



Effective Supervision of Creative Arts Research Degrees

QUT Gardens Point Campus | P Block Kindler Theatre & P413A

Thursday, 7th February 2013

12:30pm - 1:00pm

- ▶ Registration

1:00pm - 5:00pm

- ▶ Welcome
- ▶ Introduction and Overview of the Symposium
- ▶ Presentations: Supervision and Scholarship
- ▶ Afternoon Tea
- ▶ Presentations: Supervisors and Expertise
- ▶ Panel Discussions/Group Discussion
- ▶ Drinks at Botanic Bar

Friday, 8th February 2013

9:00am - 4:30pm

- ▶ Morning Announcements
- ▶ Presentations: Approaching the PhD
- ▶ Morning Tea
- ▶ Presentations: Supporting Success
- ▶ Group Discussion
- ▶ Lunch
- ▶ Presentations: Presentation, Examination
- ▶ Presentations: Academic Development for Students and Supervisors
- ▶ Afternoon Tea
- ▶ Panel Discussion/Group Discussion
- ▶ Conclusion/s

Schedule

Thursday, 7th February 2013

12:30pm - 1:00pm	Registration
1:00pm - 1:20pm	Welcome <i>Professor Rod Wissler Executive Dean, Creative Industries Faculty, Queensland University of Technology</i>
	Introduction and Overview of the Symposium <i>Associate Professor Jillian Hamilton and Dr Sue Carson, Queensland University of Technology</i>
1:20pm - 2:45pm	Presentations: Supervision and Scholarship Creative Intersections: Supervision, Practice and the Space Between <i>Dr Liz Ellison, Queensland University of Technology</i> Views from the Frontier: Insights of Supervisors of Creative Practice HDRs <i>Associate Professor Jillian Hamilton and Dr Sue Carson, Queensland University of Technology</i> The Artwork and The Work of Art: Beyond Solipsism <i>Associate Professor Barbara Bolt, University of Melbourne</i>
2:45pm - 3:00pm	Afternoon Tea
3:00pm - 3:50pm	Presentations: Supervisors and Expertise Creative Research: The Importance of 'Know-How' in Creative Arts Supervision <i>Professor Brad Haseman and Dr Dan Mafe, Queensland University of Technology</i> The Ignorant Supervisor: About Common Worlds, Epistemological Modesty and Distributed Knowledge <i>Associate Professor Tina Engels-Schwarzpaul, Auckland University of Technology</i>
4:00pm - 4:45pm	Panel Discussion/Group Discussion Quality of Practice <i>Led by Professor Ross Harley, CoFA, University of New South Wales</i>
5:00pm - 6:30pm	Drinks at Botanic Bar (Not included in registration)
6:30pm	Dinner Location TBA (Not included in registration)



Schedule

Friday, 8th February 2013

9:00am - 9:10am **Morning Announcements**

9:15am - 11:00am **Presentations: Approaching the PhD**

The Boundary Riders: Artists in Academia/Artists and Academia

Associate Professor Brogan Bunt and Professor Sarah Miller, University of Wollongong

Re-thinking Risky Business: The Management of Creative Practice HDR Projects

Dr Sue Carson, Queensland University of Technology

The Thesis Statement and Research Questions as Headlights for Research

Associate Professor Estelle Barrett, Independent Scholar

Ethical Clearance Made Easy? Issues and Solutions for Creative Arts RHD Supervisors

Dr Angela Romano, Queensland University of Technology

11:00am - 11:30am **Morning Tea**

11:30am - 12:45pm **Presentations: Supporting Success**

Systematic and Orchestrated Scaffolding to Facilitate Smooth Student Progress in Design
Higher Research Degrees

Associate Professor Dierdre Barron, Swinburne University of Technology

'This is NOT a Seminar': Creative Research Dialogues

Dr Lyndall Adams and Dr Renee Newman-Storen, Edith Cowan University

Other People's Creative Methodologies

Dr Ruth Watson, The University of Auckland

Shut Up and Write

Ms Lindy Osborne and Ms Glenda Caldwell, Queensland University of Technology

Guerrilla Research Tactics

Ms Glenda Caldwell and Ms Lindy Osborne, Queensland University of Technology

12:45pm - 1:15pm **Group Discussion**

A Conversation About Writing

Led by Dr Claire Aitchison, University of Western Sydney

1:15pm - 1:45pm **Lunch**



Schedule

Friday, 8th February 2013 (Continued)

- 1:45pm - 2:45pm **Presentations: Presentation, Examination**
Architectures of Knowing: New Approaches to Exegesis Design in Creative Practice PhDs
Professor Welby Ings, Auckland University of Technology
- Examining the Creative Arts Doctorate in Australia: Supervisors and Their Students
Professor Donna Lee Brien, Central Queensland University and Professor Jen Webb, University of Canberra
- 2:45pm - 3:15pm **Afternoon Tea**
- 3:15pm - 4:15pm **Presentations: Academic Development for Students and Supervisors**
Beyond Supervision: Academic Development of Postgraduates during the PhD
Associate Professor Jillian Hamilton, Queensland University of Technology
- Sharing Effective Practices in Doctoral Supervision in the Creative Industries
Associate Professor Cheryl Stock, Queensland University of Technology
- 4:15pm - 4:30pm **Conclusion/s**
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Developed through the Office of Learning and Teaching grant:
Building distributed leadership for effective supervision of creative practice
higher research degrees.
LE12-2264

<http://supervisioncreativeartsphd.net>

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



Creative Intersections: Supervision, Practice and the Space Between

Dr Liz Ellison, Queensland University of Technology

Supervision in the creative arts is a topic of growing significance since the increase in creative practice PhDs across universities in Australasia. This presentation will provide context of existing discussions in creative practice and supervision. Creative practice – encompassing practice-based or practice-led research – has now a rich history of research surrounding it. Although it is a comparatively new area of knowledge, great advances have been made in terms of how practice can influence, generate, and become research. The practice of supervision is also a topic of interest, perhaps unsurprisingly considering its necessity within the university environment. Many scholars have written much about supervision practices and the importance of the supervisory role, both in academic and more informal forms.

However, there is an obvious space in between: there is very little research on supervision practices within creative practice higher degrees, especially at PhD or doctorate level. Despite the existence of creative practice PhD programs, and thus the inherent necessity for successful supervisors, there remain minimal publications and limited resources available. *Creative Intersections* explores the existing publications and resources, and illustrates that a space for new published knowledge and tools exists.



Views from the Frontier: Insights of Supervisors of Creative Practice HDRs

Associate Professor Jillian Hamilton and Dr Sue Carson, Queensland University of Technology

Many Australasian universities now offer higher degrees in research that involves creative practice across visual and performing arts, design, creative writing and media disciplines. They have experienced substantial increase in enrolments since the Strand Report (1998), the recognition of creative outcomes within the ERA framework since 2003, and the recent evidencing of the value of the Creative Industries to the economic and cultural fabric (CCI, 2007). Creative disciplines have embraced the opportunities that practice-based research offers and have responded to the challenges of this rapid expansion, while individual supervisors have taken initiative in developing new strategies for this emergent area of learning and teaching. However, supervision capacity building has so far been approached in an ad hoc way across the sector, with disciplines and faculties responding to local circumstances, rapidly growing cohorts and changing HDR environments. And, so far, there has not yet been a systematic approach to capturing, articulating and sharing effective HDR supervision practices. Supervisors have had few opportunities to share the approaches they have developed. This paper presents an early review of interviews with over twenty experienced and new supervisors of creative practice HDRs. It provides insights into the challenges they face, their attitudes to supervising this relatively new field of research, and the approaches they have developed and adopted to ensure successful outcomes.



The Artwork and The Work of Art: Beyond Solipsism

Associate Professor Barbara Bolt, University of Melbourne

Abstract:

The research statements required for the ERA assessment exercise mirrors the task required of our RHD students in the meta-discursive element of their thesis. This presentation steps out how the research statement is a tool that can be used to assist supervisors and graduate researchers to understand and articulate the research innovation and new knowledge that emerges in and through the artwork.

Description:

In the ERA assessment exercise, the writing of the research statements proved to be a vexing task for our peers. Whilst it is relatively easy to cite critical reception, the calibre of the venue or awards as evidence of excellence, one of the clear sources of discomfort for creative arts researchers was the question of *how* to articulate the research contribution without resorting to solipsistic descriptor. This is also the difficulty that faces our RHD or graduate researchers in the research paper, dissertation or exegesis. This presentation draws out the relation between the research statement and the task that is required of graduate researchers. In order to clarify the task, a distinction is made between the artwork and the work of art. Whilst the **artwork** can be defined as the production, that is, the work that is exhibited/presented or performed, the **work of art** refers to the work that art does. In this schema, the “work” that art *does*, is categorically not the object - painting, sculpture, drawing, print and so on - that we have come to call an artwork. It is the “movement” in understanding, thought, material practice, affect or discourse that occurs through the vehicle of the artwork. This presentation will demonstrate how the distinction between the artwork and the work of art enables us to tease out the research innovation and new knowledge that emerges in and through the work.



ESCARD Abstracts

Creative Research: The Importance of ‘Know-How’ in Creative Arts Supervision

Professor Brad Haseman and Dr Dan Mafe, Queensland University of Technology

This presentation builds on our co-authored chapter, “Acquiring know-how: research training for practice-led researchers” (in Dean, R. & Smith, H. (eds) (2009) *Practice-led Research/Research-led Practice in the Creative Arts*, Edinburgh University Press, Edinburgh). While creative practice is often a deeply immersive experience marked by the uncertainty that accompanies any emergent process, research requires that the practitioner-researcher is able to step back enough to be able to define both their findings and their significance. To do this a reflexive habit of mind is needed for it enables researchers to define a position from which they can refer to and reflect upon themselves and so be able to give an account of their own position of enunciation. How then can such a position of enunciation, a meta-position, be achieved and how can a candidate be helped to achieve it?

We believe that to supervise a creative research candidate successfully requires at least one supervisor in the supervisory team to be an artist or creative practitioner. To highlight this we focus in the first instance on our own very different creative practices. The contrast between these two practices offers a broad range of resources which can be deployed to better understand what is required for nuanced and effective supervision. With this focus we will discuss how supervisors are able to model a sophisticated and practiced approach to uncertainty and reflexivity for our postgraduate students and show how reflexivity, supported as it is by documentation and various reflective tools, can be worked to construct a bridge leading to the candidate’s all important meta-position in relation to his or her creative research.



ESCARD Abstracts

The Ignorant Supervisor: About Common Worlds, Epistemological Modesty and Distributed Knowledge

Associate Professor Tina Engels-Schwarzpaul, Auckland University of Technology

This position paper articulates a knowledge gap, specifically between non-traditional candidates* and their supervisors. When candidates' research concerns lie outside the body(ies) of knowledge their supervisors are familiar with, different supervisory approaches and strategies are called for. More broadly, this constellation brings into focus questions concerning the appropriateness of traditional supervision models (almost invariably involving the knowing-established researcher/supervisor) in creative practice-led research – which is, more principally than other research areas, concerned with the engagement of new and emerging themes, questions, processes and practices.

My lack of disciplinary knowledge regarding two PhD candidates' projects led me some years ago to question the effects of this lack and to search for effective ways of dealing with it. A subsequent commitment to different modes of candidate/supervisor collaborations was based on three assumptions:

One, a supervisor is not, in the first instance, a conveyor or purveyor of knowledge.

Two, postgraduate researchers already have substantial and refined pockets of relevant knowledge to draw on.

Three, and very importantly, they are able to activate networks of distributed knowledge, often outside of the University.

The paper will draw on Jacques Rancière and Hannah Arendt's ideas, as well as on those of writers exploring *Mode 2 Knowledge Production* and the role of *Not-Knowing* in Art&Design. Reflections on my experiences of supervising PhD and Master of Art&Design candidates will be brought into dialogue with ideas offered by authors contributing to a book I am currently editing, *Of Other Thoughts: Non-traditional Approaches to the Doctorate* (to be published in 2013).

* “the majority of students in Western universities until about twenty years ago: male, white, middle-class and fit” (Taylor & Beasley, 2005)



The Boundary Riders: Artists in Academia / Artists and Academia

Associate Professor Brogan Bunt and Professor Sarah Miller, University of Wollongong

This paper seeks to explore the challenges and the rewards of supervision from two perspectives: artists who are employed as lecturers within the academy and mature artists returning to the academy to undertake a higher degree by research.

The University of Wollongong introduced its Doctorate of Creative Arts (DCA) program in 1986. As one of the earliest doctoral programs in the country, this apparent perspicacity was arguably more to do with Creative Arts as a resident faculty within the University, and the need to work within a university framework. This is in contradistinction to the forced marriages undertaken between many art schools, vocational training institutions and the university sector during the Dawkins era (1987 – 92).

From the outset, UOW's strong multidisciplinary emphasis on supporting experienced artists to undertake high level creative research through higher degree study has been a distinguishing characteristic of its postgraduate programs. The challenges involved in supervising highly experienced artists, who often have extensive teaching experience themselves, to undertake a doctoral qualification are quite distinct from the supervision of younger practitioners who have typically undertaken early research training through their Honours programs.

In their discussion, Bunt and Miller will consider the following strategies that have evolved over the past few years in particular, and which seek to facilitate the progress of mature practitioners through a higher degree by research, acknowledging the tensions that may exist between the professional demand for higher qualifications and the desire of mature practitioners to reflect on their practices to date; the institutional demand for timely completions, the sometimes awkward fit between artists' expectations and the structure of doctoral research; the supervisory effort to provide adequate support and advice; and the institutional capacity to support the creative component of the work in a fiscally constrained environment.



Re-thinking Risky Business: The Management of Creative Practice HDR Projects

Dr Sue Carson, Queensland University of Technology

The role of creative practice in postgraduate research is at the centre of some of the most interesting debates around research trajectories, funding, university management and planning. While the number of creative practice HDRs have increased dramatically in the past decade in Australia there has been a reduction of resources for aspects of such programs and a changing mind-set about the role of the PhD in particular. In this environment interesting tensions have developed as staff feel the pressure to produce timely completions and students are exhorted to produce advanced internationally competitive creative work in timelines that echo traditional models of research. This discussion considers the role of risk management in the selection and supervision of practice-led PhDs especially in relation to ideas about pre-admission processes and the way in which attention to the creative practice is thought to unfold throughout the research program. In this context the work of Lyn McAlpine (2012), Eva Bendix Petersen (2007), Ruth Neumann (2007), and Lesley Johnson, Alison Lee and Bill Green (2000) is pertinent. The discussion considers a wider set of principles at play that has to do with identity and subjectivity within the academic framework.



ESCARD Abstracts

The Thesis Statement and Research Questions as Headlights for Research

Associate Professor Estelle Barrett, Independent Scholar

Abstract:

Articulating the thesis statement, main and subsidiary research questions and understanding the relationship between these elements is crucial both in early stages of candidature for designing the research project, and later, for structuring the research writing. Experience has shown that students most likely to struggle during HDR candidature are those who are unable to adopt a critical stance with regard to their research topic and from this, to pose cogent questions that would allow the development of an appropriate research method to test their hypothesis(es). Using a simulated case study, I will illuminate how these elements operate as useful tools within supervisory and broader research contexts.

Description:

Outside of the context of a specific research project, it is difficult to say which should come first, the thesis statement or the research question. This is because the two are derived from each other. The thesis statement is a provisional statement of argument or hypothesis. It is the declarative form of the main research question. Conversely, the main research question is the interrogative form of the thesis statement and relates to a problem that needs to be addressed in order to shore up or demonstrate the thesis argument. The example below demonstrates this relationship:

Contemporary Australian cinema challenges the myths and archetypes that have traditionally influenced the formation of Australian identity and in doing so, articulates a more fragmented and heterogeneous society and sense of identity.

How does Australian cinema perpetuate myths and archetypes that influence the formation of contemporary Australian identities?

The researcher will need to have done some background reading and research of extant practice before being able to articulate either of these.

This presentation will illuminate how the thesis statement:

- emerges as a hunch,
- allows the researcher to refine the main research question
- provides a headlight for evaluating literature and practice in the field
- allows the researcher to adopt a critical stance from the outset of the research

The second part of the presentation will explain how establishing a close relationship between the thesis statement and main research question provides a springboard for developing the sub-questions that will then act as a template for designing the research method and appropriate analytical approaches. The framework to be elaborated is not only useful for assisting early researchers in staging their research, but provides the architecture for the writing up of the exegesis/thesis.



Ethical Clearance Made Easy? Issues and Solutions for Creative Arts RHD Supervisors

Dr Angela Romano, Queensland University of Technology

This paper explores common problems faced by Creative Arts RHD supervisors and students when negotiating the ethical clearance processes of their universities. Numerous scholars have observed that research ethics procedures in Australian universities are based on the traditions and needs of the medical and health sciences. The 2007 National Statement on Ethical Conduct in Human Research helped to modify ethical review processes to better encompass the needs of disciplines outside the medical and health sciences. However, the processes still do not fully encompass the traditions, standards and research methodologies of Creative Arts disciplines, particularly for practice-based research.

Some scholars have suggested that arts and humanities style disciplines should be exempt from ethical clearance requirements, or that the ethics of practice-based research should be evaluated by professional bodies rather than University Human Research Ethics Committees. This paper takes a different approach, instead looking for ways in which ethical clearance processes can assist Creative Arts RHD supervisors. The paper provides a summary of strategies and approaches that Creative Arts researchers can draw upon when designing ethically sound research projects. It focuses on outcome-focussed strategies that draw from the traditions of various disciplines in the arts and humanities, while also meeting the institutional requirements for ethical review of Australian universities. The paper also provides insights into the roles and responsibilities of RHD supervisors in steering students through ethical clearance processes.



ESCARD Abstracts

Systematic and Orchestrated Scaffolding to Facilitate Smooth Student Progress in Design Higher Research Degrees

Associate Professor Dierdre Barron, Swinburn University of Technology

Abstract:

We present a program which employs systematic and orchestrated scaffolding by a community of scholars as part of mentoring to optimise all candidates' access to knowledge and skills required for successful and timely completions of their doctoral Design studies. We take the position that the supervisory role is not the only relationship in doctoral supervision where such scaffolding may occur. We present an instance of scaffolding by a community of practice, as suggested by Lave and Wenger, that provides a depth and breadth of expertise that one person is unlikely to be able to provide.

Description:

Context: Doctoral Design undertakings with a high proportion of international students, particularly from Taiwan and Malaysia. It also included domestic undergraduates who had not had research methods as part of their background upon entering doctoral studies. The program had also attracted candidates who were already practising designers but who did not have any background in research methods.

Challenge addressed: an identified gap in education concerns for three groups of candidates who did not have the research grounding provided by a traditional research honours degree. This raised a set of issues relating to students undertaking Design research, not only in relation to English as a Second Language (ESL), but more importantly, also in relation to questions of what Design research is and ways in which that research may be conducted as being acceptable to industry and the academic community.

Aims: address the problem of low rate of completions; provide a basis for ongoing planning of a program that would address the lack in candidate research knowledge; and do so on the basis of pedagogical considerations and scaffolding of new learning and understanding as far as Design research is concerned.

Program: taking Legitimate Professional Practice (LPP) as a form of mentoring by drawing on a breadth of knowledge that a community of scholars can provide, a dynamic process of inducting the candidates through a series of staged processes, starting from outsider positioning and moving through to being positioned as independent researchers at the centre of a community of practising researchers.

Supporting creative practice: the LPP model provides for a group of experienced Design academics and practitioners to investigate Design research issue or issues by establishing what is and is not known about an area of inquiry, areas of controversy or limitation in the field, and appropriate research methods. Adding a teaching component to this facilitates their induction to the community of Design academics.

Outcomes: provide evidence of positive influences on timely completions through a program of cohort mentoring that goes beyond reliance on individual supervisors.



Dr Lyndall Adams and Dr Renee Newman-Storen, Edith Cowan University

Abstract:

This Is Not a Seminar (TINAS) is a multidisciplinary forum established in September 2012 at Edith Cowan University (ECU) to support practice-led/based Higher Degree by Research (HDR) students. The Faculty of Education and Arts (FEA) at ECU includes cohorts of HDR students in, for example, performance, design, writing and visual arts. The TINAS program was established to assist HDR students in connecting their creative practices to methodological, theoretical and conceptual approaches while establishing a context of rapport across creative disciplines. The program comprised dialogues with experienced creative researchers; critical reading sessions on practice-led theory; and workshops in journaling, ethics and copyright.

Description:

The Faculty of Education and Arts (FEA) at Edith Cowan University (ECU) consists of three schools, two of which contain predominantly practice-led/based Higher Degree by Research (HDR) Post Graduate students. The School of Communication and Arts and the Western Australian Academy of Performing Arts include numerous HDR students engaged in creative research. Within FEA, several reading and writing groups exist to support post-graduate research in its many forms.

The weekly creative research forum, TINAS, emerged to provide an alternate forum to discuss the relationship between theory and practice across disciplines. The intention of TINAS has been to dissolve the silos of disciplinary thought and practice, and to equip HDR students with specific research skills. The forum facilitators' questions include: How can we develop creative research skills across a range of disciplines? How can practice-led/based HDR students benefit from a transdisciplinary learning environment outside of the University's discipline-specific offerings? What are the problems that practice-led/based creative researchers often experience and do these issues related to feelings of isolation and inadequacy in relation to the academy?

The 2012 TINAS program comprised a Conversation Series with experienced creative researchers designed to cover specific practices and processes; critical reading sessions on practice-led research theory; and workshops in journaling, ethics and copyright specific to creative research. The Conversation Series involved three practitioners across disciplines who discussed their methods, methodologies and processes in order to begin a conversation with the group.

Initial findings indicate heightened rapport and a greater sense of community amongst HDR students across creative disciplines; a broader acknowledgement of the range of work that constitutes practice-led/based research; confidence in the development of documentation, communication and methodological skills; an appreciation for the modes through which creative practices can be theorised and contextualised in academic terms; and a stronger representation of practice-led/ based researchers in the University environment.



Other People's Creative Methodologies: A case study

Dr Ruth Watson, The University of Auckland

Abstract: 5 minute case study

The provisional year review for a PhD requires a section on methodology, a requirement that some students from creative disciplines find problematic. At The University of Auckland, if the PhD has creative components, this section must address the relationship between the theoretical and the creative aspects of the thesis. The Creative Methodologies workshop aims to help students in a variety of disciplines identify their own approach through working with hypothetical cases, followed by each others' topics, before developing their own section outline.

Description:

The Creative Methodologies workshop was one in a series of sessions designed by Faculty to aid all Doctoral candidates across varied disciplines. At that time, the PhD with CP was relatively new after nearly two decades of a professional practice doctorate, which did not require the emphasis on methodology at the end of first year review stage. Helping students with this new requirement was therefore made a focus. Students were self-selecting for all these series of workshops and around 15 came to this particular session.

The session had three parts, all of which were interactive. After a brief overview a hypothetical case was introduced, using a clip from a television programme – American film director Martin Scorsese discussing how he represented a character based on pre-existing models. This was used as an icebreaker, as the group together made a series of verbal proposals for how Scorsese could develop his (fictional) PhD methodology. Next, students worked in pairs to develop a methodology for a film director of their choice (film was chosen as it is a creative discipline but outside our Faculty). Each pair gave the wider group a brief account of the methodology they outlined for their chosen director. This section was kept very fast.

The second, more important part of the workshop involved the pairs working on each other's thesis. Students were given a few minutes to describe their thesis and then both worked on each others methodologies independently – i.e., when delivery time came, there were many surprises and new approaches to think about. The final quarter hour was left for each student to write notes and volunteers made comment on what they had found new to use or consider for their own methodology sections. A handout with a short bibliography of useful readings was also supplied.



ESCARD Abstracts

Shut Up and Write

Ms Lindy Osborne and Ms Glenda Caldwell, Queensland University of Technology

Abstract:

This case-study exemplifies a 'writing movement', which is currently occurring in various parts of Australia through the support of social media. A concept emerging from the café scene in San Francisco, 'Shut Up and Write!' is a meetup group that brings writers together at a specific time and place to write side by side, thus making writing practice, social. This concept has been applied to the academic environment and our case-study explores the positive outcomes in two locations: RMIT University and QUT. We believe that this informal learning practice can be implemented to assist research students in developing academic skills.

Description:

Research students spend the majority of their time outside of formal learning environments. Doctoral candidates enter their degree with a range of experience, knowledge and needs, making it difficult to provide writing assistance in a structured manner. Using a less structured approach to provide writing assistance has been trialled with promising results (Boud, Cohen, & Sampson, 2001; Stracke, 2010; Devenish et al, 2009). Although, semi structured approaches have been developed and examined, informal learning opportunities have received minimal attention.

The primary difference of Shut Up and Write! to other writing practices, is that individuals do not engage in any structured activity and they do not share the outcomes of the writing. The purpose of Shut Up and Write! is to transform writing practice from a solitary experience, to a social one. Shut Up and Write! typically takes place outside of formal learning environments, in public spaces such as a café. The structure of Shut Up and Write! sessions is simple: participants meet at a specific time and place, chat for a few minutes, then they Shut Up and Write for a predetermined amount of time. Critical to the success of the sessions, is that there is no critiquing of the writing, and there is no competition or formal exercises.

Our case-study examines the experience of two meetup groups at RMIT University and QUT through narrative accounts from participants. These accounts reveal that participants have learned:

- Writing/productivity techniques;
- Social/cloud software;
- Aspects of the PhD; and
- 'Mundane' dimensions of academic practice.

In addition to this, activities such as Shut Up and Write! promote peer to peer bonding, knowledge exchange, and informal learning within the higher degree research experience.

This case-study extends the initial work presented by the authors in collaboration with Dr. Inger Mewburn at QPR2012 – Quality in Postgraduate Research Conference, 2012.



Ms Glenda Caldwell and Ms Lindy Osborne, Queensland University of Technology

Abstract:

This case-study explores alternative and experimental methods of research data acquisition, through an emerging research methodology, 'Guerrilla Research Tactics' [GRT]. The premise is that the researcher develops covert tactics for attracting and engaging with research participants. These methods range between simple analogue interventions to physical bespoke artefacts which contain an embedded digital link to a live, interactive data collecting resource, such as an online poll, survey or similar. These artefacts are purposefully placed in environments where the researcher anticipates an encounter and response from the potential research participant. The choice of design and placement of artefacts is specific and intentional.

Description:

This case-study assesses the application of 'Guerrilla Research Tactics' [GRT] Methodology as an alternative, engaging and interactive method of data acquisition for higher degree research. Extending Gauntlett's definition of 'new creative methods... an alternative to language driven qualitative research methods' (2007), this case-study contributes to the existing body of literature addressing creative and interactive approaches to HDR data collection.

The case-study was undertaken with Masters of Architecture and Urban Design research students at QUT, in 2012. Typically students within these creative disciplines view research as a taxing and boring process, distracting them from their studio design focus. An obstacle that many students face, is acquiring data from their intended participant groups. In response to these challenges the authors worked with students to develop creative, fun, and engaging research methods for both the students and their research participants.

GRT are influenced by and developed from a combination of participatory action research (Kindon, 2008) and unobtrusive research methods (Kellehear, 1993), to enhance social research. GRT takes un-obtrusive research in a new direction, beyond the typical social research methods. The Masters research students developed alternative methods for acquiring data, which relied on a combination of analogue design interventions and online platforms commonly distributed through social networks. They identified critical issues that required action by the community, and the processes they developed focused on engaging with communities, to propose solutions.

Key characteristics shared between both GRT and Guerrilla Activism, are notions of political issues, the unexpected, the unconventional, and being interactive, unique and thought provoking. The trend of Guerrilla Activism has been adapted to: marketing, communication, gardening, craftivism, theatre, poetry, and art. Focusing on the action element and examining elements of current trends within Guerrilla marketing, we believe that GRT can be applied to a range of research areas within various academic disciplines.



Architectures of Knowing: New Approaches to Exegesis Design in Creative Practice PhDs

Professor Welby Ings, Auckland University of Technology

This paper considers new approaches to the structure and presentation of advanced research degree exegeses in graphic design. It places specific emphasis on PhD submissions in 2011 and 2012 but contextualises these with reference to innovative approaches taken by current PhD., M. Phil., and MA theses in the same discipline. In considering these exegeses the paper discusses specific examples including the use of information graphics in describing research design, negotiated relationships between image and text, approaches to the positioning of the researcher, and digital and print examination formats.



ESCARD Abstracts

Examining the Creative Arts Doctorate in Australia: Supervisors and Their Students

Professor Donna Lee Brien, Central Queensland University and Professor Jen Webb, University of Canberra

A significant role of the research higher degree supervisor is to assist students prepare their dissertations for examination. At a time when there is increasing interest in how the academy manages the transition of creative arts HDR candidates from apprentice to peer, there is also concern about the processes, practices and policies associated with this area of research training. In a recent OLT-funded project we investigated policy expectations, expert and peer beliefs and expectations, and examiners' practice, and canvassed the creative arts academic community for their recommendations on best practice in the examination of creative arts doctorates. This paper presents our findings with special reference to the role, understandings and aspirations of RHD supervisors.



Beyond Supervision: Academic Development of Postgraduates during the PhD

Associate Professor Jillian Hamilton, Queensland University of Technology

Candidates undertake PhDs for many reasons: to deepen their practice, extend their professional expertise, explore new territory, and contribute new knowledge to the field. At a pragmatic level they undertake a PhD to help achieve their aspirations: to become creative professionals, long-term researchers, or academics (or a combination of these). For those who aspire to become academics, the opportunities for employment at Australian universities are better than they have been for a generation due to the 'aging demographic' in academia and the generational renewal this necessitates. At the same time, however, the increase in graduates from postgraduate courses means that the competition from applicants with a PhD has never been as strong.

This presentation proposes that, on its own, having a PhD is no longer a ticket to academia and goes on to consider ways in which we can think beyond supervision to help our PhD students develop academic 'readiness' during their candidature. At QUT, a highly sessionalised academic workforce means that most postgraduates have the opportunity to gain some level of teaching experience. And centrally offered academic development opportunities support them to build effective approaches to teaching and research, as well as to develop a competitive academic portfolio. To complement such institutional level training, supervisors can also help their candidates to position themselves as early career academics by the time they graduate. This presentation involves a case study, which illustrates a model of academic mentoring that I have developed as a supervisor to help my PhD students build teaching and research experience. As a stepped approach, it supports students to incrementally develop academic attributes and to build a teaching and research profile over the course of their candidature. So far, the model has helped several PhD students to achieve academic positions soon after or during their candidature.



Sharing Effective Practices in Doctoral Supervision in the Creative Industries

Associate Professor Cheryl Stock, Queensland University of Technology

Abstract

This case study extrapolates two areas of discussion of particular relevance to creative arts doctorates; the supervisory team and mentorship. This case study of a day-long Supervisory Retreat for the Creative Industries Faculty was based around a series of 'dialogue vignettes' in which experienced supervisors and novice supervisors shared their experiences around 6 major themes as a catalyst for group discussions. These themes encompassed strategies for attracting quality students; communication styles between students and supervisors; developing a well balanced supervisory team; timing, pacing and organisation of candidature; managing relationships with diverse cohorts; and supervisor mentoring.

Description

Supervisors discussed the value of a unified supervisory team with differentiated but overlapping skills and guided collaborative student cohort meetings re methods and processes of practice to guard against the self-referentiality which may occur in creative arts doctorates. It recommended coursework with aligned supervisory support in 'translating' the language of practice into an academic setting, especially in articulating an original contribution to knowledge. This 'translation' is particularly challenging in embodied and time-based work such as physical performance.

The value of supervisor mentoring was reinforced as a dialogue between peers, with fresh voices and different perspectives providing a dynamic and effective partnership. The participants discussed ways to maintain the collegial feel to the retreat especially inclusion of both traditional and practice-led supervisors in joint discussions where crossovers and interrogation of approaches proved beneficial to engender mutual understanding.





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