addressed *pedagogy* and strategies for leading contemporary learning and teaching practices; while the third addressed *viability* imperatives and the resourcing of contemporary learning and teaching models. Project teams have delivered the agreed outcomes, two case study templates have been developed for adoption or adaption and strong relationships have been built that will result in further projects and Excellence in Research Australia outputs.

Deliverable 3 - Reflection on outcomes

createED is very privileged to have had a number of highly engaged, committed people who were willing to lead and participate in the subprojects. As mentioned above, createED not only met the target of two cross-disciplinary projects but exceeded this expectation by one. This is an indication of the interest and passion people hold for the Creative Arts. For the future development of createED, finding highly committed participants who are willing to become active and engage with implementing projects 'in kind' is exciting and a challenge.

Deliverable 3 - Lessons learned

In order to complete national cross-disciplinary collaborative projects that address key issues and challenges in learning and teaching leadership it is recommended that:

15. Engaging members in projects is a tangible way to build cohesion, trust and collaboration between network members
16. Projects be aligned with sector challenges and senior leaders objectives.
17. Face-to-face meetings are held for members to identify and formulate, as well as work on projects that respond to the above.
18. Funding from both independent and government sources, be sought for project leaders and members to undertake this additional but exciting and rewarding work.

Deliverable 4 – A site for peer review and publication of practice-based SoTL(L)

In this section details of how an opportunity for peer review and publication of practice-based SoTL(L) was designed, developed and realised as project deliverable 4 is provided.

4. A site for peer review and publication of practice-based SoTL(L) in Creative Arts disciplines. (Yr 2)

Deliverable 4 – Introduction

createED aimed to encourage and support research and scholarship on leadership practice in the Creative Arts disciplines, based on deeper and richer accounts of practice in disciplinary contexts. It was contended that this would result in better, evidence-based scholarship and would build the professional conversations over time to create a substantial body of knowledge or scholarly research in the leadership of learning and teaching in the Creative Arts.

Deliverable 4 – Development

A dedicated space was developed on the createED website with a link for members to email their Excellence in Research for Australia (ERA) outputs, including creative works illustrating learning and teaching leadership, for either publication or peer review. Original ERA Creative Works around the scholarship of learning and teaching leadership are the main focus. These are defined as:

- Visual art work: diagram, map, photographic image illustrating the leadership of learning and teaching.
- Textual work: written creative work that is not eligible to be submitted as a book or journal article such as scholarly editions, scholarly translations and policy documents.
- Recorded/Rendered Works: Film/Video, Website/Web learning and teaching leadership exhibition.
- Curated or Produced Public Exhibitions and Events (including Web-based Exhibition/Event): e.g. the curation and/or production of a learning and teaching leadership internet website where the internet is the medium.
- Curated or Produced Festival: e.g. the curation of a learning and teaching leadership festival bringing together innovative work or existing works in an innovative format or through a theme that provides new perspectives and/or experiences.

The purpose was to support learning and teaching leaders and the wider academic group in the Creative Arts disciplines to develop their scholarly approach to leadership and publication of outputs with constructive criticism from peers.

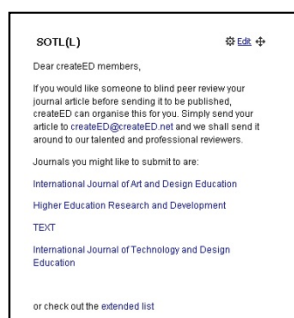
A list of all A* and A ranked journals with links to those journals has been included which has attracted a significant number of hits. In addition, a number of articles and other resources are listed under the SoTL(L) professional development resources section, such as how to get published.

In addition, as mentioned, a special issue of the TEXT journal (<http://www.textjournal.com.au>) with an expected publication date of October 2012

will focus on createED.

The issue will explore key issues of critical significance to learning and teaching in the Creative Arts, include five articles that each address a key issue for the Creative Arts from the createED project, a series of National case studies and a critical commentary from Professor Linda Drew, an international expert in learning and teaching in the Creative Arts. Currently Linda is Deputy Director Academic at The Glasgow School of Art.

Deliverable 4 – Outcomes



A space on the createED site has been set up for peer review and publication of practice-based SoTL(L) in Creative Arts disciplines. (Yr 2). There is also a link to a list of ERA journals relating to learning and teaching leadership in the Creative Arts disciplines and other learning resources related to the scholarship of learning and teaching leadership more generally. A special edition of TEXT, an A ranked journal, showcasing createED is under development.

Deliverable 4 – Reflection on outcomes

Encouraging members to undertake SoTL(L) is an emerging but worthwhile area that we hope will grow over time. Informal feedback suggests that having journals related to learning and teaching and the Creative Arts all listed and linked from the one space is a very useful resource for those who want to publish their work.

As the network builds, the face-to-face meetings of learning and teaching leaders in the Creative Arts will continue to discuss the possibilities around SoTL(L) in the Creative disciplines.

Deliverable 4 – Lessons learned

In order to provide a site for peer review and publication of practice-based SoTL(L) in disciplines, it is recommended that:

19. A process for expanding the scholarship of learning and teaching leadership to include creative works related to learning and teaching leadership and for peer reviewing of these for submission to ERA.
20. Experienced learning and teaching leaders be approached and personally encouraged to submit works to establish the practice and provide models.
21. Mentors be identified to work with those new to learning and teaching leadership roles around the scholarship of learning and teaching leadership in discipline areas.

Overall reflections on implementing createED

The project deliverables have been achieved. The first two deliverables will continue to strengthen over time as the network evolves. In addition, the project has involved many learning and teaching leaders in conferences, meetings, online communication, project management teams and in projects. This has been more than simply meeting with one another, this has been networking for a purpose. The social capital this has built within the group has been considerable. The cross-disciplinary projects are not only ends in themselves but will lead to further collaborations and publications for the teams. The collaborative projects across Australia were challenging but three projects were completed, suggesting that the tangible was much easier for learning and teaching leaders to cope with rather than intangible role expectations such as advocacy and pedagogical challenges. SoLT(L) requires a greater level of engagement within the network to fully take hold.

There is growing activity on the site and members have generated approximately 21,251 hits over the past eleven and a half months, with 58% of the members visiting the site between March and May, 2011. The continual visitation suggests that those who have joined are finding it worthwhile.

A number of assumptions underpinned the vision for createED. These included that:

- Associate Deans (Learning and Teaching) and Deputy Deans (Learning and Teaching) across the Creative Arts would see joining a network as worthwhile to support them in their role
- Professional development opportunities and working in multi-, cross- and trans-disciplinary ways would be greeted with enthusiasm by network members
- All those in formal learning and teaching leadership positions who have Creative Arts disciplines in their Faculty/School/Department see their role as leading learning and teaching in the Creative Arts
- The purpose of the network would be collectively determined, emerging through the use of a participatory design methodology

These assumptions have been challenged by undertaking this project and have uncovered some issues that require further exploration.

Currently half of the Associate Deans and Deputy Deans (Learning and Teaching) have joined the network. While not in line with the original assumption this is a positive outcome and is in line with Roger's (1962) seminal work around the diffusion of innovations, where half (50%) would typically include innovators (2.5%), early adopters (13.5%) and early majority (34%). It also points to the remaining leaders, possibly late majority (34%) and laggards (16%) needing extra persuasion to join as members of createED. The face-to-face meetings may be important in this regard and for this group.

The role description of leaders in learning and teaching in the Creative Arts has also emerged as an issue. Identifying the invitees to the network has revealed a lack of alignment across states in the roles, some marginalisation of the roles, in that most positions are not full time, and the roles themselves have a nebulous identity within the university structure of policy and decision making. It has also revealed that many of those who are in formal leadership roles responsible for the Creative Arts come from discipline 'tribes' (Becher & Trowler, 2001) that are often not from the Creative Arts disciplines, e.g. Education, Social Sciences etc. Further exploration with these learning and teaching leaders to find out their connection to the Creative Arts in terms of actual on the ground initiatives that they have instigated/supported to improve

learning and teaching in/for the Creative Arts and the ways they are representing those Creative Arts disciplines at central decision making and strategic planning meetings will be a focus of future face-to-face meetings and for further research.

The original intention of the network was to allow for collaborative, flexible, discussion oriented, collective problem-solving, experimentation, innovation, creativity, just-in-time and just-for-me learning, peer learning, action learning, mentoring and trust building with a focus developed collectively through participatory design and targeting specific issues of critical significance to learning and teaching leadership in the Creative Arts disciplines. Few learning and teaching leaders have been willing to engage publicly, particularly in writing, although they used the space for information. This raised questions for the createED leadership about how learning and teaching leadership is enacted in the Creative Arts and it is an area that requires further investigation.

We surmise that role identity may also be varied across the sector. It may be that many of the Learning and Teaching leaders are more comfortable in other areas of responsibility, rather than leading learning and teaching in the Creative Arts, especially if their disciplinary background is not in the Creative Arts. For some, Creative Arts, with its very different pedagogies, may be a different 'tribe' with factors contributing to this being complex, historical, even hidden and extremely difficult to unravel given the different configuration of the Associate Dean's Learning and Teaching role and the Creative Arts context in each institution. As a result, leadership in learning and teaching in the Creative Arts may be 'thin', devolved, or even fragmented.

In order to be an advocate for the Creative Arts, we remain convinced that it is important for learning and teaching leaders to deeply engage with Creative Arts pedagogies and why they are important. Being an advocate requires deep understanding of this area in order to translate disciplinary needs to the central university/government bodies that develop strategic planning and allocate funding. This requires that leaders become attuned to the distinct 'tribe' of the Creative Arts so that they are able to suggest ways in which the Creative Arts can be efficient and relevant and still keep what is held most dear – Creative Arts signature pedagogies.

We believe that keeping on top of their everyday jobs may be precluding leaders in engaging in professional learning development which some may also see as only peripherally related to their role, especially if they also have learning and teaching responsibilities across other disciplines, as well as Creative Arts. Many, if not most leaders in learning and teaching are overloaded with tasks, with small time fractions allotted to their role, and as a result operational responsibilities have to take priority in the day to day management of their jobs.

Associate Deans and Deputy Deans have a particular and important role to play in leading, both centrally and within faculties/schools, and it is critical that this leadership is seen as distinct from academics who are passionate teachers in the Creative Arts. Equally, universities and the Creative Arts need to recognise the importance of learning and teaching leadership roles, Associate Dean and Deputy Dean, and allow sufficient time and authority for the roles to establish its importance within the framework of decision making.

A number of learning and teaching leaders are advocates for the Creative Arts already and their support for those who are still establishing their role is much needed. The emerging identity of the learning and teaching leader role will give 'concerted leadership, or 'collective clout' to their advocacy. Indeed, in the future, they may be confident enough to unite and find points of difference between programs/faculties/universities in an effort to advocate for the Creative Arts disciplines across the tertiary sector.

createED was not meant to be just about finding out. It was meant to be about engaging learning and teaching leaders to be active within a network and within research groups looking at central issues facing the Creative Arts. It was also meant to be a communications network, in which the practices developed within the projects and through the network are transferred into wider systemic practice through conversation, collaboration and publication. Social capital continues, therefore, to emerge as a key contributor to promoting learning and intellectual capital growth, with communities and networks being regarded as important '...sites of organizational learning and the main places where knowledge develops'. We remain steadfast that this is critical to an emerging collective identity. While participatory design methodology has revealed much to-date about membership and their needs and will continue to shape the network and associated activities, finding ways to engage members is now critical if the network is to survive, indeed, thrive is not an easy task.

The approach createED adopted may be taking more time than originally expected to reach its participatory design aims, but change takes time and participation requires ownership. It may be that members may need a much firmer understanding of the purpose of the network before they can engage in participation, but the paradox is that they need to form that purpose through engagement. An answer to this may be to engage through further projects or collective strategic activities and in the network itself through the modelling of practice and the reading of contemporary scholarship within learning and teaching leadership.

createED's actuality on the ground is organically forming and in this way is better able to respond to the emergent nature of the network. From this national collaborative endeavour, it is hoped that learning and teaching leadership practices in the Creative Arts disciplines will be strengthened in local contexts. The face-to-face network meetings will shape the blueprint for the network. The group has affirmed the purpose as follows; 'createED is a network of leaders in learning and teaching supporting *advocacy, innovation and scholarship* in the Creative Arts'.

The createED project leadership team remain committed to bringing together leaders to work positively to build a collective identity and strengthen the leadership of learning and teaching in the Creative Arts. The team is keen to support the network to identify through its members the challenges facing learning and teaching leadership, so that progress in removing barriers can be made at the highest level, and as a consequence consolidate the role of learning and teaching leaders across the sector.

References

- Agarwal, A. (2011). *Concepts Explained in Plain English (Presentations)*. Available at: Retrieved from <http://www.labnol.org/internet/web-3-concepts-explained/8908/>
- Akama, Y., & Ivanka, T. (2010). *What community?: facilitating awareness of 'community' through playful triggers*. Refereed proceedings of the 11th Biennial Participatory Design Conference (p. 11-20), Sydney, Australia.
- Ardichvili, A., Page, V. & Wentling, T. (2003). Motivation and barriers to participation in virtual knowledge-sharing communities of practice. *Journal of knowledge Management*, 7(1) pp.64-77
- Becher, T., & Trowler, P. (2001). *Academic tribes and territories: intellectual enquiry and the cultures of disciplines*. Buckingham: Society for Research in Higher Education and Open University Press.
- Belsky, S. (2010) *Making Ideas Happen* Penguin Group, USA
- Bennett, L., Tasker, C. & Whitton, J. (2008). *Leadership for implementing improvements in the*

- learning and teaching quality cycle*. Australian Learning and Teaching Council. Retrieved from: <http://www.altc.edu.au/resource-leadership-implementing-improvements-quality-monash-2008>
- Bolden, R., Petrov, G., & Gosling, J. (2008). *Developing collective leadership in higher education*. Exeter: Centre for Leadership Studies, University of Exeter.
- Boyd, D. & Ellison, N. (2007). Social Network Sites: Definition, History and Scholarship *Journal of Computer-Mediated Communication*. Retrieved from: <http://jcmc.indiana.edu/vol13/issue1/boyd.ellison.html>
- Bradley, D., Noonan, P., Nugent, H. & Scales, B. (2008). *Review of Australian Higher Education: Final Report*. Department of Education, Employment and Workplace Relations, Canberra.
- Caglar, N., & Uludag, Z. (2006). Architectural design education: designing a library, public communication and information center in the manufacturing zone of central Eskisehir Turkey, a case study. *International Journal of Art & Design Education*, 25(2), 231-240.
- Cockburn, A. (2001). Agile software development. In: A. Cockburn and J. Highsmith, (Eds.), *The agile software development series*, Addison Wiley, New York.
- Colbran, S. and Tynan, B.(2008). *Australian Law Postgraduate Network*. Australian Learning and Teaching Council. Retrieved from <http://www.altc.edu.au/project-australian-law-postgraduate-network-une-2006>
- Conole, G., & Culver, J. (2009). Cloudworks: Applying social networking practice for the exchange of learning and teaching ideas and designs. *Computers & Education*. Retrieved from <http://dx.doi.org/10.1016/j.compedu.2009.09.013>
- Day, D. V., Gronn, P., & Salas, E. (2006). Leadership in team-based organizations: On the threshold of a new era. *The Leadership Quarterly*, 17(3), 211-216.
- de la Harpe, B. & Peterson, J.F. (2009) The Theory and Practice of Teaching in Today's Colleges and Universities. In C. Payne (Ed.) *Information Technology and Constructivism in Higher Education: Progressive Learning Frameworks*, pp. 27-43. Hershey, PA: IGI-Global.
- Department of Education, Employment and Workplace Relations [DEEWR]. (2010). 2009 Full Year Student Summary tables, Canberra, Australia. Retrieved from: <http://www.deewr.gov.au/HigherEducation/Publications/HEStatistics/Publications/Documents/2009/09SummaryTables.xls>
- Donald, J. G. (1995). Disciplinary differences in knowledge validation. *New Directions for Teaching and Learning*, 6(17), 6-17.
- Dubé, L., Bourhis, A., & Jacob, R. (2006). Towards a Typology of Virtual Communities of Practice. *Interdisciplinary Journal of Information, Knowledge, and Management*, 1, 69-93.
- Ehmann, D. (2005). *Using assessment to engage graphic design students in their learning experience*. Paper presented at the Evaluations and Assessment Conference.
- Eilouti, B. (2006). A problem-based learning project for computer-supported architectural design pedagogy. *Art Design & Communication in Higher Education*, 5(3), 197-212.
- Ellmers, G. (2006). *Assessment practice in the Creative Arts: developing a standardised assessment framework*. *Teaching and Learning Scholars Report*. Wollongong: Faculty of Creative Arts, University of Wollongong.
- Elvidge, L. (2004). Introduction. In L. Elvidge (Ed.). with K. Fraser, R. Land, C. Mason and B. Matthew, *Exploring Academic Development in Higher Education: Issues of Engagement*. Cambridge: Jill Rogers Associates.
- Ewan, C. (2009). *Learning and Teaching in Australian Universities A thematic analysis of Cycle 1 AUQA audits for the Australian Learning and Teaching Council*. Melbourne:

Australian Universities Quality Agency and the Australian Learning and Teaching Council.

- Flew, T. (2009). *Consumer Trends in Digital News and Information*, ANZCA09 Communication, Creativity and Global Citizenship, Brisbane, July 2009
- Freeman, M., Hancock, P., Simpson, L. & Sykes, C. (2008). *Business as usual: A collaborative investigation of existing resources, strengths, gaps and challenges to be addressed for sustainability in teaching and learning in Australian university business faculties*. Australian Learning and Teaching Council. Retrieved from: <http://www.altc.edu.au/project-business-usual-collaborative-sydney-2006>.
- Fullan, M. G. (1990). Staff development, innovation, and institutional development. In B. Joyce (Ed.), *Changing school culture through staff development: 1990 yearbook of the Association for Supervision and Curriculum Development* (pp. 3-25). Alexandria, VA: Association for Supervision and Curriculum Development.
- Fullan, M. (1993). *Change Forces: Probing the Depths of Educational Reform*. London: Falmer Press.
- Fullan, M. (1999). *Change forces: the sequel*. London: Falmer Press.
- Fullan, M. (2006). *Turnaround leadership*. San Francisco, CA: Jossey-Bass, Wiley & Sons, a Wiley imprint.
- Fullan, M. (2006a). *Leading professional learning*. The School Administrator, 63(10), 10-14.
- Haythornthwaite, C. (2005). Social networks and Internet connectivity effects. *Information, Communication, & Society*, 8 (2), 125-147.
- Hicks, M., Smigiel, H., Wilson, G. & Luzeckyj A. (2010). Preparing academics to teach in higher education. Australian Learning and Teaching Council. Retrieved from <http://www.altc.edu.au/project-preparing-university-teachers-model-unisa-2007>
- Higgins, D. (2009) Promoting Teaching and Learning Communities. Australian Learning and Teaching Council. Retrieved from: <http://www.altc.edu.au/project-promoting-learning-teaching-anu-2005>
- Ivins, T.Z. (2008). Microfranchising microlearning centers : A sustainable model for expanding the right to education in developing countries? *Journal of Asynchronous Learning Networks*, 12 (1). Retrieved from: http://www.distanceandaccesstoeducation.org/contents/JALN_v12n1_Ivins.pdf
- Jameson, J. (2006). *Leadership in post compulsory education: Inspiring leaders of the future*. London: David Fulton Publishers.
- Knight, P., Tait, J., Yorke, M. (2006) The professional learning of teachers in higher education. *Studies in Higher Education*. Retrieved from: <http://www.informaworld.com>
- Kotter, J. (1996). *Leading Change*. Boston, MA: Harvard Business School Press.
- Lefoe, G., & Parrish, D. (2006). Distributive leadership for learning and teaching: developing the faculty scholar model University of Wollongong, NSW: Grant from Australian Learning and Teaching Council (formerly Carrick Institute of Higher Education).
- Lefoe, G., Parrish, D., Hart, G., Smigiel, H. & Pannan, L. (2008). The GREEN report: Growing, reflecting, enabling, engaging, networking. Final report. Australian Learning and Teaching Council. Retrieved from <http://www.altc.edu.au/resource-green-report-uow-2008>
- Lefoe, G. (2009). Subject coordinators: Leading professional development for sessional staff. Australian Learning and Teaching Council. Retrieved from: <http://www.altc.edu.au/project-subject-coordinators-leading-professional-development-uow-2009>
- Loi, D., & Dillon, P. (2006). Adaptive educational environments as creative spaces. *Cambridge Journal of Education*, 36(3), 363-381.

- Marshall, S. J. (2006). *Issues in the development of leadership for learning and teaching in Higher Education*. Sydney: Institute for Higher Education Research and Development, Macquarie University.
- Marshall, S. (2008). Issues in the Development of Leadership for Learning and Teaching in Higher Education, *Carrick Institute for Learning and Teaching in Higher Education*, Occasional Paper. Retrieved from: <http://admin.carrickinstitute.edu.au/dspace/handle/10096/221>
- Marton, S. (2005). Academics and the mode-2 society: shifts in knowledge production in the humanities and social sciences. In I. Bleiklie & M. Henkel (Eds.), *Governing knowledge* (pp. 169-188). Netherlands: Springer.
- Moore, J. C., Sener, J., & Fetzner (2006). Getting better: ALN and student success. *Journal of Asynchronous Learning Networks*, 10(3). Retrieved from: http://www.sloan-c.org/publications/jaln/v10n3/v10n3_6moore.asp
- Muijs, D., Harris, A., Lumby, J., Morrison, M., & Sood, K. (2006). Leadership and leadership development in highly effective further education providers. Is there a relationship? *Journal of further and higher education*, 30(1), 87-106.
- Ostwald, M.J. & Williams, A.(2008). *Understanding Architectural Education in Australasia*. Australian Learning and Teaching Council. Retrieved from: <http://www.altc.edu.au/project-identification-teaching-uon-2006>
- Papert, S. (1991). Situating Constructionism. *Constructionism*, eds. Idit Harel and Seymour Papert.
- Patrick, C-j., Peach, D., Pocknee, C., Webb, F., Fletcher, M., Pretto, G. (2008, December). The WIL [Work Integrated Learning] report: A national scoping study [Australian Learning and Teaching Council (ALTC) Final report]. Brisbane: Queensland University of Technology. Retrieved from: www.altc.edu.au and www.acen.edu.au
- Peterson, J. F. (2004). Technologically speaking...Creating a strategic knowledge network and the new 'network advantage' for global education. Unpublished PhD Thesis, RMIT University, Melbourne.
- Reid, A. (2002). Is there an 'ideal' approach to academic development? In A. Goody and D. Ingram (Eds.). *Spheres of influence: Ventures and Visions in Educational Development*. Refereed proceedings of the Fourth World Conference of the International Consortium for Educational Development (ICED), Perth July.
- Radloff, A., & de la Harpe, B. (2007). Institutional Support for Quality Learning and Teaching – What's Missing? Refereed proceedings of the Australian Universities Quality Forum 2007, *Evolution and Renewal in Quality Assurance*, Hobart, Tasmania.
- Rogers, E. M. (1962). *Diffusion of innovations*. New York: Free Press.
- Schroeder, C. M. (2007), 'Countering SoTL marginalization: a model for integrating SoTL with institutional initiatives', *International Journal for the Scholarship of Teaching and Learning*, 1(1), p. 1–9.
- Scott, G., Coates, H., & Anderson, M. (2008) *Learning Leaders in Times of Change*. Sydney: Australian Learning and Teaching Council. Retrieved from: http://acer.edu.au/documents/UWSACER_CarrickLeadershipReport.pdf
- Smigiel, H., Pannan, L., Szorenyi-Reischi, N. & Donnan, P. (2011). *Sustaining distributive leadership in learning and teaching: cascade and perpetual effectiveness of the faculty scholar model*. Australian Learning and Teaching Council . Retrieved from <http://www.altc.edu.au/resource-sustaining-distributive-leadership-flinders-2011>
- Southwell, D., West, D. & Scoufis, M. (2008). 'Caught between a rock and several hard places': *Cultivating the roles of the Associate Dean (Teaching & Learning) and the Course Coordinator*. Australian Learning and Teaching Council . Retrieved from <http://www.altc.edu.au/resource-cultivating-the-roles-of-the-associate-dean-qut-2008>

- Spillane, J. P., & Diamond, J. B. (2007). *Distributed leadership in practice*. New York: Teachers' College Press.
- Turner, N. (2011). *Creative Choices: Leadership online*. Cultural Leadership Program. Retrieved from: http://www.culturalleadership.org.uk/uploads/media/Creative_Choices.pdf
- Wenger, E., McDermott, R., & Snyder, W. M. (2002). *Cultivating Communities of Practice*. Harvard Business School Press, Cambridge, MA.
- Wenger, E., White, N., & Smith, J. (2010). Learning in Communities. In U.D. Ehlers, and D. Schneckenberg. (Eds.), *Changing Cultures in Higher Education: Moving Ahead to Future Learning* . (pp. 257-283) Heidelberg: Springer-Verlag.
- Young, P. & Irving, Z. (2005). Integrity of practice in lecturers accounts of teaching decisions. *Studies in Higher Education*, 30(4), 459-472.
- Zehner, R., Forsyth, G., Musgrave, E., Neale, D., de la Harpe, B., Peterson, F., Frankham, N., Wilson, S. & Watson, K. (2010). *Studio Teaching Toolkit*. Australian Learning and Teaching Council. Retrieved from: <http://www.altc.edu.au/resource-art-studio-unsw-2010>.

List of Figures

Figure 1: What members most wanted on the website

Figure 2: Senior university leader strategic priorities for the Creative Arts

Figure 3: Total page views by year from Jan 2010 to Oct 2011

Figure 4: Total page views by quarter from Jan 2010 to Oct 2011

Figure 5: Total page views by month from Oct 2010 to Oct 2011

Figure 6: What the studio is and will/can/should become

List of tables

Table 1: createED network summary overview showing purpose, approach and deliverables

Table 2: Overview of Wenger, White and Smith's nine orientations

Table 3: Eight case studies showing industry engagement initiatives

Table 4: Presentation of Project 1 at the Inaugural createED meeting, 2011

Table 5: Presentation of Project 2 at the Inaugural createED meeting, 2011

Table 6: Thirteen case studies showing program viability initiatives.

Table 7: Presentation of Project 1 at the Inaugural createED meeting, 2011

Appendices

- Appendix 1 –** Expressions of interest: Discipline-based Leaders and role description
- Appendix 2 –** Expressions of interest: State-based Leaders, and role description
- Appendix 3 –** createED Christmas card
- Appendix 4 –** createED Calendar
- Appendix 5 –** createED News updates
- Appendix 6 –** createED invitation to the inaugural createED Associate Deans (Learning and Teaching) meeting
- Appendix 7 –** Agenda for the inaugural createED Associate Deans (Learning and Teaching) meeting
- Appendix 8 –** PowerPoint slides from the inaugural createED Associate Deans (Learning and Teaching) meeting
- Appendix 9 –** Highlights from the inaugural createED meeting
- Appendix 10 –** Industry engagement case study template
- Appendix 11 –** Recommendations from Project 1
- Appendix 12 –** Literature Review: Viewing what the creative studio is and can become, from an industry and educational perspective
- Appendix 13 –** Recommendations for adaptation of educational studios, if required, to align with and help lead industry practice
- Appendix 14 –** Scenario for a forward thinking educational studio
- Appendix 15 –** Viability case study template

Appendix 1

Expressions of interest: Discipline-based Network Leaders, createED Network

Leadership opportunity across the Creative Arts nationally – is this you?

Applications close Friday 26th February, 2010.

We are looking for 5 people from the Creative Arts disciplines to join our ALTC createED project as Discipline-based Network Leaders.

The project is focused on learning and teaching leaders in the Creative Arts disciplines working together to enhance leadership capability, to address issues of learning and teaching importance and to publish about learning and teaching leadership.

Whilst this is not a paid position it offers an exciting opportunity to demonstrate leadership capability, which will contribute to career progression and standing in the field.

The project runs until the end of 2011, and we would like Discipline-based Network Leaders to commence as soon as possible. This position requires institutional endorsement from Head of School/ Dean/PVC for time release.

Further details are available from Thembi Mason (Phone: 0399251952 Email: thembi.mason@rmit.edu.au).

Expression of Interest: Discipline-based Network Leaders, createED Network

First Name:

Last Name:

Position Title:

Discipline area:

What interests you about this position?

Describe two projects that you have successfully led/initiated and the role you played in them.

Institutional endorsement contact details:



Position Description

Position Title: Discipline-based Network Leader

createED: Project Details

createED: Strengthening learning and teaching in the Creative Arts disciplines is a project funded by the ALTC. <http://www.createed.net>

The project aims to facilitate those in learning and teaching leadership roles to work together to enhance their leadership capability, address issues of learning and teaching importance and publish about learning and teaching leadership.

There are few targeted forums, either physical or virtual, currently available for learning and teaching leaders to address contemporary and future-oriented challenges, or to give voice to university learning and teaching leadership in a national multi- and cross-disciplinary strategic alliance.

There is a need for a formal mechanism where learning and teaching leaders in the Creative Arts disciplines can develop learning and teaching leadership capability in disciplinary contexts and discuss collectively, in an integrated and informed way, issues that are of critical importance to educational practices.

createED aims to:

1. **Strengthen learning and teaching leadership** through engagement in collaborative professional development activities and the sharing of knowledge and resources that inform and validate practice, individually and collectively;
2. **Address contemporary issues of pedagogy and viability** through identifying, researching, reviewing, and scoping activities that focus on current resources, strengths, gaps and challenges; and
3. **Foster scholarship** in learning and teaching leadership and strengthen the teaching-research nexus through peer review of practice-based outcomes.

Position Summary: Discipline-based Network Leader

Whilst this is not a paid position, it offers an exciting opportunity to demonstrate leadership capability, which will contribute to career progression and standing in the field.

The disciplinary leadership team will comprise 5 members who are recognised in their own disciplines as learning and teaching champions, one from each of the Creative Arts disciplines, namely: Art, Performing Arts, Creative Writing, Architecture and Design. Discipline leaders will act as relationship managers for up to 1 day per fortnight. This is seen as an exciting opportunity for members to demonstrate leadership capability, contributing to career progression.

The disciplinary leaders will have pivotal roles in fostering the growth of social capital between and among members and the reference group. They will co-ordinate specialist disciplinary activities (online) with members across the network and will help in the disciplinary contextualisation of professional development activities. They will also work together to co-lead and bring together the two cross-disciplinary sub-projects: one addressing *pedagogy* and strategies for leading learning and teaching practices; the other addressing *viability* imperatives and resourcing contemporary learning and teaching models – ensuring a trans-disciplinary and action learning approach.

The Project Leaders, Project and Network Manager, Disciplinary Leaders and Local State-based Leaders will work together closely and collaboratively to ensure communication is maintained across the network and a balance struck between representing the disciplines, as well as cross-fertilisation within and between the disciplines.

Key Accountabilities

1. Lead and engage actively online with the createED Network
2. Build social cohesion and capital within the Discipline-based Network Leadership team
3. Lead the national cross-disciplinary collaborative projects on pedagogy and viability
4. Contribute to development of resources/professional development activities for the network
5. Manage professional relationships between members of the Discipline-based Network Leadership team and the wider project teams through,
 - a) Liaising with the Project and State-based Network Leadership teams
 - b) Liaising with the Project and Network Manager
6. Publish at least one paper on the experience of leading the Discipline-based Network Leadership team (or similar)

Key Selection Criteria

1. Passion for learning and teaching
2. Previous experience in successfully leading/initiating a project
3. Experience in a Creative Arts discipline

Appendix 2

Expressions of interest: State-based Network Leaders, createED Network

Leadership opportunity across the Creative Arts nationally – is this you?

Applications close Friday 26th February, 2010.

We are looking for 8 people from the Creative Arts disciplines to join our ALTC createED project as State-based Network Leaders.

The project is focused on learning and teaching leaders in the Creative Arts disciplines working together to enhance leadership capability, to address issues of learning and teaching importance and to publish about learning and teaching leadership.

Whilst this is not a paid position it offers an exciting opportunity to demonstrate leadership capability, which will contribute to career progression and standing in the field.

The project runs until the end of 2011, and we would like State-based Network Leaders to commence as soon as possible. This position requires institutional endorsement from Head of School/ Dean/PVC for time release.

Further details are available from Thembi Mason (Phone: 0399251952 Email: thembi.mason@rmit.edu.au).

Expression of Interest: State-based Network Leaders, createED Network

First Name:
Last Name:
Position Title:
Discipline area:

What interests you about this position?

Describe two projects that you have successfully led/initiated and the role you played in them.

Institutional endorsement contact details:



Position Description

Position Title: State-based Network Leader

createED: Project Details

createED: Strengthening learning and teaching in the Creative Arts disciplines is a project funded by the ALTC. <http://www.createed.net>

The project aims to facilitate those in learning and teaching leadership roles to work together to enhance their leadership capability, address issues of learning and teaching importance and publish about learning and teaching leadership.

There are few targeted forums, either physical or virtual, currently available for learning and teaching leaders to address contemporary and future-oriented challenges, or to give voice to university learning and teaching leadership in a national multi- and cross-disciplinary strategic alliance.

There is a need for a formal mechanism where learning and teaching leaders in the Creative Arts disciplines can develop learning and teaching leadership capability in disciplinary contexts and discuss collectively, in an integrated and informed way, issues that are of critical importance to educational practices.

createED aims to:

1. Strengthen learning and teaching leadership through engagement in collaborative professional development activities and the sharing of knowledge and resources that inform and validate practice, individually and collectively;
2. Address contemporary issues of pedagogy and viability through identifying, researching, reviewing, and scoping activities that focus on current resources, strengths, gaps and challenges; and
3. Foster scholarship in learning and teaching leadership and strengthen the teaching-research nexus through peer review of practice-based outcomes.

Position Summary: State-based Network Leader

Whilst this is not a paid position, it offers an exciting opportunity to demonstrate leadership capability, which will contribute to career progression and standing in the field.

State-based Network Leaders will act as relationship managers for up to 1 day per fortnight. This requires institutional endorsement from Head of School/ Dean/PVC for time release.

The State-based Network Leaders will build and foster relationships and social capital locally. The main task will be to facilitate face-to-face, cross-disciplinary meetings (approx 8 per year) which will bring together colleagues to build social cohesion and capital within the group. The State-based Network Leadership Team will comprise 8 members, one from each state and territory. Where there is only 1 uni in a state,

member(s) will join another state via teleconference.

The State-based Network Leaders will work together closely and collaboratively with the Project Leaders, the Project and Network Manager and Disciplinary-based Network Leaders to ensure communication is maintained across the network and a balance is struck between representing the disciplines, as well as cross-fertilisation within and between the disciplines.

Key Accountabilities

1. Facilitate local face-to-face, cross-disciplinary meetings (up to 8 a year)
2. Build social cohesion and capital within the State-based Network Leadership team
3. Lead state input into national cross-disciplinary collaborative projects on pedagogy and viability
4. Contribute to development of resources/professional development activities for the network
5. Manage professional relationships between members of the State-based Network Leadership team and the wider project teams through,
6. Liaising with the Project and Disciplinary-based Network Leadership teams
7. Liaising with the Project and Network Manager
8. Engage actively online with the createED network
9. Publish at least one paper on the experience of leading the State-based Network Leadership team (or similar)

Key Selection Criteria

1. A passion for learning and teaching
2. Previous experience in successfully leading/initiating a project
3. Experience in a Creative Arts discipline

Appendix 3



Dear createED supporter,

Season's Greetings!

createED has had a productive year this year.
Next year promises to be even better.

Together we can create a community of
learning and teaching leaders in the Creative
Arts.

Best wishes for the New Year,

Barbara de la Harpe
Sue Trinidad
Noel Frankham
Raffaele Marcellino
Donna Brien

Fiona Peterson
Richard Blythe
Sue Street
Margaret Woodward



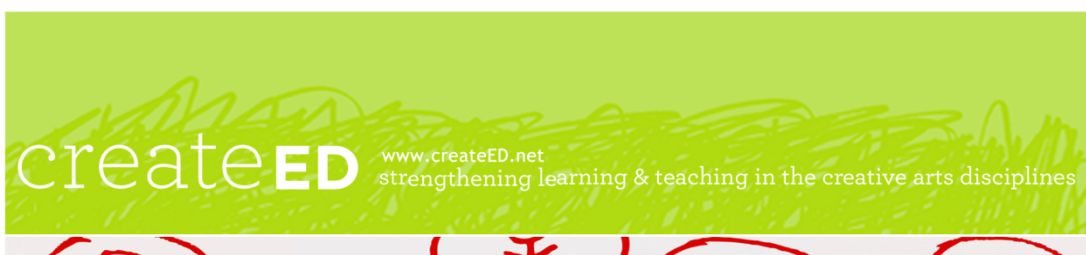


www.createed.net



JANUARY 2011	FEBRUARY 2011	MARCH 2011	APRIL 2011
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1	1 2 3 4 5	1 2 3 4 5	1 2
2 3 4 5 6 7 8	6 7 8 9 10 11 12	6 7 8 9 10 11 12	3 4 5 6 7 8 9
9 10 11 12 13 14 15	13 14 15 16 17 18 19	13 14 15 16 17 18 19	10 11 12 13 14 15 16
16 17 18 19 20 21 22	20 21 22 23 24 25 26	20 21 22 23 24 25 26	17 18 19 20 21 22 23
23 24 25 26 27 28 29	27 28	27 28 29 30 31	24 25 26 27 28 29 30
30 31			
MAY 2011	JUNE 2011	JULY 2011	AUGUST 2011
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4	1 2	1 2 3 4 5 6
8 9 10 11 12 13 14	5 6 7 8 9 10 11	3 4 5 6 7 8 9	7 8 9 10 11 12 13
15 16 17 18 19 20 21	12 13 14 15 16 17 18	10 11 12 13 14 15 16	14 15 16 17 18 19 20
22 23 24 25 26 27 28	19 20 21 22 23 24 25	17 18 19 20 21 22 23	21 22 23 24 25 26 27
29 30 31	26 27 28 29 30	24 25 26 27 28 29 30 31	28 29 30 31
SEPTEMBER 2011	OCTOBER 2011	NOVEMBER 2011	DECEMBER 2011
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3	1	1 2 3 4 5	1 2 3
4 5 6 7 8 9 10	2 3 4 5 6 7 8	6 7 8 9 10 11 12	4 5 6 7 8 9 10
11 12 13 14 15 16 17	9 10 11 12 13 14 15	13 14 15 16 17 18 19	11 12 13 14 15 16 17
18 19 20 21 22 23 24	16 17 18 19 20 21 22	20 21 22 23 24 25 26	18 19 20 21 22 23 24
25 26 27 28 29 30	23 24 25 26 27 28 29 30 31	27 28 29 30	25 26 27 28 29 30 31

Public holidays createED network post



- Be at the cutting edge
- Solve problems
- Grow leadership
- Find inspiration
- Spread great ideas
- Advance careers
- Be heard
- Mix with like-minded people

"The Arts Academy sees the proposal as a very positive step to encourage collegiate support across the country and beyond."
Prof Peter Matthew



createE

createED—what is it about?

createED, an ALTC funded project, aims to create a national network that brings together those in the creative arts disciplines.

Urgent and concerted leadership or 'collective clout' is needed to address contemporary issues of L&T importance, for example, sustaining the studio mode of learning and teaching with reduced budgets, advancing assessment of creative work and increasing the scholarship of learning and teaching.

Outcomes

- a national strategic network
- professional development opportunities for L&T leaders in the creative arts disciplines
- two national cross-disciplinary collaborative projects that address key issues and challenges in L&T leadership
- a site for publication of practice-based Scholarship of L&T

A participatory design process will be used to develop the website with members invited to contribute to the design, usability and functionality of the createED online environment.



The Leadership Team from left to right: Associate Professor Barbara de la Harpe, RMIT, Dr Fiona Peterson, RMIT, Professor Richard Blythe, RMIT, Professor Sue Trinidad, Curtin, Professor Noel Frankham, UTAS, Dr Raffaele Marcellino, Australian College of the Arts, Associate Professor Margaret Woodward, Charles Sturt, Associate Professor Donna Brien, CQU, Professor Sue Street, QUT

Extensive research, development and design is taking place for the creation of the online network and multiple technologies will be explored.

createED members—so far...

Martin Andrew	Lindsay Farrell	Lara Mackintosh	Jen Webb
Jane Andrew	Denise Ferris	Joceyln McKinnon	Annette Seeman
Josie Arnold	Graham Forsyth	Melissa Milton-Smith	Krishna Sen
Sandra Arnold	Wendy Fountain	Greg Missingham	Marie Sierra
Sue Ash	Mark Freeman	Heather Monkhouse	Dianne Smith
Hedda Askland	Enza Gandolfo	Elizabeth Musgrave	Andrew Webster
Lynne Badger	Deborah Gare	Philip Neilsen	Aine Whelan
Michael Balfour	Nicola Goe	Sharyn Pearce	Danielle Wood
Frank Basel	Bill Hart	Gail Pittaway	Suzette Worden
Greg Battye	Lynda Hawryluk	Marcella Polain	Chris Wottham
Dawn Bennett	Jonathan Holmes	Helen Radloff	Sherman Young
Dean Brough	Veronika Kelly	Anna Reid	
Judith Brown	Kim Kirkman	Daniel Rojas	Project Manager
Penny Bundy	Ferdinand Kraus	Sue Rowley	Thembi Mason
Anthony Cahalan	Jeri Kroll	Sue Savage	
Jim Chapman	Don Lebler	Nien Schwarz	
Rebecca Coyle	Kara-Jane Lombard	Stephen Tanner	
Cathy Culpitt	Marina Lommerse	Reena Tiwari	
Sue David			
Vince Dzielan			

**Join createED now
to participate
www.createED.net**



createED has now over 130 members in its online network, sharing information, news and events on learning and teaching in the Creative Arts. It also provides a place to collaborate on issues just-in-time and just-for-you. The network site has received almost 12,000 hits since January 2010.

createED—what PVCs/DVCs/Deans/HOSs want

To ensure that the created network priorities are focused, useful and aligned to senior university leaders' strategic directions we asked PVCs, DVCs, Deans and HOSs what they think the top three strategic priorities for the Creative Arts are and would have the most value for the network to focus on.

To date we have had excellent responses from 14 universities (ANU, ACU, Deakin, ECU, Flinders, Griffith, James Cook, Murdoch, QUT, RMIT, Swinburne, UNE, UNISA and UTS). Top of the list is *Research*, followed by *Curriculum innovation*, *Engagement (industry and community)* and *Viability*, see figure 1. We are very grateful for the feedback received and have used it to inform the strategic intent and directions of the network (see Projects overleaf). Typical comments include:

Building a research culture and measuring research performance within a university environment

Development of a distinctive, internationalised and benchmarked curriculum at undergraduate to postgraduate levels

Engage with the community in establishing an experientially based learning and teaching environment through which the student is prepared for productive engagement with their community

Finding teaching efficiencies in the Creative Arts would be helpful in these times of scarce resources.

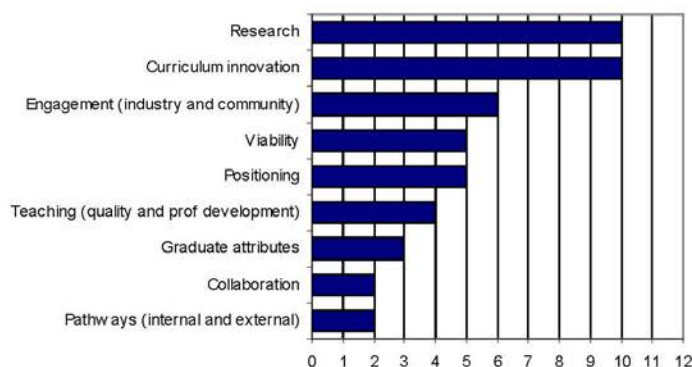


Figure 1. Senior university leader strategic priorities for the Creative Arts



September 2010

www.createED.net

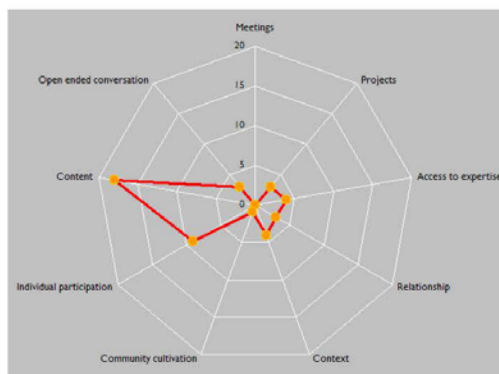
createED—what network members want

Network members were also asked what they wanted from the network site. 10% of members replied. Using the 9 Community Orientations by Wenger, White and Smith (2010), feedback showed that *Content* followed by *Individual participation* were the aspects most valued for the network site. Typical comments included:

A resource section with discussion papers, position papers and key posts from discussions that have had an impact.

A place that links all the many events, T&L scholarship and happenings within the ONE Creative Arts arena.

Interests/needs could be emphasised as people are informed/aware of the possibilities of such a network for their own needs to be met/extended



Orientation	Emphasis is on
1. Meetings	regular meetings
2. Open-ended conversations	open-ended conversations eg. blog, discussion board, email since rarely meet
3. Projects	collaborating on projects to solve problems or produce artefacts
4. Content	creating, sharing and providing access to documents, tools and other content that is valuable
5. Access to expertise	posing and answering questions, fulfilling request for advice or engaging in collaborative just-in-time problem solving
6. Relationships	knowing one another personally, networking, trust building and mutual discovery
7. Individual participation	individuals participating differently and customising for self
8. Community cultivation	reflecting on the effectiveness and health of the community and to make things better
9. Serving a context	creating connections among practitioners across organisations, serving a specific context which becomes central to the community's identity

Wenger, E., White, N., & Smith, J. (2010). Learning in Communities. In U.D. Ehlers, and D. Schneckenberg. (Eds.), *Changing Cultures in Higher Education: Moving Ahead to Future Learning*. (pp. 257-283) Heidelberg: Springer-Verlag

createED—state and discipline leaders' workshop

Armed with the knowledge of what the network members wanted on the site and what senior university leadership wanted the network to focus on, createED State and Discipline leaders met for a 2-day workshop to explore the ideas and to work out what projects createED should focus on. Three strategic projects in line with the top ranked priorities were identified:

- Project 1** *Engagement (industry and community)* — professional practice pedagogy project examining VET/HE/Industry integration with a focus on WIL and professional practice. Industry and community engagement for creative learning?
[Bill Wade with Sue Trinidad and Tony Woodward]
- Project 2** *Curriculum innovation* — imagining a new curriculum and studio practice, doing the same differently or better. A new creative paradigm in a third space?
[Fiona Peterson with Louise McWhinnie, Jane Lawrence, Jordan Williams and Les Morgan]
- Project 3** *Viability* — mapping models, promoting the place of creative arts within knowledge, creativity and the innovation economy. Being creative with resources?
[Christina Hong with Sandra Gattenhof and Richard Blythe]

If you would like to participate in any of the projects, email Thembi Mason (thembi.mason@rmit.edu.au)





createED — what's going on?

April 2011 | No3.

The createED leadership team has been busy planning activities and working on your feedback to make the createED network useful for you.

Since January this year createED has completed the following activities relevant to learning and teaching in the Creative Arts:

- Increased our online network membership to 198 people
- Had over 20,000 hits on the site
- Worked collaboratively to draft an appeal to the Government to reverse its decision to abolish the Australian Learning and Teaching Council
- Continued our weekly posts that bring issues of learning and teaching and leadership to you
- Provided links to all the A or A* ranked journals on the website
- Put together a list of L&T and Creative Arts 2011 conferences on the site
- Provided links to numerous resources on learning and teaching

- Offered 10 free memberships to the online 'Follow the Sun' conference <http://tinyurl.com/followthesun>
- Met with L&T leaders in the Creative Arts in universities in South Australia, ACT and Queensland, to explore learning and teaching leadership and discuss how createED can be of value and use
- Made exciting progress on the pedagogy and viability projects with the createED network teams (see overleaf)

Other activities underway include:

- Organising a meeting for learning and teaching leaders to come together f-2-f with support from DVC(A)s
- Exploring the possibility of a special edition on learning and teaching leadership in the Creative Arts in an A ranked journal
- Collaborating with CIIC to run a workshop on professional practice for Creative Industries on 8 July, 2011. A date to put into your diaries! The workshop will be held at UTS in Sydney and all createED members are invited. More information available on the site soon
- Meetings with leaders in learning and teaching in universities in NSW
- Adding a searchable database to the website to make access to resources easier to find



createED@createEd.net | www.createED.net

- Be at the cutting edge
- Solve problems
- Grow leadership
- Find inspiration
- Advance careers
- Be heard
- Spread great ideas
- Mix with like-minded people



A big thank you

Thank you to all the createED members who have given their time to meet with us so far to discuss how learning and teaching is structured at their university and what they would find valuable or not from the createED network.

Thanks to:

South Australia:

Dr Mike Wilmore and Dr Kathleen McEvoy from The University of Adelaide

Dr Lynne Badger, Gregory Donovan, Jane Lawrence, Jane Andrew from UNISA

Dr Christine Nicholls, Katie Cavanagh, Alison Wotherspoon, Dr Amy Hamilton from Flinders University

ACT:

Dr Denise Ferris, Gordon Bull, Dr Patsy Hely, Anne Brennan, Dr Jonathan Powles from ANU

Dr Greg Battye from the University of Canberra

Queensland

Dr Stephen Naylor from JCU

Prof Philip Candy, Prof Gilly Salmon and Dr Jill Lawrence from USQ

Dr Elizabeth Eddy, Dr Debra Livingston, A/Prof Gary Crew and Dr Ross Watkins from USC

A/Prof Glenn Finger, Dr Don Lebler, David Lloyd and A/Prof Wendy Loughlin from Griffith University

Prof Caroline Crosthwaite, Elizabeth Musgrave, Doug Neale and Dr Stephen Viller from UQ

A/Prof Christina Hong and Prof Susan Savage from QUT

We have enjoyed meeting you and the rich and generous discussion. Through talking with you we have found a number of similarities and differences in how learning and teaching in the Creative Arts disciplines is structured. We shall share our findings soon.



Project updates

Pedagogy Project 1 - Bill Wade, Prof Sue Trinidad and Tony Woodward

The professional practice pedagogy project examining VET/HE/Industry integration with a focus on WIL and professional practice is continuing well and case studies will be showcased at the CIIC - createED Professional Practice Workshop on July 8, 2011. A number of invited presenters and interactive discussion to help illustrate and explore best practice from dual sectors will also inform the day.

Pedagogy Project 2 - A/Prof Fiona Peterson, Dr Louise McWhinnie, Jane Lawrence, Prof Josie Arnold and Dr Les Morgan

Significant work has been undertaken as part of this project that is interrogating what the creative studio is and can become, from an industry and educational perspective. A literature review has been completed and industry bodies are now being interviewed as to whether the educational studio reflects industry studio practice. Questions include asking what the educational studio should become in light of current and predicted industry studio practice. The team is interested in sharing through createED what industry see as the transformative processes that an educational studio should consider.

Sustainability Project - A/Prof Christina Hong, Dr Sandra Gattenhof, Prof Richard Blythe and Prof Noel Frankham

Work is underway to map how resources are used in the Performing Arts, namely, Dance and Drama across several universities. How resources are used and seen in universities is a significant area and close to the heart of studio practice, given that it is often reported that studio is under resourced and under threat.

If you would like to contribute to or join a project or just find out more, please visit the createED website (www.createed.net) and go to the Projects link or contact Thembi Mason (thembi.mason@rmit.edu.au).

createED@createEd.net | www.createED.net



Networking for the future

Inaugural createED Associate Deans (L&T, Education, Academic) meeting

What is the meeting about?

This meeting brings together Associate Deans (L&T, Education, Academic) who are responsible for leading learning and teaching in the Creative Arts disciplines to form a strategic alliance.

The meeting provides an opportunity for you to network with like-minded professionals, gain strength for your own future directions in learning and teaching, hear about cutting edge projects and build research alliances in learning and teaching in the Creative Arts.

Contributing to the creation of a powerful network of Associate Deans (L&T) in the Creative Arts will result in greater strength, influence, authority, credibility and recognition for the role of Associate Deans (L&T) in leadership of learning and teaching and increase the value and respect for the Creative Arts disciplines.

Who should attend?

All Associate Deans (L&T) responsible for learning and teaching leadership across the creative arts disciplines (Architecture, Art, Creative Writing, Design and Performing Arts - Drama, Music and Dance).

When and where?

The meeting will be held on Tuesday 27 September, 2011 from 9am - 5pm (followed by drinks) at the University of New South Wales, Kensington, Sydney.

Cost?

We will be writing to Deans/PVCs asking them to support your involvement by covering travel and accommodation costs. Morning and afternoon teas, lunch and drinks will be provided by createED. UNSW is contributing the venue.

Further information and registration?

RSVP Thembi Mason at createED@createED.net or 03 99251952 by 15th September for venue and catering purposes. Please contact Thembi Mason for any further information. Join the createED network at createED.net

This event is facilitated by the createED, an Australian Learning and Teaching Council funded project. createED project participating universities include





createED network meeting

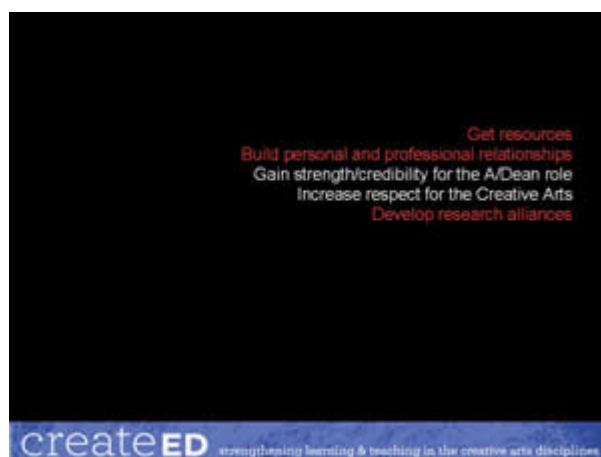
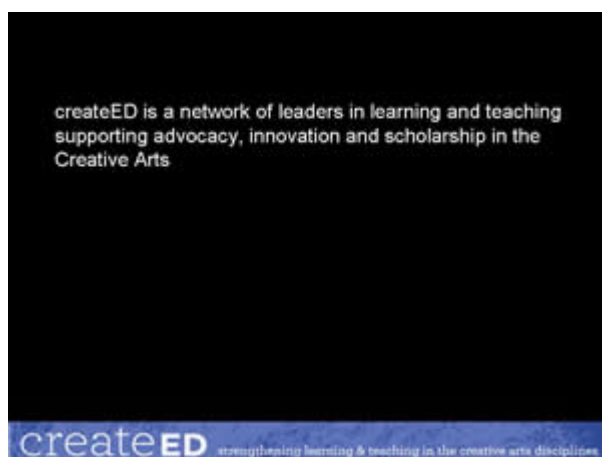
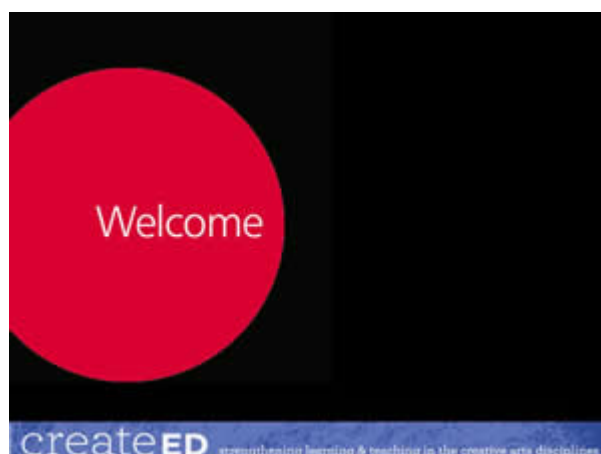
Date: Tuesday 27th September, 2011

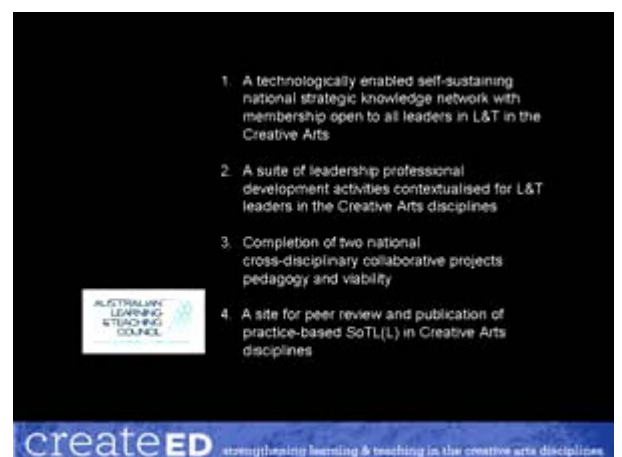
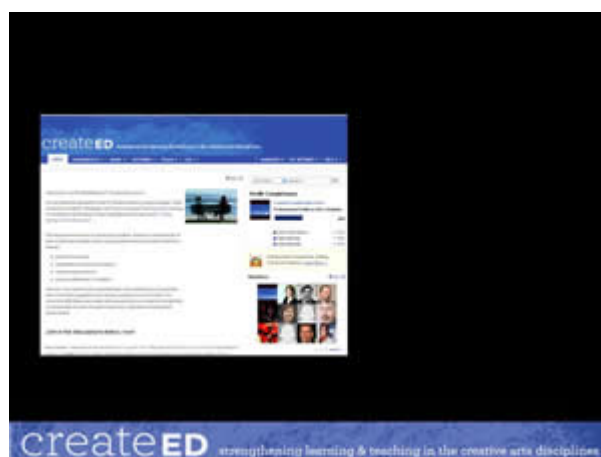
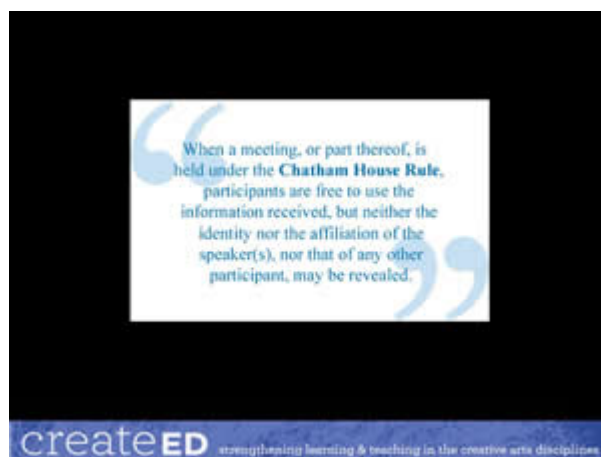
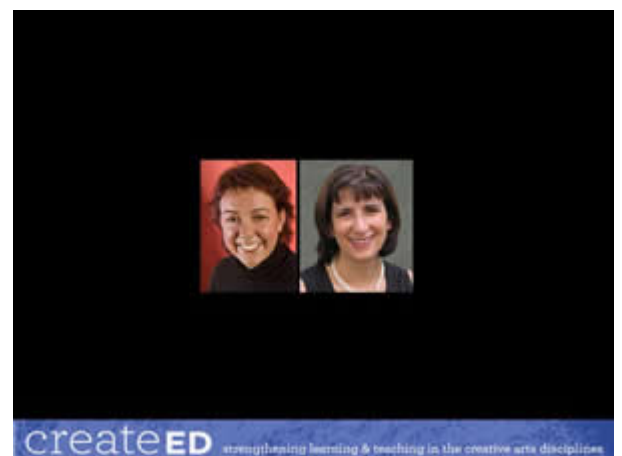
Location: Design@Eng Studios, 5th floor Mechanical Engineering (Bld J17) UNSW, Sydney

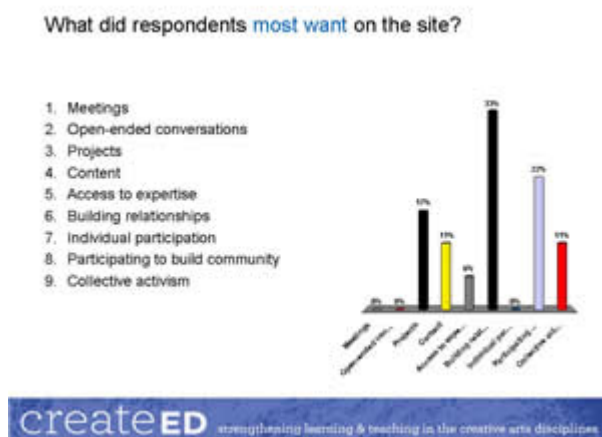
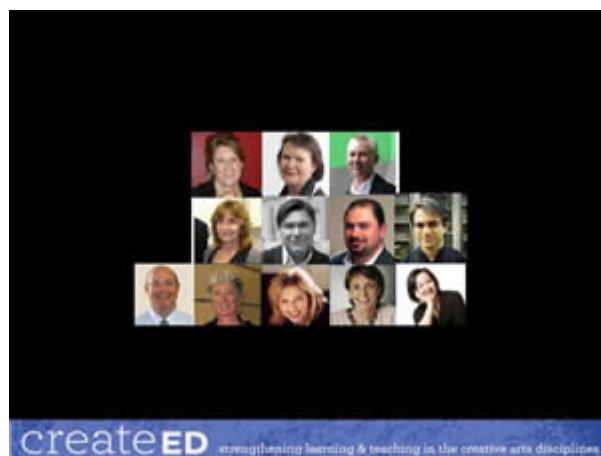
Agenda

8.45 - 9.10	Coffee
9.10 - 9.15	Welcome
9.15 - 9.20	Meeting process
9.20 - 10.00	Getting to know one another (Networking 1)
10.00 - 10.30	The createED network
10.30 - 11.00	Morning tea (Networking 2)
11.00 - 12.30	createED cross-disciplinary projects
	Project 1 Engagement (industry and community) Tony Woodward
	Project 2 Curriculum innovation Fiona Peterson, Louise McWhinnie, Jane Lawrence and Josie Arnold
	Project 3 Sustainability/Viability Christina Hong and Linda Erceg
12.30 - 1.15	Lunch (Networking 3)
1.15 - 2.00	createED network - next steps
2.00 - 3.30	Hot topic - Australian Qualifications Framework Mark Freeman
3.30 - 4.00	Peer support (Networking 4)
4.00 - 4.15	createED meeting - next steps
4.15 - 4.30	Close and evaluation of the day

Appendix 8

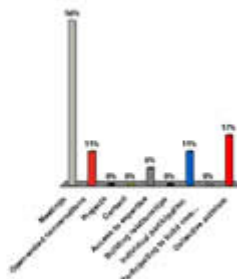






What did they **least** want on the site?

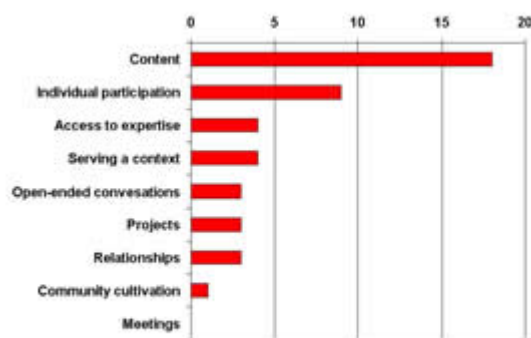
1. Meetings
2. Open-ended conversations
3. Projects
4. Content
5. Access to expertise
6. Building relationships
7. Individual participation
8. Participating to build community
9. Collective activism



0 meetings

createED strengthening learning & teaching in the creative arts disciplines

createED strengthening learning & teaching in the creative arts disciplines



createED strengthening learning & teaching in the creative arts disciplines

Weekly email blasts with a video and an article on learning and teaching and leadership linked to a discussion forum

Group areas for State-based and Discipline-based teams with their own discussion forum/blogs/management

General discussion areas

Featured ALTC project discussion, facilitated by leader of the project

Strategic project groups pages with wikis (viability & pedagogy)

Burning issues forum

Conferences/links to events in the calendar

Directory of people

Online Surveys (eg. Academic Standards survey)

Opportunity to undertake the ACER 360 degree leadership feedback tool

Access to project documents for the leadership team

Suite of professional development resources under the categories: change management, strategic thinking, power and influence, scholarship of L&T, emotional intelligence

Area for peer review of scholarly publications

createED strengthening learning & teaching in the creative arts disciplines

A place that links all the many events, T&L scholarship and happenings in one Creative Arts arena

- What's new
- Facts & figures on the Creative Arts
- Good teaching practice
- Good industry engagement practice
- Good leadership practice
- Get recent papers
- Get info on conferences and funding
- Get info about and help with research and publication
- Directory of people
- Ask an expert/mentoring
- Keep studio alive!
- Engage in strategic conversations
- What can I be involved in
- Meet others/network
- Share ideas

createED strengthening learning & teaching in the creative arts disciplines

Project teams - Melbourne

createED strengthening learning & teaching in the creative arts disciplines

Project 1: Engagement (Industry and community)
Tony Woodward

Project 2: Curriculum innovation
Fiona Peterson, Louise McVinnier, Jane Lawrence and Josie Arnold

Project 3: Sustainability/viability
Christina Hong and Linda Ercog

createED strengthening learning & teaching in the creative arts disciplines

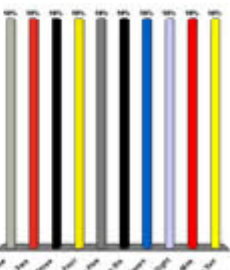


createED is a network of leaders in learning and teaching supporting advocacy, innovation and scholarship in the Creative Arts

createED strengthening learning & teaching in the creative arts disciplines

Please make your selection...

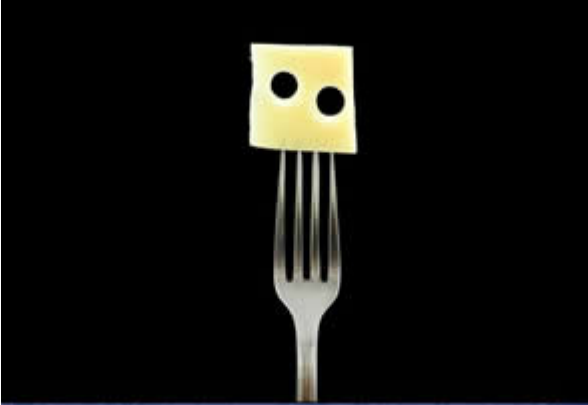
1. Choice One
2. Choice Two
3. Choice Three
4. Choice Four
5. Choice Five
6. Choice Six
7. Choice Seven
8. Choice Eight
9. Choice Nine
10. Choice Ten



createED strengthening learning & teaching in the creative arts disciplines



createED strengthening learning & teaching in the creative arts disciplines



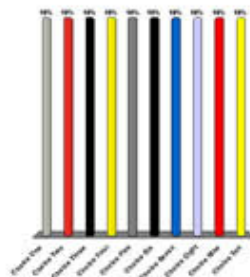
createED strengthening learning & teaching in the creative arts disciplines



createED strengthening learning & teaching in the creative arts disciplines

Hot topic for next meeting in Adelaide...

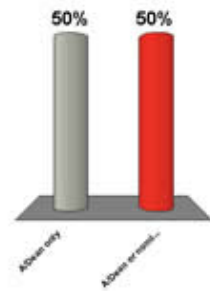
1. Choice One
2. Choice Two
3. Choice Three
4. Choice Four
5. Choice Five
6. Choice Six
7. Choice Seven
8. Choice Eight
9. Choice Nine
10. Choice Ten



createED strengthening learning & teaching in the creative arts disciplines

Future meeting attendance?

1. A/Dean only
2. A/Dean or nominee



createED strengthening learning & teaching in the creative arts disciplines

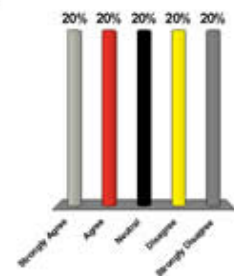


createED strengthening learning & teaching in the creative arts disciplines

The meeting objectives were met

- Get resources
- Build personal and professional relationships
- Develop research alliances

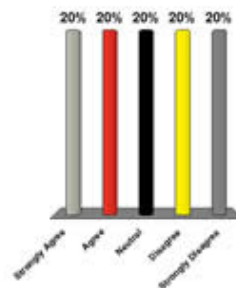
1. Strongly Agree
2. Agree
3. Neutral
4. Disagree
5. Strongly Disagree



createED strengthening learning & teaching in the creative arts disciplines

I found today's meeting worthwhile?

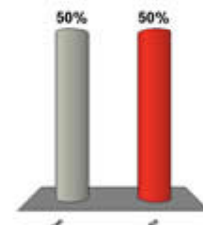
1. Strongly Agree
2. Agree
3. Neutral
4. Disagree
5. Strongly Disagree



createED strengthening learning & teaching in the creative arts disciplines

I would come or recommend to my A/Dean to come to the next meeting?

1. Yes
2. No



createED strengthening learning & teaching in the creative arts disciplines



createED strengthening learning & teaching in the creative arts disciplines



Highlights from the inaugural createED meeting

27th September, 2011
University of New South Wales

createED is a network of leaders in learning and teaching supporting advocacy, innovation and scholarship in the Creative Arts.

createED is an ALTC funded project that aims to strengthen learning and teaching leadership across the Creative Arts disciplines, including Architecture, Art Creative Writing, Design and Performing Arts (Theatre, Dance and Music).

What common issues are learning and teaching leaders in the Creative Arts facing?

Issues facing leaders include:

- Undertaking major curriculum changes/reviews
- Managing restructures
- Managing workloads (including one's own)
- Overseeing assessment practices in the Creative Arts
- Designing multidisciplinary approaches to program development
- Contending with falling levels of student feedback and the impact on evaluation
- Managing student expectations
- Driving the leadership of learning and teaching and innovation in light of push for research outcomes
- Dealing with the impact of bureaucratic top-down template thinking

What can the createED network realistically achieve in the next year given there is funding for two national meetings in 2012 and an online network site?

Ideas ranked from most wanted to least wanted include:

- Support one another to implement AQF framework, including benchmarking
- Seek funding independent of universities/government to future-proof createED
- Share case-based resources
- Move to rename createED to Council of Australian Creative Arts Educators
- Share tangible and implementable ideas
- Showcase exemplars eg. ePortfolios to evidence AQF

What topics are createED members most interested in?

Ideas ranked from most wanted to least wanted include:

AQF

Innovation and multidisciplinary approaches to learning and teaching
Assessment including RPL, pathways, articulation
Interdisciplinary education
Peer review/benchmarking
Viability/sustainability

What will createED focus on in 2012?

Recommendations include:

Funding to be sought from benefactors to maintain and extend createED activities in order future-proofing the Creative Arts network independent of university and government funding.
A dedicated section on the network site to be created for Associate Deans (Learning and Teaching) or nominees to join: <http://createED.net>
A component of the first meeting next year to be Associate Deans (Learning and Teaching) or nominees supporting one another to implement and benchmark programs in line with the AQF framework
Hot topics for the first network meeting in 2012 to include an update on AQF, case studies on innovative and multidisciplinary practices, and assessment.

Who should attend createED network meetings?

90% of participants indicated that Associate Deans or nominees should attend meetings.

What was feedback on the inaugural meeting?

100% of participants agreed or strongly agreed that the meeting objectives were met
100% of participants agreed or strongly agreed that the meeting was worthwhile
100% of participants would either come or recommend that their A/Dean (Learning and Teaching) come to the next meeting.

When and where will the next meeting take place?

Adelaide - March, 2012 tbc

Who should I contact for further information or follow up?

The leadership team from left to right: Associate Professor Barbara de la Harpe (RMIT), Associate Professor Fiona Peterson (RMIT), Professor Richard Blythe (RMIT), Graham Forsyth (UNSW), Professor Sue Trinidad (Curtin), Professor Noel Frankham (UTAS), Dr Raffaele Marcellino (Australian College of the Arts), Richard Vella (Newcastle), Professor Anthony Cahalan (CSU), Associate Professor Margaret Woodward (CSU), Professor Donna Brien (CQU), Professor Sue Street (QUT) and Associate Professor Christina Hong (QUT).
Thembi Mason (RMIT) is the project manager for createED.
thembi.mason@rmit.edu.au or 03 99251952

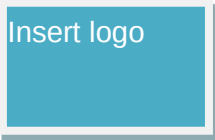


Insert banner here

Industry engagement

Insert title

Keywords: maximum of 5



	Institution	
	Level of study	
Abstract: What is this case study about?	Insert text	
	Insert picture	
What is unique about this case study?	Insert text	

How was the collaboration brokered between the learning institution and the partnering organisation/stakeholders?	Insert text
How was student learning structured?	Insert text
What were the learning outcomes for students, and how were these assessed/evaluated?	Insert text
What resources were used/required?	Insert text
Contact person:	Insert text

(Shade boxes which relate to your case study)

Creative and Performing Arts Learning Outcome Statements			Learning outcomes achieved			
Upon completion of a bachelor degree in Creative and Performing Arts, graduates will be able to:	Demonstrate skills and knowledge of the practices, languages, forms, materials, technologies and techniques in the Creative and Performing Arts discipline.	Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.	Apply relevant skills and knowledge to produce and realise works, artefacts and forms of creative expression.	Interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.	Work independently and collaboratively in the Creative and Performing Arts Discipline in response to project demands.	Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practice in the Creative and Performing Arts Discipline
Upon completion of a masters by coursework degree in Creative and Performing Arts, graduates will be able to:	Integrate specialised and advanced skills with a developed knowledge of the Creative and Performing Arts discipline.	Generate, research and explore ideas, concepts and processes in the field through integrated creative, critical and reflective thinking.	Apply and refine technical skills and specialist knowledge within a sustained and resolved body of work.	Interpret, communicate and present complex work and ideas to specialist and non-specialist audiences using professional conventions.	Initiate, lead, negotiate and interact with others in planning, adapting to and executing creative and performing arts projects.	Engage critically with social, cultural and ethical issues and apply local and international perspectives to extend practice in the Creative and Performing Arts Discipline.

Recommendations for successfully developing effective professional practice and industry partnership within a Creative Arts curriculum

Evaluating eight case studies representing instances of best practice in VET/HE/Industry integration across sectors and programs that focus on WIL and professional practice, revealed a number of underpinning aspects that can be used to inform successful partnership formation. In addition, the eight case studies were mapped against the newly established ALTC discipline standards for the Creative Arts as a first attempt to nationally benchmark professional practice against these standards.

The underpinning aspects identified were consistent with the ACEN/ALTC National Scoping Study: WIL Report (Patrick, Peach and Pocknee, 2009) and confirm that the findings of the national study are applicable in the Creative Arts context. Consequently, we refer colleagues to the excellent recommendations contained in that more comprehensive report and here, propose some further considerations.

Opportunities for industry partnerships and professional practice in the Creative Arts sector do not always emerge as thoroughly pre-planned or as structured professional work placements, field work or student practicum models, as is prevalent in other disciplines. While these models certainly do occur, our collective experiences suggests that much like the Creative Arts and industry sector itself, many other opportunities arise in a multitude of ways. Initiatives, too, usually take longer than planned.

Many opportunities do not fit neatly into the sector's semester-driven system, indicating a need to rethink how we may best engage with industry partners. We propose that opportunities may be viewed in terms of the degree of structure and amount of 'lead time' available for planning and incorporating within formalised unit delivery and intended learning outcomes.

A variety of opportunities within the Creative Arts and industries may emerge as follows:

- a. Fixed with 3 to 6 months lead time, including field work, work placements and/or practicum placements integrated through formal curriculum
- b. Adaptable with 1 to 3 months lead time, for example, real world projects, festivals, exhibitions and may be also included through both core curriculum or independent study credit/electives
- c. Just-In-Time with negotiated learning outcomes with less than one month lead time, for example, immediate work needs, job briefs, designs/logos etc. usually proposed to students as work-based opportunities, short term hire or volunteerism

In order to make best use of these varied opportunities, it may be necessary to make modifications to key organisational structures.

For example, Curtin University is currently trialing a number of student learning initiatives focused around the synergies between:

- Course outcomes,
- Blueprint competencies, and
- Graduate attributes.

To support this, Curtin has established a Faculty Career Consultant position within the centralised Careers Centre. This position is supported by the procedures, resources and policies of the Careers Centre and the Employer Liaison Team of the Careers Centre. They have also developed a Faculty of Humanities Career Development Learning (CDL) Plan (due in Draft Nov. 2011).

They are mapping Career Development Learning (CDL) in the curriculum over 3 years: Version two of the Map analyses Career Development Learning in the curriculum. The Blueprint informs the recording of the level of CDL currently occurring within courses and provides the foci to maximise opportunities to further embed career development learning in the curriculum. Eleven key competencies are outlined in three broad areas: Personal Management; Learning and Work Exploration; and Career Building. Four levels of engagement (Act, Personalise, Apply and Acquire). are nominated within in each of the 11 key competencies.

The Curtin Graduate Attribute/Employability Skills Development Project is a collaborative project with the company Testgrid. The aim of the initiative is to provide students, the Faculty, the Careers Centre and Employers with the ability to assess and develop student employability skills through the use of consistent, valid and reliable psychometric assessments as used by graduate recruiters and employers.

Longitudinal/multi-semester real world projects that engage students in responding to a stakeholder brief can be highly rewarding, however, these may require significant effort on the part of the instructor to maintain levels of commitment and interest in the project. This is especially important with industry partners, who have both needs and expectation of tangible outputs.

Project management skills are essential for students and it is worthwhile in assuring that students are provided with opportunities to develop concepts of project management, including a focus on project management and independent learning that supported by mentoring from the partner organisation/supervisor.

Where financial resources are required to achieve a real world project, it is important that students are encouraged to participate in managing expectations through meeting regularly with the industry partner to set budgets, negotiate deliverables and engaging in ongoing stakeholder communication with regular sign-off points.

Well-developed resources for students are really valued and used by students.

For example at Curtin University, the following types of resources for students are being developed:

- A Website within the University LMS.
- Occupational Booklets in ongoing phases of development.
- Career Pathway Booklets for Fine Arts students is a joint project between the Careers Centre and the Arts Council Australia. Funding has been provided through a scholarship grant. WIL opportunities will be provided to students to assist in the

development of this research and resource development.

- **NEXT STEP Mentoring** (collaboration with Alumni). This program matches senior year students to Curtin Alumni with a similar degree and at least two years industry experience. The aim is to assist students with the transition to graduate employment and their early graduate career.
- **Experience Works**. This collaborative employer work experience program assists students to further develop their graduate attributes while undertaking a placement complementary to their studies.

Industry driven real world projects can be utilised to deliver concurrent units from Higher Education and Vocational Education and Training/Technical and Further Education and this is most effective when staff are cross trained in both learning outcome and competency-based assessment methods. Universities seeking to leverage dual sector opportunities need to consider the need for staff professional development in the varied assessment approaches inherent in each.

Recommendations

Based on the learnings from the case studies in the Creative Arts a number of recommendations to support the development of professional practice and industry partnerships are highlighted below.

It is recommended that:

1. Variations in definitions and understanding of what constitutes professional practice be embraced, including, for example social inclusion and pro bono work.
2. Flexibility is essential in order to respond to potential professional practice and industry partnership opportunities.
3. Finding win-win partnerships are the most likely to succeed, delivering positive outcomes for all parties.
4. The importance of networking and its role in identifying and forming partnerships should be recognised.
5. Organisational structures are in place to support professional practice and industry partnership initiatives.
6. Sufficient and often extended time be given for project completion.
7. Institutions, in collaboration with the partner organisation, oversee the management, supervision, course development and assessment of students.
8. Partner organisations be willing and prepared to manage, monitor and, most importantly, engage in providing feedback and undertaking assessment of students.
9. Partner organisation/supervisors have an interest in supporting student learning outcomes.
10. Good practices that already exist in the curriculum are a good place to begin planning for a professional practice or industry partnership.
11. A range of assessment modes be considered and creative ways explored and

adopted to measure development of graduate attributes.

12. Students are provided with preparation and support to understand client contexts and needs and use the placement as a positive experience from which to learn both about themselves and the industry.
13. Students are provided with support to develop project management skills.
14. Students are provided with support to develop financial skills.
15. Professional development support for staff is available when dual sector projects are involved.
16. Academic staff become and remain familiar with their industry context in order to develop lasting partnerships.
17. Appropriate staff incentives and reward schemes (certificates, prizes, financial incentives) be considered.
18. Ethical aspects are focused on and considered and all risks mitigated with clear processes in place to ensure a safe learning environment for students.

For further information, see

The ALTC/ACEN National Scoping Study: WIL Report (Patrick, Peach and Pocknee, 2009). Available at <http://www.acen.edu.au/resources/docs/WIL-Report-grants-project-jan09.pdf>

The RMIT University website resource: Work Integrated Learning in Creative Practice Contexts: <http://bit.ly/pkB4j1>

Cooper, L.L., Orrell, J.E., & Bowden, M., 2010. *Work Integrated Learning: A guide to effective practice*, New York: Taylor and Francis

Literature Review: Viewing what the creative studio is and can become, from an industry and educational perspective

Professor Josie Arnold on behalf of the project team:
Associate Professor J. Fiona Peterson
Dr Louise McWhinnie
Jane Lawrence
Dr Leslie Morgan

This literature review is presented in two parts:

1. The educational and industry studio in the Creative Industries
2. Justification for case study methodology

1. The educational and industry studio in the Creative Industries

In this literature section of the literature review we look first the following areas:

- Creative industries
- Creativity and the academy
- The studio: education, industry and reflective practice
- Industry design studio practice and studio based teaching and learning
- Creative industries

Creative Industries

A study by Ann Markusen et al (2008) emphasises the economic importance of what they call 'the creative economy' in developing 'creative cities and cultural industries' (2008:24). They note that in the USA as elsewhere, many artists and creative workers are self-employed (33). This makes it difficult to categorize creative industry members and furthermore, 'all efforts to operationalize the cultural economy are forced to work with industrial and occupational categories that have been many decades in the making' (36). This project acts to move across those definitions by looking at case studies from a wide range of creative studio practice. This literature review looks at some aspects of this, noting a gap in the scholarly conversation.

Today the term 'creative industries' has become commonplace within the academy as well as more generally within society. For example, in 2004 there was conducted in America by Americans for the Arts a first-ever 'Creative Industries study', whose President Robert L. Lynch says:

This study reveals, for the first time, the extraordinary presence of the creative industries throughout our nation. With the growth of the information age, the arts are now a fundamental component of the U.S. economy, and one in which every state and virtually every community has a stake.' (Jacobs 2004:2)

The growing emphasis on employability as a graduate attribute has led to the establishment of what is broadly called 'Creative Industries Groups' in many universities. Their goal is to show how many of our graduates from a variety of courses, but most particularly from practice-based courses, are employed in areas

that are not always seen as 'business' oriented. This group might contain design, visual arts, new media, creative writing, dance, theatre arts, circus arts and general writing undergraduate and postgraduate courses that lead to graduate employment in many areas.

For the American study:

Even for the most fervent arts advocates, the statistics contained ...are nothing short of stunning. In all, there are an estimated 584,000 'arts related businesses, institutions, and organizations' in all 50 states plus the District of Columbia-equal to 4.3% of all businesses in the United States. These companies in turn employ 2.99 million people, equal to 2.2% of the country's entire working population.' (Jacobs 2004:1)

This indicates something of the importance of cultural industries to the economic as well as cultural well-being of America. As we shall show, this is also true of Australia.

Throughout our Eurowestern economic, cultural and social fabric, creativity can be shown to be an important contributor to the economic as well as social well-being of our culture. Indeed, as in the USA, Creative Industries contribute significantly to Australia's economic as well as social and cultural well-being. For example, The Department of State and Regional development report 'NSW Creative Industry: Economic Fundamentals' 2008 defines creative industries rather traditionally as:

advertising; architecture; design; visual arts; music; performing arts; publishing; film; television; radio electronic games' by their own scope rather than including 'downstream stages...such as manufacturing, wholesale, distribution, retailing and second hand sales (2008:7).

The report goes on to state that:

The creative industry is a significant component of NSW's economy, employing over 5 per cent of the workforce (of 150,000) Further, over the 10 years to 2006, employment in the creative industry increased by 28 per cent, against 13.5 per cent for all industries (2008:8).

It adds a further note that: 'creative industry employment growth across Australia was marginally higher than for NSW' (2008:10). So, creative industries employ large sections of the Australian community quite directly. The above report quotes the OECD estimates of cultural/creative contributions in Australia as 3.1% of the GDP, comparable with Canada at 3.5%; France at 2.8%; and the U.S.A. at 3.3% but outflanked by the UK at 5.8%. (2008:8) Such industries also engage informally and more indirectly many creative artists.

There are strong economic as well as cultural reasons, then, that today, whilst paradoxically deleting many arts-based courses from their curricula, many Australian universities are becoming open to creative studio based practice as making important contributions to student employment as well as to knowledge. (Oakley 2004) The opportunities presented by the creativity and research nexus are potentially transformative as they provide us with the ability to look at the world in new ways, to look through different prisms and lenses and through other people's eyes so as to develop new aesthetics.

They also enable us to show how studio-based teaching prepares our 'creative industry' students for their real-world practicum employment. This project addresses this.

Creativity and the academy

Bringing the creative industries as areas of artistic exploration into narrative enquiry research presents many challenges. These include the possibility of becoming

reductive and explanatory; the challenges of not seeking to analyse the non-traditional from a traditional position; the continuing displacement of 'town' from 'gown' wherein industry and academe are set against one another and the false and inherently destructive position of setting up academic priorities for creative works.

Despite this, practitioner-academics have always existed, making strong research contributions through their creativity in such diverse areas as music, dance, writing, design and architecture. Such practitioner-academics often teach studio based learning and are familiar with industry practices in creative industry studios.

In general, this project seeks to illuminate the relationship between academe and such players as the broad art world; the arts industries and those dependent upon them or aspects of them; arts practitioners themselves as knowledge-makers, and academic and intellectual paradigms of knowledge theory and practice. Specifically, it seeks to undertake research investigating the studio model of learning and teaching in the Creative Arts Disciplines. Its terms are to research whether educational studios are a reflection of industry studio, industry studio practice and forward thinking. It will institute case study based narrative enquiry in the area of art, architecture, design, and arts/performing arts (including creative writing, dance and music).

In doing so, this project will bridge a gap identified by Cheryl Stock who sees industry and academe as having 'a similar but nevertheless discrete landscape' (2010:11). Stock makes several recommendations to enable this bridging, including that supervising academics 'are immersed as much as possible in the studio work of the practice-led student and also attend industry programs as much as possible.' (2010:12)

Stock says that: 'the socio-cultural climate has shifted' leading to 'creativity' being a general catch-cry, along with 'innovation', supposedly as a means to produce economic as well as cultural value in both the arts and research.' (2010:1) Aesthetic art works, she argues, are evaluated by the artist, the arts community, established cultural tastes and the reader/recipient. More contentiously, she put two opposing views about the value or otherwise of academic credentials within the Creative Arts industries. On the one hand, the practicum based degree is seen as enabling for the artist and for the industry /arts organisation 'to add research and development arms to their professional artistic activities'; on the other it is 'viewed negatively by industry (funding agencies, marketing personnel, agents, audience). (2010:5)

Situating practice within scholarship (Makela 2007), and hence showing practice as research in itself, enables the academy to look at practice as a way that brings forth significant new contributions to knowledge. (Nelson 2004) Furthermore, it develops an understanding of various ways of knowing through an interactive relationship with the academic ideas and debates that may be teased out from the practice and hence seen to underpin as well as interact with it. Moreover, this has a free flow forwards and backwards for practitioners who indicate that engaging with personal research narratives has enriched their practice. For example, in her discussion of the nexus between theory and practice in studio-based learning in the visual arts, McKenna says that 'the reification of look over think does art students a disservice' (1999:74)

The challenge of preparing students for industry employment as well as developing their practicum is faced by all elements of creative industry teaching and learning processes. For example, popular music educator Don Lebler sees a way to develop a nexus through utilising recording facilities for practice and as the basis for self-reflection and academic insights. He calls this a 'master-less process' saying that: 'recording enables students to perform intuitively, and then switch to deliberative thinking when critically evaluating the recording...allowing focus on the outcome rather than the process, thereby enhancing the objectivity of self-assessment.' (Lebler 2006:42)

The Studio: education, industry and reflective practice

'The point is that creativity requires circumstances that enhance development possibilities' (Edmonds et al 2005:455) This project looks at studio based learning and industry studio practices to clarify their central significance in the development and support of creativity. This important nexus is severely under-researched. This project develops important insights into this area.

Practicum within the academy has strong implications for commercial studio practice, and vice-versa. Increasingly, any student experience within a university setting is seen as having strong implications for employability within relevant industries or professions. This has particular challenges for creative practices which have traditionally relied upon the idiosyncratic self-reflexive individual working in an often solitary mode to make creative contributions to the arts.

Don Lebler speaks of music education as being a process whereby students 'reflect on their work and bring their unconscious know-how to the surface through putting it into words.' (2006:44) Many studio-based courses require students to keep a reflective journal to document this. Showing the importance of such self-reflexivity in commercial creative industry studios is an object of this project.

Studio experience in educational settings is a central theme in creative industry teaching and learning. For example, Nancy de Freitas sees arts practice as readily combinable with studio practicum so that the skills of creativity are enhanced by ensuring that 'studio methods are defined and applied to reveal the intellectual and creative substance of the artwork or design' (2002:1). Clearly, studio teaching involving industry aligned creativity underpins such effective studio practice. As students engage self-reflectively with their practice in an academic setting, de Freitas sees this as combining 'typical studio practice' with 'active documentation' (2002:1). An aspect of this project will be to add to the scholarly conversation by recording whether industry practitioners agree with this.

The practicum studio may be both real and virtual or a combination of each. Certainly, electronic technological advances have led to new practical and academic opportunities. Ernest Edmonds et al (2005) state that technology 'provides the creativity researcher with opportunities to understand the multi-dimensional characteristics of the creative process.' (2005:452). They see 'computer support for creativity' as bridging 'the gulf between the creative practitioners and the creativity researchers'. This is based upon their thesis that 'research and practice are interdependent activities that have mutual benefits as well as discrete activities' (2005:453) Edmonds et al show that technology can only be useful to practitioners according to '...the conditions in which it takes place.' (2005:454). For them, 'a fundamental requirement of an environment for creative practice is that it supports and enables the development of new forms and the new knowledge that is required to achieve such outcomes' (2005:455) Edmonds et al offer a very useful description of the studio as the basis for their work of organising an e-studio (2005:455). Whilst we may well disagree with their definition, it provides a useful point to begin discussion and the last sentence that is instructive for us in this project:

In the Creative Arts, the Studio is the 'natural' working environment where the artist dreams, explores, experiments and creates. It is usually a closely guarded personal space in which the works in progress are brought into being, assessed and made ready for exhibition, or sometimes discarded. The point at which the works become publicly available is the choice of the individual concerned. Another kind of studio, more akin to those of earlier times is the kind of studio which is populated by many people, from master artists and apprentices to visiting patrons or prospective buyers. The main point of the Studio is that it is an experimental or a development space, as distinct from an exhibition

space. The existence of studios of whatever kind, are as essential to the artist as the laboratory is to the scientist.

The relationship of theory and practice is always the problematic for academic practitioners and their students. In the past, the pedagogy has seen some difficulties in supporting the importance of theory within academic teaching programmes at both undergraduate and postgraduate levels. For example, Susan McKenna states that '...there is a widely held assumption in art teaching that theory gets in the way of creativity and spontaneity' (1999:74). This attitude indicates that studio practice is a legitimizing factor for arts practitioner education from a creative industry viewpoint.

In his discussion about the design studio and pedagogy, Thomas Dutton indicates in his opening emphatic sentence that:

there is no doubt the design studio now occupies the premier position in most architectural programs across the nation...studios are active sites where students are engaged intellectually and socially, shifting between analytic, synthetic and evaluative modes of thinking in different sets of activities (drawing, conversing, model-making). That these attributes characterize many studios is clear and attests to the uniqueness of the studio as a vehicle for student education (1987:16).

He indicates that the influence of cultural metanarratives is as pervasive in architectural studios in industry and pedagogy as it is anywhere within the structured society. Dutton sees this as the 'hidden curriculum' and is concerned that '...studios are likewise steeped in the complex interplay of ideology and power, within which knowledge is shaped and distributed. What is taught in design studios plays a strategic role in the political socialization of students' (1987:17) He is concerned that the design studio is less workable and effective because of power structures that are hierarchical and competitive and produce a mismatch between 'espoused theories' and 'theories in use'. For Dutton, this leads to lack of honest and open interaction between students and teachers; poor peer interactions and low levels of trust; acceptance of givens and unquestioned assumptions. In this analysis, then, studio utilisation in education cannot contribute to taking the arts forward. Fortunately, Dutton goes on to describe attributes of a 'transformative pedagogy'. In this alternative studio model, 'unlike typical 'group' projects where many individuals work on the scheme, this model comprises many individuals working on their own schemes but all must combine to form a larger whole.' (1987:19). This model addresses and corrects the faults he has described in traditional educational studios. It does not overcome the 'institutional limitations constraining the allocation of major resources' (1987:21) to studio practice. Indeed, he avers that 'all pedagogies must take seriously the kind of studio process that is constructed and experienced.' (23)

In looking at the economic structure of the artists' lives, Richard Caves shows how the individual artist is more often concerned with the process leading to the product rather than with the product leading to income. (Cave 2003). Deal-making is hence peripheral to the artist-creator whilst central to the dealer.

Reflective practice logically involves personal perspective. Such case-study/narrative enquiry that we are undertaking in this project illustrates the biographical and autobiographical of such descriptive and self-descriptive data from both the researchers' and the interviewees points of view. In doing so it illuminates the individuality of the project researchers as well as the focus of the interview questions. Jane Kenway and Julie McLead investigate how their study of Bordieu's reflexivity reveals as the most important aspect that scholars should (must?) identify their own point of view. 'The scholastic point of view refers to an intellectual bias, a set of dispositions and perspectives that is produced within the academic field' (2008:528-9) This project is revealing these through these sections of literature review and methodology so that it does not act in a miasma of 'forgetting and erasure, whereby

the scholastic view masquerades as a natural and objective point of view; as a perspective without history' (Kenway & McLead 529) They examine how Bordieu repudiates the 'scholastic fallacy' of a 'collective unconscious' in the academic field whereby scholarly literacies are practised unseen and unacknowledged. In describing the 'space of our point of view', Kenway and McLead identify 'the effect of our own presence on the perspectives we are offered by the various participants, and our own attachment to and construction of particular perspectives and truths' their goal is 'critically examining and perhaps moving beyond some habits of thought' of their intellectual field. (2008:541)

There are, of course, both apparent and underlying ethical considerations in all research: this project has received ethics clearance for the interviews with industry practitioners in studio based creativity. Tony Adams states that 'if narratives provide ways of interacting with society, then these ways remain saturated with ethical qualities'. (2008:177). Furthermore, 'we must not approach stories with a prescription or typology for analysis; an evaluation of narrative must remain contingent on the stories, authors, and audience as they interact in ephemeral contexts.' (2008:179) This has particular reference for academics writing in their scholarly literacies as they are privileged in a way that their interviewees/subjects cannot be. (2008:180) Adams calls this 'narrative privilege' (2008:181). So:

when we lift a piece of a life constructed on the page from its larger story, we separate it from its written, constitutive conditions. This does not imply that we cannot use or evaluate personal narratives, but...we must use a sensitivity when working with life texts as compared to working with other forms of research (2008:182)

The researchers in this project are acutely aware of their 'narrative privilege' particularly as they are working in an under or even un-researched area which looks at industry studio practice in the Creative Arts to enable studio practice educational opportunities for Creative Arts students.

This project involves working with a number of creative disciplines as well as industries. Greckhamer et al discuss knowledge production from an interdisciplinary perspective or 'community of enquiry' (2008:318). They describe a discipline as 'composed of a group of professionals who form a discursive community that takes up residence within the discipline's particular world view, tools, methods, procedures, exempla, concepts and theories that coherently account for a set of objects or subjects.' (2008:311). As this project consists of a research group made up of a broad range of academics from the creative disciplines, we are aware of challenging our discipline cultures and metanarratives. This awareness has shaped this methodological and literature review section as well as the formation of the questions for interviewees and the selection of interviewees itself.

Industry design studio practice and studio based teaching and learning

In discussing the importance of integrating digital design into architecture schools, Karim Hadjri both directly and indirectly emphasises the importance of studio practice within those schools as a preparation for industry employment. Whether utilising digital or real-world practicum for design models, the processes involved in studio practice of reflection, sharing, innovation etc remain similar.

It is the basis of the research in this project that studio teaching and learning in an educational setting is a necessary preparation for employment in the commercial creative industries. Furthermore, such studio practicum is central to educational opportunities for research, creativity and pedagogy. Significantly, discussion continues about the possibility or otherwise of teaching creativity in higher education. For example, in what seems to be a curiously disingenuous and rather outmoded question, Erica McWilliam (2007) asks: 'Is Creativity Teachable?' and furthermore

raises questions germane to this project as to whether or not Higher Education is the place to teach it. Whilst we may agree with her that: 'some aspects of creativity remain idiosyncratic and mysterious, despite the plethora of research literature that is dedicated to pinning the frog of creative endeavour' (2), it is disturbing that studio practicum in an educational setting is not canvassed by her. She does, however, concur with elements of studio practice when she observes that: the student cohort or community of learners is the unit to which creative capacity may be more appropriately attributed, not the individual graduate.' (4) Furthermore, she indicates the importance of moving our understanding of the creative industries from the Creative Arts to 'many widely recognised cultural activities... because the nature of their work will be to turn symbolic knowledge into economic and social assets.' (4) Whilst it is not immediately clear what she might mean by this, she does go on to discuss 'working in a digitally enhanced environment...in unprecedented ways (and) speed' (5) In doing so, she avers that: 'the advent of a speeded up, plugged in, template-free workplace puts paid to the idea that only a small number of workers will ever need to be 'creative'. For the purposes of this project, it is important to note that such a workforce is envisaged as forming a 'creative team' that is 'more than the sum of its parts...' (5) For McWilliam the pedagogical implications are clear: such creative teams should be facilitated in teaching and learning communities. For us in this project, her prognostications foreshadow a similarity with studio-based learning leading to familiarity with and future employment in commercial creative industry studios.

Just as significantly for this project, McWilliam identifies the ways in which Universities are too engaged with performance audits and cost-management issues than learning as their primary object and too little interested in teaching and learning itself. (7) At the heart of her discussion is the statement that:

The challenge for universities seeking to equip undergraduates to enter the creative workforce is to promote and support a culture of teaching and learning that parallels an unpredictable and irregular social and commercial world in which supply and demand is neither linear nor stable, and labour is shaped by complex patterns of anticipations, time and space...teachers and students act as co-creators of information products, drawing on a network of people and ideas that is fluid and organic (2007:8)

This project participates in this 'challenge' by looking at studio practices in the workplace and allying them with studio based learning in the university. This project acknowledges the creative importance of practicum in a team as well as alone in the same way as McWilliam evaluates a creative community of teachers and learners as working in groups and cohorts 'rather than any individual students response to an assessment task.' (8) Like her examples, studio practice is not '...a pedagogy of instruction focused on 'filling up' individual students with disciplinary content' (10) In this way, too, the foundations of this project aims to show how this accords with industry practice.

Education across all areas of studio practicum is challenged by managerial audits and accounts as studio practice becomes more expensive than other modes of delivery. (Zehner et al 2010). As Zehner et al note:

While physical studio settings do differ, they tend to be notably more resource intensive -in terms of space, staff, workshops, equipment- than many university degree programs. As funding sources have tightened across the university sector in recent years, anecdotal stories of resource pressures and cutbacks in the studio teaching area have become more and more widespread.' (v)

Their project focused on 'the identification, description and investigation of the circumstances and characteristics of studio teaching models in the discipline areas of Art, Architecture and Design.' (v) By extending this to investigate studio practicum in

industry and its relationship to studio-based teaching and learning, this project aims to show that studio practice is economically effective as it is an essential element of the commercial world of creative industries.

In keeping with McWilliam's idea that creative industries are not only within arts-based areas, Graham Green and Paul Kennedy (2001) discuss problem identification and solving within product design in engineering. They call this 'professional artistry' (3) In discussing pedagogical changes undertaken by the Department of Mechanical Engineering at the University of Glasgow, they indicate that 'telling and listening' are not adequate educational preparation for such commercial realities. Instead, they aim 'to produce a body of young engineers whose main strength will lie in their capacity for creative synthesis a...' (3) They call their model one of 'reflective practicum' within a 'design studio environment' (4). This involves 'robust and appropriate links with industry' in which a 'number of companies (are) prepared to permit access to their design and manufacturing facilities during student foreign field trips' (5-6) as well as student placements.

This project aims to identify reflective practices in commercial studio based creative industries. In doing so it will extend the scholarly discourse about the importance of studio based practicum in educational institutions to develop skills applicable in the creative industry workplace.

This scholarly discourse builds upon the work of Zehner et al (2010). This section has reviewed current literature within the area of this study.

2. Methodology for case study approach

In the second section, methodology, we look at the following areas:

- Telling our research story
- Documenting case studies through recording and analysing interviews
- Case study and/as narrativity
- Ethnography and autoethnography
- Telling our research story

Telling our research story

As researchers we bring to this paper our personal observations and reactions as well as our academic reading and thinking. Can the purely personal be acceptably utilised as evidence of a more general situation? In a postmodernist dispersal of certainties as described by Caputo, this question can be emphatically answered in the affirmative. This concept follows upon Gregory Ulmer's idea of a 'mystory', Ulmer (1985) identifies a 'mystorical' approach to thinking and research. A 'mystory' puts under erasure all claims to fact/authenticity in writing. It shows all writing to be both personal and mysterious (my story and mystery) whatever its claims to authenticity and depersonalisation. It reveals the academic text to be sewn together as a compilation of the scholarly, the anecdotal or popular, and the autobiographical. It questions the dominant analytico-referential model of knowledge.

Singular and subjective experiences can also be seen in what Jane Gallop proposes as 'anecdotal theory'. She sees this as a feminist activity that enables non-patriarchal ways of thinking and doing academic work. 'Anecdotal theory' aims to 'tie theorizing to lived experience...anecdotal theory must be...the juncture where theory finds itself compelled -against its will, against its projects- to think where it has been forced to

think.' (Gallop 2002:15) Her work contributes to our conceptual methodological attitude.

Personal story-telling as an accepted academic method of enquiry has impacted upon all forms of knowledge. Narrative non-fiction, narratology and autoethnographic methods, for example, are becoming a more and more acceptable part of academic discourse. For example, Ellis and Bochner refer to such narrative enquiry as including: 'personal narratives...lived experiences, critical autobiography...reflexive ethnography ...ethnographic autobiography ...autobiographical ethnography, personal sociology...autoanthropology.' (2000:739-740)

In their paper setting out guidelines for teachers regarding self-study research, Robert Bullough Jr and Stefinee Pinnegar note that 'Many researchers now accept that they are not disinterested but are deeply invested in their studies, personally and profoundly' (2001:13) They note that this approach is 'quite different from those typically valued by the academy'. (2001:14)

Considerations of case study narrative enquiry raise a central question: 'Who does own the story?' Smythe and Murray say that 'true anonymity is a problematic requirement to meet whenever a person's story is presented and analysed as a whole and in detail'. (2000:319) While they are considering the narratives of the subjects, it is also true of the storyteller. For them:

narrative discourse is structured more temporally than conceptually, concerns relations among particulars rather than abstract generalities, addresses the vicissitudes of human intentions and motivations, and aims to be convincing more by virtue of its believability than in terms of its logical coherence or empirical testability...narrative accounts are told from multiple perspectives ...narrative meaning is multiple as well. (2000:323)

In this project we are aware of the sensitivities of both researchers' perspectives and the subjects' stories. In bringing them together, we practice a narrative qualitative methodology.

Documenting case studies through recording and analysing interviews

In this project, then, case studies are undertaken so as to identify the ways in which creative people do their studio practicum in industry setting. The purpose of this is to ascertain how learning settings for studio practice might be established to meet both academic and industry criteria: indeed, to draw them together. Case studies may indicate how creativity works in practice. (Edmonds et al 2005) Edmonds et al utilised them to understand how '...the application of knowledge that is highly expert, distinctive in character and constantly evolving is a feature of the way creative people work' ((2005:454). This project approach is similar. It builds upon the study by Zehner et al (2009) and utilises case studies of commercial creative studio members as primary data sources rather than case studies of academic-practitioners.

Case Study and/as Narrativity

Case studies as data have been utilised by academics within both qualitative and quantitative methodologies. The richly narrative data has many nuances and can be unpacked and unpeeled in many different ways according to the goals of the study itself and the positioning of the project members themselves.

In their health research, seeing interviewees' stories as providing 'research interest in the analysis of stories...to see the world through the eyes of others' (2004:226), Therese Riley and Penelope Hawe have utilised narratives and/as case studies . They see them as providing 'a unique means to get inside the world of health promotion practice'. It is this quality applied to the understanding of creative studio

practice that underpins this project and these interviews with creative industry practitioners. Riley and Hawe emphasise the 'key informant' elements of such interview narratives stating that 'narrative methods' are used to enable the production of 'new and deeper insights into the complexity of practice contexts.' This accords with our use of studio based industry practitioner interviews as data.

Of course, the interviewer and the project dimensions themselves are not anterior to the collection of such qualitative data through interviews and case studies. Each plays a part in the narrative itself and in the use of that narrative. Robin Mello notes researchers create '...frameworks that help ground final conclusions within the broader narrative environment and context' (2002:231) The framework for this project has been established in the project outlines and further developed in the work of this team. Mello notes that in 'narrative enquiry' whilst the interviewee tells their story, the 'researcher is currently situated as the author of the culture' (2002:232) For Mello, academic enquirers have '...reduced the role of our work away from the hierarchical position of creating conclusive knowledge to that of interpreting and story-telling personal experience: we do this with voices that are both idiosyncratic and dependent on individual perceptions'. For this project, as with other academic enquiry, we note that the border between the narratives is blurred and we are able to recognise the importance of the personal narratives of the researchers as well as the subjects.

Reality and representation are discussed by Mello as 'ephemeral and personal'. Narrative enquiry acts to draw reality and representation together, showing the text always to be made of multiple individual stories. The researcher is no longer 'other', but Mello looks at how the researcher can 'use these data both reflectively and analytically' (2002:233) reminding academics that 'we must continue asking how best to practice analysis so that it remains grounded, authentic, and inclusive of the complexity found in discourse practices so that narratives and their meanings remain intact'.

It is recognising and maintaining this delicate balance that enables clarity and validity in the findings of a project such as this. Mello says: 'The narratives we call data are illustrative, linguistically, of perceived human experience. As such, their meaning is dependent on context, time, place of telling, and audience response, as well as the teller's viewpoint, coupled with the researcher's findings' (2002:234) In this project, we are aware of the complexity of such narrative enquiry and are particularly keen to illustrate the researchers' narratives. These begin with the choice of interviewees and the establishment of questions to develop useful data along the same narrative directions.

A significant challenge in unpeeling and unpacking case study narratives as well as researcher narratives in this project is to reject standardization and seek epistemological uncertainty rather than the academic straight jacket that is often found even within qualitative narrative enquiry. Mello sees (and rejects) a need on the part of researchers '...to standardize analytical practices. The reasoning behind this seems to be that if one can formalize, technologize, or institutionalize qualitative research, one can more easily legitimize findings' (2002:234) In an attempt to clarify the alternatives to such practices as breaking data into bites that 'are then reorganized according to perceived connections or overarching themes', Mello suggest that we 'collocate' the data. (2002:235) Such 'collocation' means that the narrative, the research project, the researchers and the data are analysed according to a number of 'operations' that lead to multiple readings and interpretive practices. Mello abjures researchers to

...carefully place the narratives and perspectives of others alongside our own. We can accomplish this, or at least attempt it, through connecting and collocating data. In doing so, the researcher becomes the storyteller, a bridge-builder working to link the use and

production of stories in the field together with the analytical discourse of research literature (2002:241)

Ethnography to autoethnography

Ethnography arises from anthropological studies wherein the *ethnos* (the people) and the *graphikos* (a written story or painting) are understudy through providing a researcher with a narrative about the group or culture. Philippe Bougois discusses 'the reproduction of academic habitus' in relationship to ethnography and in doing so accepts that:

Postmodernist critique has been beneficial for ethnography. It has debunked the naively positivist enlightenment project of mainstream social sciences and humanities and has unsettled the essentializing tendencies of anthropology's culture concept which so easily slide into another version of racism and postcolonial domination. The recognized illegitimacy of the omniscient ethnographer now forces even positivist ethnographers to locate themselves within their texts and to recognize that reality is socially constructed-if not fragmented, dialogical, and contested. (2002:418)

The ethnographic aspects of anthropology moved to include self-reflective insights by and about the anthropologists themselves. This has come today to be known within academic circles as 'autoethnography'. As we go on to discuss, autoethnographic practices seem to dispute the closed nature of academic literacies and scholarly conventions within discrete communities of knowledge.

In rejecting the dominance of such 'academic literacies' and 'scholarly conventions', Nicholas Holt discusses 'the use of self as the only data source' in relationship to feedback from 7 reviewers so as to develop 'appropriate evaluative criteria for such work' He premises his discussion on the assertion that 'the postmodern research movement has raised doubts about the privilege of any one method for obtaining authoritative knowledge about the social world.' (2003:18). He identifies that there is a continuing application of outmoded concepts and practices of 'academic literacies' to self as data by referees in the academic publication process. Holt sees this as misplaced. Holt states of autoethnography that it produces texts that are:

...usually written in the first person and feature dialogue, emotion, and self-consciousness as relational and institutional stories affected by history, social structure and culture...authors use their own experiences in a culture reflexively to look more deeply at self-other interactions. (2003:19)

Such personalized academic authorship as a subjective academic narrative wherein the author is not silent has not gone unchallenged just as/because it challenges more traditional academic modes of discourse. The self as data, then, has become a more recognised and accepted methodology in academe, even though there is still vigorous debate about its academic veracity and standing. (Ellis; Green; Grant; Spry; Liu & Lazlo; Pentland; Labov; Rappaport; Richardson)

References

- Adams, T. 2008. A review of narrative ethics. In: *Qualitative Enquiry*. 2008. 14.175-194.
- Caputo, J.D. 1987. *Radical Hermeneutics. Repetition, Deconstruction and the Hermeneutic Project*. University of Indiana Press. U.S.A.
- Caves, R. 2003. Contracts between art and commerce. In: *Journal of Economic Perspectives*. Vol.17, Number 2. Spring 2003. 73-83.

- de Freitas, N. 2002. Towards a definition of studio documentation: working tools and transparent record. In: Working Papers in Art and Design 2. Retrieved 13/02/11 from URL http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol2/freitasfull.html ISSN 1466-4917
- Dutton, T. 1987. Design and studio pedagogy. In: Journal of Architectural Education. Vol. 41. No. 1. Autumn 1987. 16-25.
- Edmonds, E; Candy, L; Fell, M; Knott, R; Pauletto, S; & Weakley, A. 2005. The Studio as Laboratory: Combining Creative Practice and Digital Technology Research. In: International Journal of Human Computer Studies. Vol. 63. Issues 4-5. 452-481.
- Eisendhardt, K. & Graebner, M. 2007. Theory building from cases: Opportunities and challenges. In: Academy of Management Journal. 2007. Vol. 50. No.1. 25-32.
- Ellis, C. Heartful Autoethnography. In: Qualitative Health Research. 1999.9. 669-683. <http://qhr.sagepub.com/content/9/5/669> Accessed 20/07/10. Department of State and Regional Development. 2008. NSW Creative Industry Economic Fundamentals.
- Gallop, J. 2002. Anecdotal Theory. U.S.A. Duke University Press.
- Grant, B. and Pearson, M. 2007. Approaches to doctoral supervision in Australia and Aotearoa New Zealand. In Denholm, C and Evans, T. (eds) 2007. Supervising doctorates downunder. Keys to effective supervision in Australia and New Zealand. Pp. 11-18. Victoria. Australia. A.C.E.R.
- Greckhammer, T. Koro-Ljungberg, M; Ciliesiz, S. & Hayes, S. Demystifying interdisciplinary qualitative research. In: Qualitative Enquiry 2008 14. 307-331.
- Green, G. & Kennedy, P. 2001. Redefining engineering education: The reflective practice of product design engineering. In: International Journal of Engineering Education. 17(1) 3-9.
- Green, L. 2006. creative writing as practice-led research In Australian Journal of Communication. 01/09/2006. Vol. 33. Issue 2/3. P175-188.
- Hadjri, K. 2003. Bridging the gap between physical and digital models in architectural design studios. In: International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences. Vol xxxiv. 5-10.
- Holt, N. 2003. Representation, Legitimation, and Autoethnography: An autoethnographic writing story. In: International Journal of Qualitative Methods. University of Alberta. 18-28.
- Jacobs, L. 2004. Study: Arts generate many businesses. In: Back Stage; 7/16/2004. Vol.45. Issue 29. 2-2.
- Kenway, J. & McLeod, J. Bourdieu's reflexive sociology and 'spaces of points of view': whose reflexivity, which perspective?. In: British Journal of Sociology of Education. Vol.25. No.4 September 2004. 525-544.
- Labov, W. 1997. Some further steps in narrative analysis. [Http://www.ling.upenn.edu/~wlabov/sfs.html](http://www.ling.upenn.edu/~wlabov/sfs.html) Accessed 21/07/10.
- Lebler, D. 2006. The master-less studio: an autonomous education community. In: Journal of Learning Design. Vol 1. No. 3. 41-50.
- Liu, J. & Lazlo, J. 2006. A narrative theory of history and identity: Social identity, social representations, society and the individual.

http://www.europhd.eu/html/_onda02/07/pdf/14th_lab_scientificmaterial/liu_lazlo.pdf.
Accessed 21/07/10

- Maarit, M. 2007. Knowing through making: The role of the artefact in practice-led research. In: Knowledge, Technology & Policy. Fall 2007. Vol. 20. issue 3. 157-163.
- Makela, M. 2007. Knowing through making: the role of the artifact in practice-led research. Knowledge, Technology & policy. Fall 2007. Vol.20. 157-163.
- Markusen, A; Wassall, G; De Natale, D & Cohen, R. 2008. Defining the creative community: Industry and occupation approaches. In: Economic Development Quarterly. 2008. 24-45.
- McKenna, S. 1999. Theory and practice: revisiting critical pedagogy in studio art education' In: Art Journal. Vol. 58. No. 1 Spring 1999. 74-79.
- McWilliam, E. 2007. Is Creativity Teachable? Conceptualising the creativity/pedagogy relationship in higher education. In: Proceedings 30th HERDSA Annual Conference: Enhancing Higher Education, Theory and Scholarship. QUT Digital Repository. <http://eprints.qut.edu.au/> Accessed 17/02/11
- Mello, R. 2002. Collocation analysis: a method of conceptualizing and understanding narrative data. In: Qualitative Research 2002. Vol.2. 231-243.
- Nelson, R. Doctoralness in the balance: The agonies of scholarly writing in studio research degrees. Text Special Issue No 3. April 2004
<http://www.griffith.edu.au/school/art/text/>
- Ollerenshaw, J. & Creswell, J. 2002. Narrative Research: A comparison of two restorying data analysis approaches. In: Qualitative Enquiry. 2002. 8. 32-347.
- Oakley, K. 2004. Not so cool Britannia: The role of the creative industries in economic development. In International Journal of Cultural Studies. 2004. 7;67
- Pentland, B.T. 1999. Building process theory from narrative: From description to explanation. In: Academy of Management Review. 1999. Vol. 24. No. 4. 711-724.
- Rappaport, J. 1995. Empowerment meets narrative: Listening to stories and creating stories. In: American Journal of Community Psychology. Vol. 23. No. 5. 795-807.
- Richardson, B. 2000. Recent concepts of narrative and the narratives of narrative theory. In: Style. Summer 2000. Vol. 34. Issue 2. 168-176.
- Riley, T. & Hawe, P. 2004 Researching practice: the methodological case for narrative enquiry. In: Oxford Journals. Medicine. Health Education Research. Vol. 20. Issue 2. 226-236.
- Spry, T. 2001. Performing Autoethnography: An embodied methodological praxis. In: Qualitative Inquiry. Vol. 7. No. 6. 706-732.
- Stock, C. 2010. Aesthetic tensions: evaluating outcomes for practice-led research and industry. In: Text. Special Issue Website Series. Number 8 October 2010.
<http://www.textjournal.com.au/speciss/issue8/content.htm>. Accessed 13/02/10
- Ulmer, G 1985, Applied Grammatology: Post(e) Pedagogy from Jacques Derrida to Joseph Beuys. Baltimore. John Hopkins University Press.
- Zehner, R; Forsyth, G; Musgrave, E; Neale, D; de la Harpe, B; Peterson, F. & Frankham, N. with Wilson, S. & Watson, K. 2009. Curriculum Development in Studio Teaching. Vol One: STP Final Report.

Recommendations for adaptation of educational studios, if required, to align with and help lead industry practice

Drawing on the findings of the Australian Learning and Teaching Council (ALTC) Curriculum Development in Studio Teaching Project (STP), and analysis of the industry interviews undertaken for this ALTC createED Project 2, several themes have emerged in comparing industry and educational studios.

‘Studio’ is commonly perceived as a *culture – a creative community*, incorporating both individual and collective creative practice endeavours.

Many of the industry practitioners who were interviewed highlighted *technology* as a key change in the industry studio. They described the emergence of new ways of working and collaborating, and the sense of community that may be created through the use of social media. Some also emphasised the phenomenon of the new creative practice that can be created through the use of technology, together with the connections not previously possible with others. For example, not only can new forms of music be created using new technology, but also a different way of co-producing music with the audience is now possible. Similarly, educators in the STP described the impact of technology as a key change experienced over time in the educational studio, including some take-up of ‘virtual studio’. However, it is worth noting that technology such as social media is becoming widespread, combined with face-to-face interaction, in many of the industry studios examined.

These industry practitioners and educators, alike, highlighted the importance of adaptability and *flexibility*, in terms of both studio *space* and the *personal attributes* of studio practitioners. For example, in terms of space, the design and video/media installation studio practitioners who were interviewed conceptualised multi-functional spaces without too much structure and with different ‘set-ups’ possible for different approaches. In addition to flexibility as an important personal attribute in studio, collegiality and social interaction skills were also mentioned by many industry interviewees, such as creative writing and dance, as part of belonging to a studio community and sharing space. The educators in the STP also highlighted the need for graduates to develop professional confidence as part of professional practice, together with professional literacy including the ability to talk about practice in commercial terms.

Again, both industry practitioners and educators highlighted the importance of *collaborative* and inter- or *cross-disciplinary* practice and *intensive, relevant* projects, in the repertoire of activities within the real-world studio environment. For example, several of the cross-disciplinary studio interviewees, including a large global studio, described ways in which they collaborate with other studios (locally and beyond) on commercial projects that would not be possible otherwise. This gives all collaborating studios a competitive edge in the market place. The educators in the STP also mentioned the importance of the application of ethical and sustainable principles, in the development of such inter-disciplinary, intensive and community projects, as a key change in educational studio over time.

Many of the industry practitioners interviewed mentioned the development and integration of *research* in industry studio. For example, for future industry studio practice, research was seen to be embedded and core to innovation such as the cross-disciplinary, large-scale studio encompassing architecture, interior architecture,

graphic design, urban design, landscape architecture, and product design. Indirectly, to support studio practice, technology development was also seen as central to the future studio. For example, important research and development includes new prototyping technologies in industrial design, or the new technology of floors in dance (in light of health and safety concerns that are central to dance practice). Similarly, educators in the STP highlighted the research aspect as one of the notable changes that has occurred in educational studios over time.

There are two key points of difference in emphasis between what was identified about 'studio' by some of the industry practitioners interviewed, and by educators in the STP, as follows:

Several of the industry practitioners who were interviewed stressed the importance of new forms of collaboration including *cross-studio collaboration* (such as with competitors/ particular specialists) as an emerging commercial reality and trend. However, while there was some mention of cross-institutional collaboration in the STP, this commercial aspect was not highlighted by those educators in the STP.

Several industry practitioner interviewees described the value of *clients* participating in the studio environment and especially the actual creative process. The interviewees saw this as a way to empower their clients, as well as strengthen the studio/client relationship and the creative outcomes produced. However, such client participation in the creative process per se was not a focus highlighted in the STP, as part of industry engagement and real-world/work integrated learning projects.

The literature review undertaken for this project also revealed a significant issue for both education and industry: the *creativity/research nexus* and the development of '*creative knowledge makers*' to underpin a creative knowledge economy. Through this review, it was found that the studio model underpinning the creativity/research nexus in the Creative Arts relies in part on a community culture and on creative teams. Such *communities and creative teams* comprise individuals who can contribute to the 'whole' creative outcome in *complex and non-linear projects*, and through engaging with personal *research* narratives to enrich creative practice.

The analysis undertaken in this project therefore suggests that educators consider the following when developing and supporting learning experiences for students in the Creative Arts, with a view to graduates preparing to contribute in the industry studio setting and more broadly to the creative knowledge economy.

It is recommended that:

Recommendation 1: Graduates need to be flexible and able to work with others in different ways. They need to be able to work in close/far locations as required, so technology may be integral to this practice and help to enable a creative community. They need to be able to work individually, as well as collaborate with fellow specialists and different specialists. They also need to prepare for practice that may include developing working relationships with 'competitor' studios to support sustainable professional practice – that is, cross-studio collaboration.

Recommendation 2: Graduates need to be able to participate in and/or lead intensive projects and develop capacity in effective client relations. Real-world capstone studio projects could support students to prepare for such intensive and longer-term project experiences post-graduation, with client interaction integral to a collaborative creative process and embedded in students' reflective practice requirements.

Recommendation 3: Graduates need to be able to integrate research and practice to help lead practice. This gives them a 'competitive edge' and offers a real advantage to an industry studio environment, as well as the creative practice itself. The goal is to develop innovative creative outcomes that are achieved through research and reflective practice, integral to professional practice. Indeed, new forms of creative practice may emerge, associated with technology and/or other professional practice developments in the relevant field/s.

The recommended priorities for educational studio to reflect current and emerging trends in industry studio practice, and to help *lead* industry practice, may be grouped and summed up as follows:

Priority 1: Collaborative practice

Creative teams including cross-disciplinary practice

Cross-studio practice

Integration of research and practice

Priority 2: Intensive and longer-term projects

Community and industry engagement, real-world deadlines

Client interaction in the studio, clients participate in creative process

Research-driven creative outcomes in non-linear projects

Priority 3: Reconceptualisation of space and place for creative practice/research

Adaptable, evolving learning spaces

Combination of face-to-face/virtual events, social networking for community

Creativity/research nexus for 'creative knowledge makers'

Scenario for a forward thinking educational studio to reflect current and emerging trends in industry studio practice, for adaptation of educational studios, if required, to align with and help lead industry practice

These priorities have been recommended for educational studio – to reflect current and emerging trends in industry studio practice, and to help *lead* industry practice:

Recommended Priority 1: Collaborative practice

Creative teams including cross-disciplinary practice

Cross-studio practice

Integration of research and practice

Recommended Priority 2: Intensive and longer-term projects

Community and industry engagement, real-world deadlines

Client interaction in the studio, clients participate in creative process

Research-driven creative outcomes in non-linear projects

Recommended Priority 3: Reconceptualisation of space and place for creative practice/research

Adaptable, evolving learning spaces

Combination of face-to-face/virtual events, social networking for community

Creativity/research nexus for 'creative knowledge makers'

The following example of an existing educational studio illustrates many of these, with suggestions for how the studio could be strengthened to align with all the recommendations.

Designing Out Crime Research Centre (UTS)

The University of Technology, Sydney and the NSW Attorney General's Department have invested over \$1 million annually to help reduce crime through smart, secure design. In a 'first' for New South Wales, the Designing Out Crime (DOC) Research Centre at UTS researches clever, simple and well-targeted design interventions aimed to discourage opportunistic crime.

In 2009, 2010 and 2011, DOC has taught an Interdisciplinary Design Studies elective (a 'Winter School' unit/course) for UTS undergraduate students. Participating students are drawn from various disciplines including design, architecture, built environment, law and business. The students are all grouped and each team is assigned a specific research brief, which requires exploring design interventions against crime. In these three years, about 500 students delivered 70 projects to the partner organisations. The areas of opportunistic crime investigated include: alcohol related crimes; ATMs; beach theft; illegal dumping; misdemeanours licensed premises; public transport; public housing; retail theft; transport hubs; UTS campus safety; and UTS library theft.

In such an educational studio, the scenario is as follows.

A typical Designing Out Crime Studio is delivered within a 5-week intensive elective unit/course. The purpose of the Studio is the creation of new and innovative solutions to actual client briefings of specific crime-related issues, with topics, or crime

problems, drawn from DOC's industry partner base.

Students form cross-disciplinary teams composed of not only design students (from across a variety of design disciplines), but also students from the Faculties of Law and Business. Each team is assigned a specific problem or issue so that students experience not only their own group negotiation of the problem solution, but also observe the development of alternate solutions to a range of different problems. With each team led by a design tutor, students explore the particular crime problems and identify suitable design approaches to reducing opportunities for crime. The research and visits organised as part of the Studio practice experience are not always physically within the studio space.

These solutions are underpinned and informed by research, drawing on the resources of the DOC Research Centre and data from the Bureau Of Crime Statistics And Research. The crux of the DOC approach lies in creatively reframing the questions that the partner organisations pose to the centre. This reframing requires a study and in-depth analysis of the broader situation (beyond the original brief, which more often than not requires original research).

The Studio supports all students involved, in learning to negotiate the client relationship through group work, negotiation and transparency of process. Industry clients are involved throughout the creative process, within a real-world studio environment. The Studio concludes with the pitching of design concepts to the industry partners, who provide feedback to the teams and, in some cases, adopt the research-driven and cross-disciplinary design solutions.

Members of the Design Against Crime Research Centre from Central Saint Martins College of Art and Design (The University of The Arts, London) have visited and contributed to the UTS delivery of DOC studios. Projects have also run in parallel between similar research units (Sydney, Delft, London). Whilst these have shared outcomes, until now they have not resulted in real-time collaborative cross-institutional Studios, expanding beyond the confines of the students' own institutions.

In summary, this Studio creates collaboration across Design disciplines and introduces non-designers into the project teams. It enables non-designers to experience and contribute to the particularity of problem solving and design thinking within a creative studio setting, while design students are also able to experience the contribution that non-designers can make to client interaction and the creative process.

This Studio goes some way towards incorporating flexibility of learning spaces and approaches. However, learning could be enhanced in many such intensive Studio examples through the greater integration of technology (social media) to facilitate communication, collaboration and a sense of community, in line with the findings of createED Project 2.

Insert banner here

Viability

Insert title

Keywords: maximum of 5

Insert logo

Institution

Level of study

Abstract:
What is this case
study about?

Insert text

Insert picture

What is unique
about this case
study?

Insert text

How does this initiative enhance viability?	Insert text
How was the project structured?	Insert text
What will be the outcomes of this project?	Insert text
What resources were used/required?	Insert text
Contact person:	Insert text