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## **Work integrated learning / professional practice in creative arts programs**

### Abstract:

This article reports on a project which aimed to re-think, re-leverage and re-imagine the power of industry/education/sector partnerships in the creative arts in Australia. A selection of case studies were collected and analysed to examine the role industry and community engagement plays in creative learning and professional practice pedagogy. As one of three key projects exploring pedagogical approaches in the creative arts under the createED umbrella undertaken in 2011, this project also focussed on exploring tertiary-level work integrated learning (WIL) and professional practice in light of the new national creative and performing arts discipline standards. The result was a national benchmarking of best practice; an exploration of the role of the national discipline standards in evaluating the contribution of WIL, and a set of recommendations articulating how to successfully develop effective professional practice and industry partnership within a creative arts curriculum. Our findings were generally consistent with those of the Australian Learning and Teaching Council *National Scoping Study: The Work Integrated Learning / WIL Report* (Patrick et al. 2008) and extended upon that significant study through our primary focus upon the creative arts.

### Biographical notes:

Bill Wade from Charles Darwin University presented the experiences of real world digital creative learning assignments his Faculty facilitates for his students through established business service partnerships. The objective of these placements, beyond simply providing industry experience, is to ensure that students are exposed to real world business problems and asked to deliver a solution – learning to meet real world demands. Secondly, they drove the students to problem solve and research beyond the limitations of their university based learning and course knowledge.

Professor Sue Trinidad showcased a variety of programs from Curtin University that facilitate industry engagement through professional practice. The diversity of the learning experiences ranged from interior architecture real world projects, such as the Cubby House project where students designed and built cubby houses for children and involve the children in testing and judging the most suitable structure, through to the Woundswest project, a collaboration between Curtin University, the Western Australian Health Department and Silver Chain, which offers an IT-based, state-wide

and integrated support system for wound management. These examples of best practice illustrated how programs can incorporate and implement valuable learning experiences for students with industry and/or community engagement.

Tony Woodward from the University of Tasmania's Pathways Program presented an overview of some of the pathways student placements in regional and remote community centres. The strength of such a program was believed to be the deep real life learning experience provided to the students, being immersed in a community setting. In addition, these placements develop an appreciation of the wider role for creative arts disciplines in community settings, encouraging students to see beyond creative practice within a discipline and industry silo.

Keywords:

work integrated learning (WIL) – professional practice – creative arts – best practice

## Introduction

Rationalisation of a particular research effort often arises from a clear absence or paucity of information regarding a particular topic or significant set of questions. The same cannot be said of this project, where a significant body of literature exists in relation to work integrated learning (WIL) and professional practice-based learning and teaching pedagogy. WIL literature generally describes the integral link between professional practice, internships or practicum placements within discipline areas that are professionally accredited. Teacher and early childhood education, engineering, social work, business, accounting, nursing and related health care disciplines provide many examples. Within such programs, there is a great deal at stake with a clear motivation ‘to get WIL right’ in order to assure accreditation is sustained and graduates are ‘job-ready’. Within the creative arts discipline areas, and arguably the entire Humanities, Arts and Social Sciences (HASS) disciplines, there has been a much less clear link or accreditation rationale for the embedding of WIL, although some research has begun to address the topic (Billet & Henderson 2011, Daniel 2008, Draper & Hitchcock 2006, Smith, Meijer & Kielly-Coleman 2010).

Billet and Henderson propose the need for concepts, models and practices that can better integrate practical experiences into the core curriculum of all higher education programmes (2011). They argue that this needs to occur far more widely than just in medicine, nursing and teacher education. According to Daniel, concurrent with WIL opportunities, there is a need for establishing a similar ‘community of reflective practitioners’ (2008). Consequently, we argue here that there is also a need to establish and gauge the significant contribution of WIL within the Arts disciplines in order to begin to establish a benchmarked body of evidence that will help make the case when the pedagogical, budgetary and resource implication of this approach become more apparent.

With the more recent emergence of WIL and professional practice approaches within the ASSH disciplines, this project sought to capture a snapshot of case studies from various programs in the Australasian region, as part of the createED network project which aims to foster leadership and the advancement of learning and teaching within the creative arts. Given a sector struggling with dual sector integration, workload management, and the budgetary constraints, this project aligned well with Draper and Hitchcock’s recommendation that the HASS disciplines need to get ‘smarter about WIL’ (2006).

The aim of our research project was, therefore, to attempt to re-think, re-leverage and re-imagine the power of industry/education/sector partnerships for creative arts. Specific aims were to:

- explore potential, facilitate industry engagement through professional practice;
- demonstrate professional practice outcomes/value for students, instructors, industry partners; and
- establish opportunities for higher education/vocational education and training integration in professional practice.

## **Project methodology**

The project methodology involved investigating courses in which case studies were examples of WIL, professional practice, creative enterprise, real world projects, volunteering, work-based learning, client projects, competitions, residencies, international forums, mentoring, job shadow, career development, business incubator and student businesses. According to the Australian Collaborative Education Network (ACEN) website, WIL currently exists in various forms including internships; cooperative education; work placements; Industry based learning; community based learning; clinical rotations; sandwich year; and practical projects (ACEN, 2011).

The project outcomes included the production of eight case studies intended to showcase best practice in industry engagement in tertiary settings in order to showcase best practice in industry engagement taking place at each of the three universities (see related published case studies). Our analysis of these case studies used a common template structure in order to assess each project:

- the question of how student learning was structured;
- modifications of key organisational structures in order to highlight the different structures used in each tertiary setting;
- establishing benchmark levels of what is already occurring within curricula;
- exploring creative ways to measure development of graduate attributes;
- developing faculty-specific career development learning (CDL) resources; and,
- instigating co-curricular CDL activities.

Emphasis was also placed on the use of the new creative and performing arts discipline standards developed by an Australian Learning and Teaching Council project in 2010 and the exploration of the curriculum mapping tool described below to map WIL experiences throughout a course of study. The outcomes from this project include a set of recommendations articulating how to successfully develop effective professional practice and industry partnerships within a tertiary-level creative arts curriculum and a set of guidelines summarizing best practice in industry engagement from dual sector partnerships that may include vocational education as well as university pathways.

The range of approaches and outcomes described in the case studies below were as wide and varied as the accepted definition of WIL, and arose due the various universities' definitions of, and varied approaches to, WIL.

<i>case study</i>	<i>type</i>	<i>sector</i>	<i>creative and performing arts learning outcomes [LO]</i>	<i>uniqueness</i>
The Royal Darwin Hospital Project	Industry based Learning working with hospital staff	VET/ HE Dual sector/ multi year	Bachelors LO 3, 4 and 5	Multi-year / multi-sector project with Certificate IV and Bachelor students working collaboratively on a joint project which developed a training resource for a client.
The ArtHouse project	Community residency	HE Masters coursework	Masters LO 2, 3, 4, 5, 6	55 school students working with 2 Masters students to develop art.
Fronting MONAFSA 200/300	Work internships in museum	HE 2 <sup>nd</sup> and 3 <sup>rd</sup> year students	Bachelors LO 4 and 6	Work-based unit for students to experience real-world work at the museum
Noongar Dandjoo	Real World experience of creating entire TV series	HE 3 <sup>rd</sup> year Journalism and Screen Arts students	Bachelors LO 1, 2, 3, 4, 5, 6	Experiencing Aboriginal media where students worked with Aboriginal people to produce a TV series.
The Western Independent (WI)	Real World experience of production of a newspaper	HE undergraduate and graduate Journalism students	Bachelors LO 1, 3, 5, 6	A newspaper published twice a semester by students under staff supervision.
Interior Architecture Real World Projects	Client and community based projects	HE 1 <sup>st</sup> to 4 <sup>th</sup> year Interior Design students	Bachelors LO 1, 2, 3, 4, 5, 6	Five client based projects including the Cubby House; Tongues of Stone; Freo on the Edge; Speed Dating; and Socially Responsible Design.
WoundsWest Project	Client based community 'live' project	HE Year 3 Multimedia students	Bachelors LO 1, 2, 3, 4, 5, 6	Department of Health as the client provided a design brief and a \$500 prize to best prototype.
Raising the Visibility of Career Development Pathways	Cooperative Education examples of how the Career Centre can assist a Faculty prepare job-ready graduates	HE Creative Arts students	Bachelors LO 1, 2, 3, 4, 5, 6	Providing a Faculty with 'bookend' experiences of engaging with first years in considering careers and final year Bachelor students the NEXT STEP to create avenues for career job-readiness.

Table 1.

There are cases which seem almost opportunistic or 'just-in-time', responding to immediate opportunities within the creative industries (e.g., MONA), and others that appear more 'longitudinal', that is, spread out over multiple semesters, years and even sectors (VET and HE) (e.g., the Royal Darwin Hospital Project). While reporting these case studies, effort was also made to map their outcomes against the recently articulated six threshold learning outcome statements for undergraduate and Masters degrees in creative and performing arts (Holmes 2010). In addition, the application of a recently developed curriculum mapping tool used at Curtin University (Oliver 2010), which allows whole courses with units to be mapped, was put to the test in regard to where instances of WIL/professional practice occur in a whole course.

## Discussion and recommendations

Evaluating these 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 and performing arts as a first attempt to nationally benchmark professional practice against these standards. This revealed that each of the case studies covered many of the new ALTC discipline standards as learning outcomes (LOs).

The underpinning aspects identified were consistent with the Australian Learning and Teaching Council *National scoping study: the work integrated learning / WIL report* (Patrick et al. 2008) and confirm that the findings of the national study are applicable in the creative arts context. Consequently, we agree with the excellent recommendations contained in that comprehensive report were used to ground the analysis of the case studies and this paper proposes some further considerations.

Opportunities for industry partnerships and professional practice in the creative arts do not always emerge as thoroughly pre-planned or structured professional work placements, fieldwork or student practicum models as is prevalent in other disciplines. While these models certainly do occur, our experience suggests that, much like the creative arts and industry sector itself, many opportunities arise in a multitude of ways. Initiatives, too, often take longer than initially planned. Many opportunities do not fit neatly into the higher education sector's semester system, indicating a need to rethink how we may best engage with industry partners. We propose that opportunities may thus be viewed in terms of the degree of pre-planned structure necessary and the 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:

1. 'fixed', with three-to-six months lead time, including field work, work placements and/or practicum placements integrated through formal curriculum planning;
2. 'adaptable', with one-to-three months lead time where, for example, real world projects such as work on festivals and exhibitions may also be included through both core curriculum or independent study credit/electives; and
3. 'just-in-time', with negotiated learning outcomes with less than one month lead time, meeting, for example, immediate work needs and job briefs such as for designs and logos which are usually proposed to students as work-based opportunities, short term hire or volunteering opportunities.

In order to make the best use of these varied opportunities, it may be necessary to make modifications to organisational structures. For example, Curtin University in Western Australia is currently trialling a number of student learning initiatives focused

around the synergies between course outcomes, the Australian Blueprint of Career Development competencies (hereafter, the blueprint), and the university's specified graduate attributes. To support this, Curtin has established a faculty career consultant position within the centralised Careers Centre. Using the curriculum mapping tool developed at Curtin University (Oliver 2010), the instances of WIL/professional practice were mapped in the curriculum over three years, and the Career development learning (CDL) Plan was developed. The blueprint informs the recording of the level of CDL currently occurring within courses and provides a 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 for employment opportunities (act, personalise, apply and acquire) are nominated within in each of the 11 key competencies. Alongside this initiative, a graduate attribute/employability skills development project is working collaboratively with the employment company Testgrid with the aim of providing students, academic staff, the Careers Centre and employers with a means of assessing and developing student employability skills through the use of the psychometric assessments used by recruitment agencies and employers.

It was evident in a number of the client based case studies that multi-semester 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 student 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 also important to assure that students are provided with opportunities to develop these skills whether this is supported by mentoring from the partner organisation and/or an academic supervisor. Where financial resources are required to achieve the project, it is important that students are encouraged to meet regularly with the industry partner to set budgets and negotiate deliverables.

We also found that well-developed resources for students are useful and utilised. For example, again at Curtin University, students have access to a website that includes Career Development Learning strategies, tips and guidance. Students are also provided with discipline-specific booklets such as the Career Pathway booklets for Fine Arts students, a joint project between the Careers Centre and the Arts Council Australia, which has been funded through a scholarship grant from both groups. The Careers Centre is also involved in a mentoring program in collaboration with the Alumni area. This project has matched 87 senior year students to university alumni with similar degrees and at least two years industry experience. The aim is to assist students with the transition to graduate employment and beginning their early graduate career. Another practical project has been a work experience program that 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. However, this is most effective when staff are cross-trained in both

university (learning outcomes) and appropriate competency-based assessment methods. For this reason, universities seeking to leverage dual sector opportunities need to consider staff professional development in the different assessment approaches each sector utilises.

## **Recommendations**

Based on our analysis of the case studies from the three universities involved, we have developed a number of recommendations to support the development of professional practice and industry partnerships.

Firstly, we recommend that variations in definitions and understanding of what constitutes ‘professional practice’ be embraced, including, for example social inclusion and pro bono work that often happens when students undertake projects they have arranged themselves.

Secondly, flexibility in setting up and arranging WIL opportunities is essential in order for universities to respond to potential professional practice and industry partnership opportunities.

Thirdly, identifying and maintaining ‘win-win’ partnerships that are likely to succeed, delivering positive outcomes for all parties, is crucial.

A fourth recommendation is recognising the importance of networking and its role in identifying and forming strong partnerships.

Fifth and sixth, it is important, too, that organisational structures are in place to support professional practice and industry partnership initiatives; and that sufficient, and often extended, time be given for project completion as industry does not work to university timetables.

A seventh recommendation is that the educational institution oversees the management, supervision, course development and assessment of students (in collaboration with the partner organisation); although this can only be successful if the partner organisation is willing and prepared to manage, monitor and, most importantly, engage in providing feedback and undertaking the assessment of students. This means that the ethical aspects of the placement and work undertaken must be considered, and all risks mitigated with clear processes in place to ensure a safe learning environment for students. Good practices often already exist in the curriculum within a university and these are a good place to begin planning for a professional practice or industry partnership.

Recommendation eight is that a range of assessment modes be considered and creative ways explored and adopted to measure the development of graduate attributes. This may, for example, involve students being provided with support to develop project management skills and financial skills. Depending in the type of WIL opportunity, students need to be provided with adequate 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.



Recommendation nine emphasises that industry-relevant professional development support for staff be made available as academic staff involved must become, and remain familiar, with the industry context in order to develop lasting partnerships. This is also very important when dual sector projects are involved.

The final recommendation is that appropriate staff incentives and reward schemes (certificates, prizes, peer acknowledgement, financial incentives) be instituted, as pursuing, setting up and maintaining WIL opportunities require significant time and effort.

## Conclusion

The case studies presented in this project indicate that the creative and performing arts disciplines make use of a wide range of pedagogical approaches to practical experience that can enhance the professional practice knowledge and skills of creative arts students. This has been, arguably, implicit in the curriculum of many Arts programs, although the need for the clearer integration of professional practical experiences, and gathering evidence of the benefit of such an approach, is needed, especially in a resource challenged sector. The length of planning, lead time and amount of structure to the practical experience is one way of conceiving and categorizing the range of opportunities. This approach may address some of the needs identified by Billet and Henderson (2011) for better concepts, models and practices for WIL. Although the new national creative and performing arts discipline standards and learning outcome thresholds provided an initial framework for considering the potential value of work integrated learning and professional practice approaches, a more comprehensive study of the role of WIL within the creative arts disciplines, with consideration of these and the new AQF emerging threshold standards is warranted.

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# Industry engagement

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## Interior architecture real world projects

Keywords: Interior Architecture, group design, community projects, responsible design



Curtin University

Institution: Department of Architecture and Interior Architecture  
Faculty of Humanities, Curtin University.

Level of Study: Across the four year Interior Architecture degree there are a number of events and activities which highlight a variety of ways of engaging in and with community. These are used to create learning experiences that are discipline relevant and to assist students to become ready to practice. They also stimulate questions in regard to the definition of work ready when associated with creative practice.



Abstract:  
What is this case study about?

The following examples demonstrate the variety of ways to engage:

1. **Cubby Project** [working with children as clients] Year 1

Reinforcing the important aspects of ergonomics, occupation and experience, first year students worked with children as hypothetical clients. The end project involved the children testing and judging the most suitable structure. Students gained insight in working with clients and the particulars of their needs such as scale.

2. **Tongues of Stone** [Research and background information] and **Kirkman House, RPH** [ideas and exploration] Year 2

Both projects involved the development of ideas by students in response to client aspirations for real projects—albeit in different ways. Tongues of Stone involved a study and interpretation of the city of Perth by year 2 students for STRUT Dance Company who were in a collaborative project with New Zealand designer/choreographers. The research emerging through the students' site investigations and subsequent group designs (which fostered interaction and awareness of place) informed the workshop held by STRUT. Through the Kirkman House project, students generated proposals for entertainment spaces which acted as a stimuli for the Royal Perth Hospital's art program development. The proposals were also hung in the hospital corridor gallery and therefore reinforcing the reality of their work.

	<p><b>3. Fremantle on the Edge</b> [community project with city] Across years and disciplines</p> <p>This project was a collaboration between Interior Architecture and other disciplines including fashion. Students were involved for a semester in studying context and issues arising in order to create a design response. The work was displayed throughout the city, thereby demonstrating, how creative arts can activate a city as as acting as a way of generating ideas.</p> <p><b>4. Career Strategies: Speed dating</b> [Bringing practice to students] Year 3</p> <p>This event informed involved practitioners coming together with year three students for a speed dating exercise held in the City. Students met potential employers while discussing the nature of work and gaining insights into what the employer considered being work ready is.</p> <p><b>5. Socially Responsible Design</b> [understanding sectors of society through design project] Year 4.</p> <p>As these students are our final year students, it is imperative for them to understand the responsibility they hold in regard to all people and to the environment. Therefore, they were asked to select a marginalised group and to research their needs and aspirations in order to develop and design a project that would address their findings. The important component of this semester is that students saw the value of their profession and the assumptions they may have held to be challenged or shaken.</p>
What is unique about this case study?	The range integrates creative ways to expose students to the issues of practice within a societal context. It captures the scope of being work-ready and integrates the student as a person, the community with core discipline content as a package. The diversity of the learning experiences across the course demonstrates how this can be achieved in ways beyond the work-experience scenario.
How was the collaboration brokered between the learning institution and the partnering organisation/ stakeholders?	In relation to the examples given: <ol style="list-style-type: none"> <li>1. A collaboration between the studio co-ordinator and the local Child Care Centre. The unit controller approached the Centre in the first instance.</li> <li>2. Approached by the client groups and collaborations developed and have led to further intersections between staff and the organisations</li> <li>3. Collaboration between staff and Fremantle City Council as a joint initiative</li> <li>4. Practitioners, acting as career advisors, were invited to attend a function by the staff member</li> <li>5. Hypothetical project and students sought relationships with NGOs and other individuals or organisations to gather insights into user groups.</li> </ol>
How was student learning structured?	Support lectures, studio sessions, group meetings and peer activities, site visits as well as self directed learning depending on the project
How did this case study enhance student learning?	<ul style="list-style-type: none"> <li>• Increased relevance and sense of reality</li> <li>• Exposed them to client dynamics and diversity</li> <li>• Challenged them to see Interior Architecture in a broader context</li> <li>• Assisted them to understand that IA can make an impact for change within a society</li> <li>• Increased understanding of context</li> <li>• Challenged creativity through diverse ways</li> <li>• Developed an ability to research that can inform Practice</li> </ul>
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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.



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## The Arthouse Project

Keywords: Professional placement, Art House, residency, teaching artist program, visual arts

Institution:	Tasmanian School of Art, Faculty of Arts, University of Tasmania	 
Level of Study:	Professional Placement FSA702/703/704, Masters by Coursework	
Abstract: What is this case study about?	This case study describes a community residency and workshop that was designed and delivered by two Masters by Coursework students as part of their Professional Placement study. The workshop/residency took place at the ArtHouse in Bridgewater, a community with one of Tasmania's (and, by extension, the country's) lowest socioeconomic status.	

How was the collaboration brokered between the learning institution and the partnering organisation/stakeholders?	<p>This case study represents a partnership between the University of Tasmania (UTAS), the Department of Education through the Jordan River Learning Federation, and the Alcorso Foundation, a philanthropic organisation with a mission to develop projects that support the arts, environment and social justice. This was a trial project to develop a program modelled on the 'teaching artist' philosophy as espoused by Eric Booth, one of America's leading experts on arts learning and creativity. It was anticipated that such an experience would give students some transferable skills that they could apply to working in community and cultural development contexts once they had graduated from art school.</p> <p>The Art House is located on the grounds of the Riverside Community Garden and Nursery in Bridgewater. Its completion came about as a result of funding support from Brighton Council and various local businesses. The Art House embraces an holistic view of education and provides another exciting learning space in the area for both school age children and adult learners. One of the goals of the Art House is to utilise current educational and recreational programs that focus on the Visual Arts with an emphasis on positive relationship building, individualised learning programs, enterprise, business skills development and pursuing marketing strategies for artworks produced on site. The Art House is a short walk from the local high school, and a short drive from the area's three primary schools.</p>
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Fifty-five students from Grades 5 – 10 created a number of artworks through the residency. Processes and concepts that students were introduced to included stencilling, spray painting, skateboard design, fashion and mask design. An exhibition entitled 'Spray on Silk' was held at the Brighton Civic Centre in September 2010.



Head of School, Professor Noel Frankham, initiated this idea in partnership with Eve Mills, art teacher at Bridgewater High School (and driving force behind the development of the ArtHouse). Eve Mills, Milan Mилоjevic (Coursework Co-ordinator) and Tony Woodward (Project Manager, Pathways Project) briefed the coursework cohort about the proposed project. Woodward and Mилоjevic developed a unit outline that was structured around four ALTC Learning and Teaching Academic Standards Project domains for Creative and Performing Arts graduates at Masters by Coursework level.

Two students, Wen Xu and Peter Kozak, expressed an interest in being involved. Wen, a fashion designer, and Peter, a street artist, each submitted proposals for the residency that included a program outline and a materials budget set at \$4000.00 per project. Eve Mills liaised with schools within the Jordan River Learning Federation to identify students who would benefit from being involved in the program. Students were divided into three different groups of eighteen, with Wen and Peter working with each group for one day a week over an eight-week period. Approximately 100 people attended the exhibition opening at the Brighton Civic Centre. A small print run catalogue of the project will be produced using some remaining project funds.

How was student learning structured?

The four ALTC CAPA learning outcomes shaded below were explicitly written into the unit outline as assessment criteria. These were spread across the two assessment tasks, these being the residency itself (60%) and a 2000 word report and 20 minute oral presentation (40%). Both students received a High Distinction for their work.

Wen and Peter provided a detailed reflection statement of their experiences. Both students acknowledged their personal growth throughout the project. Wen, an international student whose second language is English, identified that the project gave her a lot more confidence to work and live in Australia. Both students clearly articulated the critical communication and problem solving skills they developed throughout the life of the project. Interestingly both students acknowledged the impact that the residency had on their own art practice, a message reinforced by Eric Booth during his recent visit to Australia, when reporting on the outcomes of the teaching artist program he developed at the Julliard School in New York City.



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Funded by the Australian Government Department of Education, Employment and Workplace Relations.

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.

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## (Creating avenues for) Raising the visibility of career development pathways (for Humanities / Creative Industries students)

Keywords: Career development learning, Australian Blueprint of Career Development, graduate attributes, course mapping, CDL mapping, work experience, mentoring, employability



Institution:	Collaboration between the Faculty of Humanities (Humanities) and the Curtin Careers Centre (Careers Centre)
Level of Study:	All undergraduate years: Two examples reflecting the support provided to the 'bookends' of the undergraduate experience are a) The Careers Centres early engagement in the generic first year unit of study and b) the delivery of the NEXT STEP Mentoring program to penultimate and final year students.
Abstract: What is this case study about?	<p>Curtin University (Curtin) identifies the development of career readiness and employability skills as a distinguishing graduate outcome of our students. This necessarily brings into focus the career services and career development opportunities provided to Humanities students. As a result challenges for academics, students and Careers Centre staff have been posed as they give consideration to how current curricula, services and programs contribute to the development of graduate employability through lifelong learning and career development.</p> <p>How Humanities students develop their career readiness, career adaptability and career resistance inclusive of their employability skills is being critically appraised and a strategic direction identified. This case study summarises the initial key components of the collaboration between Humanities (and specifically courses aligned to Creative Industries) and the Careers Centre. It highlights the contribution this approach can make to students successfully managing their careers by emphasising:</p> <ul style="list-style-type: none"> <li>• the value of Career Development learning (CDL) to the Student Experience;</li> <li>• how CDL assists to maximise a student's investment in their education;</li> <li>• the essential contribution CDL makes to student's work integrated learning experiences; their personal growth and development and lifelong learning; and the development of their graduate attributes.</li> </ul>

How was the collaboration brokered between the learning institution and the partnering organisation/stakeholders?

Curtin has adopted an institutional Career Development Learning Plan (approved, Academic Board 2011). Central to this plan is Curtin implementing the Australian Blueprint of Career Development, (Ministerial Council on Education Employment Training and Youth Affairs, 2009) as the framework for the delivery of CDL to its students. Early engagement involves 'pilot schools' exploring a systematic approach for incorporating CDL within courses. This process is supported by McIveen et al (2011) position that from a perspective of the scholarship of teaching and learning it is important that career development learning be linked to conceptual frameworks that can inform curriculum design and evaluation.



A mentee in the NEXT STEP

Similarly the Australian Blueprint of Career Development (the Blueprint) underpins the structure for the development and reporting of CDL occurring within co-curricular activities. Typically the co-curricular program outcomes relate to the development of career management skills in students, raising awareness of career pathways, the employability agenda, and/or developing aspirations. The partnership is grounded in the establishment of strong relationships. Initially this has involved the Career Consultant (Humanities) working with the Heads of Schools and Academics, and the Manager of the Careers Centre working with the Dean Teaching and Learning, Humanities. Inevitably this process takes time as all parties become more knowledgeable and appreciative of the responsibilities, roles and competing expectations and demands of the 'other' area; and, develop a shared understanding of key terms and desired outcomes and begin to articulate a mutual vision.

The appointment of a Career Consultant (Humanities) with an academic and lecturing background assisted the Careers team in gaining a more complete understanding of faculty operations from an academic perspective. Similarly the appointment of a Career Consultant with a Humanities degree aided in the Career Centres understanding of student perspectives and resource development needs. An exchange of Humanities staff to work within the Careers Centre may facilitate a similar outcomes for Humanities staff.

Along with aligning the strategic needs of Humanities and the Careers Centre the success of the initiatives also hinge on the successful building of interdepartmental relationships. To date this has predominately commenced with Alumni, Office of Assessment Teaching and Learning and the Learning Centre.

How was student learning structured?	<p>Student learning is structured around synergies between</p> <ul style="list-style-type: none"> <li>• Course outcomes</li> <li>• Blueprint competencies</li> <li>• Graduate attributes</li> </ul> <p>The move from an <i>ad-hoc</i> delivery of career services to Humanities students to a systematic approach has initially involved piloting:</p> <ul style="list-style-type: none"> <li>• <i>Modifications of key organisational structures:</i> <ul style="list-style-type: none"> <li>• Appointment within the centralised Careers Centre of a <b>Faculty Career Consultant</b> who is supported by the procedures, resources and policies of the Careers Centre and the Employer Liaison Team of the Careers Centre</li> <li>• Development of <b>Faculty of Humanities CDL Plan</b> (due in Draft Nov. 2011)</li> </ul> </li> <li>• <i>Establishing benchmark levels of what is already occurring within curricula:</i> <ul style="list-style-type: none"> <li>• <b>Mapping of CDL in curricular</b> (3 year plan): Version 2 of CCMAP 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 within each are nominated: Act, Personalise, Apply and Acquire.</li> <li>• Potential <b>engagement in generic first year Humanities unit</b></li> </ul> </li> <li>• <i>Exploring creative ways to measure development of graduate attributes:</i> <ul style="list-style-type: none"> <li>• <b>The Graduate Attribute / Employability Skills Development Project</b> 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.</li> </ul> </li> <li>• <i>Developing Faculty specific CDL resources</i> <ul style="list-style-type: none"> <li>• <b>Website, Blackboard, Occupational Booklets</b> are in ongoing phases of development</li> <li>• The development of <b>Career Pathway Booklets</b> for <b>Fine Arts</b> 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 Humanities students to assist in the development of this research and resource development.</li> </ul> </li> <li>• <i>Instigating co-curricular CDL activities:</i> <ul style="list-style-type: none"> <li>• <b>NEXT STEP Mentoring</b> (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.</li> <li>• <b>Experience Works</b>. Through collaboration with employers this work experience program assists students to further develop their graduate attributes while undertaking a placement complimentary to their studies.</li> </ul> </li> </ul>
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What resources were used/ required?	Resources were realigned within the Careers Centre to commence this initiative. Budget constraints impact on the timeliness of the delivery the outcomes of the collaboration between Humanities and the Careers Centre rather than the ability to eventually deliver the intended outcomes.
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Creative and Performing Arts	Learning Outcome Statements <span style="float: right;">■ Learning outcomes achieved</span>					
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.



## 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

Keywords: Dual Sector, VET-HE Integration, Merit-based vs Competency-based Assessment, Work Integrated Learning, Professional Practice, Multi-year Projects, Graduate Attributes, Generic Skills, Mapping



Institution:	School of Creative Arts and Humanities, Charles Darwin University (CDU)
Level of Study:	Dual sector / multi-year – Cert IV Multimedia to Year 1,2 and 3 of the Bachelor of Creative Arts and Industry Degree (New Media)
Abstract: What is this case study about?	<p>Students from the Certificate IV (Multimedia) and the Bachelor of Creative Industries (New Media Design) at Charles Darwin University (CDU), participated in a real world learning experience, and were tasked with seeking a solution to a very complex educational training challenge situated within the Royal Darwin Hospital (RDH).</p> <p>In partnership with the RDH, the primary stakeholder, students sought to apply digital video editing and sound recording skills to develop a standalone training resource that would help meet the need to induct new hospital staff and meet the required annual training recertification of some 1800 employees per annum. Face to face instruction and a basic PowerPoint resource were currently in use and RDH wished to enhance it with a video scenario DVD to demonstrate fire safety and evacuation procedures as part of its improved fire awareness training program. The design brief allowed a generous amount of scope for students to creatively storyboard the scenario and, given the large scale of the task, apply project management skills to ensure successful completion of deliverables over four semesters and two years of student involvement.</p> <p>Ensuring multi-year project continuity / enthusiasm, managing both student and stakeholder expectations and meeting deliverables within timelines were the primary challenges. In addition the need for a better mechanism for mapping learning objectives, graduate attributes and both generic and employability skills, was identified. Some preliminary exploration of an ALTC funded project resulting in a curriculum mapping tool (Oliver, 2010) indicated, that with some modification, this tool may facilitate better outcomes for similar real world projects where students from dual sectors are engaged.</p>
What is unique about this case study?	<p>Being a multi-sector, multi-year and multi-level project, the Royal Darwin Hospital Project brought together a wide range of student capabilities and expertise in order to assemble a production team to realize an eventual 20 minute scenario-based fire awareness training resource.</p> <p>A total of 12 students from both sectors (VET and HE) worked side by side on the project. This was made possible through a bachelor of visual arts elective (BVE) at CDU that encourages higher education students to participate in skill-based VET training units at both an introductory (BVE112) and advanced level (BVE212). This option was primarily taken up by Year 1 and 2 Bachelor of Creative Arts Industry (BCAI – New Media) students. In addition a third year student attached himself to the production scenario through an independent upper-year study elective (CAH301) providing valuable post audio and video editing skills to the production team. An interesting addition was that of a former graduate of the school, who was a self-employed videographer and producer, who served to model a possible small business career pathway for the current student cohort. A call for student actors, brought on board an additional Cert IV Multimedia graduate and another student studying in the bachelor of teaching and learning program, effectively expanding the team from a wider portion of the university and graduate/alumni base. The project further benefitted from the expertise of six hospital staff and four members of the Marrara Fire Station who provided their expert knowledge, acting skills, realism and a valuable opportunity to work side by side with healthcare and fire fighting professionals. Voice talent provided courtesy of ABC Radio, rounded off the post-audio narration requirements.</p>



How was the collaboration brokered between the learning institution and the partnering organisation/ stakeholders?	<ol style="list-style-type: none"> <li>1. RDH approached CDU with the proposed training challenge</li> <li>2. Lecturer stakeholder discussions / emails were exchanged to scope out the opportunity</li> <li>3. Risk Assessment discussion and management of expectations occurred –e.g., weighing the importance of the learning outcome (process) against the deliverable (product)</li> <li>4. Initial visitation to site to assess safety and suitability of infrastructure / supervision and support for the project was conducted</li> <li>5. Negotiation of resources / budget and deliverables / timelines</li> <li>6. Agreement articulated and a contract signed</li> <li>7. Product drafts and selection processes were established</li> <li>8. Methods to recognize student achievement were determined and eventuated</li> </ol>
How was student learning structured?	<p><b>An Ongoing Project with Iterative Pitching &amp; Final Submissions:</b> Because the stakeholders were more articulate about the training challenge that they faced and less directive about the solution that they wanted, students were able to propose creative ideas and draft a series of written scripts and storyboards in order to pitch their ideas and refine them. These pitches were both peer assessed and vetted to the stakeholders who made a final decision on their favourite script and scenario.</p> <p><b>The Challenge of Managing Expectations:</b> In a project of this scale and size, the management of expectations was integral to the success of the project. This was achieved by having students learn and apply basic project management skills as well as engaging the stakeholder at regular intervals. Over the longer term, stakeholder expectations were managed by the instructor and it was agreed that the focus of the professional practice project was upon student learning and the applied production process vs the end product.</p> <p>Dual sector demands were handled through the development of discrete unit information documents.</p>
What were the learning outcomes for students, and how were these assessed/ evaluated?	<ul style="list-style-type: none"> <li>• <b>Benefits of Using an Authentic Context:</b> The real-world driven project allowed for ongoing and direct engagement of students with stakeholders, increasing opportunity for high-level appraisal of their work, enhanced understanding of the complex challenges faced in the workplace and improved understanding of how new media skills can be utilized to provide solutions to some of those challenges.</li> <li>• <b>Motivation and Self Direction Through Responsibility:</b> Students were increasingly more motivated by this project as they began to understand the importance of the resource which could have a direct impact upon the capacity for RDH staff to save lives in the event of a fire emergency. The importance of the topic and level of moderated responsibility given to them led to a high level of self-directed learning and ownership of the project outcomes.</li> <li>• <b>Student Persistence:</b> As the project was multi-semester and integrated within the unit learning, teaching and assessment, student persistence and retention was enhanced. It is noteworthy however that motivation could have curtailed because of the long-term scale of the project, and the instructor and stakeholders initiated several reward schemes, e.g., letters of appreciation, participation certificates and prizes for successful final submission as selected by the stakeholders.</li> <li>• <b>Powerful Benchmarking:</b> Because students were able to peer assess their work and ideas against students from different levels and also received in-depth feedback from stakeholders, instructor and former graduates, overall achievement benchmarks and expectations were raised.</li> <li>• <b>Teamwork and Leadership:</b> This project naturally led to advanced teamwork and leadership skill development opportunities. Part of the in-class delivery surrounded group dynamics, roles and managing people and deliverables through project management principles.</li> <li>• <b>Creativity / Feasibility:</b> Students were given a great deal of scope to propose creative solutions, scripts, storyboards in the initial stages, and learned valuable decision making skills in relation to determining what was feasible in a timeline driven production schedule.</li> <li>• <b>Career Pathways:</b> Few of the students had considered the educational training sector as a likely avenue for employment and could see through the modelling of graduated students, how possible self employment and running their own sole proprietorship businesses could work.</li> </ul> <p>Assessment differentiation of competency-based and merit-based approaches required a thorough knowledge of requirements within both sectors and was facilitated through very clear assignment expectations, marking criteria and rubrics.</p>
Contact person:	Bill Wade, Head of School, School of Creative Arts and Humanities, CDU. Email: bill.wade@cdu.edu.au

Creative and Performing Arts Learning Outcome Statements			■ Learning outcomes achieved			
<b>Upon completion of a bachelor degree in Creative and Performing Arts, graduates will be able to:</b>	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
<b>Upon completion of a masters by coursework degree in Creative and Performing Arts, graduates will be able to:</b>	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.

# Industry engagement

createED strengthening learning & teaching in the creative arts disciplines

## New Media Design - Advanced Studio (NMD302) TEDx Darwin Project 2011

Keywords: Work Integrated Learning, Charles Darwin University, Professional Practice, Real-world project, Graduate Attributes, Generic Skills, TEDx, New Media Project Management, Community engagement



Institution: School of Creative Arts and Humanities,  
Charles Darwin University

Level of Study: Year 3 of the Bachelor of Creative Arts and Industries Degree (New Media).

Abstract: What is this case study about? New Media Design - Advanced Studio (course code NMD302) is a Work Integrated Learning (WIL) unit that aims to familiarise students with the requirements and challenges of real-world New Media/Multimedia projects. This case study investigated the effectiveness of the WIL approach of this unit. NMD302 students work as a group on one collaborative project per semester and the project manager is elected from the group of students (under supervision by the lecturer). The proposed project for semester two 2011 was TEDx Darwin. TEDx Darwin is an independently organised TED event held under license from www.TED.com. The first TEDx Darwin was held on Saturday 6 August 2011. The organising committee approached the New Media course co-ordinator at CDU to enquire into student involvement. Students from the third year New Media Bachelor of Creative Arts & Industries course at CDU were given the opportunity to project manage the event and document, edit and deliver all video content for the event.



Experience from previous years running this unit has indicated that the best results will be realised with maximum stakeholder involvement in project liaison with the students as well as a well-rounded and articulated brief from which the student cohort can establish a clear working methodology. Stakeholders responded with an exemplary brief including all aspects of planning and rehearsals, production and post-production detail as well as regular stakeholder engagement through classroom visits and venue rehearsals. The student workload for the project was greater than had been anticipated with some students querying the amount of time invested for credit point return and the effect of this on their commitments to other units of study. A submission extension alleviated some of this stress amongst the group but flagged a concern for the unit co-ordinator to better prepare the students for the anticipated workload as well as provide more pre-planning and post-production time for any future events. The TEDx committee, unit co-ordinator, instructor and students were invited for a de-briefing session after the event to reflect on the production and learning process and plan for improvements for a recurring annual event. An earlier pre-production time frame as well as a possible increased credit point loading were amongst the suggestions for addressing student concerns.

Through this project a new benchmark had been realised for this type of WIL project with focus on pre-planning, stakeholder engagement, quality of project brief and student ownership of the project. Based on the success of the TEDx Darwin project, all future NMD302 projects will adhere to greater expectation from the stakeholder and more emphasis placed on student ownership for the successful realisation of their graduate attributes. Data on student responses and learning outcomes was collected by questionnaires over four semesters from four different real-world projects through the NMD302 unit. The most notable result from our study is that, despite students responding that they perceived the workload of the WIL unit to be higher than in a Traditional Coursework Unit (TCU), 94% of them in fact still preferred the WIL teaching method over a TCU approach.

What is unique about this case study?	<ul style="list-style-type: none"> <li>• Real-world clients</li> <li>• Real-world student experiences, skills and industry exposure</li> <li>• Industry engagement and student networking opportunity</li> <li>• Student work published in a reputable industry forum</li> <li>• Job opportunities from this project</li> <li>• Graduate attributes – teamwork, social responsibility, communication skills, creativity,</li> <li>• Career pathways – e.g. educational product production</li> <li>• The student/stakeholder relationship</li> <li>• The stakeholder/university relationship</li> <li>• Community engagement</li> </ul>
How was the collaboration brokered between the learning institution and the partnering organisation/ stakeholders?	<ul style="list-style-type: none"> <li>• TEDx Darwin organising committee approached CDU</li> <li>• Meetings in person between unit co-ordinator and lecturer and members of the organising committee</li> <li>• Lecturer stakeholder discussions / emails to scope out the opportunity – project brief drafted</li> <li>• Agreement articulated and signed at Faculty level</li> <li>• Risk Assessment discussion – e.g. weighing the importance of the learning outcome (process) against deliverables (product)</li> <li>• Negotiation of resources / budget and deliverables / timelines</li> <li>• After several revisions the project brief became a working document</li> <li>• Site visits to the event venue for rehearsals</li> <li>• Timelines re-negotiated to accommodate student workloads</li> <li>• Product deliverable and student recognition by the stakeholder</li> </ul>
How was student learning structured?	<p>This was managed as a real-world work-integrated-learning project for which students were trained and assessed as part of their NMD302 unit of study.</p>
What were the learning outcomes for students and how were these assessed/evaluated?	<p>Students further their skills in new media and advance their self identity as emerging new media professionals through the exploration and knowledge acquisition of current software applications focussing upon the areas of interactivity, integrated media and project management. Opportunities to adopt leadership roles, apply new knowledge, analyse concepts and synthesize understanding and theory are presented through the collaborative planning and production of an integrated product (major team project), reflective essay and response paper to an industry-relevant topic.</p>
What resources were used/ required?	<p>Students were able to access equipment from CDU and other resources including the venue hire were negotiated with the TEDx organising committee</p>
Contact persons:	<p>Peter Houtmeyers, HE and VET Multimedia Lecturer and Co-ordinator, School of Creative Arts &amp; Humanities. peter.houtmeyers@cdu.edu.au Phone: (08) 8946 6045</p> <p>Eric Fassbender, Research Fellow, School of Creative Arts &amp; Humanities. eric.fassbender@cdu.edu.au (08) 8946 6836</p>



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.

## Fronting Mona FSA 200/300

Keywords: MONA, Work Integrated Learning, Professional Practice, invigilator, gallery, museum



Institution:	Tasmanian School of Art, Faculty of Arts, University of Tasmania
Level of Study:	2nd or 3rd Year Undergraduate Degree
<p>Abstract: What is this case study about?</p>	<p>The Fronting MONA Unit evolved in response to the opening of the Museum of Old and New Art (MONA) in January 2011, one of the most significant cultural events in Tasmania's history.</p> <p>The opening of MONA represented significant employment potential, especially for those interested in art, history and classics, philosophy, anthropology, journalism, music, tourism and culture. The University of Tasmania has partnered with MONA to present a Work Integrated Learning Spring Semester subject that introduces students to a range of duties and responsibilities that working in art museums and galleries would require of them. In particular, this unit of study uses MONA as an example of what art museums can be and prepares students for potential employment as museum invigilators with MONA.</p> <p>MONA invigilators supervise MONA's galleries and provide visitor support including welcome and orientation, information about the museum and its collection, and assistance to ensure safety and security of people and artworks. The role also requires engagement with a broad range of related activities central to the smooth operation of a museum and other cultural events and venues. Whilst being focused on MONA, the unit provides students with a broad range of highly transferable skills – especially relevant to the arts industry roles requiring control of and interaction with customers – individually or in groups.</p> <div data-bbox="491 1081 1241 1563" data-label="Image"> </div> <p data-bbox="491 1570 900 1599" style="text-align: center;"><i>The Museum of Old and New Art (MONA)</i></p>
<p>What is unique about this case study?</p>	<p>The Fronting MONA unit has been developed in response to this major philanthropic 'gift' to the people of Tasmania and visitors to the state. It fulfils a need for both program partners:</p> <ul style="list-style-type: none"> <li>• MONA's need to have a large number of staff prepared for its official opening, and beyond (MONA received its 100 000th visitor after just 60 days of opening)</li> <li>• The Tasmanian School of Art's aim to provide a greater range of Professional Practice and Work Integrated Learning opportunities for its students.</li> </ul> <p>It is anticipated that there will be a continuing need for this unit to be offered into the future to satisfy the employment demand created by MONA, and possibly from the imminent re-development and expansion of the Tasmanian Museum &amp; Art Gallery (TMAG), due for completion end of 2012.</p> <p>Domestic UTAS students undertaking a minimum load of 75% in their main degree program received a HECS scholarship for this unit by being having a concurrent enrolment in the Diploma of Fine Art and Design.</p>

How was the collaboration brokered between the learning institution and the partnering organisation/ stakeholders?	<p>In response to MONA's published recruitment advertisement, Prof. Noel Frankham, Head of School, approached Mark Fraser (the then Director of MONA) and suggested that the Art School utilise the skills and interest that exist within its current and former students, and develop a unit of teaching to prepare such students for working as invigilators at MONA. Whilst there were no guarantees that those who passed the unit would be offered employment at MONA, both parties were confident that, upon satisfactory completion of the Unit, students would be significantly better equipped to perform the duties of an invigilator to a competent standard.</p> <p>Prof. Frankham then approached Joe Bugden (who teaches Business Skills / Professional Practice at the Tasmanian School of Art, and who has experience in working in museums and galleries) to develop the unit outline and teach the Unit. Joe met with Mark Fraser and Justin Johnstone (Guest Services Manager at MONA) and in response to MONA's particular requirements for staffing, and, in consideration of a range of other relevant issues relating to museums and galleries in the 21st century, the Fronting MONA unit outline was developed.</p>
How was student learning structured?	<p>Student learning was structured along the lines of formal lectures and tutorials delivered at the Tasmanian School of Art. The content of the unit drew on students' experiences, expectations and assumptions about modern private museums, and used these to develop and explore a range of scenarios that invigilators might encounter at MONA. Two factors had special significance in the development of unit content: the need to manage visitor's encounters with sexually explicit and confronting art, and MONA's philosophy of informed but friendly and highest quality customer service. The students looked at traditional and existing models of public museums and galleries; their roles, rights and responsibilities, and how these differ from those relating to private museums. Students also investigated the development of private museums in Australia and beyond. Further to this, the students spent 30 hours over five days, on-site at MONA in the week leading up to the official opening on 21st January 2011.</p> <p>This, when compared to the operation of an institution post-launch, proved to be a particularly insightful and invaluable experience, as students saw behind the scenes in the last days leading up to the opening of the institution.</p>
What were the learning outcomes for students, and how were these assessed/ evaluated?	<p>Learning outcomes for the students included a better understanding and appreciation of the development of museums and art galleries within western civilization, their various and changing roles over the centuries, who they represent, and what some of the significant differences between public and private museums are, in terms of governance and accountability, and their relationships with their respective visitors. This was assessed through students' submission of a number of essays, and, for those who sought such, whether or not they gained paid employment at MONA following the conclusion of the Unit. This was always a key objective of the unit, and suggests that the Tasmanian School of Art was most successful in developing and delivering a unit of study that proved to be particularly relevant to the employment fields of arts students and graduates.</p>
What resources were used/ required?	<p>Access to a lecture theatre, museum site visits</p>
Contact person:	<p>Professor Noel Frankham, Head of School, Tasmanian School of Art Noel.Frankham@utas.edu.au ph: (03) 62264301</p> <p>Funded by the Australian Government Department of Education, Employment and Workplace Relations.</p>

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
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# Industry engagement

createED strengthening learning & teaching in the creative arts disciplines

## New Media Design - Advanced Studio (NMD302) TEDx Darwin Project 2011

Keywords: Work Integrated Learning, Charles Darwin University, Professional Practice, Real-world project, Graduate Attributes, Generic Skills, TEDx, New Media Project Management, Community engagement



Institution: School of Creative Arts and Humanities,  
Charles Darwin University

Level of Study: Year 3 of the Bachelor of Creative Arts and Industries Degree (New Media).

Abstract: What is this case study about? New Media Design - Advanced Studio (course code NMD302) is a Work Integrated Learning (WIL) unit that aims to familiarise students with the requirements and challenges of real-world New Media/Multimedia projects. This case study investigated the effectiveness of the WIL approach of this unit. NMD302 students work as a group on one collaborative project per semester and the project manager is elected from the group of students (under supervision by the lecturer). The proposed project for semester two 2011 was TEDx Darwin. TEDx Darwin is an independently organised TED event held under license from www.TED.com. The first TEDx Darwin was held on Saturday 6 August 2011. The organising committee approached the New Media course co-ordinator at CDU to enquire into student involvement. Students from the third year New Media Bachelor of Creative Arts & Industries course at CDU were given the opportunity to project manage the event and document, edit and deliver all video content for the event.



Experience from previous years running this unit has indicated that the best results will be realised with maximum stakeholder involvement in project liaison with the students as well as a well-rounded and articulated brief from which the student cohort can establish a clear working methodology. Stakeholders responded with an exemplary brief including all aspects of planning and rehearsals, production and post-production detail as well as regular stakeholder engagement through classroom visits and venue rehearsals. The student workload for the project was greater than had been anticipated with some students querying the amount of time invested for credit point return and the effect of this on their commitments to other units of study. A submission extension alleviated some of this stress amongst the group but flagged a concern for the unit co-ordinator to better prepare the students for the anticipated workload as well as provide more pre-planning and post-production time for any future events. The TEDx committee, unit co-ordinator, instructor and students were invited for a de-briefing session after the event to reflect on the production and learning process and plan for improvements for a recurring annual event. An earlier pre-production time frame as well as a possible increased credit point loading were amongst the suggestions for addressing student concerns.

Through this project a new benchmark had been realised for this type of WIL project with focus on pre-planning, stakeholder engagement, quality of project brief and student ownership of the project. Based on the success of the TEDx Darwin project, all future NMD302 projects will adhere to greater expectation from the stakeholder and more emphasis placed on student ownership for the successful realisation of their graduate attributes. Data on student responses and learning outcomes was collected by questionnaires over four semesters from four different real-world projects through the NMD302 unit. The most notable result from our study is that, despite students responding that they perceived the workload of the WIL unit to be higher than in a Traditional Coursework Unit (TCU), 94% of them in fact still preferred the WIL teaching method over a TCU approach.

<p>What is unique about this case study?</p>	<ul style="list-style-type: none"> <li>• Real-world clients</li> <li>• Real-world student experiences, skills and industry exposure</li> <li>• Industry engagement and student networking opportunity</li> <li>• Student work published in a reputable industry forum</li> <li>• Job opportunities from this project</li> <li>• Graduate attributes – teamwork, social responsibility, communication skills, creativity,</li> <li>• Career pathways – e.g. educational product production</li> <li>• The student/stakeholder relationship</li> <li>• The stakeholder/university relationship</li> <li>• Community engagement</li> </ul>
<p>How was the collaboration brokered between the learning institution and the partnering organisation/ stakeholders?</p>	<ul style="list-style-type: none"> <li>• TEDx Darwin organising committee approached CDU</li> <li>• Meetings in person between unit co-ordinator and lecturer and members of the organising committee</li> <li>• Lecturer stakeholder discussions / emails to scope out the opportunity – project brief drafted</li> <li>• Agreement articulated and signed at Faculty level</li> <li>• Risk Assessment discussion – e.g. weighing the importance of the learning outcome (process) against deliverables (product)</li> <li>• Negotiation of resources / budget and deliverables / timelines</li> <li>• After several revisions the project brief became a working document</li> <li>• Site visits to the event venue for rehearsals</li> <li>• Timelines re-negotiated to accommodate student workloads</li> <li>• Product deliverable and student recognition by the stakeholder</li> </ul>
<p>How was student learning structured?</p>	<p>This was managed as a real-world work-integrated-learning project for which students were trained and assessed as part of their NMD302 unit of study.</p>
<p>What were the learning outcomes for students and how were these assessed/evaluated?</p>	<p>Students further their skills in new media and advance their self identity as emerging new media professionals through the exploration and knowledge acquisition of current software applications focussing upon the areas of interactivity, integrated media and project management. Opportunities to adopt leadership roles, apply new knowledge, analyse concepts and synthesize understanding and theory are presented through the collaborative planning and production of an integrated product (major team project), reflective essay and response paper to an industry-relevant topic.</p>
<p>What resources were used/ required?</p>	<p>Students were able to access equipment from CDU and other resources including the venue hire were negotiated with the TEDx organising committee</p>
<p>Contact persons:</p>	<p>Peter Houtmeyers, HE and VET Multimedia Lecturer and Co-ordinator, School of Creative Arts &amp; Humanities. peter.houtmeyers@cdu.edu.au Phone: (08) 8946 6045</p> <p>Eric Fassbender, Research Fellow, School of Creative Arts &amp; Humanities. eric.fassbender@cdu.edu.au (08) 8946 6836</p>



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

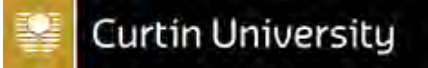


# Industry engagement

createED strengthening learning & teaching in the creative arts disciplines

## Noongar Dandjoo

Keywords: Cultural awareness, Community engagement, Professionalism, Indigenous representation, Community media



Institution:	Department of Journalism. School of Media, Culture and Creative Arts Faculty of Humanities. Curtin University Bentley	Department of Film & Television School of Media, Culture and Creative Arts Faculty of Humanities. Curtin University Bentley
Level of Study:	Third year Broadcast Journalism students. Unit title: Journalism Television Current Affairs 397. This is a 50 credit advanced journalism unit (most undergraduate units are 25 credits) which reflects the amount of work involved.	Bachelor of Arts (Film & Television), Bachelor of Arts (Mass Communication). Undergraduate degrees, program involves both second and third year students from each discipline.



Abstract:  
What is this case study about?

Noongar Dandjoo is a current affairs style program, developed to explore issues of interest to Noongar people and to showcase the achievements of inspirational people in the Noongar community.

The first series was recorded in 2007, second series in 2009 and there is a third in planning.

From a WIL perspective, it is an ambitious project, as students are creating an entire TV series in the space of one semester (twelve weeks). The stories must be to broadcast standard, and students create all the scripts and work to real deadlines. As such, Noongar Dandjoo replicates exactly what occurs in a real world TV journalism experience.

Students work with Aboriginal people to make stories with them – they gather ideas of what stories are of interest to the Noongar community, directly from interaction with the community.

Journalism and Film TV & Screen Arts students collaborate on the production of stories, whilst building relationships and gaining the necessary trust with local Aboriginal people.

There is also a particular level of skill involved in creating programs in this current affairs structure (usually only five minutes), which are interesting and have an impact.

Noongar Dandjoo is a series of magazine-style programs involving a variety of elements: interviews; arts pieces; and issues-based current affairs style stories.

The aim and first objective of the project is to produce a program with rather than about Aboriginal people, an approach quite different to that often seen in mainstream media.

In this sense, the program lecturers and the students are attempting to address the stereotypes and negative images of Aboriginal people presented in mainstream media; they look for positive stories, whilst not ignoring the real issues that face the urban Noongar community in Perth.

Michelle had found through earlier PhD research that although Aboriginal media projects were among the most successful in achieving the positive social and cultural potential of community media, there was a notable absence of Aboriginal people in the Perth media landscape. This discovery prompted the idea to produce an Aboriginal media project to address that void, which led to the creation of Noongar Dandjoo.

<p>What is unique about this case study?</p>	<p>To date, there has not been a contemporary TV magazine program specifically for and about Noongar people.</p> <p>This is many students' first exposure to meeting and interacting with Aboriginal people. As such, the students find the program intensely interesting, as it requires them to learn due cultural sensitivity, conduct themselves in certain ways, carefully and always with respect.</p> <p>The program is intensive and is all done within the timing confines of one series per semester.</p>	<p>The program provides students with experience and cultural awareness about Aboriginal people that they then take into their professional lives and draw on to inform their careers. In doing so, these students – including a number of graduates of the program who are now working in journalism and production - then begin to address some of the issues of Indigenous representation in mainstream media.</p> <p>After graduation, many students express that their experience helped to inform the way they approach stories about Aboriginal people in their careers.</p> <p>The degree and extent of collaboration involved is also unique and has grown significantly since inception. This collaboration was initially between the Journalism and Screen Arts disciplines, with the collaboration and consultation of the Centre for Aboriginal Studies at Curtin (CAS); as relationships and the reputation of the program developed over time, that involvement has increased to other stakeholders from the wider Aboriginal community.</p> <p>The level of participation and collaboration from so many different areas is what makes it really unique.</p>
<p>How was the collaboration brokered between the learning institution and the partnering organisation/ stakeholders?</p>	<p>Russell and Michelle originally delivered a written approach to Curtin's Centre for Aboriginal Studies (CAS) Management Committee. They then met with the CAS committee to discuss what they were hoping to achieve. Recognising the potential of the program and the School of Media, Culture and Creative Arts' genuine motivations, CAS offered their wholehearted support to the project, and that relationship has been fundamental from day one.</p> <p>As Russell reiterates, the relationship with CAS is essential to the program's success. Students regularly consult with CAS staff regarding protocols, issues of cultural sensitivity and ways of working. A number of Aboriginal community members from organisations such as the Aboriginal Legal Service (ALS) have also come to campus to talk with students and answer questions. These efforts deliver the opportunity to meet with a Noongar person, to have that person tell the students what it means to be Noongar, about their history and why they are proud of their Noongar culture.</p>	<p>Michelle describes the collaborative effort that went into developing the program as a natural progression that evolved once she introduced her PhD research findings to the classroom – the idea for an Aboriginal media project was met with overwhelming support from the students. Michelle and Russell sought the assistance of CAS for consent and advice to produce the show, and Michelle found that having conversations, meeting with Aboriginal people and forming relationships were the essential brokering agents.</p> <p>What makes the whole program work is the generosity of spirit of the staff at CAS, who have demonstrated a willingness to welcome the students almost any time they are looking for help or advice; Michelle valued this generosity CAS staff showed with their time and appreciated their welcoming and cooperative way of working with students.</p> <p>Often students are initially cautious or wary of saying or doing the wrong thing, however CAS staff are always quick to help explain sensitive cultural protocols or politics and put any anxieties at ease.</p> <p>As well as the two student groups and CAS, there are a number of other stakeholders and contributors essential to the program, including: Noongar radio; Dennis Eddington and Jodie Hoffman from Aboriginal Legal Service; and Abmusic. Another key to the success of the show has been the presenter, Dennis Simmons – a local Aboriginal actor who Michelle describes as taking on the role of a “cultural bridge”.</p>
<p>How was student learning structured?</p>	<p>In terms of program making, Journalism students are responsible for the creation of substantive content. Each series involves an issue-based Backgrounder, which is a five-minute location piece. This piece introduces the viewer to the primary discussion issue for the episode, for example: preserving Noongar language; innovations in Indigenous education; and innovations in Indigenous health.</p> <p>Out of the Backgrounder develops a studio interview, for which students find the subjects or 'talent' and provide questions and briefing notes for the presenter, local Noongar man and actor Dennis Simmons.</p>	<p>Learning on the program and the production of content is structured and divided evenly between the two student groups. Journalism students produce two location stories and assist in overall planning and production, whilst Film &amp; TV students are responsible for all of the production side, produce two location stories and usually do a live performance piece in the studio.</p> <p>What makes the program exciting and engaging is the high level of input and self-direction students have into their own learning, through deciding what stories they are going to research, explore and tell.</p> <p>Importantly, most of the design choices such as music, set design, and structure of stories will be based on decisions by students that have little if any cultural knowledge or experience to support them – therefore students are very dependent on consultation and feedback, constantly participating with Aboriginal people to ensure those choices made are correct.</p>

	<p>A second location piece, known as a Profile, is produced about an inspirational Noongar person, very much in the style of the ABC program “Australian Story”.</p> <p>Journalism students are responsible for the Backgrounder, Profile and studio interview pieces.</p> <p>Russell’s Journalism students work to him just as journalists on a real life current affairs program would to an executive producer.</p>	<p>Most students come to the program only knowing the common stereotypes about Aboriginal people - so in order to go beyond these images and represent a more contemporary urban Aboriginal culture, students need to talk, learn, and develop a dialogue and understanding with Aboriginal people in order to represent their culture in an accurate and appropriate way. All of those production decisions made have to be done in consultation with and need to be informed and approved by the Aboriginal people students are working with.</p> <p>Students are also required to be self reflective in nearly all aspects, rather than coming to a story already having in mind what it will be about and whom they will speak to. These include exploring what assumptions have been made about each story - its sequence, editing and structure. In this way, students learn a great deal about themselves too.</p>
<p>What were the learning outcomes for students, and how were these assessed/evaluated?</p>	<p>The primary learning outcomes are those for this unit: how to apply journalistic skills from previous units to create short-form, current affairs style stories for broadcast.</p> <p>Students also enjoy the practical nature of using industry standard digital production equipment, including MCCA’s TV Studio.</p> <p>Not assessed, but a complementary learning outcome, are students’ feelings about their enlightenment regarding Indigenous peoples and issues as a direct consequence of undertaking this unit.</p>	<p>The primary outcomes are the professional skills obtained: how to make a TV program; how to plan, organize and structure it.</p> <p>These also include the technical skills of how to operate a camera, record good sound and edit a story.</p> <p>Collaboration and group work are also key outcomes: working in a team; how to lead; how to engage with people both familiar and unfamiliar to the students; how to engage with members of a different culture in a way that is professional, appropriate and respectful.</p> <p>Production work is assessed partly on the quality of the finished product, which is of course easily quantifiable. However also evaluated are elements such as working as team, working as a group, professionalism, and organizational skills, which to some extent rely on peer reviews.</p>
<p>What resources were used/required?</p>	<p>Students and staff are fortunate at Curtin to have a fully equipped digital TV studio, industry standard cameras and equipment – the School of Media, Culture and Creative Arts has all the necessary gear to ensure the students are industry-ready.</p> <p>Curtin has an excellent studio with high quality equipment, hence students are learning professional skills that are up to date and are prepared for industry as they are working with industry standard equipment.</p>	<p>Equipment such as cameras, studios, edit suites are all important tools used for production assignments.</p> <p>There are also the less tangible resources involved. The community people who volunteer their time and knowledge are cited as one of the most valuable resources to the success of the program.</p>
<p>Who are the key contacts for this case study?</p>	<p>Russell Bishop Lecturer, TV Journalism. Department of Journalism. School of Media, Culture and Creative Arts. Faculty of Humanities +61 8 9266 4637 r.bishop@curtin.edu.au</p>	<p>Michelle Johnston Lecturer, Film, Television and Screen Arts. Department of Film and Television. School of Media, Culture and Creative Arts. Faculty of Humanities +61 8 9266 2731 m.johnston@curtin.edu.au</p>

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

# Industry engagement

createED strengthening learning & teaching in the creative arts disciplines

## The Western Independent (WI) – a newspaper published twice a semester by Curtin Journalism students under staff supervision

Keywords: Work Integrated Learning, Journalism Professional Practice, Newspaper Publishing



Institution: Journalism Department, School of Media Culture & Creative Arts, Faculty of Humanities, Curtin University

Level of Study: Under-graduate and post-graduate: BA Humanities; BA Mass Communication; Graduate Diploma in Journalism; MA (Journalism)

Abstract:  
What is this case study about?

The WI has a long history as a showcase of work produced by Curtin Journalism students. The WI, which is produced by the Print Production students, serves a vital learning and teaching role for aspiring journalists and provides student journalists a rich 'hands on' experience in the production of news, information, photographs and feature-length articles for publication. The main content-generation units that support the WI are News Writing, Feature Writing and Photojournalism. The Print Production structure simulates the organisational structure of a news organisation. At the student level, the WI structure comprises Student Editors, News Editors, Features Editors, Layout Editor, Arts Editor, Chiefs-of-Staff and Distribution Editors. These roles rotate between the semester's two WI issues, giving more students the opportunity to perform such roles. The WI's organisational structure expands further to include students enrolled in the various content-generation units and their respective lecturing and tutoring staff and other support staff. A staff editor-in-chief and a staff editor oversee the WI's production. The editor is also the staff member with direct responsibility for teaching the Print Production class.



Students interviewing Kevin Rudd

What is unique about this case study?

Curtin Journalism takes a strong production-oriented approach to the teaching of journalism and it provides students a variety of opportunities and platforms on which to publish their work – on radio, television, online and in print. It is in the print category that the WI performs its vital role.

WI represents a capstone unit for print journalism students. Through involvement with the WI, students gain an opportunity to experience a real world news publishing experience under the guidance of teaching staff. Conventional student output generally does not entail publication as an assessment activity. The WI, however, is predicated on publication and this dramatically accentuates the teaching and learning experience. By engaging in the news production process and in the generation of publishable output students experience a full dress rehearsal for employment. In addition, they get an opportunity to build a portfolio of published work.

The program's strong publication orientation fosters the application of the course's theory-based units, to the program's practical imperatives. WI students have diverse backgrounds and qualities. International and local students enrolled in various Curtin disciplines and tiers of study converge under the WI canopy to present a unique opportunity for a fusion of talents, capabilities and interests.

Dedicated staff members, who combine rich industry experience and represent a mix of academics and serving industry professionals, mentor students. The WI experience also presents challenges. Publishing activity potentially exposes those engaged in it to liability that can arise on various fronts including liability for breach of legal and ethical rules. The exercise also calls for keen coordination between the newspaper's production team and the phalange of students in the units that generate WI content, and adherence to strict deadlines in a tertiary environment where students are also under pressure to meet the demands of their non-journalism subjects. Journalism students also surmount other challenges, including a lack of resources that would normally be available in a mainstream media environment. These limitations heighten the challenge and the eventual satisfaction of producing a quality publication whose content is, on occasion, followed up by mainstream media.

How was the collaboration brokered between the learning institution and the partnering organisation/stakeholders?	The WI has a long history and has been published under different mastheads. Its operational framework has been honed over the years through close contact with the media industry, including through advisory boards comprising industry representatives and other stakeholders, and through the participation of industry professionals in Curtin Journalism's learning and teaching activity, for example, through guest lectures and tutoring. This symbiotic relationship promotes a closer link between educational activity and the creation of job ready graduates. Student engagement in the WI provides students an opportunity to gain a workplace foothold.
How was student learning structured?	<p>The WI's teaching and learning framework embraces a range of approaches and activities. It includes exercises on sub-editing, design, layout and current affairs knowledge. It also includes instruction on editorial production, including as to the use of the relevant software, Style Guide and WI's content planning and management of the 'rounds'. The rounds (subject areas that provide content) include business, health, environment, science, arts, entertainment, youth, sport and recreation. The Print Production class operates through a network that liaises closely with the students in the 'content feeder' units, for example, to enable them to produce publishable content and to avert duplication.</p> <p><i>"[Working with the WI] really makes you realise that journalists are the bridge for information to society. Plus the satisfaction of seeing your story in print in an official publication for the first time is amazingly rewarding, it makes all the hard work worth it ... It was exciting to work on a story that had not been covered by mainstream media ... Being able to speak to ministers and professionals was a brilliant experience; you learn how to conduct yourself in a professional manner that saw exciting results ... The process is similar to what you will face in the industry, it helps you to build an understanding of the challenges you will face ..."</i> DANIELLE HOWSON Reporter, front page lead, WI, April 2011, "Smokes are on the house"</p>
What were the learning outcomes for students, and how were these assessed/evaluated?	The Print Production unit equips students with the ability to apply copy and picture editing techniques and headline writing skills; evaluate the publishability of material submitted for publication, recommend and manage changes to news copy and to foster a work environment that encourages teamwork and mutual respect. The unit's activities include a one-hour weekly editorial meeting, a three-hour weekly workshop and ten hours of desktop publishing training. In addition, the newsroom which forms the hub of production activity goes into full throttle during production periods that run for eight days at a stretch. During this time students and staff work long hours processing copy and preparing pages for publication. The assessment components in the Print Production class comprise 25% each for: (a) copy editing, headline writing, current affairs knowledge; (b) design and layout; (c) editorial management and judgment; and (d) collaboration and team work.
What resources were used/required?	The primary resources are the Print Production students, the staff members who nurture the students' publishing competencies, a newsroom equipped with computers installed with the relevant software, a photocopier and telecommunications facilities.
Contact person:	Associate Professor Joseph M Fernandez: WI Editor-in-Chief and Head, Department of Journalism (j.fernandez@curtin.edu.au) Ms Carrie Cox: WI Editor, and Coordinator, Print Production unit




The Newsroom

Creative and Performing Arts Learning Outcome Statements		Learning outcomes achieved				
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## The Woundswest Project: enhancing teaching and learning in Multimedia Design education using the 'Live' community project approach

Keywords: Multimedia design, Community project, Cross disciplinary collaboration, Training modules, Industry practice

Institution:	School of Design and Art, Faculty of Humanities. Curtin University	
Level of Study:	BA Multimedia Design undergraduate degree, second and third year.	
Abstract: What is this case study about?	<p>The major difficulty for Design educators in providing relevant undergraduate training for professional practice is the lack of real life problems and first-hand experience working with actual clients. The conventional approaches of using a hypothetical-industry project or allocating work experience programs both have their limitations and flaws. To address this problem, some lecturers in the BA Multimedia Design undergraduate degree at Curtin University have shifted their approach to using real or 'live' community projects as the core learning-component within the structure of the program.</p> <div data-bbox="284 801 805 1137" data-label="Image"> </div> <p><i>WoundsWest online module</i></p> <p>Students study Multimedia Design from a variety of backgrounds and preferred focus. In an environment of rapidly changing user expectations and technological developments, community project briefs allow for this diversity and enable each student to develop according to their own preferences and skill specialization.</p> <p>WoundsWest, a collaborative project between Curtin University, WA Health Department and Silver Chain, is intended to offer an innovative IT-based, state-wide approach and integrated support system for wound management. This is the first system of its type in Australia.</p> <p>In the case of the WoundsWest project, the successful outcome of this live approach is evidence of the effectiveness of the program and of the new education approaches adopted. The results clearly demonstrated that both the graduate outcomes and the objectives of the project brief are mutually compatible and achievable. In addition, it has demonstrated the sound practices of the restructured BA (Multimedia Design) program, in that students were very capable of successfully completing the complex four modules as autonomous groups by the beginning of third year. The live community brief approach is a core innovation in the multimedia design teaching program; this award application focuses on the execution of the WoundsWest© Instruction Modules live community project.</p>	
What is unique about this case study?	<p>The live brief teaching approach is designed to liberate teachers from the role of content expert and provider, or controller of the knowledge, instead allowing them to be an active participant in the learning process. The WoundsWest project saw students take control of their own learning, collaborating and sharing their knowledge of techniques with each other.</p> <p>This approach has many educational benefits for all participants in the teaching and learning process, as well as additional benefits including:</p> <ul style="list-style-type: none"> <li>• serves the community by providing an alternative source of high-standard design at a cost far more affordable than a professional design service.</li> <li>• creates a favourable impression of the university and the design school within the community as providers of excellent education products.</li> <li>• holds potential financial benefits for the university, their clients, and design students through patents, licenses and grants for these products.</li> <li>• provides opportunities for more interdepartmental and cross disciplinary collaboration</li> <li>• provides professional development opportunities for young design educators lacking extensive industry practice.</li> <li>• provides for better design solutions than otherwise possible from working with a group of young designers instead of one individual design practitioner.</li> </ul> <p>The successful completion of the four WoundsWest modules was possible due to the lecturer's use of a design production schedule not unlike that found in a professional setting. More essential was constant feedback and mentoring provided at each stage of the project. This was usually lecturer to group or inter-group, however, the live brief approach also allowed for the client to be present during class times for direct feedback or to assist with any content issues or problems. This relationship developed to the extent where students and the client liaised directly and independently of the lecturer, allowing for immediate and first-hand feedback on any issues as they occurred.</p>	

<p>How was the collaboration brokered between the learning institution and the partnering organisation/stakeholders?</p>	<p>The Department of Health WA had granted \$1.6m to the School of Nursing and Midwifery to establish the WoundsWest© Project over three years. In 2007, Ms Juliet Keaton (Project Officer) from the Education Working Group approached BA (Multimedia Design) after industry provided an estimate in excess of \$40,000 per animation, exceeding the WoundsWest budget.</p> <p>Ms Keaton requested help in developing twelve WoundsWest© Core and Satellite Modules; the project began in 2007 with the design of a prototype for the first training module. Despite the inexperience of the students and class tutors in tackling a problem of this complexity and sophistication to such a tight deadline, it was agreed the students would produce the first of the training modules as a trial.</p>
<p>How was student learning structured?</p>	<p>An experienced practitioner/lecturer (Jeff Alcroft) lead the program, developing all approaches to coordination and implementation. Students were briefed and formed into groups, delegated tasks and solved problems by applying their particular skills to an aspect of the project. A \$500 incentive prize was negotiated, and each group submitted a prototype. Two students from the group who designed the chosen prototype were employed after graduation as design consultants by WoundsWest, and are still under contract to direct the entire project of 12 modules.</p> <p>The WoundsWest project officer provided a design brief for four additional modules, and a different student group from the 3rd year program were selected for the task. With lecturer support, the students formed themselves into teams, nominated and elected their own team leader responsible for any client and lecturer liaison, coordination of the project and to act as group arbiter. Students familiarised themselves with complex medical data and scientific diagrams provided by WoundsWest as well as conducting their own research.</p> <p>The student teams developed and delivered (on time) four fully functioning, professional-standard modules that addressed all the requirements of the brief and satisfied all the clients' expectations. So successful has this collaborative relationship between WoundsWest, the Faculty of Health Sciences and BA (Multimedia Design) been, that it was set to continue through 2009 with the completion of the remaining modules.</p>
<p>What were the learning outcomes for students, and how were these assessed/evaluated?</p>	<p>There are a number of real benefits demonstrated for student learning and engagement, including:</p> <ul style="list-style-type: none"> <li>• leads directly to employment opportunities for graduates while providing invaluable professional training for undergraduates .</li> <li>• provides students with leadership opportunities and encourages more self-directed learning.</li> <li>• provides students with appraisals of their ability and knowledge directly related to industry expectations, within a supportive and guided environment.</li> <li>• provides students with mentoring during the development of solutions for real projects.</li> <li>• helps build social awareness of community and cross-disciplinary issues for undergraduates and a welcome source of additional funds from prize money.</li> <li>• provides professional development opportunities for young designers lacking industry practice.</li> </ul> <p>Students in the program took control of their own learning, forming their own teams through the recognition and respect of the merits or particular design skill of each individual. The students identified and organised their own tasks and timeframes, delegating and negotiating these between themselves. The nominated team leaders all did an excellent job of calmly holding their groups together and coordinating the project to a successful outcome.</p> <p>The live brief method aims to provide students with the confidence to create their own learning experience, to gauge what they think is of value to them, and pursue their own hypotheses, testing them through practical application of design knowledge and craft skills. Students take on the responsibility for their own learning, making their own decisions, and solving their own problems.</p>
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Creative and Performing Arts Learning Outcome Statements		■ Learning outcomes achieved				
<p>Upon completion of a bachelor degree in Creative and Performing Arts, graduates will be able to:</p>	<p>Demonstrate skills and knowledge of the practices, languages, forms, materials, technologies and techniques in the Creative and Performing Arts discipline.</p>	<p>Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</p>	<p>Apply relevant skills and knowledge to produce and realise works, artefacts and forms of creative expression.</p>	<p>Interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.</p>	<p>Work independently and collaboratively in the Creative and Performing Arts Discipline in response to project demands.</p>	<p>Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practice in the Creative and Performing Arts Discipline</p>
<p>Upon completion of a masters by coursework degree in Creative and Performing Arts, graduates will be able to:</p>	<p>Integrate specialised and advanced skills with a developed knowledge of the Creative and Performing Arts discipline.</p>	<p>Generate, research and explore ideas, concepts and processes in the field through integrated creative, critical and reflective thinking.</p>	<p>Apply and refine technical skills and specialist knowledge within a sustained and resolved body of work.</p>	<p>Interpret, communicate and present complex work and ideas to specialist and non-specialist audiences using professional conventions.</p>	<p>Initiate, lead, negotiate and interact with others in planning, adapting to and executing creative and performing arts projects.</p>	<p>Engage critically with social, cultural and ethical issues and apply local and international perspectives to extend practice in the Creative and Performing Arts Discipline.</p>