CreativeArtsPhD

Future-Proofing the Creative Arts in Higher Education
Scoping for Quality in Creative Arts Doctoral Programs
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In association with the Australian Council of University Art and Design Schools (ACUADS)

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All Participants in Investigative Activities
This includes: PhD program coordinators; postgraduate coordinators; examiners; candidates; supervisors; peak body representatives; and retired academics who participated in interviews, informal discussions, focus groups, roundtable discussions, and discussion list interactions.

Key Discipline Bodies
> AusDance
> Australian Screen Production Educational Research Association (ASPERA)
> National Council of Tertiary Music Schools (NACTMUS)
> Tertiary Dance Council of Australia (TDCA)

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List of Acronyms

ACUADS	Australian Council of University Art and Design Schools
ALTC	Australian Learning and Teaching Council Ltd
APA	Australian Postgraduate Award
ARC	Australian Research Council
ASPERA	Australian Screen Production Educational Research Association
ATN	Australian Technological Network
BFA	Bachelor of Fine Arts
CAE	Colleges of Advanced Education
Carrick	Carrick Institute for Learning and Teaching in Higher Education Ltd (renamed ALTC in May 2008)
CEQ	Course Experience Questionnaire
CHASS	Council for the Humanities, Arts and Social Sciences
DCA	Doctorate of Creative Arts
DCI	Doctorate of Creative Industries
DEEWR	Department of Education, Employment and Workplace Relations
DEST	Department of Education, Science and Training
DFA	Doctorate of Fine Arts
DVA	Doctorate of Visual Arts
EFTSUs	Equivalent Full Time Student Units
GDS	Graduate Destination Survey
MFA	Mater of Fine Arts
NACHTMUS	National Council of Heads of Tertiary Music Schools
RISD	Rhode Island School of Design
SCA	Sydney College of the Arts, The University of Sydney
TDCA	Tertiary Dance Council of Australia
VCAM	Faculty of the Victorian College of the Arts and Music, The University of Melbourne

Executive Summary

The *Future-Proofing the Creative Arts in Higher Education* Scoping Study is an Australian Learning and Teaching Council (ALTC) funded initiative conducted in partnership between the Australian Council of University Art and Design Schools (ACUADS), the Faculty of VCA and Music, The University of Melbourne and the Sydney College of the Arts, The University of Sydney.

The project was established to provide evidence-based understanding of doctoral studies in the creative arts in Australian universities upon which future developments in research training would be based, thus advancing strategic leadership in the sector.

This study examined the research training conditions primarily in the Australian context and with some selected international examples.

The project aimed to:
- provide an evidence-based understanding of PhD and the professional doctorate programs in the creative arts, and more specifically the visual arts in Australia;
- investigate corresponding programs in a sample of overseas universities;
- gain a national and international understanding of quality research training methods;
- identify models of thesis submission for the PhD and the professional doctorate;
- provide information to enable the establishment of benchmark standards of high quality creative arts doctoral supervision, research training, examination and outcomes;
- provide recommendations for ongoing cross-institutional and cross-sector collaboration in the design and development of creative arts doctoral studies; and
- disseminate the project findings through a project web site, liaison with peak bodies and key stakeholders.

It is expected that the study will have contributed to the capacity of the sector to develop a high quality, internationally competitive research culture. Further, it has provided a timely opportunity to build high quality performance into the next generation of creative arts academics.

For the sake of this study, while engaging with academics across the creative arts disciplines, the detailed work was done in the more confined area of art and design, as this area was already relatively cohesive and had a history of offering research degrees for over 20 years. This focus on art and design was seen as the first phase of this project and one that could then be extended to other areas such as music and the performing arts.

The project included the range of creative arts disciplines of performing arts and music. Consultation with colleagues in these disciplines, attendance at forums such as the CHASS Workshop on the PhD (Sydney, March 2009, see http://www.chass.org.au) and interactions with the peak bodies provided the basis for an approach to broadening the scope of the project. A number of related ALTC and ARC projects were identified and an awareness of common ground developed. Such projects included *Dancing Between Diversity and Consistency: Improving Assessment in Postgraduate Studies in Dance* and *Writing in the Academy: the practice-based thesis as an evolving genre* (http://www.altc.edu.au/resource-dancing-between-diversity-consistency-ecu-2009). Since the commencement of our project two other ALTC projects in the creative arts received funding to study research and curriculum related matters in film and new media: *Assessing Graduate Screen Production Outputs in Nineteen Australian Film Schools* (http://www.altc.edu.au/project-assessing-graduate-screen-production-murdoch-2008) and *Scoping Study for a National New Media/Electronic Arts Network*

(http://www.altc.edu.au/project-scoping-study-national-new-curtin-2008).

The methodology used intended to provide findings that would be useful to academic and professional staff, policy makers, researchers and other stakeholders in decision making about doctoral programs in the visual arts, and more broadly in the creative arts. The primary readership of the report therefore includes the funding body (ALTC), academics in the visual arts and other creative arts disciplines, and international academics in these disciplines.

As can be seen from this study some of the key issues confronting the sector include the varying levels of graduate supervision experience of supervisors, the variety of examination models and the degree to which coursework or structured programs are expected or offered to candidates. There was a wide range of administrative and regulatory processes that are evolving with the increased demand for these programs and there was considerable benefit to the participants in sharing and comparing these processes. Underpinning this is the emerging clarity about the evolving nature and cultures of research in the creative arts.

The recommendations include: a community of practice communication network for postgraduate coordinators; annual postgraduate coordinator meetings at ACUADS conferences; an ACUADS or ALTC led symposium on supervision practices in the art and design sector; further investigation into the benefits and costs of structured research training components through expanded coursework or research methods programs; a database of exemplar theses; further investigation into the merits of various approaches to examination; and the establishment of an international network of peers.

Future research could extend this project to other creative arts disciplines, possibly through various peak body groups or the combined forces of colleagues across the creative arts disciplines. While there are considerable variations within the research cultures of the visual and performing arts there are also some particularly close alignments and this can provide for a strong cross-disciplinary peer group and will build a creative arts culture more in line with current and future research in this field.

Contents

PART 1 THE CREATIVE ARTS DOCTORATE SCOPING STUDY

1. THE STUDY RATIONALE AND CONTEXT

1.1 Context

Creative arts education has been part of a unified higher education system since the early 1990s when reforms combined the Colleges of Advanced Education (CAE) into the university system. Since this period, learning and teaching in the creative arts has undergone considerable change, in particular, through the expansion of postgraduate courses and the subsequent increase in enrolments.

The PhD in the creative arts is now the accepted terminal degree in Australia, as it is in a number of other countries such as Britain, Finland, New Zealand and Japan, along with the professional Doctorate of Creative Arts (DCA). Yet although it is quickly emerging as a significant measure of quality and innovation in the field, the PhD and the professional doctorate in the Creative Arts is still subject to variations in terms of form and implementation as exemplified by the wide range of examination procedures currently used in Australian universities. Such disparity in combination with pressing pedagogic and resource issues, have significance for both the integrity and growth of the sector.

This scoping project is an Australian Learning and Teaching Council (ALTC) funded initiative conducted in partnership between the Australian Council of University Art and Design Schools, Faculty of the VCA and Music, The University of Melbourne and the Sydney College of the Arts, The University of Sydney.

1.1.1   Australian Council of University Art and Design Schools

The Australian Council of University Art and Design Schools (ACUADS) is the peak discipline body of university visual arts, crafts and design. ACUADS was established in 1981 (initially as the National Conference of Heads of Arts and Design Schools – NCHADS) as an association of heads of departments, schools and colleges of art and design. NCHADS served as an informal link between executive officers providing support and direction to the development of art and design education in Australia for more than ten years. The change of name in 1994 to ACUADS was intended to reflect the location of art and design schools in the National Unified System of Australian Universities. In 2003, membership was extended to include other major TAFE institutions offering degree courses.

ACUADS represents over thirty Australian university art and design faculties, schools and departments and other academic units offering university degrees at undergraduate and postgraduate levels, including bachelor, master, and doctorate in art, craft and design. ACUADS also plays an active role in shaping quality education for artists, crafts practitioners and designers; addresses issues affecting the sector; and is concerned with the status of the visual arts and design industries in the wider economic, social and cultural development of Australia. ACUADS is a founding member of the Council of Humanities Arts and Social Sciences (CHASS).

This scoping investigation was proposed by ACUADS and further extends the significant contribution of ACUADS to the development of learning, teaching and research in the disciplines of visual arts, crafts and design. Evidence of this contribution can be seen in the following reports: *Research Training Benchmarking Project* by Dr George Petelin (2002), a review of higher degrees in Australia and the United Kingdom in the creative arts and student perceptions of these degrees; *Honours Benchmarking Project* by Nigel Lendon (2000), an examination of the

modes of delivery and assessment practices of art and design honours degree programs; and *Research in the Creative Arts* by Dennis Strand, (1998), an investigation into research outputs in art, craft, design, music and drama to develop a set of performance indicators and weightings in the creative arts.

1.1.2 Discipline   Based Initiative Grant Scheme

This scoping study was funded by a Discipline-Based Initiative Scheme grant of the Australian Council of Learning and Teaching in 2007.

1.1.3 Project Team

The project team consisted of the project leaders Associate Professor Su Baker, Head, School of Art, Faculty of VCA and Music, The University of Melbourne; and Associate Professor Brad Buckley, Director, Sydney College of the Arts Graduate School, Sydney College of the Arts, The University of Sydney; and the project manager Giselle Kett, Faculty of VCA and Music, The University of Melbourne.

The project team was guided by a steering committee, which consisted of members of the ACUADS Executive 2007/08 and 2008/09 drawn from eleven Australian universities:
Professor Clive Barstow, School of Communications & Arts, Edith Cowan University
Mr Gordon Bull, School of Art, The Australian National University
Associate Professor Brogan Bunt, School of Art & Design, University of Wollongong
Professor Domenico de Clario, Department of Fine Arts, Monash University
Associate Professor Paul Cleveland, Queensland College of Art, Griffith University
Mr Julian Goddard, Department of Art, Curtin University of Technology
Professor Noel Frankham, Tasmanian School of Art, University of Tasmania
Professor Elizabeth Grierson, School of Art, RMIT University
Professor Ian Howard, College of Fine Arts, The University of New South Wales
Professor Kay Lawrence, South Australian School of Art, University of South Australia
Professor Lyndon Anderson, Faculty of Design, Swinburne University of Technology

The Steering Committee met with members of the project team regularly and provided feedback and guidance throughout the duration of the project.

1.2 Aims and Objectives

The project aims to:
- provide an evidence-based understanding of PhD and the professional doctorate programs in the creative arts, and more specifically the visual arts in Australia;
- investigate corresponding programs in a sample of overseas universities;
- gain a national and international understanding of quality research training methods;
- identify models of thesis submission for the PhD and the professional doctorate;
- provide information to enable the establishment of benchmark standards of high quality creative arts doctoral supervision, research training, examination and outcomes;
- provide recommendations for ongoing cross-institutional and cross-sector collaboration in the design and development of creative arts doctoral studies; and
- disseminate the project findings through a project web site, liaison with peak bodies and key stakeholders.

It is anticipated the project will facilitate improved curricula, supervision and research outcomes in creative arts doctoral programs, and in turn contribute to the appropriate preparation of graduates for contemporary creative arts professional life. By documenting models of best

practice and industry standards, institutions will be able to use the results of the scoping study to monitor and improve the quality of both their research training and research outcomes. It is expected that the study will contribute to the capacity of the sector to develop a high quality, internationally competitive research culture. Further, it provides a timely opportunity to build high quality performance into the next generation of creative arts academics.

1.3 Scope

The proposed project was intended to examine the visual arts sector as represented by the peak body ACUADS, and to focus on practices therein. Encouragement by the ALTC to take the opportunity to broaden the scope of the project to include the range of creative arts disciplines of performing arts and music was embraced by the project leaders. Consultation with colleagues in these disciplines, attendance at forums such as the CHASS Workshop on the PhD (Sydney, March 2009, see http://www.chass.org.au) and interactions with the peak bodies provided the basis for an approach to broadening the scope of the project. A number of related ALTC and ARC projects were identified and an awareness of common ground developed. Such projects included *Dancing Between Diversity and Consistency: Improving Assessment in Postgraduate Studies in Dance* and *Writing in the Academy: the practice-based thesis as an evolving genre*, (see Appendix A). Since the commencement of our project two other ALTC projects in the creative arts received funding to study research and curriculum related matters in film and new media: *Assessing Graduate Screen Production Outputs in Nineteen Australian Film Schools* and *Scoping Study for a National New Media/Electronic Arts Network*, (see Appendix A). These projects along with ALTC projects related to postgraduate study (see section 3.1.1) provided an important context for the development our project. The first of our roundtables led to the creation of a network of projects related to the creative arts PhD (see Appendix A) where considerable synergies were identified and the complexity of postgraduate study in the disciplines of the creative arts sector was discussed. Given the focus of these other projects, in particular those within creative arts disciplines, the approach adopted by our project has been to provide an overview of doctoral study in the creative arts through datasets obtained by DEEWR, and to focus the investigation on the current implementation of doctoral programs within the visual arts. This approach has enabled us compliment the work of other projects and to avoid duplication.

The methodology selected for this scoping project was deemed appropriate to provide findings that would be useful to academic and professional staff, policy makers, researchers and other stakeholders in decision making about doctoral programs in the visual arts, and more broadly in the creative arts. The primary readership of the report therefore includes the ALTC, academics in the visual arts and other creative arts disciplines, and international academics within these disciplines.

1.4 Limitations

The intention of the scoping study was not to compile a national audit of doctoral programs in the creative arts, or more specifically the visual arts, but to provide an overview of current practices, identify issues and to present a statistical overview of the development of creative arts doctoral programs across Australia. The project is therefore primarily descriptive in nature and maps the current implementation of doctoral programs in the visual arts in Australian universities as opposed to providing detailed quantitative data on each institution. It is acknowledged that data drawn from interviews with individuals representing an institution would not necessarily provide a complete overview of the practice of that institution. However this method of data collection was considered sufficient to identify and document the differing ways in which creative arts doctoral programs are implemented across Australia. That is, to provide an overview of current practices, which in turn could then provide the basis for the discussion of best practice and movement towards consideration by the sector of benchmark standards. To achieve this

interviews were drawn from a cross-sectional sample of universities within the sector, thus interviews were not conducted with academics from each institution which offered a doctoral program in visual arts.

In gathering the data the interviewees were not asked to articulate why a practice or model was used, the interview questions were designed to elicit a description of the process rather than an evaluative comment upon the practice. Although this was sometimes discussed it was not an explicit aspect of this part of the data collection process. Our approach was selected to facilitate an open dialogue with respondents rather than a more confronting approach whereby justification for particular modes of practice were required. Discussions of this nature were conducted in the roundtables held as part of the project, see Appendices A and B. This was considered a more appropriate approach whereby through discussion and the exchange of ideas between representatives across the sector an understanding by participants of the rationale behind differences between programs could be developed. Further investigation into why different approaches in the implementation of doctoral programs are used in the sector and the effectiveness of these approaches could be the focus of future research and is not within the scope of this project, rather it has been a purpose of this project to provide the foundations for this. Further means for the examination of these issues in the short term could be pursued at the annual ACUADS conference, in particular the proposed annual postgraduate coordinators meeting. It should be acknowledged that although invitations to attend the roundtable events were distributed widely in the visual and creative arts sectors apologies were received from some potential participants. This along with constraints on timing, cost and space may have limited the representation of data gathered at these events.

The approach to data collection and analysis in this project did not include data related to graduate evaluation of doctoral programs, for example the course experience questionnaire (CEQ). Similarly the project did not examine the number of academic staff involved in the delivery of the doctoral programs, or the activities of graduates through the graduate destinations survey (GDS).

As experienced by several other ALTC funded projects the use of national data collections such as those of DEEWR presented challenges when an examination at a program level is required. Individual differences in the manner in which data is reported to DEEWR by institutions and at times even within institutions over a period of time contributed to this. These along with difficulties encountered in distinguishing specific creative arts disciplines mean that the statistical data within the report should be considered as providing an informed impression of a situation which is generally indicative of trends in the field.

1.5 Key Terms and Definitions

The term creative arts has emerged as the standard catch-all for all visual and performing arts that exist in the academic sphere, and was so called to distinguish it from the more commonly used "arts" as in the Ministry of the Arts, Australia Council for the Arts. This is largely due to the use of the word 'Arts' in some universities to delineate their studies in the humanities. The term "creative arts" has also been most recently been used by the government agencies and departments in statistical data collection the research quality audit exercises. As much as it is tautological in the extreme it has been adopted for pragmatic reasons.

The term visual arts refers to those programs conventionally including the fine arts, such as painting, sculpture, printmaking, drawing, photography, new media arts, film and video and the material disciplines such as ceramics, jewellery, glass, and areas of design such as interior and graphic design, web-design and social media projects.

The term doctoral program has been used to refer to Doctor of Philosophy programs and Professional Doctorate programs. A Professional Doctorate is a program of research which enables a significant contribution to knowledge and practice in a professional context. Professional Doctorates may be awarded by research or by coursework. To be regarded as a research degree, a Professional Doctorate must comprise at least two-thirds research. A range of professional doctorates exist in the visual arts sector; Doctor of Creative Arts, Doctor of Fine Arts, Doctor of Visual Arts, and Doctor of Creative Industries. The term doctorate has been used as a general term throughout the report to refer to both the PhD and the professional doctorate.

The term school has been used to indicate the academic unit providing a doctoral program in a university, it therefore encompasses the terms faculty, department, and school.

The term postgraduate coordinator has been used to refer to the position of director of graduate programs, postgraduate director and equivalent positions involving the academic administration of doctoral programs.

For the purposes of the statistical data referred to in this report, doctoral programs in the creative arts are taken from the DEEWR fields of study (1989-2000) and fields of education (2001-2007) classifications that include the categories displayed in tables 1 and 2 below[1]. It should be noted that the change in coding which occurred in 2001 resulted in a new creative arts classification which included media and communications programs. These programs do not fall within the scope of this project and are generally considered as arts programs offerings. Therefore data related to media and communications programs (100700-100799) is not included on our study.

The use of 'other' and 'not elsewhere' classifications are allocated by DEEWR to 'enable classifications of courses, specialisations and units of study which cannot be allocated to a specific category'. A detailed analysis was undertaken of enrolments in 2007 under field of education in relation to course title, and appropriate schools in several institutions were consulted. This analysis revealed that the fields 100000 Creative Arts, 109900 Other Creative Arts, and 109999 Creative Arts not elsewhere classified include EFTSUs in doctoral programs which could also be classified under 100301 Fine Arts or 10399 Visual Arts and Crafts not elsewhere. It is thus difficult to accurately identify the number of EFTSUs enrolled in the detailed fields listed in Table 2. The data provided in the statistical overview in Section 4 should therefore be viewed cautiously as it may not be comprehensively indicative of disciplinary breakdown of enrolments. Nevertheless it is possible to identify trends in the data which are considered indicative of the sector, trends which may be more pronounced if the data was coded in a more discipline specific manner. Further discussion of these limitations is presented in section 4.1.

The following fields of study classifications were used in statistical summaries documented in this report for the period 1989 to 2000.

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[1] These are Australian Bureau of Statistics ASCED classifications which have been used by DEEWR. For further information on DEEWR coding for courses see http://www.heimshelp.deewr.gov.au/NR/rdonlyres/8513BC79-9E7E-4475-9320-3CC353945C63/22519/FieldofEducationClassifications1.pdf

Table 1. DEEWR Field of study classifications for the period 1989-2000

Major Field of Study	Minor Field of Study	
03.04 Visual and Performing Arts	03.04.01	Visual and Performing Arts - General
	03.04.02	Conservation of Art and Cultural Materials
	03.04.03	Crafts
	03.04.04	Dance
	03.04.05	Dramatic Arts
	03.04.06	Film and Photographic Arts
	03.04.07	Fine Arts
	03.04.08	Graphic Arts and Design
	03.04.09	Music
	03.04.99	Visual and Performing Arts – Other

Source: DEEWR

The following fields of education classifications were used in statistical summaries documented in this report for the period 2001 onwards.

Table 2. DEEWR Field of education classifications for the period 2001+

Broad Field	Narrow Fields	Detailed Fields
100000 Creative Arts	**100100 Performing Arts**	
		100101 Music
		100103 Drama and Theatre Studies
		100105 Dance
		100199 Performing Arts not elsewhere classified
	100300 Visual Arts and Crafts	
		100301 Fine Arts
		100303 Photography
		100305 Crafts
		100399 Visual Arts and Crafts not elsewhere
	100500 Graphic and Design Studies	
		100501 Graphic Arts and Design Studies
		100503 Textile Design
		100505 Fashion Design
		100599 Graphic and Design Studies not elsewhere
	109900 Other Creative Arts	
		109999 Creative Arts not elsewhere classified

Source: DEEWR

2. THE INVESTIGATIVE APPROACH

2.1 Project Method

The project team adopted a variety of research methodologies to investigate doctoral programs in the creative arts. Initially information from DEEWR was used to identify universities offering doctoral programs in the various disciplines within the creative arts. This enabled a distinction to be made between doctoral programs specifically for the visual arts. The collection of data was then conducted in the following phases:

Phase 1
A survey was conducted of publicly available institutional documents from Australian universities and from the Department of Education, Employment and Workplace Relations, for example admission guidelines, program handbooks, and datasets of enrolment statistics.

Phase 2
Interviews were conducted with visual arts postgraduate coordinators, and where possible with examiners and supervisors, from a cross sectional sample of Australian universities and several overseas universities.[2] Interviews were conducted with academics representing the faculty or school of art at the following Australian universities: Curtin University of Technology, Edith Cowan University, Griffith University, Monash University, Queensland University of Technology, RMIT University, The Australian National University, The University of Melbourne, The University of New South Wales, The University of Sydney, University of South Australia, University of Tasmania, and University of Wollongong. A total of 20 interviews were conducted with academics in Australia. Interviews with international academics were conducted with respondents at the University of Tsubuka, Japan; University of California, San Diego; and York University, Canada, and informal conversations were conducted with a range of other international academics (see section 3.2). International participants were drawn from overseas universities offering a doctoral program in the creative arts, and were identified and selected by one of the project leaders based upon professional contacts and the international or high standing reputation of the doctoral program.

Phase 3
Four focus groups were held with groupings of current doctoral students, recent graduates and examiners.

Phase 4:
Consultation with visual arts postgraduate coordinators and representatives of other creative arts disciplines was undertaken through two roundtable events (see Appendices A and B). Preliminary data results were presented at the latter roundtable which also served a verification function to ascertain if current practice by each institution was appropriately represented in the report.

These research activities were approved by and conducted according to the requirements of the Human Research Ethics Committee, The University of Melbourne. The interviews and focus groups were all audio recorded and transcribed for analysis. Data was analysed and coded in to the qualitative software program NVivo8 which facilitated synthesis of the data into thematic groupings. NVivo8 also provided the function of a powerful search tool to further interrogate the data.

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[2] Many interviewees had experience in all three roles, that is as a postgraduate coordinator, a supervisor and as an examiner.

2.2 Project Evaluation

2.2.1 Formative evaluation

Formative evaluation was undertaken by the following means.

- Steering Committee Meetings
  Regular steering committee meetings enabled feedback from representatives of key stakeholders in the sector. The committee reviewed the research methodology of the project, providing feedback on aspects such as the interview questions, the cross sectional sample, and the identification of potential interviewees. The committee also assisted with the formative evaluation of the project web site and promotion of the web site through the dissemination of promotional bookmarks.

- Roundtable Events
  As part of the project two roundtable events were held: *Creative Arts PhD Projects Roundtable Discussion* was held in Melbourne 14-15 September 2008; and *Future Proofing the Creative Arts in Higher Education Roundtable Discussion* was held in Sydney 15-16 March 2009. These events provided an opportunity for formative evaluation of the project's research methodology, the preliminary results, and of an effective and relevant format in which the results could be presented.

- Informal Feedback
  Informal formative evaluation occurred through interviews and conversations with stakeholders for example at the roundtable events, and the ACUADS conference in 2008.

- ACUADS 2008 conference
  The project team presented a paper reporting on the project at the ACUADS annual conference held October 2008 at the University of South Australia. Feedback from conference participants in the discussion provided valuable formative evaluation for the project.

2.2.2 Summative evaluation

Summative evaluation was undertaken by the following means.

- ACUADS 2009 Conference
  The project team plans to present a paper on the final report at the 2009 ACUADS conference to be held in October at Griffith University. Feedback will be sought from conference participants.

- Circulation of Project Final Report
  Summative evaluation of the project outcomes will be sought from the project reference group, the project steering committee and other key stakeholders through the circulation of the final report.

2.3 Project Dissemination

Dissemination of information about the project and the project outcomes commenced during the project and will continue through the following strategies.
- Project web site www.creativeartsphd.com
  The web site was used to distribute information about the project to key stakeholders and it

is intended that the project deliverables will be made available via this web site. The site was promoted through the distribution of a bookmark containing the URL for the project web site and a brief description of the project.

- Conference papers at relevant conferences
  Papers delivered at:

  Forum on *Future-Proofing the Creative Arts in Higher Education* for the ACUADS Executive, February 2008 at the University of South Australia, Adelaide

  Creative Arts PhD Projects Roundtable Discussion, Faculty of the Victorian College of the Arts, The University of Melbourne 14-15 September 2008

  Sites of Activity / on the Edge ACUADS 2008 Conference, 1-3 October, South Australian School of Art, University of South Australia, Adelaide

  Future Proofing the Creative Arts in Higher Education Roundtable Discussion, Sydney College of the Arts, The University of Sydney, 15-16 March 2009

  Intended papers for or involvement in forthcoming conferences
  Associate Professor Su Baker, one of the project leaders, has been invited to present a paper and to chair a session, as part of a combined roundtable forum of several ALTC-funded projects at the Media Arts Congress, 4-6 July 2009, Faculty of VCA and Music, The University of Melbourne. http://mass.nomad.net.au/about/media-arts-congress/

  The project team intend to present a paper at *Interventions in the Public Domain* ACUADS 2009 Conference, 30 Sept-2 Oct, Queensland College of Art, Griffith University, Brisbane.

  Associate Professor Brad Buckley, one of the project leaders, is currently developing a conference with Professor Tim Marshall, Provost of The New School, for October 2010 on the future of the art school and the creative arts PhD.

  The project team intend to present a paper at the Higher Education Research and Development Society of Australasia (HERDSA) annual conference, 2010.

- Discussion List
  A special interest discussion list on the topic of doctoral programs in the visual arts in Australia is to be established to promote ongoing discussion of associated issues, exchange of information, and as an efficient means of linking academics into a community with common interests.

- ACUADS 2009 Conference
  Outcomes of the project will be presented at the forthcoming ACUADS conference in October 2009 and it is anticipated that an inaugural annual meeting of postgraduate coordinators will be held as part of the conference. An intention of the project was to provide a basis for further research and exploration into issues related to doctoral programs in the creative arts. It is expected that this annual meeting will provide one means to pursue this goal by facilitating ongoing discussion of these issues and the identification of future research projects.

- Distribution of the Project Report
  The project report, which will be available on the project web site, will be distributed via email notification widely across the visual arts and creative arts sectors both in Australia and internationally.

- Roundtable Events
  The roundtable events in Melbourne and Sydney enabled academics and researchers representing disciplines in the creative arts and a variety of institutional leadership positions to engage with the project. The roundtable held in Melbourne, *Creative Arts PhD Projects Roundtable Discussion*, brought together academics currently involved in projects related to creative arts doctorate programs to share ideas and to discuss common areas of concern. Considerable synergies were identified in this process and a network of projects related to creative arts doctorates was established, see Appendix A. The roundtable held in Sydney, *Future Proofing the Creative Arts in Higher Education Roundtable Discussion,* brought together academics primarily involved in doctoral studies in the visual arts and provided a valuable forum for the dissemination of preliminary results of the project for discussion, verification and feedback.

- Links to the Project Web Site
  Referral links to the project website are located on the project leader email address blocks, the ACUADS website and the Sydney College of the Arts, The University of Sydney website.

Engagement with the project by ACUADS provided access to a range of key stakeholders and has contributed to the effective dissemination of information about the project and the project outcomes. It is expected that continued engagement by ACUADS will be significant in the sustainability of the project, in particular in relation to the adoption of the project recommendations and also in terms of ongoing professional development. It is anticipated that sustainability of the project will also be facilitated through the web site, the special interest discussion list, and the annual postgraduate coordinator meetings at ACUADS conferences. These will provide continuing mechanisms through which ongoing discussion of issues related to doctoral programs in the visual arts can occur beyond the conclusion of this project. Further, the links formed by the project team with related projects can also be expected to extend the influence of this project in the long term.

PART 2 FINDINGS

3. CURRENT DEVELOPMENTS IN CREATIVE ARTS DISCIPLINES

3.1 Australian Context

This scoping study aims to examine the research training conditions primarily in the Australian context. The intention is to establish a national perspective on the state of creative arts doctorate training in the departments, schools, and faculties of the Australian universities that offer research programs in the creative arts. The term creative arts, has emerged as the standard catch-all for all visual and performing arts that exist in the academic sphere. The term has also recently been used by the government agencies and departments in statistical data collection for the research quality audit exercises, such as the Excellence of Research for Australia (ERA).

For the sake of this study, while engaging with academics across the creative arts disciplines, the detailed work was conducted in the more confined area of art and design, as this area was already relatively cohesive and had a history of offering research degrees for over 20 years. This focus on art and design was seen as the first phase of this project that could then be extended to other areas such as music and the performing arts.

3.1.1 Relationship to other ALTC Projects

The project *Future-Proofing the Creative Arts in Higher Education* (www.creativeartsphd.com) was intended to examine the Art and Design sector as represented by the peak body ACUADS, and to focus on practices therein. However, we welcomed encouragement by the ALTC to take the opportunity to further develop the scope of the project to include the range of creative arts disciplines of performing arts and music. Through a series of consultation events, such as the Roundtables and conference presentations there was evidence of an increasing interest across the sector and considerable synergies were identified. Since the time of our application there were two other successful ALTC grants funded to study research and curriculum related matters in the areas of Film and New Media as follows:

> ***Assessing Graduate Screen Production Outputs In Nineteen Australian Film Schools***
> Project investigators: Dr Josko Petkovic, Murdoch University; Prof Ian Lang, Victorian College of the Arts, The University of Melbourne; Mr. Leo Berkley, RMIT University; A/Prof Gillian Leahey, University of Technology, Sydney; Mr.Nicholas Oughton, Griffith University; and Ms. Alison Wotherspoon, Flinders University
>
> Australian Screen Production Education & Research Association (ASPERA), the peak body of all Australian film schools, has devised a system of assessing creative works using an integrated network of State and National Peer Review Committees. This system has never been tested before. The aim of this project is to test this assessment system on 19 ASPERA film schools while liaising with DEEWR and CILECT (the International Association of Film and Television Schools).
>
> ***Scoping Study for a National New Media/Electronic Arts Network***
> Project leaders: Dr Paul Thomas, Curtin University of Technology; Ms. Eleanor Gates-Stuart, The Australian National University; Mr. Vince Dziekan, Monash University; Dr Brogan Bunt, University of Wollongong; and Professor Julian Knowles, Queensland University of Technology
>
> The media/electronic art scoping study is an overview of the current and pioneering educators, artists and scientists who have brought about the dissolution of boundaries that have traditionally existed between the artistic and technological disciplines. The study will establish a symposium to survey the work of media art educators who have developed

facilities, new interactive and interdisciplinary curriculum, who have developed information technologies and related influential theoretical, scientific and philosophical pedagogies that have influenced the development of media/electronic arts.

The *Future-Proofing* team were keen to develop these synergies further to share the scope of the various projects relating to research and the creative arts doctorate and to find common areas of concern. There was a compelling logic to build a critical mass through this process and so through discussion with the leaders of the other projects material and experience was shared at the Roundtable.

Through other forums such as the CHASS Workshop on the PhD (Sydney, March 2008, see http://www.chass.org.au) and other interactions with the peak bodies, a network of related projects was uncovered, and this formed the basis for our initial invitation list.

For example, three creative arts ALTC projects in the fields of film, dance and new media were represented at the PhD Project Roundtable held in Melbourne Sept 2008: *Scoping Study for a National New Media/Electronic Arts Network*; *Assessing Graduate Screen Production Outputs In Nineteen Australian Film Schools*; and the recently completed *Dancing Between Diversity and Consistency: Improving Assessment in Postgraduate Studies in Dance*.

Also in attendance at this roundtable event was a related ARC project *Writing in the Academy: the practice-based thesis as an evolving genre*. See Appendix A, Roundtable report, for further information.

At the same time there developed a close association with the ALTC project *Curriculum Development in Studio Teaching* which was facilitated by a member of the steering committee in common between both projects and attendance by members of our project team at events held by Curriculum Development in Studio Teaching project.

Outside of the creative arts disciplines there are several other projects which are of relevance to this project on topic of postgraduate study or more specifically doctoral studies. These projects relate to higher degree supervision, academic writing; developing research skills:

- Building research supervision and training across Australian universities;
- Australian Writing Programs Network;
- Development and evaluation of resources to enhance skills in higher degree research supervision in an intercultural context;
- Making research skill development explicit in coursework: four universities' adaptation of a model to numerous disciplines; and
- Research skill development: questions of curriculum and pedagogy.

Related projects are listed below. These projects can be accessed via the projects (http://www.altc.edu.au/projects) or resources (http://www.altc.edu.au/resources) sections of the ALTC web site.

ALTC Projects

Curriculum Development in Studio Teaching
      Lead institution: University of New South Wales
      http://www.altc.edu.au/project-curriculum-development-studio-unsw-2007

Building research supervision and training across Australian universities
      Lead institution: University of Technology, Sydney
      www.altc.edu.au/project-building-research-supervision-uts-2007

Benchmarking Archaeology Degrees in Australian Universities
> Lead Institution: University of New England
> http://www.altc.edu.au/resource-benchmarking-archaeology-degrees-une-2008

Dancing Between Diversity and Consistency: Improving Assessment in Postgraduate Studies in Dance
> Lead Institution: Edith Cowan University
> http://www.altc.edu.au/resource-dancing-between-diversity-consistency-ecu-2009

Australian Writing Programs Network (AWPN)
> Lead Institution: University of Canberra
> http://www.altc.edu.au/resource-australian-writing-programs-network-uc-2008

Bridging gaps in music teacher education: developing exemplary practice models using peer collaboration
> Lead Institution: University of Southern Queensland
> http://www.altc.edu.au/project-bridging-gaps-music-teacher-griffith-2006

Scoping Study for a National New Media/Electronic Arts Network
> Lead Institution: Curtin University of Technology
> http://www.altc.edu.au/project-scoping-study-national-new-curtin-2008

Assessing Graduate Screen Production Outputs In Nineteen Australian Film Schools
> Lead Institution: Murdoch University
> http://www.altc.edu.au/project-assessing-graduate-screen-production-murdoch-2008

Development and evaluation of resources to enhance skills in higher degree research supervision in an intercultural context
> Lead Institution: Macquarie University
> http://www.altc.edu.au/project-development-evaluation-resources-macquarie-2007

Making research skill development explicit in coursework: four universities' adaptation of a model to numerous disciplines
> Lead Institution: The University of Adelaide
> http://www.altc.edu.au/project-making-research-skill-development-adelaide-2007

On-line student supervision training - accessible and cooperative learning in social work
> Lead Institution: Charles Sturt University
> http://www.altc.edu.au/project-online-student-supervision-training-csu-2007

Research skill development: questions of curriculum and pedagogy
> Lead Institution: The Australian National University http://www.altc.edu.au/project-research-skill-development-questions-anu-2007

ARC Projects
Writing in the Academy: the practice-based thesis as an evolving genre
> Project leaders: Professor Brian Paltridge, The University of Sydney; Associate Professor Sue Starfield, The University of New South Wales; and Dr Louise Ravelli, The University of New South Wales   Project Coordinator: Ms. Sarah Nicholson, The University of Sydney

3.1.2 Our Liaison with Peak Bodies

Peak Bodies Coalition

Another significant outcome of the Roundtable was the presence of the invited representatives of the four major peak bodies in the creative arts, all of whom have an interest in the field of research training, either funded through ALTC or in the process of development. In addition to ACUADS, we had representatives from ASPERA, (ALTC-funded project) NACTMUS (ALTC

project in development) and the Tertiary Dance Council of Australia (TDCA), (recent ARC funded project into dance research outcomes), and input from Dr Paul Thomas representing the ALTC-funded project New Media Art scoping study.

Australian Council of University Art and Design Schools (ACUADS)
Tertiary Dance Council of Australia (TDCA)
Australian Screen Production Educational Research Association (ASPERA)
National Council of Tertiary Music Schools (NACTMUS)

It was intended that by bringing these groups together we could establish a sector wide reference group for the current project, *Future Proofing the Creative Arts in Higher Education: scoping for quality in creative arts doctoral programs*, and fulfil the brief of the project to build a sector wide approach to the creative arts doctorate.

As the conversation developed it was clear that we had a strong coalition of interests: a considerable stake in developing a clear and consistent understanding of the nature of research outcomes in the creative arts and the development of sector wide forms of language to describe this activity.

See Appendix A: Creative Arts PhD Projects Roundtable Report, Melbourne 14-15 September 2008

3.1.3 Current Developments

Through the discussions throughout this project a consensus developed for a representative body that could build a strategic alliance across the sector, for the sake of internal cohesion and for external strategic and advocacy purposes. A proposal was drawn up and distributed to the sector for discussion, firstly at the ACUADS conference and then on to the other peak bodies.

The Case for a Specific Australian Academy for the Creative Arts (AACA)
This proposal responds to desires expressed by government and creative arts researchers and practitioners for a common voice to represent creative arts issues at national and international level, and to share knowledge and learning across creative arts disciplinary groups to enhance scholarship and practice within this rapidly developing academic domain.

Cohesion of Peak Body Interests
Peak bodies have been established for specific creative arts disciplines, but there is a recognition that to address the increasingly common issues across Art and Design, Drama, Film, Dance and Music performance, an overarching Academy that is able to represent and contribute to commonalities across scholarship of practice is a critical next step in the evolution of this specific and rapidly expanding academic domain.

At a meeting held at the Victorian College of the Arts on 12 February 2009, where nominated representatives of the peak bodies for tertiary creative arts — ACUADS; National Council of Tertiary Music Schools (NACTMUS); Tertiary Dance Council of Australia (TDCA) and the Australian Screen Production Education and Research Association (ASPERA) — discussed the formation a learned academy, modelled upon existing academic academies but reflective of the particular issues relating to practice and scholarship in the creative arts, as represented in current and emerging academic cultures and one that would advance the cohesion and consolidation of common issues and meet the gaps identified in the current CHASS and AAH frameworks.

We propose to utilise the learned academy model to enhance recognition of:
- Research through creative arts practice;
- Scholarship in creative arts practice; and
- Excellence in creative arts practice.

To this end we will consult widely within the various creative arts disciplines (architecture, art, dance, design, film and screen, indigenous arts, literature, music, and theatre), the Australian Academy of the Humanities, Academy of Social Sciences in Australia, Council of Humanities, Arts and Social Sciences, etc.

A steering committee, chaired by Associate Professor Su Baker, has been formed drawing on the creative arts disciplines' peak academic bodies and invited representatives of areas of practice.

The steering committee will consult, and develop a discussion paper and recommendations on need, charter, form/structure, funding, representation, operations, and membership.

For a list of the steering committee membership see Appendix D.

3.2 International Context

Associate Professor Brad Buckley travelled to the United States for two weeks in February 2009 where he had several meetings with senior academics at a number of prominent art schools and universities, including the Rhode Island School of Design (regularly ranked one as the best art and design school in the US by the U.S. News and World Report), Mason Gross School of the Arts, Rutgers University; Parsons The New School for Design, Vassar College, the University of California, Irvine and the University of California, San Diego.

He also attended the College Art Association 2009, 97th Annual Conference in Los Angles (25 – 28 February 2009), where he attended a number of sessions that considered art education and higher degrees in the US context. Four of these sessions were:

Web 2.0 and Art History
Kelly Donahue-Wallace, University of North Texas; Eva J. Allen,
University of Maryland University College

Art and Art History after Hegel
Lisa Florman, Ohio State University; Cordula Grewe,
Columbia University

MySpace, Facebook, Second Life: What Is Community Now?
Joseph Lewis, New York State College of Ceramics at Alfred
University; Barbara Lattanzi, New York State College of Ceramics at Alfred University

Toward an Art Pedagogy for the Twenty-first Century
Randall Lavender, Otis College of Art and Design

While in the United States Associate Professor Buckley held meetings and discussions with senior academics about the CAA policy in relation to the Master of Fine Arts (MFA) as the terminal degree in studio art, generally referred to as visual arts in Australia. He also discussed the recent develops in three Canadian universities who have introduced PhDs and the shifting attitude of some larger research universities in the US to a studio based PhD. Most notably the program developed by Professors John Welshman and Norman Bryson amongst others, at the

University of California, San Diego who admitted the first cohort in 2009.

During Professor Buckley's visit to the United States he met with the following senior academics:

Professor Harry Roseman, Chair, Department of Art, Vassar College.

Professor Lauren Ewing former director of the graduate program at Mason Gross School of the Arts, Rutgers University.

Professor Jay Coogan (former Provost of RISD and President of Minneapolis College of Art and Design).

Professor John Welshman, University of California, San Diego.

Professor Bruce Yonemoto, chair of the Studio Art Department at the University of California, Irvine

Professor Sara Diamond president of the Ontario College of Art & Design (OCAD).

Associate Professor Juli Carson Studio Art Department at the University of California, Irvine.

Associate Professor Simone Douglas Director of the Graduate Program at Parsons The New School for Design.

Professor Tim Marshal Interim Provost, Parsons The New School for Design.

Professor Coco Fusco, Chair of Fine Arts, Parsons The New School for Design.

Professor Lydia Matthews Associate Dean of Academic programs Parsons The New School for Design.

Professor Anthony Aziz, Director of Graduates in Fine Arts, Parsons The New School for Design.

Professor Bill Seaman, Art, Art History, and Visual Studies Department at Duke University.

International interviews
The following international academics were also interviewed for the project.

Professor Toshiharu Omuka, University of Tsubuka, Japan.

Professor John Welshman, University of California, San Diego, US.

Professor Yvonne Singer, York University, Canada.

September 2008 Roundtable International perspectives
Professor Toshiharu Omuka and Professor Bruce Barber attended the September 2008 Roundtable in Melbourne. Professor Barber outlined the changing attitude to PhDs in Canada over the past five years and his work as a consultant on new programs. He also spoke about his own experience of undertaking a PhD at the European Graduate School (EGS). Associate Professor Buckley offered an overview of the current debate in the US regarding terminal degrees in the visual arts and his role as a consultant with various programs in Canada and how the Bologna Process has impacted on the European academies, particularly his work with the Royal Danish Academy of Fine Arts.

Relationships with international institutions
Rhode Island School of Design, Providence, USA

Parsons The New School for Design, New York, USA

University of California at San Diego, USA

University of California at Irvine, USA

Duke University, South Carolina, USA

Minneapolis College of Art and Design, USA

York University, Toronto, Canada

Ontario College of Art and Design, Toronto, Canada

Nova Scotia College of Art and Design University, Halifax, Canada

Emily Carr University of Art + Design, Vancouver, Canada

University of Paris IV, France

Royal Danish Academy of Fine Arts, Denmark

Bergen National Academy of the Arts, Norway

International web links

European Graduate School	Saase-Fee, Switzerland http://www.egs.edu/
Goldsmiths, University of London	London, UK http://www.goldsmiths.ac.uk/
Institute for Doctoral Studies of the Visual Arts	Portland, USA http://www.idsva.org/Pages/indexNEW
Leiden University http://www.phdarts.eu/	Leiden & The Hague, The Netherlands
Royal Danish Academy of Fine Arts	Copenhagen, Denmark http://www.kunstakademiet.dk/
The University of Art and Design	Helsinki, Finland http://www.taik.fi/
The University of California	San Diego, USA http://www.ucsd.edu/portal/site/ucsd
The University of Paris IV	Sorbonne, Paris http://www.univ-paris4.fr/en/
University of Tsukuba	Tsukuba, Japan http://www.tsukuba.ac.jp/english/
York University	Toronto, Canada http://www.yorku.ca/web/

Relationships with international peak bodies and institutions

College Art Association

Associate Professor Buckley has a long-standing relationship with the College Art Association, which is the peak body for all schools of art and design in the US. He has given several papers and chaired a number of sessions at CAA conferences.

In fact Associate Professor Buckley's Conference paper "Why a Ceiling? The Visual Arts Should Embrace the PhD," delivered as part of the session "Has the Master of Fine Arts Outlived its Usefulness as a Terminal Degree? Part 2" at the College Art Association's 90th Annual Conference, Philadelphia, February 2002 — was in part the impetus for this project and also a new book, *Rethinking the Contemporary Art School: the Artists, the PhD and the Academy* (eds. Buckley, B. and Conomos, J.), which will be published by the NSCAD University Press in October 2009.

Royal Danish Academy of Fine Art

Associate Professor Buckley was invited, in 2003, by Professor Else Marie Bukdahl, the Rector of The Royal Danish Academy of Fine Arts[4] (www.kunstakademient.dk), and the late Professor Torben Christensen, the Pro-Rector, to be the keynote speaker at the seminar *Visual Arts PhD Programs*, and to be a consultant on the restructuring of the academic program. The purpose of this seminar and consultancy was to assist the Academy in preparing its submission to the Ministry of Culture for the introduction of an undergraduate degree, masters and PhD programs. This change to the award structure is due to the Bologna Process and the EU Directive on Recognition of Professional Qualifications, a European Union (EU) treaty that calls for the reform of higher education and the standardisation of all degrees across the EU. Professor Buckley's paper addressed several key issues about the introduction of a three year Bachelor of Fine Arts (BFA) and a two year Master of Fine Arts (MFA). It also considered the PhD in the context of the visual arts, including coursework components and the appropriate training of supervisors. The awarding of degrees was presenting a number of philosophical concerns for the Academy, and he

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[4] The Royal Danish Academy of Fine Arts is 250 years old and was established by Royal charter in 1754 by King Frederik V. The Academy was created according to the 'French model', and its first director was the French sculptor François Joseph Saly. The Academy is considered one of the most prestigious schools of fine arts in Europe.

was able to offer several innovative strategies to help the Academy move towards introduction in 2004.

Tsukuba University
Associate Professor Buckley, Professor Bruce Yonemoto and Assistant Professor John Tran were the keynote speakers in 2007 at the International Symposium on Art and Design: University Art Practice and Research Funding at the University of Tsukuba; a conference about artist researchers and the place of the research candidate in the art and design school context.

4. THE DEVELOPMENT OF THE CREATIVE ARTS DOCTORATE IN AUSTRALIA: A STATISTICAL OVERVIEW

4.1 Introduction

This section of the report presents a statistical snapshot of the creative arts doctorate[3] in 2007 and a brief statistical overview of the creative arts doctorate in Australia from 1989-2007 through the analysis of DEEWR datasets. Data is provided for the broad field of creative arts as well as specific 'disciplines' within the creative arts as defined by DEEWR, notably in the areas of performing arts, visual arts, and graphic arts and design studies. This breakdown allows for comparisons, to a reasonable extent, between the 'disciplines' in the creative arts.

The two coding schemes used by DEEWR for the categorisation of higher education courses to fields of study and the limitations of these schemes for the purposes of this study are detailed in Section 1.5 Key Terms and Definitions. As discussed in section 1.5, the coding of data under the different classification fields by universities in their reporting to DEEWR may not necessarily be uniform and the data provided should therefore be viewed cautiously as it may not be comprehensively indicative of disciplines referred to in the statistical overview presented. For example, through a detailed analysis of the datasets it appears that some candidates studying dance have at times been reported under the category representing drama; some candidates studying new media, fashion design, and textile design have at times been reported under the general category of 100000 creative arts; and some candidates studying visual arts have been reported by at least five institutions under the more general categories of 100000 creative arts, 109900 other creative arts, or 109999 creative arts not elsewhere classified rather than a more specific category under visual arts and crafts. It would seem therefore that a reasonable proportion of visual arts students are represented in the general creative arts categories, and that the detailed fields listed by DEEWR as representing certain 'disciplines' may not be fully representative. Nevertheless it is possible to identify trends in the data which are considered indicative of the sector, trends which may be more pronounced if the data was coded in a more discipline specific manner.

NB. Further statistical tables can also be found in Appendix C.

4.2 The Creative Arts Doctorate in 2007

This section provides a snapshot impression of the state of doctoral programs in the creative arts in 2007 in relation to enrolments and completions. Where possible comments have been made about the specific discipline of visual arts.

In 2007 there were 29 institutions across Australia with students enrolled in creative arts doctoral programs. Of these institutions, 23 offered doctoral programs in the discipline of visual arts, see Table 3. (For a detailed listing of programs offered at each institution by discipline see Appendix C, Table 23 Distribution of Doctoral Enrolments (EFTSU) in Australian Universities by Fields of Education in the Creative Arts in 2007.)

According to data reported to DEEWR, there were 1230 full time equivalent students undertaking doctoral studies in the creative arts around Australia in 2007. Within this group 59% were female and 41% male. The greatest concentration of enrolments occurred across three states; New South Wales (38%), Queensland (25%), and Victoria (22%); and within the following institutions The University of Sydney (11%), Griffith University (10%), Queensland University of Technology

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[3] The term doctorate has been used to refer to a Doctor of Philosophy and a professional doctorate, see section 1.5 for further details.

(9%), The University of New South Wales (9%), RMIT University (8%), Monash University (6%), and The University of Melbourne (6%). Considering limitations to the data in terms of the extent to which it is representative of disciplinary groupings, it appears that almost half (42%) of the enrolments in 2007 were in the visual arts and crafts field, and over a quarter (28%) were in the performing arts field, see Table 4. A small proportion of enrolments were in the graphic and design studies field.

Table 3. Distribution of enrolments (EFTSU) in creative arts doctoral programs, 2007

State	Institution	EFTSUs	State Total
ACT	The Australian National University*	40	
			ACT total 40
NSW	Charles Sturt University*	4	
	Macquarie University	17	
	Southern Cross University*	20	
	The University of New South Wales*	110	
	The University of Newcastle*	55	
	The University of Sydney*	135	
	University of Technology, Sydney	52	
	University of Western Sydney*	34	
	University of Wollongong*	37	*NSW Total 464*
NT	Charles Darwin University*	4	
			NT Total 4
QLD	Griffith University*	124	
	James Cook University*	17	
	Queensland University of Technology*	116	
	The University of Queensland	29	
	University of Southern Queensland*	11	
	University of the Sunshine Coast	16	*QLD Total 313*
SA	The University of Adelaide	24	
	University of South Australia*	17	*SA Total 41*
TAS	University of Tasmania*	38	
			TAS Total 38
VIC	La Trobe University*	20	
	Monash University*	77	
	RMIT University*	94	
	The University of Melbourne*	75	
	University of Ballarat*	8	*VIC Total 274*
WA	Curtin University of Technology*	38	
	Edith Cowan University*	12	
	Murdoch University	3	
	The University of Western Australia*	3	*WA Total 56*
			Grand Total 1230

Source: DEEWR   *= institutions which offer doctoral programs in visual arts

The vast majority of students enrolled in these programs in 2007 were domestic students (90%), with overseas students comprising 10% of enrolments. Overseas students were predominantly located within the states with the highest enrolments; New South Wales (36%), Victoria (30%), and Queensland (25%). Visual arts and crafts was the dominant field of enrolment for overseas students (52 %), followed by performing arts (18%). Overseas student enrolments in the graphic and design studies field were limited (3%).

The number of completions reported for 2006 in the creative arts was 121, 2% of the total doctoral completions in Australia for that period[4]. As might be expected, the rates of completion

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[4] At the time of collecting data for this scoping project completion data for 2007 was unavailable.

by state/territory generally reflected the concentration of enrolments previously described. A breakdown of completions in 2006 by state/territory is as follows: New South Wales 41%, Queensland 19 %, Victoria 18 %, Tasmania 8 %, SA 8 %, Western Australia 4 %, and Australian Capital Territory 2 %. The dominant fields are again visual arts and crafts and performing arts, see Table 5 which provides a breakdown of completions by fields of education.

Table 4. Distribution of enrolments in creative arts doctoral programs by field of education, 2007

Field of Education	EFTSU	Total	
100000 Creative Arts	175		
109900 Other Creative Arts	63		
109999 Creative Arts not elsewhere classified	99	**337**	27%
100100 Performing Arts	48		
100101 Music	220		
100103 Drama and Theatre Studies	42		
100105 Dance	-		
100199 Performing Arts not elsewhere classified	29	**339**	28%
100300 Visual Arts & Crafts	114		
100301 Fine Arts	236		
100303 Photography	2		
100305 Crafts	1		
100399 Visual Arts and Crafts not elsewhere classified	163	**516**	42%
100500 Graphic & Design Studies	6		
100501 Graphic Arts and Design Studies	19		
100503 Textile Design	8		
100505 Fashion Design	5		
100599 Graphic & Design Studies not elsewhere classified	-	**38**	3%
Total		**1230**	100%

Source: DEEWR

Table 5. Distribution of creative arts doctoral completions by field of education, 2006

Field of Education	No.	Total	
100000 Creative Arts	17		
109900 Other Creative Arts	4		
109999 Creative Arts not elsewhere classified	5	**26**	21%
100100 Performing Arts	6		
100101 Music	27		
100103 Drama and Theatre Studies	3		
100105 Dance	-		
100199 Performing Arts not elsewhere classified	4	**40**	33%
100300 Visual Arts & Crafts	12		
100301 Fine Arts	21		
100303 Photography	-		
100305 Crafts	-		
100399 Visual Arts and Crafts not elsewhere classified	16	**49**	41%
100500 Graphic & Design Studies	1		
100501 Graphic Arts and Design Studies	3		
100503 Textile Design	1		
100505 Fashion Design	1		
100599 Graphic & Design Studies not elsewhere classified	-	**6**	5%
Total		**121**	100%

Source: DEEWR

4.3 The Development of the Doctorate in Creative Arts (1989-2007)

This section provides a brief statistical overview of the development of the creative arts doctorate in Australian over the period 1989 to 2007. An overview of enrolments in creative arts doctoral programs across Australia during the period 1989 to 2007 indicates an increase of more than tenfold; from 102 enrolments in 1989 to 1230 enrolments in 2007, see Table 6.[5] Institutions offering doctoral programs in the creative arts have also increased during this time, from 12 institutions in 1989 to 30 institutions across Australia in 2007.

Table 6. Distribution of enrolments (EFTSU) in creative arts doctoral programs by state/territory, 1989-2007

Year	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	Total
1989	4	55	-	8	4	-	21	10	102
1990	3	66	-	8	6	1	29	13	126
1991	5	85	-	16	5	1	37	15	164
1992	5	99	-	17	3	1	41	16	182
1993	5	119	-	31	4	2	48	11	220
1994	6	147	-	41	5	2	60	16	277
1995	5	172	-	45	8	5	68	19	322
1996	5	214	-	52	8	16	93	16	404
1997	2	208	-	71	8	24	119	18	450
1998	5	207	-	77	9	29	89	20	436
1999	9	229	-	85	11	30	98	19	481
2000	7	283	-	79	27	38	116	11	582
2001	20	356	2	137	27	34	119	31	726
2002	24	413	2	158	33	30	141	39	840
2003	28	433	4	194	33	33	164	49	938
2004	31	457	4	221	36	41	202	59	1051
2005	29	448		255	37	43	228	47	1087
2006	34	465	5	291	37	47	272	51	1202
2007	40	464	4	313	41	38	274	56	1230

Source: DEEWR

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[5] Datasets obtained from DEEWR were split into two time periods, reflecting changes to the fields of education classification categories; 1989-2000 and 2001-2007. A greater number of datasets were obtained for the period 2001-2007 to provide a more detailed description of developments in recent years.

Significant growth in enrolments occurred in three states over the period 1989 to 2007; New South Wales (55 to 464 EFTSU), Queensland (8 to 313 EFTSU) with a steep increase commencing in 1993, and Victoria (21 to 274 EFTSU). A smaller but steady growth in enrolments occurred in Australian Capital Territory, South Australia, Tasmania, and Western Australia over this period. More limited growth is evident in the data for Northern Territory which commenced reporting enrolments in 2001. See Figure 1 for a detailed view of enrolments during the more recent period of 2001 to 2007. Over this period doctoral enrolments in creative arts represented between 2.14 % to 3.7% of all doctoral enrolments in Australia. Table 24 in Appendix C of this report provides a breakdown of enrolments for each institution offering doctorate studies in creative arts over the period 2001 to 2007. A number of these institutions underwent significant growth in enrolments over this period, in particular Griffith University (158% growth in EFTSU), Queensland University of Technology (205% growth in EFTSU), Monash University (417% growth in EFTSU), RMIT University (62% growth in EFTSU), and The University of Sydney (39% growth in EFTSU).

Figure 1. Distribution of enrolments (EFTSU) in creative arts doctoral programs by state/territory, 2001-2007
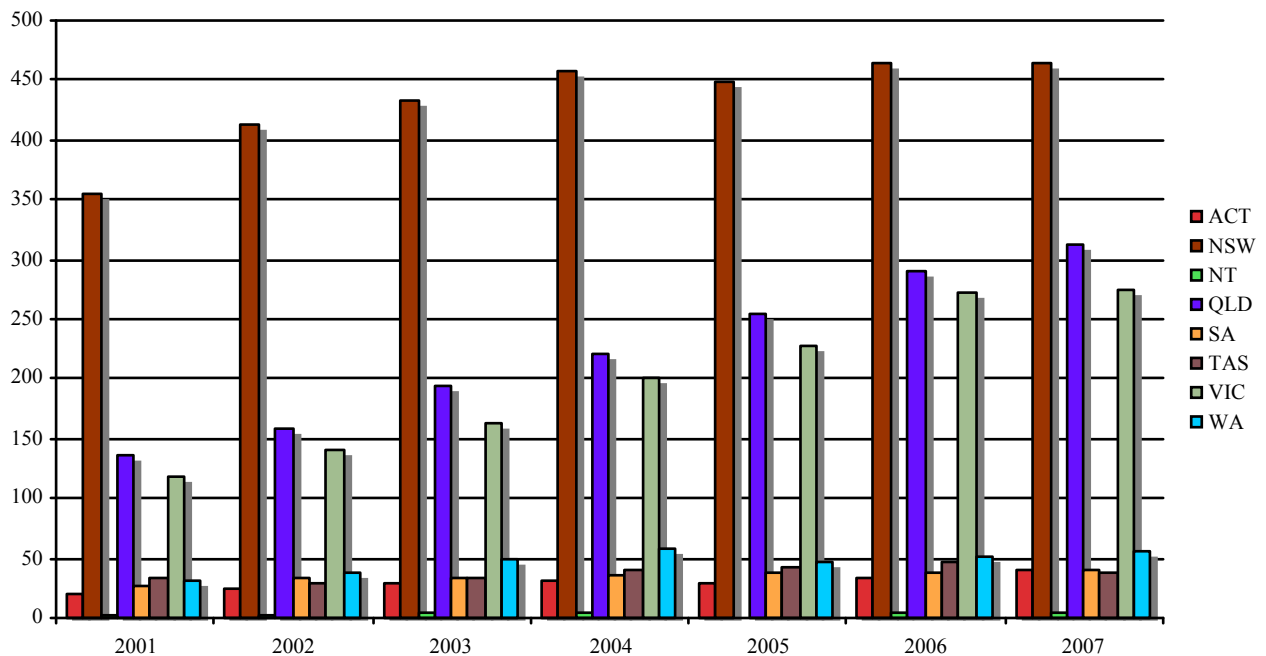
Source: DEEWR

Figures 2a-2d show the enrolments in creative arts doctoral programs by field of education for the period 2001-2007. Figure 2a provides an overview of the main fields, and indicates the dominant field as visual arts and crafts followed by performing arts. These fields have a similar rate of growth in EFTSU until 2004 when the visual arts and crafts field increases more rapidly in growth. Figures 2b to Figures 2d illustrate enrolments by discipline group within the three main fields; performing arts, visual arts and crafts, and graphic and design studies. In terms of enrolments in a single discipline, music and fine arts have a similar number of EFTSUs and appear to have the largest number of enrolments over the period 2001-2007.

Figure 2a. Enrolments in creative arts doctoral programs by field of education 2001-2007 – Overview
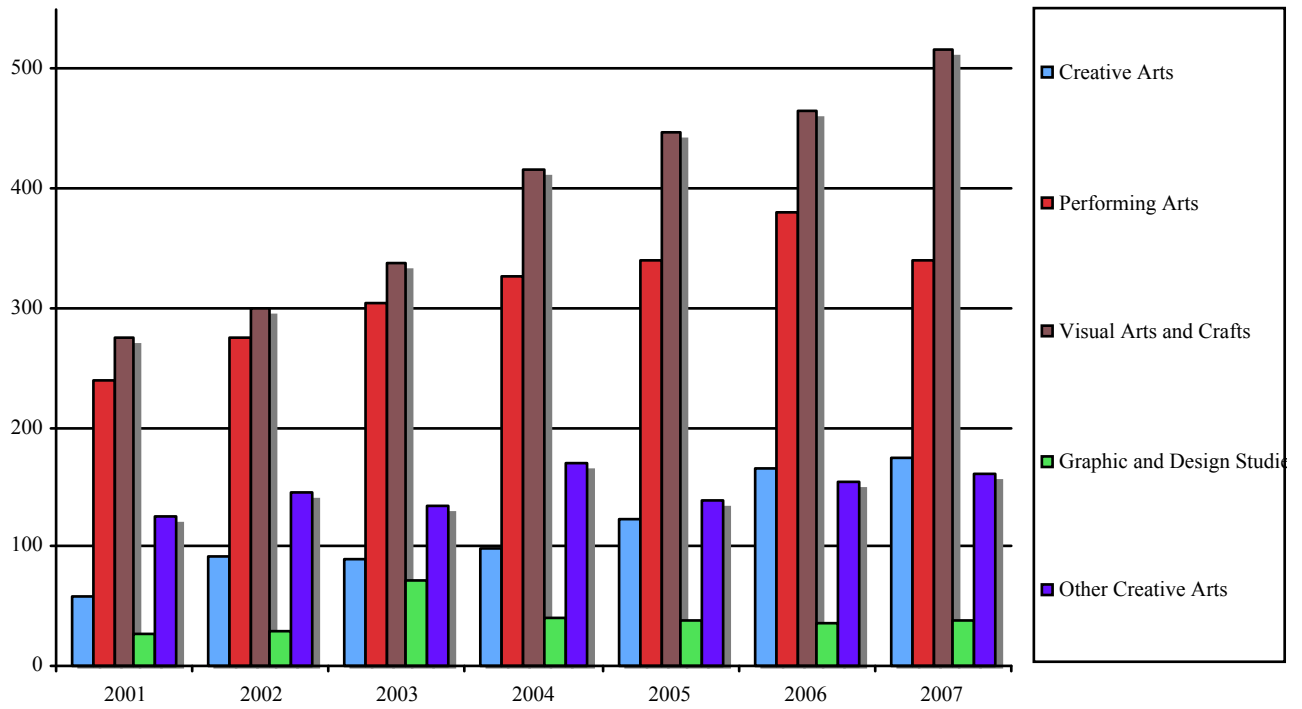
Source: DEEWR

Figure 2b. Enrolments in performing arts doctoral programs by field of education 2001-2007
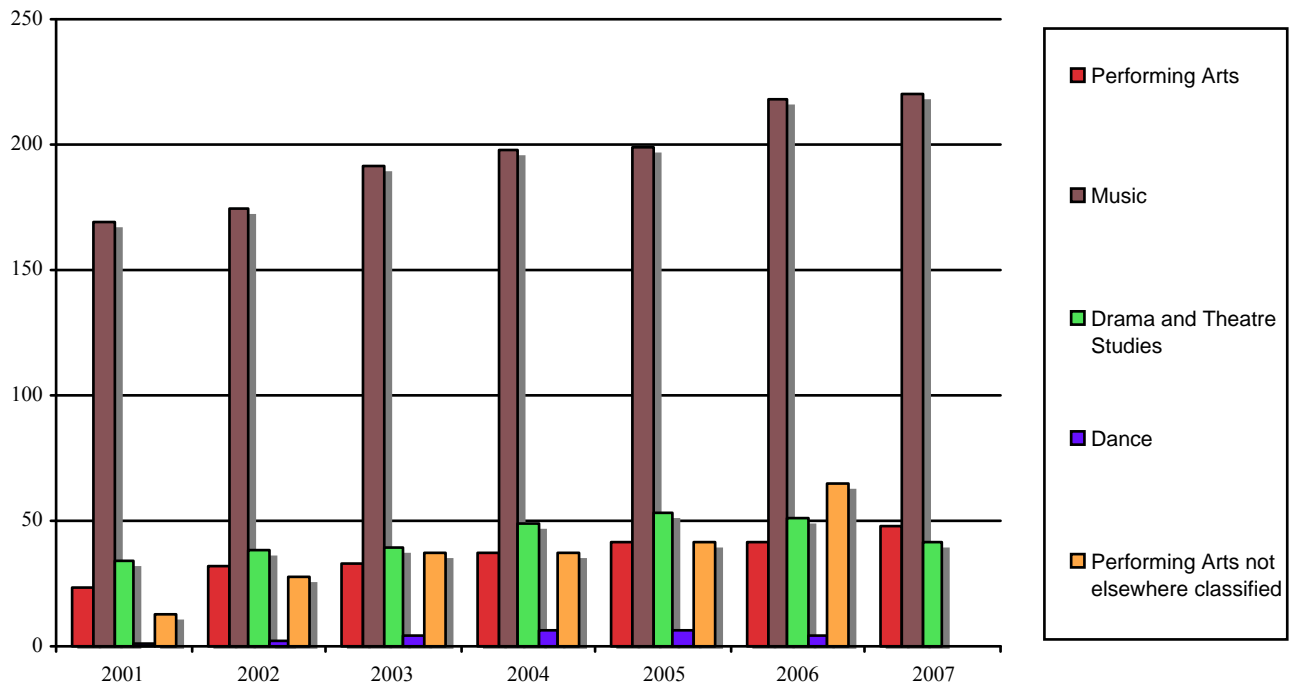
Source: DEEWR

Figure 2c. Enrolments in visual arts and crafts doctoral programs by field of education 2001-2007
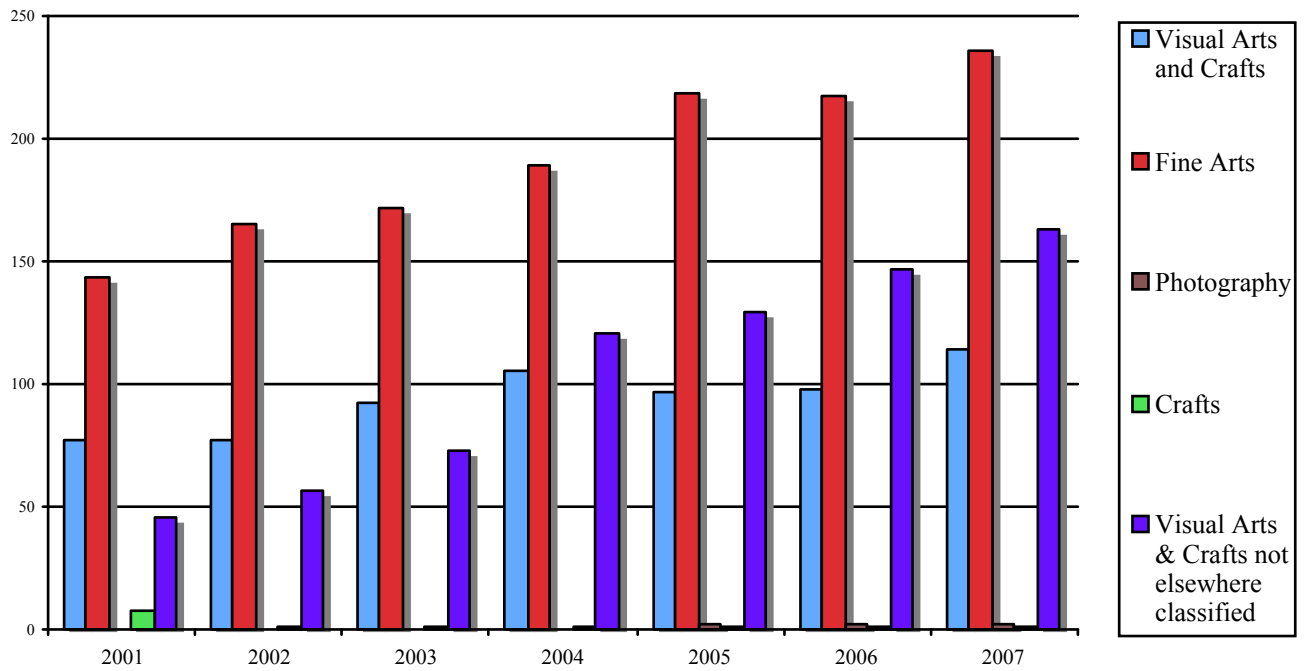
Source: DEEWR

Figure 2d. Enrolments in graphic and design studies doctoral programs by field of education 2001-2007
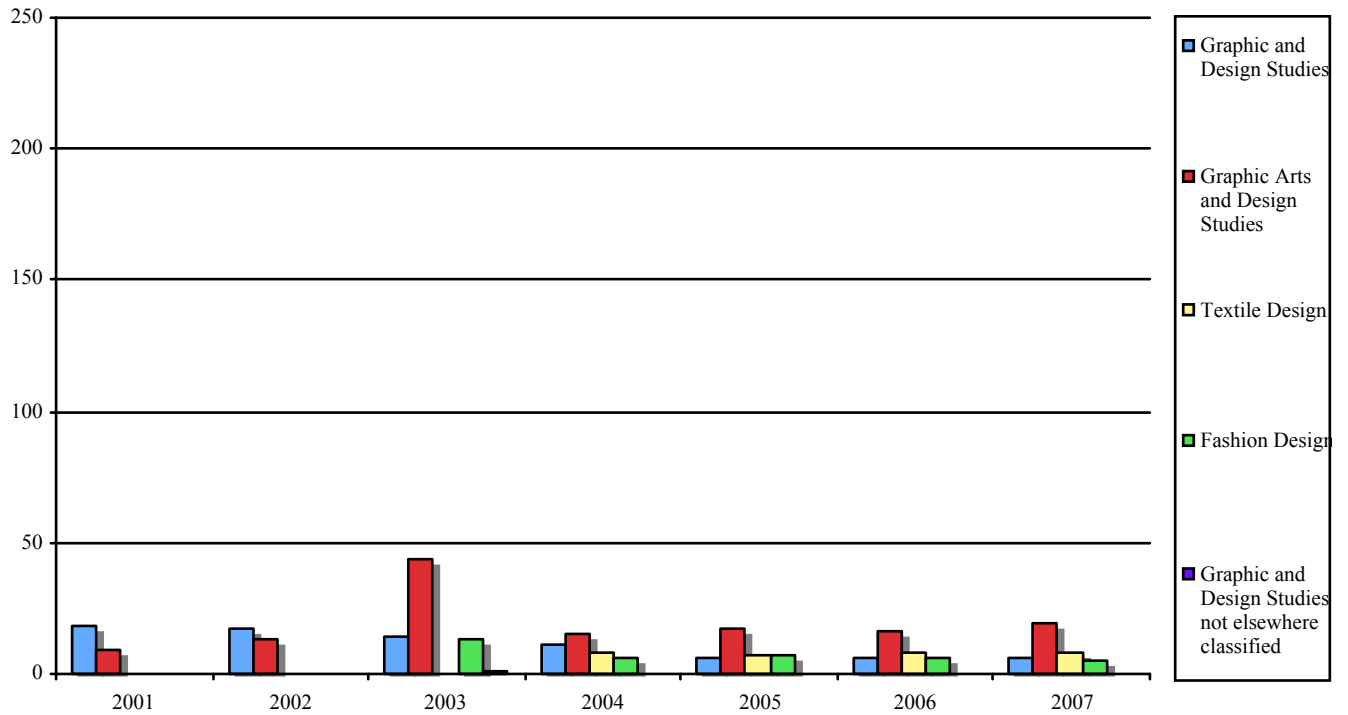
Source: DEEWR

The proportion of overseas students (10%) to domestic students (90%) has remained fairly constant during the period 2001 to 2007 with small fluctuations of up to 3%, see Figure 3. Overseas students appear to display a preference for doctoral studies in the visual arts which has 34% of overseas student enrolments over the period 2001-2007 in comparison with music (15%), creative arts in general (10%), visual arts and crafts (10%), and creative arts not elsewhere classified (10%).

Figure 3. Domestic and overseas student enrolments 2001-2007
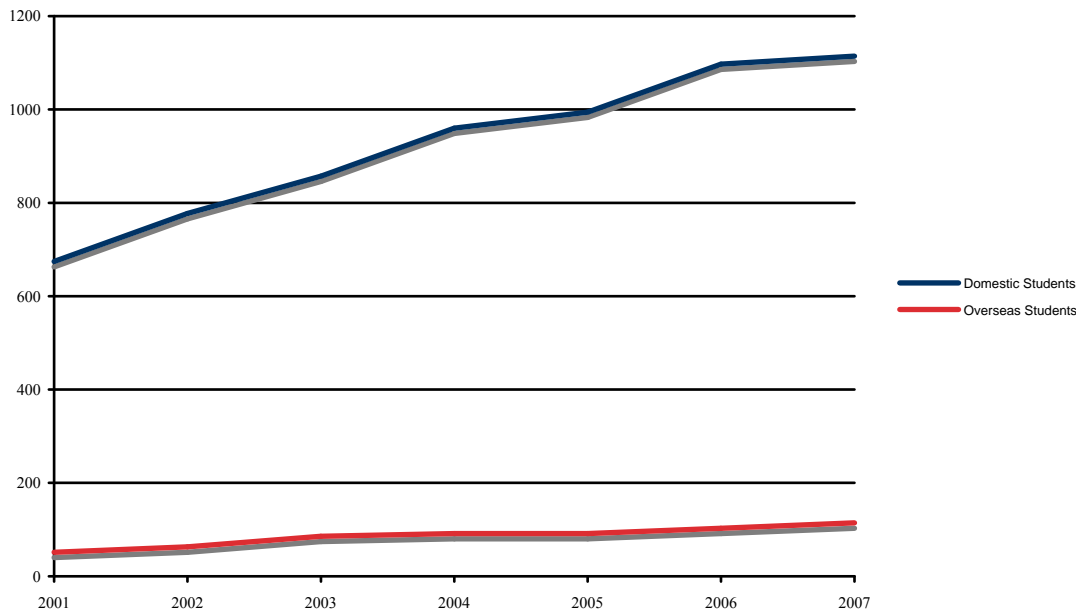
Source: DEEWR

Since 2002, doctoral completions in the creative arts have consistently represented 2% of all doctoral completions in Australia. Creative arts completions increased from 58 completions in 2001 to 121 completions in 2006, an increase of 109%. This is well above the growth rate of 36% for completions in all disciplines across Australia for the same period.

Figure 4 illustrates completions by field of education. The dominant fields are the visual arts and crafts and the performing arts fields which account for 40% and 36% respectively of creative arts completions for the period 2001 to 2006. Completions in the visual arts and crafts have grown considerably during this period with an increase of 205%. Reflecting these findings are the single disciplines which exhibit the greatest growth; fine arts, creative arts, and visual arts and crafts not elsewhere classified, see Table 25 in Appendix C which provides a detailed breakdown of completions by discipline group.

Figure 4. Doctoral completions in the creative arts by field of education 2001-2006
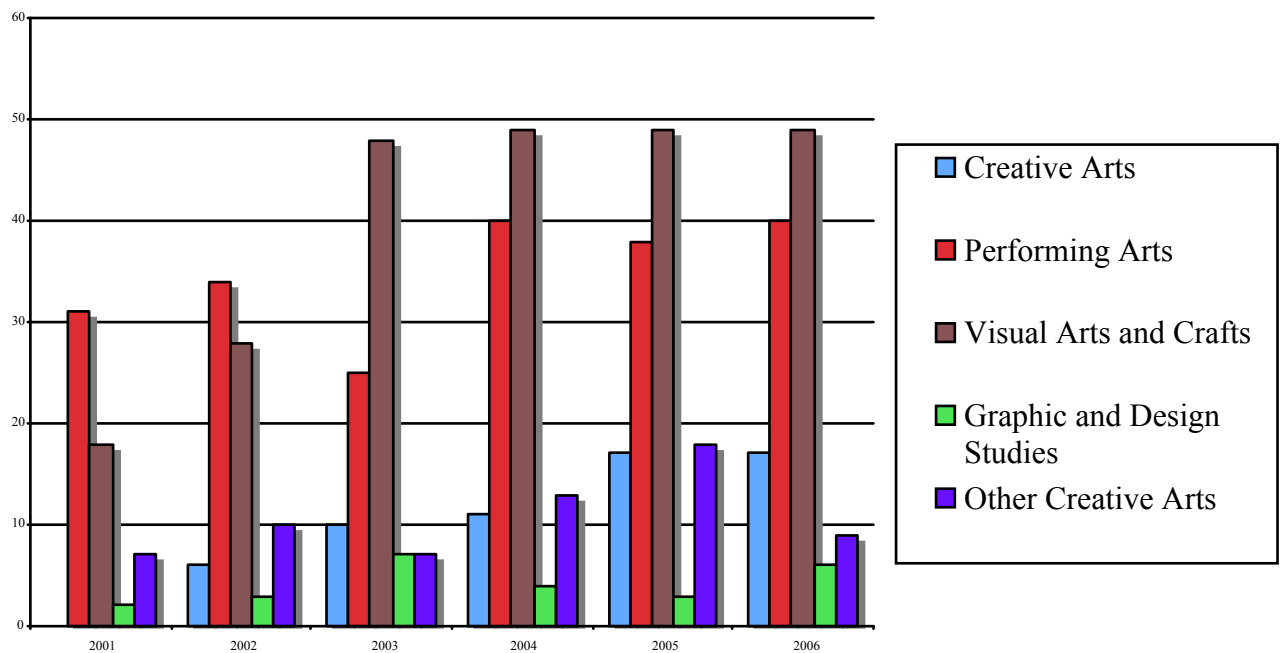
Source: DEEWR

An overview of the development of doctoral programs in the visual arts is provided in Table 7, a listing of the year in which the first enrolment of a doctoral candidate was reported to DEEWR in the field of visual arts and crafts, and related detailed fields. Note that this data does not differentiate between theoretical and studio based doctorates, and that enrolments at some institutions lapsed for a short period prior to the establishment of an ongoing cohort of doctoral candidates.

The first doctoral program in the visual arts in Australia was established at the University of Wollongong, a Doctorate of Creative Arts, over two decades ago in 1984 under the aegis of Professor Edward Cowie, the first Professor of Creative Arts at the University. This degree which was studio/practice based was established for the creative arts disciplines of visual arts, graphic design, music, performance, drama, creative writing and journalism. The first completions were in 1987, and there have been 72 completions in the DCA at the University of Wollongong across these disciplines, along with 33 completions in a PhD program subsequently established.[6]

Since the establishment of the DCA program at the University of Wollongong, 21 other universities have established doctoral programs in the visual arts, the majority of these programs have been offered for the past one and a half decades. The establishment of studio based doctoral programs in the visual arts have been verified with individual universities with the first enrolments as follows: University of Wollongong (1984); Griffith University (1995); The Australian National University (1995); Queensland University of Technology (1997); Curtin University of Technology (1999); The University of Sydney (1999); The University of Melbourne (2000); University of South Australia (2001); and Edith Cowan University (2002).

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[6] Interviewee and institution documents

Table 7. Year in which first enrolment of a doctoral candidate reported to DEEWR in the field of visual arts and crafts, and related detailed fields[7]

Year	University
1984	University of Wollongong[8]
1989	La Trobe University The University of Western Australia
1992	James Cook University The University of Sydney University of New South Wales
1994	Curtin University of Technology Monash University Queensland University of Technology Southern Cross University University of Western Sydney
1995	Griffith University RMIT University The Australian National University The University of Newcastle University of Tasmania[9]
1997	University of Ballarat
2000	The University of Melbourne
2001	Charles Darwin University University of South Australia
2002	Edith Cowan University
2004	Charles Sturt University

Source: DEEWR and interviews with PG coordinators

4.3 Forms of Doctoral Study in the Creative Arts

Doctoral study is available to candidates in the creative arts through Doctor of Philosophy or professional doctorate programs. The latter may be referred to by a variety of titles, the following titles have been identified in the visual arts sector; Doctorate of Creative Arts, Doctorate of Visual Arts, Doctorate of Creative Industries, and a Doctorate of Fine Arts. A professional doctorate is a program of research which enables a significant contribution to knowledge and practice in a professional context. Professional doctorates may be awarded by research or by coursework. To be regarded as a research degree, a professional doctorate must comprise at least two-thirds research.

Table 8. Enrolments in creative arts doctoral programs by research and coursework 2001-2007

Type of Doctoral Study	2001	2002	2003	2004	2005	2006	2007
Doctorate by Research	718	833	929	1040	1073	1176	1210
Doctorate by Coursework	8	7	9	11	14	26	20
Total	726	840	938	1051	1087	1202	1230

Source: DEEWR

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[7] NB. This data does not differentiate between theoretical and studio based doctorates, and enrolments at some institutions lapsed for a short period prior to the establishment of an ongoing cohort of doctoral candidates. The establishment of studio based doctoral programs in the visual arts have been verified with individual universities as follows: University of Wollongong (1984); Griffith University (1995); The Australian National University (1995); University of Tasmania (1995); Curtin University of Technology (1999); The University of Sydney (1999); The University of Melbourne (2000); University of South Australia (2001); and Edith Cowan University (2002).

[8] Source: Interviewee and institution records

[9] Source: Interviewee

Table 9. Enrolments in creative arts doctoral programs by research and coursework 1989-2007

Year	Type of Doctoral Study			Total EFTSU
	Doctorate by Research EFTSU	Doctorate by Coursework		
		EFTSU	*(detail)*	
1989	102		-	**102**
1990	126		-	**126**
1991	164		-	**164**
1992	182		-	**182**
1993	220		-	**220**
1994	277		-	**277**
1995	322		-	**322**
1996	404		-	**404**
1997	449	1	*1 RMIT University - fine arts*	**450**
1998	429	7	*4 RMIT University - fine arts* *3 The University of Melbourne - music*	**436**
1999	477	4	*4 RMIT University - fine arts*	**481**
2000	573	9	*9 RMIT University - fine arts*	**582**
2001	718	8	*8 RMIT University - fine arts*	**726**
2002	833	7	*7 RMIT University - fine arts*	**840**
2003	929	9	*5 RMIT University - fine arts* *4 Queensland University of Technology - creative arts*	**938**
2004	1040	11	*2 Charles Sturt University – creative arts* *7 Queensland University of Technology - creative arts* *1 RMIT University - fine arts* *1 The University of Melbourne - music*	**1051**
2005	1073	14	*1 Charles Sturt University – creative arts* *13 Queensland University of Technology - creative arts*	**1087**
2006	1176	26	*4 Charles Sturt University – creative arts* *3 Edith Cowan university - visual arts* *18 Queensland University of Technology - creative arts* *1 The University of Melbourne - music*	**1202**
2007	1210	20	*4 Charles Sturt University – creative arts* *1 Edith Cowan university - visual arts* *13 Queensland University of Technology - creative arts* *2 The University of Melbourne - music*	**1230**

Source: DEEWR

5. STRUCTURE OF VISUAL ARTS DOCTORATE PROGRAMS IN AUSTRALIA

5.1 Introduction

This section provides the results of an investigation into the current implementation of doctoral programs within the visual arts through an examination of the admission process, review processes, coursework offered, outcomes, examination models, and supervision. Doctoral degrees in the visual arts currently offered in Australia are provided in Table 10. The data is primarily based upon interviews conducted with postgraduate coordinators, see section 2. Note, as stated in section 1.5 Key Terms and Definitions, the term school has been used to indicate the academic unit providing a doctoral program in a university, it therefore encompasses the terms faculty, department, and school.

Table 10. Doctoral degrees in the visual arts currently offered in Australia

Institution	Title of Degree
Charles Darwin University	PhD
Charles Sturt University	PhD
Curtin University of Technology	PhD (Art)
	Doctorate of Creative Arts (Art)
Edith Cowan University	PhD (Visual Arts)
	PhD (Communications[10])
Griffith University	PhD
	PhD by Publication
	Doctor of Visual Arts
James Cook University	PhD
La Trobe University	PhD
Monash University	PhD (Faculty of Art and Design)
Queensland University of Technology	PhD (Creative Industries)
	Doctorate of Creative Industries
RMIT University	PhD
	Doctorate of Fine Art
Southern Cross University	PhD
The Australian National University	PhD
The University of Melbourne	PhD
The University of New South Wales	PhD – Visual Anthropology
	PhD – Visual Culture
	PhD Art Education
	PhD Art History and Theory
	PhD Fine Arts
	PhD Design
	PhD Media Arts
The University of Newcastle	PhD
The University of Sydney	PhD
The University of Western Australia	PhD
University of Ballarat	PhD
University of South Australia	PhD
	PhD by major project
University of Tasmania	PhD (Fine Art)
University of Western Sydney	Doctor of Creative Arts
University of Wollongong	Doctor of Creative arts
	PhD

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[10] Includes the disciplines of design, visual arts, contemporary performance, film & video, photomedia & textiles, & other communications media.

Source: institution web sites May 2009

5.2 Length of Degree

The doctorate is commonly considered a three year course. Commonwealth government funding stipulates a minimum period of three years and a maximum period of four years for doctorate degrees. Interviewees indicated that candidates are encouraged to complete the doctorate in a three year period but that in general the majority of their candidates complete in three and a half years, although it was indicated that a large proportion of candidates take four years to complete the doctorate. It was suggested that four years was a period of time which better reflected the actual time required for completion, particularly given that the examination process can often be protracted.

5.3 Admission Process

5.3.1 Introduction

The admission process for doctoral programs varies across institutions. There are also different routes to admission from the traditional undergraduate honours degree pathway to established artists who may have graduated with a postgraduate diploma or masters degree in the previous decade. This reflects the relative recent development of PhDs in the creative arts.

There was consistency in many of the admission processes across universities with most directing potential applicants to the postgraduate director or coordinator as the first step in the process. Applicants are then offered advice about scholarships, potential supervisors, and in some universities the applicant may also be advised on the proposed research project or making a written application.

Depending on the university and whether or not it has a graduate school, applications are managed either through the graduate school or in many cases by the research committee at the faculty level. The majority of schools surveyed in this study interviewed all eligible applicants, but a small number interviewed only those applicants who had successful completed a selection process. Offers are generally made by the graduate school or by the faculty.

5.3.2 Prior Activities of Potential Candidates

Interview respondents indicated that candidates entering their doctoral programs tended to be drawn from current or recent students in the higher education sector as well as professional art practitioners. Some applicants follow a traditional academic route through an undergraduate program, honours, and masters prior to their doctoral studies. More than half the schools surveyed indicated that approximately 30% to 50% of the candidates that enter their doctoral programs have relatively recently completed either a masters, a qualifying program or tend to be post-honours students. Some of these students may have pursued professional activities in the field for a year or two and then returned to study.

The other main group of applicants tend to be professional artists and designers with an established body of practice who typically wish to bring the benefits of reflection and investigation in scholarly work to their own practice. This group may be drawn from a variety of areas; they were identified as academics, senior teachers, professional artists, international artists who have returned to study to complete their doctorate, and some may also be former graduates of the institution.

The proportion of doctoral applicants from these two groups appears dynamic, several respondents indicated there seems to have been a shift in the last few years from more senior

artists or mid-career artists, to applicants who are younger and may perceive higher degrees at this level as a natural extension of their education. The diversity of the cohort in recent years is reflected in the comment:

> *One of our supervisors would have candidates in the age range of 24, so someone who has basically come through the undergraduate program, to 50, someone who went to school in the 1980s and for example has decided to return to Australia to do a PhD. (PG Coordinator interview)*

5.3.3 Admission Procedure

It's always negotiated. Admission is messy because there are a number of points of admission. They can write to the faculty, they can write to the university and then to the faculty, they might know a supervisor or they've read somebody's work and they contact them out of the blue, or they can contact the research office in the faculty. So there are a number of points, and there have to be, you can't standardise that. (PG Coordinator interview)

The admission process observed at most schools surveyed included the following steps:

- Potential candidate contacts the postgraduate coordinator or equivalent;
- Contact made with graduate research school or equivalent for appropriate forms, or online generic application viewed;
- Potential candidate may receive assistance from school or faculty staff with writing a proposal, identifying a supervisor, completing an application or applying for a scholarship;
- Application submitted to the graduate research school or equivalent;
- Application sent to school or faculty and is evaluated in terms of eligibility and suitability for doctoral program, supervision may be determined at this point;
- Interview with potential candidate conducted, some schools interview all eligible applicants, others are selective;
- Interview panel assesses potential candidate; and
- If applicable, offer made by graduate research school or equivalent.

Some schools vary the order of these steps, for example several schools conduct an informal interview prior to the submission of the application to the university's Graduate Studies Office, as opposed to the usual practice of interviewing after the application is lodged. A draft proposal, curriculum vitae and portfolio are submitted to the interview panel and feedback is provided on the applicant's proposal and application. A potential candidate may then be invited to submit an application. One institution which deploys this process requires that all doctorate applications be approved by the Associate Dean Research prior to submission to Graduate Research School or equivalent. This enables resources and supervision to be ascertained prior to the submission of an application.

Most other schools encourage informal contact with the postgraduate coordinator or a potential supervisor prior to submitting an application. One respondent indicated approximately 90% of applicants sought such assistance, similar frequency was noted across a range of schools. Varying forms and levels of information provision and support were identified; contact may be by phone, in person, or in written form, and range from one-off to a series interactions over several months with potential applicants. This informal process runs parallel to the formal university process and as such enables 'a sounding out' or refinement of ideas, provides an indication of how a candidature may progress, and an opportunity to assess the relevance of the topic to a doctoral level of study and the school's program. Several interviewees mentioned other benefits of this informal interaction with academic staff such as assisting applicants to clearly understand the university's and school's expectations of a doctoral candidate and facilitating the candidate's

transition into a doctoral program.

Those candidates settle into the program more easily than some who haven't had as much contact with staff and not as much explanation or just general discussion (PG Coordinator interview)

Discussions during initial contact with a postgraduate coordinator may encompass:
- form of the doctorate, options relating to the creative practice and written component may be explained;
- the actual process of undertaking a doctorate;
- the main issues to consider in an application;
- the proposal;
- the student's capacity with the art form or the symbolic form;
- questions about why the student wishes to embark on a doctorate;
- scholarship applications; and
- confirming that the student understands that they are applying to do a research degree, not necessarily to do their advanced practice only for three years, that is an understanding of the notion of research.

There can be a great deal of variation with the interview process but I think there has to be and I think the institution needs to be guided by the area that's going to do the principal supervision. (PG Coordinator interview)

Variation in the implementation of the interview process was found across the sector. Some schools do not require an interview but may suggest or recommend an interview for some candidates, more commonly though formal or informal interviews were a requirement in the selection process. Formal interviews convened after an application is lodged with the university Graduate Studies Office were the most common form of interview identified amongst the schools surveyed. The panels for these interviews typically consist of potential supervisors, discipline academics, associate deans research, and representatives faculty research office. Several schools require the applicant to give a 30 minute presentation on their practice, all require applicants to present images of their artistic practice.

Although time consuming, the interview and initial discussions with potential applicants were considered valuable methods to not only evaluate an applicant's suitability for a doctoral program, but also as a important means of enhancing the likelihood of selecting candidates who would complete the degree, as well as a means of preparing applicants.

> *We encourage potential candidates to talk through ideas as much as possible so that by the time the application goes in, everybody has a pretty shrewd idea as to what might happen over the next year or so. It also gives us a chance to weed people out – in a very sound way and say "No, you're better off finding another department with interests close to your own" and also weeding . . . So it serves two purposes, both for the student and for us. (PG Coordinator interview)*

> *This process I believe is very important because we have very high completion rates. So in a way I like to describe it's a lot of time on the front-end of choosing people for the degree which usually eliminates a lot of problems as they undertake the PhD. (PG Coordinator interview)*

5.3.4 Application Requirements

Most schools require the following to be submitted with the standard university application: research proposal which may range from a one to ten page document, academic transcripts, curriculum vitae, portfolio of images and a draft research plan. Many schools refer potential candidates to their web site which provides a detailed list of these requirements. Some schools

surveyed require candidates to also submit a discipline-specific form developed by the school, others required applicants to indicate on the application form that they had identified and communicated with a potential supervisor prior to submitting the application.

5.3.5 Extent of School Funding of Scholarships

The majority of schools surveyed (69%) did not provide specific school scholarships in addition to university wide scholarships such as the Australian Postgraduate Award (APA) or the University Postgraduate Award (UPA) available to candidates. Some schools had an option to co-fund UPAs and one interviewee indicated that the school was required to fund 25% of each UPA offered.

The nature of the school funding of scholarships identified in this study varied in terms of the amount of assistance provided, time period and source. Only one school had a continuing scholarship specifically for their PhD candidates. Another school shared a scholarship with equivalent schools across two other universities; each year the top ranked APA applicant across the three universities would receive the scholarship from a bequest. Such scholarships, often referred to as patron scholarships or benefactor scholarships, were also identified in one other school. The structure of these scholarships reflect the preferences of individual benefactors; for example one-off scholarships, ongoing scholarships for an extended period of time, scholarships for candidates from their second year of study, or scholarships which are more of a one-off grant of a specific amount were offered.

Other forms of school financial assistance were however identified for varying amounts in many of the schools surveyed such as: awards ($3,000 – $5,000) for a one year period which were dependent upon the amount of patron funding that year; a top up ($10,000) for holders of an APA or UPA; a faculty stipend ($3,000), an allowance ($1,200); and for international students one institution occasionally offers a fee waiver, the school pays the university for the enrolment.

Several schools are currently reviewing their scholarship offerings or plan to implement changes to their current offerings in 2009/10. One respondent indicated a post-doctoral scholarship was being considered, and another that financial support for international students was a priority.[11]

5.3.6 Australian Postgraduate Awards

From interviews it appears that schools offering PhDs in the visual arts are quite successful in the number of Australian Postgraduate Awards received and there does not appear to be a bias against awarding these scholarships to visual arts candidates.

5.4 Confirmation and Review of Student Progress

It is the hardest thing we do, to monitor progress adequately I think. (PG Coordinator interview)

If you have a rigorous confirmation process then I think you head off all sorts of nightmares later on. (PG Coordinator interview)

5.4.1 Review of Student Progress and Confirmation

A review, either annually or each semester, was identified as the most common method of monitoring a candidate's progress (69%). A formal confirmation at 12 months was less common and was identified in only three schools (25%) with a fourth to commence implementation in 2009. More typically found in the sector were reviews of the topic or the proposal earlier in the

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[11] NB This discussion is limited to the provision of scholarships by a school only and therefore does not include university wide scholarships and other forms of financial assistance such a travel grants.

candidature at three, six and nine months, or the combination of the review and confirmation. Related to this was the limited use of the term confirmation in interviews with postgraduate coordinators. More frequently used in the sector was the term review, although one institution uses the term review confirmation. Completion seminars were similarly infrequently used in the sector. Three schools currently deploy this process and a fourth will commence implementation in 2009. The schools surveyed were found to use various combinations of the forms of review mentioned, see Table 11 which illustrates the eight practices identified in this study and the frequency in which these practices are used.

Table 11. Monitoring models in the schools surveyed

Type of monitoring practice	No. of Schools N= 13
Annual review only	3
6 month review of proposal / research plan Annual or semester review	3
Confirmation at 12 months Completion seminar prior to examination	2
Annual review Confirmation at 12 months	1
Annual review Confirmation at 12 months Completion seminar prior to examination	1
Confirmation at 12 months only	1
3 month review of topic 9-12 month review of proposal	1
Review each semester Completion seminar prior to examination	1

Source: interviews with PG Coordinators

The range of approaches to monitoring progress reflects diversity in the sector both at a university and school level. The majority of schools surveyed based their monitoring on the host university model (a survey of these is not within the scope of this project), however approximately 50% of the schools surveyed modified or extended this approach to meet the specific needs of creative arts disciplines. This was achieved for example by combining seminar presentations with the university required annual review, or by convening a review panel which may include the postgraduate coordinator, supervisors, external reviewer, and academics. Seminar presentations of varying lengths and formality were identified as an integral component in the annual review, confirmation, and completion seminar. Three schools indicated seminar presentations had been introduced recently or were to be introduced, several others mentioned the current use of seminar presentations was to be expanded.

It is interesting to observe the impact that the diversity of approaches to monitoring has upon the frequency of formal monitoring of a candidate's progress, see Table 12, which indicates the progress of candidates at some schools can be monitored up to seven times whilst at other schools a candidate may be monitored only once. The implications of this upon completion are discussed in section 6 of the report.

Table 12. Frequency of formal monitoring during doctoral candidacy

Type of monitoring practice	Annual frequency year: frequency	Frequency during full time candidature
Confirmation at 12 months only	1: once 2: n/a 3: n/a	1
3 month review of topic 9-12 month review of proposal	1: twice 2: n/a 3: n/a	2
Confirmation at 12 months Completion seminar prior to examination	1: once 2: n/a 3: once	2
Annual review only	1: once 2: once 3: once	3
Annual review Confirmation at 12 months	1: twice 2: once 3: once	4
Annual review Confirmation at 12 months Completion seminar prior to examination	1: twice 2: once 3: once/twice	4-5
6 month review of proposal / research plan annual or semester review	1: two - three times 2: one - two times 3: one - two times	4-7
Review each semester Completion seminar prior to examination	1: twice 2: twice 3: two - three times	7

Source: derived from interviews with PG Coordinators

5.4.2 Response to Unsatisfactory Review or Confirmation

*If at confirmation it is not deemed by the panel to be at a PhD level then I think the candidate doesn't proceed and the candidate should be advised that they could take an exit point. They might exit with another qualification of some kind. It would be up to the institution what that would be. (*PG Coordinator interview)

Three descriptors of a candidate's progress were identified as satisfactory, marginal and unsatisfactory. Several schools reported that an unsatisfactory review at 6 months of candidature generally resulted in the termination of enrolment, other schools place the candidate under review or on conditional enrolment for a period of three or six months during which the candidate may be required to complete stipulated tasks, revise or represent a seminar paper. After this period if the candidate's progress is not satisfactory the process of termination of enrolment is commenced or enrolment in an alternative degree program may be offered. The majority of the schools surveyed allow for a student to be transferred to a masters degree program although many indicated this was fairly rare and that the reverse, that is movement from a masters by research to a PhD, was more common. One institution indicated that a conversion to masters program was not an option made available to students. If a situation with a student becomes problematic outside the review period a special review can be called by some schools. A number of respondents indicated the importance of the selection process in reducing potential difficulties with student progress and completion. The inclusion of an interview in the selection process and the availability of appropriate time to spend on the process were emphasised.

Several examples of the way in which a review is implemented by different schools follow.

Example A. Final Review of Progress

Three months ahead of the expected examination date the candidate presents a final draft of their exegesis together with either an installation of the work or a detailed plan of the exhibition to a panel of three. The panel provides detailed feedback to the candidate as to whether the candidate will be ready to submit in three months time or not. The use of a panel provides an opportunity to also provide feedback to the supervisors on how the candidate's tracking, as well as to provide an opportunity for the candidate to pull all the threads together of the submission, the exegesis and the artefacts. The review assists students to bring the two components together, it provides the sort of context in which some of these things can really be thrashed through, to bring it to a high level of resolution.

Example B. Annual Review

The school undertakes a review of all PhDs annually according to a university-wide policy. A review panel of two people is convened. The supervisor and candidate complete an extensive form based on a pro forma *developed by the university supplemented with discipline-specific sections. The supervisor and candidate attend the first part of the meeting together, the supervisor then leaves and the candidate is able to speak in confidence about issues with the supervisor, or other problems. The panel then write a report and submit it to the postgraduate coordinator for review and the implementation of changes if necessary. An additional component is required in the first year of candidature. The panel is extended to include the dean, the associate researcher, the director or designated nominees. The candidate gives a mini-presentation on the creative work. This allows the candidate to discuss their creative work with the panel, and a broader audience.*

Example C. Annual Review

A panel is convened by the postgraduate coordinator consisting of five members; associate dean research, director postgraduate research, supervisors, and an external academic from another school. The student conducts a 20 minute presentation in front of the panel. The supervisors then step out so that a confidential discussion can take place about supervision. The student then steps out and the supervisors enter for a similar discussion, and the panel assesses the extent to which the comments concur. Compliance with occupational health and safety, ethics guidelines and intellectual property is also checked in the review. The panel drafts recommendations and presents them to the candidate. These recommendations are recorded on the appropriate university form and copies provided to the candidate and supervisor. A university rule requires that the candidate is forewarned of the review at least a month prior so the candidate can take leave from work or other activities.

Example D. Annual Review

At the major annual review process required by the university all candidates have to meet with their supervisors and sign-off on a review form, detail their achievements and put down their timeline and plan and milestones. The supervisor then signs off and the form is returned to the postgraduate coordinator for review. A meeting is then with the postgraduate coordinator, the candidate and the supervisor if needed but particularly where problems have been raised.

The process is taken very seriously and, from my point of view, it is an effective tool for managing candidacy; for example when candidates are going overtime or not meeting regularly, or if there are complaints about a lack of resources and yet the candidate has never raised this at any previous stage. If there's a good record of

discussions and issues raised in the planning process, then there is a foundation to be able to make decisions about whether to exclude or re-enrol a candidate to institute an extra review of progress or to take other measures.

5.5 Coursework Offered

This section describes the coded coursework units identified in this study as well as other forms of coursework support for candidates such as: structured seminar programs delivered within a school which do not have a course code but may require completion of assessment tasks; less structured seminar programs delivered within a school which often consist of a range of one off sessions; generic university wide programs; and online modules provided by the Australian Technological Network (ATN).

Typically coursework units were most commonly identified in professional doctorate degrees, with only one professional doctorate degree not including coursework units. In contrast, coursework units were less frequently included in the doctoral programs surveyed; less than one quarter of the programs included coursework, see Table 13 below.

Table 13. Coursework units in PhD and professional doctorate degrees

School	Units required in PhD degrees	Units required in professional doctorate degrees	Unit Code and Name
Curtin University of Technology	n/a	3 units DCA	DCA 701 Art Professional Praxis DCA 702 Art Professional Praxis II DCA 703 Art Research Issues & Methods
Griffith University	n/a	1-2 units DVA	8906QCA Visual arts research methods 7012GIH Learning & teaching in higher education
Monash University	3	n/a	ADD5091 Research methods ADD5092 Theory Workshop ADD6093 Documentation studies
Queensland University of Technology	2	4 units per semester Total of 288 credit points DCI	A selection of example units: IFN001 Advanced Information Retrieval Skills* KKP601 Approaches to Enquiry in the Creative Industries* KKP621 Reflective Practice in Action KKP610-1 DCI Professional Project
RMIT University	n/a	7 units DFA	A selection of example units: COMM2095 Research Strategies VART3031 Integrating Studio/ Prof Dev VART3028 Doctoral Seminar VART3034 Supervised Research Project
The Australian National University	2	n/a	ARTV 8107 Arguing objects ARTV8100 Points of view

Source: interviews with PG Coordinator & institution web sites May 2009   * required for PhD

In most cases the coursework identified was specific to the discipline of creative or visual arts and was provided by academics within the school. Coursework units were often attended by other postgraduate students as well as doctoral candidates. The units were assessed and were a requirement for the completion of the doctoral degree generally as either a distinguished separate outcome whereby this had an impact on the ultimate word length of the thesis or exegesis, see 5.6 Outcomes, or as a requirement for permission to sit for examination. Assessment tasks included essays, seminar papers, presentations, the proposal, chapters of the exegesis, conference papers,

and journal articles. Frequently the content of the coursework units was closely aligned to stages of the doctoral program and included specific tasks that build towards the degree "a major role of all three subjects is to assist with the documentation for the exegesis" (PG Coordinator interview). For example, units may include developing a proposal, a chapter of the exegesis, an ethics application or academic writing. Other units focussed on theoretical frameworks and some enabled an independent negotiated program:

> *the unit is reasonably flexible, that then enables the student to do what is appropriate within their own research context. So for example, a student who is particularly interested in art therapy may, as one of the units, audit one of the psychology units in another school and undertake the assessment tasks of that particular unit. (PG Coordinator interview)*

One school established a series of course work units to provide consistent support for doctoral candidates in response to challenges faced in the past with the writing component. Summative evaluations of these units undertaken by the university indicated a positive response from candidates and significant improvements to rates of completion. Several other schools similarly reported that the deployment of coursework resulted in improvements to rates of doctoral degree completions as well as a range of other benefits. These benefits include the:

- Development of a scholarly community within the school, facilitating research through interaction;
- Provision of guided direction and discipline for candidates to manage the requirements of their degree;
- Provision of basic skills to all candidates;
- Introduction of the conventions of an academic environment, and provision of skills required to appropriately engage in a doctoral context;
- Provision of a commonly held knowledge base and understanding which can then be extended by supervisors as opposed to the inefficient repetition of information in individual consultations;
- Facilitation of peer support and contact amongst candidates; and the
- Demonstration to other postgraduate students of the level of research and engagement required in a doctoral degree.

> *It builds a cohort of students who know each other, share perspectives, and enables them to take charge of the research culture for themselves. They then become central in taking the initiative in building the intellectual environment within which our higher research degrees work. (PG Coordinator interview)*

Online modules were another form of coursework support identified for doctoral candidates. These modules are available to members of the Australian Technological Network (ATN): Curtin University of Technology, Queensland University of Technology, RMIT University, University of South Australia, and University of Technology Sydney. The ATN module on practice-led research is particularly relevant to needs of creative arts doctoral candidates and was identified in several candidate focus groups as an excellent resource in this area.

Alternative forms of support to the coursework elements of doctoral degrees were identified in most schools. These were generally seminar programs run within the school or generic programs provided university wide. Seminar programs were offered by the majority of schools examined, only three did not have such programs, mainly due to a small cohort of doctoral candidates. Schools providing prescribed coursework units also provided support through seminar programs. Thus candidates enrolled in doctoral programs at these schools were able to develop their research

training skills via three modes: coursework units, school seminar programs and university wide generic programs. The school seminar programs identified varied in structure and formality; some were structured in a similar manner to coursework units but without assessment tasks, others were one-off sessions on topics considered useful to doctoral candidates. Seminars were usually provided weekly although some were presented monthly, and many were held for a combination of doctoral and other postgraduate students. One school held a separate seminar program for first year students and another for second and third year students. This was based on the belief that these two cohorts had different needs at different points in their candidature. Whilst commencing candidates at another school were required to undertake a university-wide one semester program. Several schools encouraged the candidates to proactively engage with the seminar program and to organise exhibitions and conferences: "through a series of informal seminars and forums we encourage the students to actually create a research culture of their own . . . they manage it themselves" (PG Coordinator interview). Attendance at the seminar programs was generally voluntary but at some schools it was compulsory.

The types of support offered appear to some extent to be determined by the length of time a doctoral program has been established and the number of candidates enrolled in the program. Several interviewees observed that it was difficult to establish a seminar program when the cohort of doctoral students is low, it was felt that a critical mass is required. To address this one institution initially ran a doctoral and masters seminar program in combination until the doctoral cohort was large enough to run separate programs. Until a critical number of doctoral candidates were enrolled, schools seem to have relied on the generic university wide programs and supervisors to provide doctoral candidates with this type of support.

A number of respondents indicated that the implementation of coursework and similar support for creative arts candidates needs to be formalised and there was a strong preference for this type of support to be compulsory. It was felt that many candidates are not familiar with the requirements of research at a doctorate level and that research methods course work was essential. The role of this training in relation to building a career in academia was also raised:

> *for example how to prepare a conference presentation, write a journal article, modify a conference presentation into a journal article. We see this as important in that it assists visual art students to see outside their own domain and recognise the value of what they do in a broader academic context, it's not just about being in the studio it's really about recognising a whole range of possibilities for them. (PG Coordinator interview)*

The worth of generic university-wide programs was acknowledged, but many respondents indicated the relevance of these programs was limited and that subject specific support was more appropriate. There was also a strong preference for the delivery of such programs by academics from within the school as opposed to a centralised unit within the university:

> *It's a faculty unit and is taught by faculty staff with tutors from different disciplines. The last thing we want is for our creative practice students attending sessions on statistical analysis. (PG Coordinator interview)*

> *It's pretty clear that you need this level of support, it improves the performance of the candidate both in terms of how they think about a higher degree, and it also seems to give them a much more sophisticated understanding about the nature of the research project and what is expected of them. (PG Coordinator interview)*

Several schools have plans to introduce coursework or to extend their seminar programs in the

future. For example in 2010 a school in New South Wales intends to introduce a PhD Research Course for 1 semester; in 2009 a school in Tasmania intends to introduce a 12 week program on research methodology; and in 2010 another school in New South Wales intends to introduce structured seminar programs and research methods units in 2010. This trend for the increased provision of support and within a discipline-specific context was linked with the financial constraints of doctoral funding in Australia:

> *We are moving to offer a lot more support for our candidates which we think is essential, and I think it is reflected in the quality of the outcomes of the PhD and the FTA, and also reflected in the high completion rates. (PG Coordinator interview)*

5.6 Description of Outcomes

Two forms of PhD degree programs were identified at the schools surveyed; the traditional PhD model of a thesis between 70,000 to 100,000 words, and a thesis model which combines creative work and a written component. The latter occurred in varying forms with one school offering the option of three different structures to the degree. The term thesis was commonly used to refer to both the creative work and written component, that is, the thesis was viewed as a cohesive whole where the components are integral parts of the one project. Less commonly found was the PhD by Publication which is currently offered at two schools, Griffith University and RMIT University, and has been offered in the past at the University of Tasmania. Approximately half the schools surveyed offered a professional doctorate; termed a Doctorate of Creative Arts, Doctorate of Visual Arts, Doctorate of Fine Arts or a Doctorate of Creative Industries. Similarly several options in the structure of this degree were offered at one school, see Tables 14a, 14b and 15 below for further details.

Table 14a Word length and structure of written component of PhD in schools surveyed

Word length and structure - PhD	Use by Schools Surveyed N=13 schools*
PhD with studio component:	
20,000 word exegesis	1
20,000-30,000 word thesis	1
20,000-45,000 word exegesis + 3 coursework units + documentation	1
20,000-40,000 words	1
20,000-40,000 word exegesis + 1 coursework unit + documentation	1
28,000 word exegesis + 2 coursework units	1
30,000 word exegesis + 3 coursework units + documentation	1
30,000 word exegesis	1
30,000 word dissertation	1
30,000-40,000 word exegesis	1
30,000 word dissertation + 10,000 word exegesis	1
40,000-50,000 words	1
40,000 word thesis	1
40,000-60,000 words	1
45,000 word thesis	1
60,000 word dissertation + 10,000 word exegesis	1
PhD without studio component (100% theory):	
60,000-90,000 word thesis	1
70,000-80,000 word thesis	2
70,000-100,000 word thesis	1
80,000 word thesis	4
80,000-100,000 word thesis	1
90,000 word thesis	1
100,000 word thesis	2

Source: interview with PG Coordinator   * some schools have multiple structures

Table 14b Word length and structure of written component of professional doctorate in schools surveyed

Word length and structure – professional doctorate	Use by Schools Surveyed
8,000-18,000 word exegesis dependent on number of coursework units	1
10,000-15,000 word exegesis +7 units of coursework +research record	1
30,000-40,000 word exegesis + 25% coursework	1
30,000-60,000 word exegesis	1
no mandatory or specified word length for written components	1

Source: interview with PG Coordinator

Tables 14a and 14b provide an overview of the varying structures of the written component in the PhD and professional doctorate which may consist of a combination of: an exegesis, coursework units, a dissertation, or documentation of the research, along with the creative work. Essentially the length of the written component for the PhD appears to be most commonly around 40,000 words although there is great variation from 20,000 to 65,000 words, whilst the typical length of an exegesis as part of a professional doctorate is more difficult to establish ranging from 8,000 to 35,000 words which is usually in addition to coursework.

At some schools the word length is firmly established, whilst at others it is more flexible, for example it may be negotiated between the candidate and the supervisor at an annual review along with the postgraduate coordinator. Half the schools surveyed enable this, see Table 15 which provides further detail in relation to specific programs. The use of weighting for the written and creative components as a guide for candidates and examiners was similarly used by half the schools surveyed. The allocated percentage was highly variable, see Table 15. The rationale behind this variability and flexibility in the degree structure was explained by a number of interviewees as a deliberate decision not to be prescriptive but instead to enable individuality within each doctoral project, whilst other interviewees explained their specific weightings were established to prioritise the creative component of the research, "we don't want the written research to take over the visual research – essentially the degree centres around practice" (PG Coordinator interview). The maintenance of a flexible degree structure within the sector was strongly supported by a number of interviewees who were concerned that this flexibility may be eroded. It was noted that the structure of doctoral programs had changed over time within schools as enrolments increased, university rules and regulations changed and doctoral programs developed. For example the PhD outcome in one institution was initially only a written thesis, a doctorate in creative arts (DCA) was established to enable creative practice at a doctorate level, then changes to rules and regulations later enabled the PhD to include creative practice. Candidates at this school can now select from two doctoral programs, the DCA with an emphasis on studio practice and the PhD with a strong theoretical framework and creative production.

A range of terminology was used to refer in particular to the written component of the PhD and professional doctorate, for example: textual component, exegesis, thesis, theoretical dissertation, major project, course work units, photographic record of creative work, and the documentation of research. The diversity in this terminology appears indicative of the varying philosophical approaches to the written component, its length and role in the examination process and may, as one interviewee suggested, reflect a strategic or pragmatic approach to the terminology preference of the host institution. The current use of terminology has the potential to create misconceptions in the sector, for example future use of multiple terms to refer to the same practice or of one term to refer to multiple forms of practice. An explicit documentation of the terms currently used would assist in clarifying this across the sector and enable commonalities and differences to be more clearly distinguished.

Table 15 Doctoral outcomes in schools surveyed

Institution	PhD	Form of PhD and word length	Professional Doctorate	Form of Professional Doctorate and word length	Flexible word length / break down	% weighting / breakdown of studio/written components
Curtin University of Technology	4	**2 options** **a)** 100% theory 80,000 **b)** studio project + 40,000-60,000	4 DCA	Studio project + 30,000 – 40,000 exegesis, 25% coursework	4	60/40 70/30 75/25
Edith Cowan University	4	**2 options** **a)** 100% theory, max 100,000 thesis[12] **b)** studio project + min 30,000 exegesis	4 DCA	Studio project + 30,000 – 60,000	-	-
Griffith University	4 **2 forms**: PhD & PhD by Publication	**3 options** **a)** 100% theory 70,000-80,000 **b)** studio project+ exegesis min 30,000 -40,000 words **c)** PhD by Publication: collection of authored publications & introductory statement	4 DVA	**3 options** (CP = credit points) **a)** studio project (200CP), coursework (20CP), min 8,000 written component (20CP) **b)** studio project (180CP), coursework (20CP), min 18,000 written component (40CP) **c)** studio project (180CP), coursework (40CP), min 8,000 written component (20CP)	4	50/50 or 60/40 or 100% written
Monash University	4	**2 options** **a)** 100% theory max 100,000 thesis **b)** studio project + min 30,000 word exegesis, photographic record of creative work, 3 coursework units	-	-	-	No allocated portion to each
Queensland University of Technology	4 **2 forms**: PhD & PhD by Publicati	**3 options** **a)** 100% theory 70,000-80,000 thesis **b)** studio project + 20,000-45,000 exegesis (weighting range: studio project 40-75% exegesis 25-60%) 3 units coursework (1 compulsory, 2 can have	4 DCI	2 projects over 12 months, 12 months coursework, no mandatory or specified word length for projects, framing document which serves as a brief for examiners	4	Weighting varied according to individual candidate

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[12] The word length will vary according to the discipline area but must be of sufficient scope for a PhD.

Institution	PhD	Form of PhD and word length	Professional Doctorate	Form of Professional Doctorate and word length	Flexible word length / break down	% weighting / breakdown of studio/written components
	on	exemptions) + documentation **c)** PhD by Publication: collection of authored publications, framing statement & literature review				
RMIT University	4	**2 options** **a)** 100% theory max 90,000 **b)** studio project + min 20,000 – max 40,000 exegesis, 1 unit coursework, record of research	4 DFA	Studio project + min 10,000 – max 15,000 exegesis, 7 units coursework, record of research	-	No allocated portion to each
The Australian National University	4	**4 options** **a)** 100% theory: 70,000-100,000 **b)** theory-led practice: studio project, exegesis 10,000, dissertation 60,000 **c)** practice-led research: studio project , exegesis 10,000, dissertation 30,000+ **d)** practice-led research + coursework: studio project, exegesis 28,000, 2 coursework units 12,000 (6,000 each)	-	-	-	-
The University of Melbourne	4	**2 options** **a)** 100% theory 80,000-100,000 **b)** studio project + 40,000 thesis	-	-	No	50/50
The University of New South Wales	4	**2 options** **a)** 100% theory **b)** studio project + min 30,000 dissertation	-	-	4	50/50 60/40 70/30 varied according to individual candidate and school
The University of Sydney	4	**2 options** **a)** 100% theory max 80,000 **b)** studio project + 40,000 average 50,000 max	-	-	4 agreed b/w candidate, supervisor & director grad school	No allocated portion to each
University of South Australia	4	**2 options** **a)** 100% theory 80,000 **b)** studio project + theory 20,000 min usual is 40,000	-	-	-	No allocated portion to each
University of	4	**2 options**	-	-	No	No allocated

Institution	PhD	Form of PhD and word length	Professional Doctorate	Form of Professional Doctorate and word length	Flexible word length / break down	% weighting / breakdown of studio/written components
Tasmania		**a)** 100% theory 80,000 thesis **b)** studio project + average 20,000 exegesis				portion to each
University of Wollongong	4 **2 forms**: PhD & DCA	**3 options** **a)** PhD: 100% theory 60,000-90,000 **b)** PhD: studio project + approx 45,000 thesis [13] **c)** DCA: studio project + 20,000-30,000 thesis[14]	-	-	-	b) PhD: 50/50

Source: interview with PG Coordinator

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[13] The practice sits parallel to the text, rather than being the source of the research question.

[14] The thesis explores the contexts and theories underpinning the creative work

5.7 Examination Model

5.7.1 Completion Seminar and Permission to Sit or Proceed

Some universities require a formal review process to be undertaken by the candidate prior to the commencement of the examination process. This process enables the provision of detailed feedback to the candidate, reduces the likelihood of major corrections and re-submissions, and enables a decision as to whether the candidate is ready to submit. The completion of the creative and written components of a doctorate for simultaneous submission can frequently be problematic. A number of interviewees mentioned that a formal review process was implemented in their schools in response to this; through the provision of a context in which the two components of the doctorate can be reviewed any issues can then be explicitly identified and addressed. Four schools were identified as currently implementing a formal review process prior to examination, and another plans to implement the process in the latter half of 2009. The procedure for the review differs between schools and the process itself is referred to by a variety of terms: completion seminar prior, permission to sit, permission to proceed to review, and final review of progress.

Several examples of the way in which the review is implemented by different schools follow.

Example A:
Three months ahead of the expected examination date the candidate presents a final draft of the exegesis with either an installation of the creative work or a detailed plan of the exhibition. This is presented to a panel of three people including the two supervisors.

Example B:
A 60 minute seminar is presented to an external reviewer, the two supervisors, the chair of examiners as well as to the public, the seminar is advertised in the press as a public event. If that hurdle is passed successfully the candidate can submit the thesis within three months.

Example C:
Eight to ten weeks prior to submission the candidate is required to provide an abstract, a gallery plan indicating the space required and the work which will be included in the exhibition and a draft of the exegesis which may still require minor editing such as finalising the bibliography or footnotes.

5.7.2 Number of Examiners Required

*The appointment of examiners is the most crucial thing for a university because the PhD is the degree around which the whole of academia pivots; people forget that. It is absolutely essential that the whole process of examination is faultless, absolutely without any problematical issues. (*PG Coordinator interview)

The majority of schools surveyed used two examiners, see Table 16. Two universities had recently changed the examiner requirements from three to two examiners. Reaction to this has been mixed as it has resulted in greater difficulty in determining a clear weight of opinion when examiners disagree. Support for the use of three examiners was strong amongst the interviewees as it was judged that it would be less likely to lead to a split result. One difficulty of examining the creative component of the doctorate is its temporal nature. If examiners disagree problems can arise if further examiners are required and have not been appointed. A number of universities address this issue by appointing reserve examiners:

Four examiners is ideal, it's much better to have them than to not have them because if you have a number of examiners who have a problem then the exhibition may only be on for a short time, the document may only have temporal relevance. You can find yourself in a very ugly circumstance where you're trying to get someone to evaluate something that almost no longer exists. (PG Coordinator interview)

Table 16. Number of examiners required in the schools surveyed

Number of examiners	Proportion of schools surveyed using this number of examiners
	N=13
2 examiners	46%
3 examiners: 2 examiners & 1 reserve examiner	15%
3 examiners exception for 100% written thesis then 2 examiners are appointed	31%
4 examiners: 3 examiners & 1 reserve examiner exception for 100% written thesis then 2 examiners & 1 reserve examiner appointed	8%

Source: interview with PG Coordinator

5.7.3 Examiner Qualifications and Expertise Required and Preferred

An overview of preferred examiner qualifications and expertise identified by most of the schools surveyed is presented in Table 17 below. Note that this information was drawn from comments in interviews and therefore does not provide a comprehensive summary of requirements for each school.

Table 17. Preferred characteristics of examiners in relation to number of examiners required

No. of Examiners Required	Institution Location	Doctorate required	Doctorate required or equivalent	Doctorate not required needs supervision & examination experience at doctorate level	External	Internal	Interstate	Examiners must be from different universities
2 examiners	VIC				4		4 #1	
	NSW		4					
	VIC	4			4		4 #1	4
	TAS		4		4			
	WA		4		4			4
3 examiners: 2 examiners & 1 reserve examiner	ACT			4	4			
	QLD		4		4		4	4
	SA		4		4		4	4
3 examiners	QLD				4		4*	
	NSW			4	4 #2	4 #1		
	NSW		4					
	WA		4 K		4 #3			
4 examiners: 3 examiners & 1 reserve examiner	VIC		4	4	4			4

Source: interview with PG Coordinator
* = Local examiners only used if have specialist expertise on the specific topic. Attempt balance of senior artist & senior academic
#1 = 1 examiner only required with this characteristic
#2 = 2 examiners required with this characteristic
#3 = 3 examiners required with this characteristic
K = 2 of the three examiners must have a doctorate

To a certain extent the table above simplifies the current practice of appointing examiners and does not illustrate the emphasis of some schools to tend towards the practice of appointing academics who are also practitioners, as distinct from professionals who are not academics. Other schools appoint professionals who are not academics and submit a letter to the university arguing a case for the professional standing of potential examiners.

Several interviewees from doctoral programs which had been established for some time explained

that in the past it was plausible to argue for examiners without a doctorate on the basis of professional experience. However now as the number of doctorates held in the sector has increased and there is a demand to demonstrate the quality of the degree there is a greater emphasis on selecting examiners with a doctorate. Some interviewees observed that the reality of pragmatic constraints can sometimes result in a selection of examiners which does not precisely follow with the preferred guidelines. It is interesting to note that one university that is currently assessing the quality of research degrees is including an examination of the quality and expertise of all examiners appointed by the university.

One view from a chair of a university committee responsible for the appointment of examiners was reported by an interviewee as:

> *sympathetic to us in the conservatorium because it's a relatively new area, . . . acknowledges that not everybody is going to have a PhD, but . . . expects that the examiners are from the professoriate. So if you are an associate professor or a full professor, the assumption is that whether you have a PhD or not, that you are in a position of seniority to examine a PhD. To have examined PhDs at other institutions, and to have supervised PhD students to completion are considered important. What they're saying is that an examiner doesn't have to have all of those requirements, but they would need to have a combination of perhaps two. The view seems to be that we should use experienced examiners. (PG Coordinator interview)*

5.7.4 Preference for Experienced Examiners

Over half the interview respondents expressed a strong preference for appointing experienced examiners who were often described as being more tolerant of individual difference in a doctoral examination.

> *At a supervisor's workshop I was advised that when sending work for examination never send it to an examiner with limited experience or who has recently received their PhD. The more experience the examiner has, the more forgiving they can be of small errors and consider other options such as that it ... be resubmitted because the underlying idea is not bad. (PG Coordinator interview)*

> *The mature group of Heads of Arts Schools and senior lecturers are usually much more sympathetic than those who have just graduated. So I never use someone who has just come out unless it's absolutely essential because inevitably you have problems. Similarly you have problems if you use say an examiner from outside academia and they are unfamiliar with what a doctoral degree is ... (PG Coordinator interview)*

5.7.5 International Examiners

The appointment of international examiners is not common for doctorates with a creative component. The temporal and location specific nature of this component means the cost of appointing international examiners is prohibitive. However under certain conditions some universities have been able to appoint international examiners. The following examples were reported:
- if the work is in electronic format, for example a DVD or CD;
- for an exceptional student and funding is obtained;
- if the student is located overseas and the exhibition is able to be held overseas; or
- if an international examiner is visiting Australia.

A number of respondents expressed frustration with the limited opportunity to use international examiners due to the high travel expenses required to enable international examiners to view the

exhibition component of the doctorate. One respondent indicated that initially all their examiners came from overseas, but as more people have completed doctorates then the need to go overseas has diminished.

5.7.6 Appointment of Examiners

Discussions about potential examiners may take place between the candidate, the supervisors and the postgraduate coordinator. This often occurs at the final review stage of the candidature such as the completion seminar or the 'permission to sit'. At some schools the candidate is asked to submit a list of potential examiners or the potential examiners are discussed with the supervisor.

Overall a fairly standard approach to the appointment of examiners was used by the schools surveyed. After a list of potential examiners is identified, informal contact with the examiner is often made by the chair of a review panel or a thesis committee, the supervisor, or the postgraduate coordinator to establish availability and further details. An internal review by the school of the proposed examiners is generally undertaken prior to submitting the list of proposed examiners to the university graduate office, which grants approval and formally invites the examiner.

5.7.7 Written Component

The most common approach to submitting the written component of the doctorate appears to be prior to the exhibition of the creative work; submission of the written component may range from one to six weeks prior to the examiners viewing of the exhibition, see Table 18.

Table 18 Submission time for the written component at the schools surveyed

Time of submission		No. of schools identified
before exhibition	6 weeks prior	2
	1 month prior	2
	prior but time not specified	1
	2 weeks prior	2
	at least 1 week prior	1 Framing report or exegesis in temporary binding is submitted. Written component for examination is submitted no more than 3 months after exhibition.
at exhibition		4*
after exhibition		NB one university has recently changed from this model to submission at the exhibition
at or after exhibition, no strict rule		1 The rule at this university is expected to change in the near future.

Source: interview with PG Coordinator
* one school reported that prior to the exhibition an abstract or proposal is sent to the examiners

Generally a final copy of the written component is submitted but some schools allow for a final draft or a framing report to be submitted. In the case of the latter, a final copy of the written component is then required no more than three months after the exhibition. This is an indication of the flexibility which exists in the sector. Although specific time periods were identified in the study there is often flexibility in terms of the implementation of the submission procedure in relation to these time periods are listed in Table 18. Some schools must conform to the strict submission requirements of the university; for example a final copy of the written component at one school must be submitted with the nomination of examiners papers to the office of graduate

studies six weeks prior to the exhibition, whilst at other schools there is a greater degree of flexibility. This is often left to the discretion of the postgraduate coordinator in consideration of the circumstances of a particular candidate. The majority of schools surveyed appeared to have the option to take the latter course of more flexible action if deemed necessary, "we aim for this but it is not always achievable".

Measures or conditions which have assisted students to submit the written component at the specified times in Table 18 include the:

- Introduction of a rule that a candidate cannot exhibit the creative work until the written component is submitted, the written component is required one month before the exhibition;
- Use of a completion seminar or 'permission to sit' process; and
- Proactive organisational skills of the university examinations office and a 'good' university examinations officer.

Four schools required submission of the written component during the exhibition, one of these schools also required an abstract or the research proposal to be sent to the examiners prior to their attendance at the exhibition. Only one school did not formally require the written component, or a version thereof, to be submitted prior to or at the exhibition. The rule at this university is expected to change in the near future but it is currently quite flexible; candidates can submit the written component either at or after the exhibition, the latter option is discouraged but is often taken by candidates.

The approach of submitting the written component after the exhibition was traditionally used within the sector but in recent years there has been a move away from this model. One school which had in the past required candidates to submit the written component six to eight weeks after the exhibition so as to include documentation of the exhibition within the written component, recently changed from this model. It was felt that:

> *Examiners preferred both at the same time, in the past the process was in a sense more leisurely, examiners viewed the exhibition, made notes and were happy to receive the thesis at a later point in time, now there is a strong sense that they inform each other and thus are required at the same time. It was also confusing for the University to administer because it was so out of kilter with the rest of the University. (PG Coordinator interview)*

A range of views about the most appropriate time to submit the written component in relation to the exhibition exists in the sector. Some interviewees support the idea that the written component should be received first, and many felt that it should be experienced concurrently with the creative work. Although it was suggested by one interviewee that receiving the written component first had the potential to prejudice the viewing of the creative work by creating certain expectations of the exhibition. Examiners interviewed generally preferred to receive the written component prior to the exhibition, and there was minimal support for submission after the exhibition partially due to past experience of delays in receiving the written report. One approach suggested which addresses these concerns is to allow the examiners to decide when they read the written component by providing them with the written component prior to the exhibition:

> *so they have a chance to read it if they so desire and most of them do but sometimes they say I don't want to read the exegesis until I've seen the work (PG Coordinator interview).*

The point at which the written component is submitted appears to a certain extent to relate to individual preferences as well as reflecting the underlying rationale of the degree at a particular

school such as the extent to which it prioritises practice or theory.

5.7.8 Guidance Provided to Examiners

Guidance to examiners on doctoral examinations was generally provided by the university or the school. Most universities offer standard guidelines on doctorate examinations online, these may include an examination *pro forma*, the expectations of examiners, the content and length of an examiners report, sometimes even example examination reports, along with the criteria of examination. Discipline-specific guidelines related to the doctoral examination were provided by approximately half the schools surveyed. These guidelines tended to provide advice on viewing the creative work, the relationship between the exegesis and the creative work, more specific details on the criteria of examination, the weighting of the creative and written components, and the structure and expectations of the doctoral program at that particular school. These are usually sent to the examiners prior to examination. Focus groups and interviews with examiners indicated an emphasis on the importance of a face-to-face meeting with each examiner to outline the guidelines as well as the procedure to be undertaken during the examination. One interviewee emphasised that this procedure was followed for each examination even if the examiner had examined at the school previously.

Comments from examiners and postgraduate coordinators highlighted several challenges related to a need for more explicit guidelines for examiners in the sector. Although some explanatory information is often supplied, a number of examiners felt this was not necessarily sufficient.

> *I think they haven't really worked out the difference between PhDs and your standard humanities PhDs in the guidelines. I think we get the same guidelines as we do for sort of straight art history PhDs which is not really appropriate. So I'd really like to see a bit more thought gone into the guidelines for the exhibiting side of it. I think they're all much of a muchness, they seem to have adopted the standard humanities thing and just said okay, that's fine that will do for art. So I'd like to see a bit more consideration on that. (examiner interview)*

Several postgraduate coordinators recounted examples of a misunderstanding of their programs by examiners. Doctoral programs vary in structure and rationale in many schools and unless the structure of the doctoral program at a particular school is outlined in appropriate detail for an examiner, the examiner may not be aware of those differences and may evaluate the candidate's work from the perspective of the previous schools at which they have examined or indeed their own school.

5.7.9 Contact Between the Examiners and the Candidate

Contact between examiners tends to occur where an oral examination is held with the candidate. Some schools indicated that examiners must examine independently and the university requires that confidentiality be maintained.

In half the schools surveyed contact between the examiners and candidate does not occur, within the remaining schools contact between the examiners and the candidate occurs at an oral examination or limited contact can be made if requested by either the examiners or the candidate. At some schools the identity of the examiners is revealed only if the examiner gives permission, whilst other schools do not reveal the identity of the examiners. At a number of schools procedures state that there should be no contact between the examiners and the supervisor, see 5.7.10 Oral Examinations for further information about contact between the examiners and candidate.

5.7.10 Oral Examinations

The inclusion of an oral component in the examination process appears to be less common amongst the schools surveyed. Three schools indicated that an oral component was used in their examination process and at two other schools an oral component was optional, however the majority of schools surveyed did not allow face to face interaction between the candidate and the examiners, and did not include an oral component in their examination.

Amongst the schools which used an oral component in the examination process varying modes of implementation were identified from a formal *viva voce* to an informal discussion in front of the creative work. For example one *viva voce* was structured as follows: 30 minute defence of creative work; 30 minute defence of textual component; 10 minute examiners' opinions to chair; a period for clarification (the examiners are not allowed to confer); examiners provide an opinion on the outcome and the chair provides a report to student (see example described below for further information). At the schools providing an oral option candidates have the option to make themselves available after the examiners have viewed the work and an oral discussion is chaired by the postgraduate coordinator; or conversely at another school it is the examiners who can decide if they would like to meet with the candidate, who is 'on standby' at another location if required.

A range of views were expressed on the benefits to the candidate of a *viva voce* or the less formal discussion between the examiner/s and candidate. In particular views on a *viva voce* appear to be polarized within the sector, this may at times relate to the lack of a clear distinction between a formal *viva voce* and a less formal discussion conducted within the examination process; differentiation between the two forms can be vague as the terms were sometimes used synonymously. The majority of respondents who did express a view on this topic indicated greater support for the narrower scope of an informal discussion on the creative work or the written component as opposed to the broader scope of the *viva voce* whereby the candidate is required to defend the thesis. This view was strongly supported by several respondents who felt the benefit of a *viva voce* was limited and that it can at times disadvantage the candidate. It was suggested that a *viva voce* had a tendency to produce consensus in the examiners as one highly negative or positive examiner may unduly influence the other examiner/s to move towards a consensus. One school, which had implemented a *viva voce* several years ago reported that this practice was withdrawn after a short period due to a range of difficulties experienced with this model. Concerns about a false sense of consensus were also raised at the Roundtable event for postgraduate coordinators, see Appendix B. However the *viva voce* was also strongly supported in the sector with one school planning to introduce this model in 2009 as part of a university wide shift to this approach to doctoral examination.

Other respondents considered an oral component in the examination process as particularly suited to the creative arts disciplines suggesting that the verbal communication skills of artists are often better than their written communication skills, possibly reflecting experience acquired in their undergraduate studies. The need for specific training for candidates undertaking a *viva voce* was however emphasised.

Example of a *viva voce* at one school surveyed:

> We use an oral examination model or viva voce, which runs for two hours, so let's say it's a 10.00am timeslot, what happens is the Chair who is a non-voting member of the panel, is there to manage the examination, make sure the rules are followed, to make sure that the timeline is followed. The form of the examination is that the candidate presents a seminar on the research project. This might run to 20-30 minutes. So the idea is the panel are looking at the creative work produced over the three or four years of the PhD. Then the chair moves the panel to the exhibition, and there's an oral

examination or viva voce of the creative work, which might run for 30 minutes or longer. Then the Chair takes the examinations panel back to the seminar room, and there's 30 minutes defence of the textual component. Then the candidate is actually asked to leave for 10 minutes, in which the Chair asks each examiner what their view on the creative work and the textual component or the paper are. And so when the Chair has a sense of what the three examiners views are, there's some discussion about if it's a straight pass for the paper and the creative work is pretty straight forward. If the examiner or if there's a majority view that changes need to be made, there's a Chair's report which is a summation of what the examiners will require if it's not an outright pass. The candidate is then asked back, and there is an opportunity for the examiners to ask further questions for clarification. And it also gives the candidate an opportunity to elucidate on any issues they don't feel have been appropriately addressed, or if there's perception by the examiners something that the candidate thinks is inappropriate. At that point the Chair then says 'this is the outcome of your examination; here are the points that are going to require work at this level', and the Chair and the candidate sign off on that. And then that's the conclusion of the examination.

The examiners then have three weeks in which to write a report, at which time the reports are then forwarded to the candidate, so that the candidate can make whatever the appropriate changes are. But the idea is having the chair's report, which is a summary document. So if the view was that it was fine, all they needed to do was to improve the documentation of the work, let's say the footnoting is incorrect, the idea is the summative report allows the candidate to make the changes. And really they only generally rely on the full examiners report if there's some major issue. So it is a rigorous experience I'd say for most candidates. And once again, I think this is a best practice model for examination as it is used across Europe and North America. (PG Coordinator interview)

5.7.11 Differing Examination Outcomes

Differing views on the part of the examiners for doctorates comprising a written and creative component may result in a range of organisational challenges culminating in the restaging of the exhibition or an adjudication process. For example:

We have two examiners attend the exhibition and then if there's an incredible dispute – a discrepancy in the report where one examiner might say it's a straight through pass and the other examiner says there's major amendments then we have to restage the exhibition. (PG Coordinator interview)

The practicalities of addressing this situation can be quite complex such as booking an available exhibition space and appointing examiners who can be available at the required time. Several other interviewees also commented that in their experience it is not unusual to have examiners with quite different perspectives on the work. This relates to a preference for experienced examiners and the number of examiners appointed, see sections 5.7.2 and 5.7.4.

5.7.12 Examiner Reports

The data collected suggests there can be great variance in examiner reports even when guidance is provided. Interviewees indicated the length of reports may vary from just a few paragraphs up to ten pages. It was suggested that the length of the report often reflects the quality of the work; if the work is strong a report tends to be shorter, conversely if the work is problematic then a longer report can be expected. Most interviewees indicated an average report length would be between

two to three pages.

Interviews with both examiners and postgraduate coordinators suggested that the guidance provided to examiners was varied. Often guidance was solely about the length of the report as opposed to the content, other schools provided the examiner with some broad areas to consider such as a critical reflection on the work, the standard and the rigour of the work. More specific guidance was less usual, however one school provides a subject specific *pro forma* which poses a series of questions for the examiner to respond to about the written and the creative components. This was developed by a postgraduate coordinator in response to a perceived need by examiners for greater direction in terms of what is expected when examining at a doctorate level. Interestingly several examiners expressed a need for such guidance which suggests that a similar approach could be usefully adopted across the sector.

Several interviewees suggested that the emphasis in examiner reports tends to be more on the written component than the exhibition; the examiner generally uses the exegesis as a way of articulating comments. There is the perception that it may be easier to comment on, or *correct*, the written component. It was suggested that it would be helpful for postgraduate coordinators to have access to examiner reports from across the sector, some schools release these but most do not. Some examiner interviewees commented on the administrative processes involved in reviewing and acting upon examiner comments. Examiner reports may be sent to a university thesis committee for review or in some cases this occurs within a school. It was suggested the former would be more appropriate in terms of maintaining the integrity of the process.

5.7.13 Examiners — Issues Raised

During the interviews a number of issues related to the role of examiners in the examination process were frequently raised. These issues are briefly listed below and are discussed in further detail in section 6.

- A larger pool of experienced examiners is required. Many examiners have limited experience and may have examined in just a few institutions. These examiners are generally not familiar with the variety of doctoral program outcomes in Australia.
- The small pool of experienced examiners is at times used too frequently.
- There is often a mismatch in expectations and definitions between the visiting examiner and the host institution in terms of what comprises a doctoral level of scholarship, and the manner in which this is evident in the written and creative components.
- There can similarly be a mismatch in perspectives between examiners resulting in great variation in examiner reports.
- Given the nature of the visual arts, it can be difficult to appoint examiners who do not know the candidate personally. This in itself does not necessarily constitute a conflict of interest but it needs to be handled in a professional manner to ensure the integrity of the examination process.
- Submission of the examiner report is often delayed for an unacceptable period of time.
- Access to examiners can be determined by budget constraints and the location of an institution. Metropolitan institutions have a larger pool of examiners from which to select so they can draw on local examiners much more than universities in regions or states where there is one art school. However budget constraints can compromise the appointment of examiners from interstate.
- Variation across the sector in terms of examination processes and expectations as to what comprises a doctoral level of scholarship has an impact on the kinds of recommendations examiners make in reports. A consensus for change in the sector is required to generate some common understandings and possibly systematise some aspects of the process.

5.7.14 Option to Award a Masters

If the work of a candidate has not achieved doctoral level some universities allow an option to award a masters degree. One third of the schools surveyed provide this option, however some interviewees did not respond to this question, see Table 19.

Table 19. Option to Award a Masters N=13

Option Available	Option Not Available	No Response Provided
31%	31%	38%

Source: interview with PG Coordinator

Alternatives to this option were identified such as:

No, we do not have that option, but what we do have is that because of the review processes, it would be unlikely that a candidate would get to examination unless there was a general consensus about the quality of the work being presented for examination. So you have a series of mechanisms in place to identify a failure, where hopefully remedial action can be taken before a candidate would go to examination. So what normally happens is perhaps where a candidate has been identified as not performing at PhD level, the suggestion would be that they are downgraded to a Master's degree. So when they go to examination it would be as a Master's student, not a PhD student. (PG Coordinator interview)

5.7.15 Degree of the University

Interviewees indicated that the doctorate was a degree of the university at each of the schools surveyed. PhDs are awarded as degrees of the university rather than degrees of faculties across Australia.

5.8 Supervision

5.8.1 Allocation of Supervisors

The most common approach to the allocation of supervisors reported by the interviewees was for the postgraduate coordinator and the head of school or the associate dean of research to determine the supervision of doctoral candidates. To some extent, from the responses gained through interviews, it appears that the procedure used reflects the size of the doctoral cohort at the school. Some schools allocate supervisors at a committee level, whereby the postgraduate coordinator consults with the research higher degrees committee, committee of graduate studies or equivalent. It was suggested that this approach facilitates the consideration of implications for the school such as the mentoring of less experienced supervisors, professional development, and more broadly the impact on the future directions of the school. The formal allocation procedure is usually preceded by informal contact between the potential candidate and supervisor/s and a formal interview in which a potential supervisor may participate. Several interviewees indicated a preference for a potential supervisor to be a member of the interview panel:

It's important to have the proposed supervisor in the interview, so you actually get a commitment from that person - so that if we offer the applicant a place in the program, this proposed supervisor will actually take them on. And I think that's a very effective method. I think it's much better than accepting people into a program and then trying to find a supervisor who may or may not be suited. (PG Coordinator

interview)

As mentioned in section 5.3, potential candidates may be required to nominate a supervisor on the application form. One school surveyed approached the allocation of a supervisor at an individual level. This school required potential candidates to make direct contact with a supervisor and to confirm supervision prior to submitting an application to the school.

Considerations in appointing a supervisor included: an appropriate match of research interest to research expertise; the availability of the supervisor in terms of workload, current number of candidates under supervision, and plans for study leave; and track record of supervision, if completions have been delayed new candidates may not be allocated. In relation to the former consideration mentioned above, one interviewee stated:

> *The principle issue in the allocation of supervision from our perspective is not a similarity of discipline necessarily, that can be an aspect of it, but it's an understanding of how a topic might be dealt with in terms of research. An understanding of the nature of research is more important we feel than the fact that they might be painters, ... it is the crucial dimension that is going to allow the candidates to move forward in their research. (PG Coordinator interview)*

The importance of the appropriate allocation of a supervisor was emphasised by numerous interviewees, for example:

> *The matching of a supervisor is crucial. In my job I have to hear grievances and often it's because of the mismatching of the supervisor, so that's something that we are very conscious of. (PG Coordinator interview)*

See also section 5.3 Admission Process for comments relating to supervision.

5.8.2 Number of Supervisors per Candidate

The majority of schools surveyed appoint two supervisors, a principal or primary supervisor and an associate or co-supervisor, for each doctoral candidate. Alternative approaches to this practice were the appointment of a single supervisor or a combination of three to five supervisors, see Table 20.

Table 20. Number of supervisors appointed per candidate

Number of Supervisors per Candidate	Number of Schools N=10	Notes
1	1	At this school various opportunities for candidates to consult with other staff through seminars, coursework, research clusters, forums etc Provision for associate supervisor if required.
2	7	Principal Supervisor + Co-supervisor
3-5	2	Supervision can be supplemented by a research advisor. The breakdown of supervision may be 50/25/25. Can be a combination of supervisors and advisors, eg. studio supervisor, art theory supervisor, and an advisor from a studio or another faculty/department such as archaeology

Source: interview with PG Coordinator

The alternative approaches referred to above were less frequently used and seem to reflect the structure of the doctoral programs within the schools that use these approaches. One school in the sector with a large cohort of doctoral candidates complements supervision by a single supervisor

with other mechanisms for support such as semester seminar programs, coursework, and research clusters. Opportunities for candidates to consult with other academic staff are also available where required. This approach attempts to create a culture of support to assist candidates, indicating that "research is not an isolated activity but something that is supported by the faculty in a whole variety of different ways". In contrast to the appointment of a single supervisor, the appointment of a combination of three to five supervisors and advisors possibly reflects the option of four different doctoral program structures offered by another school surveyed. These structures consist of a range of written components, coursework and a creative component. Within this school supervision may be provided by a studio supervisor, an art theory supervisor, and advisor/s from a studio within the school or another department within the university such as archaeology or cross-cultural studies.

Comments on inter-disciplinary supervision suggested a tendency to appoint associate supervisors or co-supervisors from other disciplines. One third of the interviewees indicated the associate supervisor may have multiple roles in their doctoral program: the traditional role of supporting the candidate if there is a break in supervision with the principal supervisor; and the provision of inter-disciplinary supervision on a parallel body of knowledge that the candidate requires. For example a ceramics candidate required expert knowledge related to glazes and the firing of clay and was appointed an associate supervisor in earth sciences; other disciplines identified in interviews from which recent associate supervisors have been drawn include computer science, landscape architecture, sociology, philosophy, environmental studies, gender studies, music and medicine. Associate supervisors were also identified as providing other forms of support to a candidate such as in the case of international candidates based overseas. One interviewee explained that a local supervisor fluent in English and with appropriate subject expertise may be appointed to assist a candidate with the discourse of the visual arts.

Some interviewees reported difficulties appointing appropriate supervisors due to a lack of academic staff in the school with appropriate qualifications and experience to supervise doctoral candidates. One approach to this issue is the appointment of adjunct supervisors, external associate supervisors who are paid a fee to supervise a candidate. Several schools indicated this was common practice within their doctoral program as it provided a pragmatic, flexible approach to drawing specific expertise into the school when needed. This approach may possibly reflect the developmental stage of a doctoral program; over time with growth in staffing levels and expertise such a need could be expected to diminish. Unfortunately one problem with this approach is the implication it may have upon the selection of an examiner if the adjunct supervisor would also be an appropriate examiner for the topic. One interviewee indicated this situation required careful consideration of the best interests of the candidate and quality supervision.

5.8.3 Register of Supervisors

A register of supervisors is an online accreditation tool of a university used to designate which academics are eligible to supervise a student within that university. It serves two purposes: as a form of accreditation for supervisors; and as a search tool to identify possible supervisors to meet the needs of a specific candidate. However it may not list all potential supervisors as at some universities associate supervisors are not included on the register. Potential candidates can usually access most supervisor registers directly from the university website.

A university register of supervisors was identified in 65% of the schools surveyed. The criteria required to be listed on the register was fairly common across a range of schools and may include the following:
- PhD or equivalent;
- active researcher, that is relevant research in the last three years;
- publications as defined by DEEWR;

- have supervised a student to completion;
- full-time continuing staff member; and
- completed specific supervisor training programs.

To maintain a listing on the register supervisors may be required to:

- have at least one completion every two to three years;
- at least one DEEWR publication every two years; and
- complete a particular number of supervisor training workshops per year.

At some schools surveyed these requirements were closely monitored by the university whilst at others it was described as an 'honour system' without monitoring by the university.

Another approach taken by some schools without a university-wide register is to have an internal register. For example one school established a formalised internal register with the specific aim of managing and enhancing the quality of their research program. Whilst at another school without a university-wide register internal procedures are used:

> *our way of handling that is to ensure that the Associate Dean Research makes the ultimate decision on accepting a PhD student on the proviso that we have the right supervisor in place to supervise the research. ... it's a kind of check on the quality and the qualifications of the supervisor, an informal kind of register. (PG Coordinator interview)*

Given the lack in monitoring of some university registers a school-based register may in some cases provide more up-to-date and accurate information as well as possibly greater subject-specific detail.

5.8.4 Number of Candidates per Supervisor

The number of candidates appointed to a supervisor is generally guided by the university however it was found that it is not unusual for the recommended number of candidates to be exceeded for experienced supervisors. Amongst the schools surveyed the number of candidates recommended by a university per supervisor most commonly ranged between 5 to 8 candidates. The guidelines of one university differed from this and was dependant upon the level of experience and training of the supervisor. The university-wide training of supervisors was required whereby the completion of a series of training modules provides accreditation to supervise three, six or twelve candidates, see Table 21.

Table 21. Number of candidates per supervisor as recommended by the university

No. of Candidates	Proportion of Schools N=13
5-6	46%
7-8	46%
3, 6 or 12	8%

Source: interview with PG Coordinator

Interviewees indicated that the number of candidates per supervisor in most schools is closely monitored by the graduate research office or equivalent office and that a strong case needs to be presented to this office if an increase to the number of candidates for a supervisor beyond the recommended number is required. Such a case usually reflects upon the supervisor's track record of completions on time, experience in supervision and the demand for the supervisor. The maximum number of candidates per supervisor reported by interviewees usually ranged from two to three candidates above the number recommended by the university up to an occasional increase of six to seven candidates above the recommended number. An overview of the maximum

number of candidates identified in this study per supervisor is presented in Table 22. This data may not be indicative of practice in the recent past, for example, one interviewee reflected that in a previous position at a different university it was not uncommon to have up to 24 doctoral candidates. Another interviewee explained that an occasional situation has arisen whereby supervision of 20 doctoral candidates was possible when the supervisor was released from undergraduate teaching duties.

Table 22. Maximum number of candidates per supervisor

No. of Candidates	Proportion of Schools N=13
8-10	31%
11-12	15%
14-15	8%
unavailable	46%

Source: interview with PG Coordinator

An overview of the number of candidates per supervisor has been provided in this section. A comparison of the practice of different schools would need to consider other factors such as the structure of the doctoral program and the inclusion of coursework, seminars or other forms of support, for example in some doctoral program options supervisors may only be supervising a small component of the thesis, possibly one third. These aspects along with modifications to a supervisor's workload and undergraduate teaching responsibilities will also impact upon the number of candidates that may be appointed to a supervisor.

5.8.5 Frequency of Meetings

Most interviewees reflected on the frequency of meetings between a candidate and the supervisor/s in relation to the stage at which a candidate is at in the doctoral program. For example:

> *What tends to happen in normal practice, is during the first phase of candidacy meetings tend to be much more frequent so probably once a fortnight for a good hour and a half maybe two. Then once the students have embarked in their research, those frequencies tend to lessen, so it may be monthly, something like that. Then as it comes to conclusion for that last year or six months, it's back to a very frequent turnaround. (PG Coordinator interview)*

University guidelines on the frequency of meetings between a candidate and supervisor/s varied from 30 minutes per week, which would generally be consolidated in fortnightly meetings, to 90 minutes per week. There was variation in the manner in which these guidelines tended to be implemented, possibly reflecting the individual preferences of the supervisor or candidate, or the extent to which meeting frequency was prescribed by the individual school or postgraduate coordinator. Some schools used a flexible approach and allowed the candidate to indicate what they would prefer; other schools were very specific about expectations for the scheduling of regular appointments. The approach of one school was to view the time available for supervision as a bank of hours. The supervisor and candidate would then discuss how these hours might be used and plan them accordingly. The majority of schools (77%) surveyed indicated that in most cases their candidates and supervisors met every two to four weeks during the candidature.

The frequency of meetings may be documented in progress reviews. One school indicated that meetings less frequent than monthly meetings had to be noted on the progress report and a justification provided as to why there was not more frequent contact. Another school indicated that in the annual review of candidature the candidate and the principal supervisor must state the

number of appointments, their regularity, and if notes or minutes were taken. Several interviewees mentioned their school provided other opportunities for candidates and supervisors to meet such as at weekly seminars, informally in the studio/workshop, or at weekly critique sessions. In some cases the group seminars or critique sessions replace portions of time which would normally be allocated to one-to-one supervision.

Example of establishing meetings between a candidate and supervisor:

> *We have a form at the first interview in which we discuss all these questions. We actually have to sign that form and it's put in a central registry in the university; who the student's supervisors are, what the expectations are on meetings, resources, outcomes, and we set goals at that first meeting to be met by the end of the year. If the goals are not met then it is indicated in the postgraduate report at the end of the year, which the student fills in and then the supervisor responds to. I recently looked at the goals that had been set 18 months ago with one of my students and we found that none of those goals had been met. I had to say that the result was unsatisfactory, which means it then goes into a kind of deep advice and mentoring process with the head of postgraduate studies. It is much more formal than it ever was five years ago but it means that we are really aware of the problems as soon as they arise.*

> *Our faculty has the same rules and regulations as any faculty in the university so all our processes are exactly the same as those in law, informatics, science etc. We are bound entirely by university processes whilst some other art schools or colleges of art have had a history of their own autonomy from the university. I think we have so much in common with other disciplines really. There's not this great divide between artists and nurses or lawyers really. Practice is a concept that goes beyond arts practice. (PG Coordinator interview)*

5.8.6 Training for Supervisors

A form of supervisor training was available to supervisors in all the schools surveyed. The training was provided by the university or the school or by a combination of both. Supervisor training was most commonly provided by a centralised unit within the university, 62% of the schools surveyed used this model of training which was delivered in both a formal and informal mode. Attendance was similarly varied, at some universities it was required whilst at others it was voluntary. Formal training programs were often linked to the university supervisor accreditation process, and informal training generally consisted of one off seminars delivered face-to-face or online. Several interviewees commented that voluntary attendance resulted in a challenge encouraging staff to attend. Interestingly several art school academics were involved in the provision of the university wide supervisory training sessions.

Approximately one third (38%) of the schools surveyed provided training to supervisors, and for a small proportion of these schools (15%) this was the only training provided to visual arts supervisors. Supervisor training by schools encompassed a range of modes: one-off workshops; an option to present a subject-specific workshop as part of a prescribed university wide training system; and the implementation of a subject specific supervisor accreditation scheme which can draw upon university wide resources where needed. Within the latter university each faculty or school devises its own approach to the implementation of the scheme which is based on a point system whereby a supervisor must gain a minimum of 40 points per year based on activities with weightings.

One school which received limited support from the broader university in terms of training used a formalised mentoring approach to supervisor training, in effect future proofing the next

generation of supervisors. New supervisors are allocated a mentor who takes the role of an associate supervisor, care is taken so that the staff member does not necessarily lose face with the student. The associate supervisor then provides guidance mainly on the administrative process. For example "this is what you need to do next. Let's have a look at the work". The interviewee commented that for the supervisor new to the process it is often more in the management of the institution's doctoral systems where guidance is needed rather than assistance with the actual teaching at a doctoral level. For example, "At what point is this form signed?" and "When does this form have to go off?" and "Who does it have to go off to?"

Several other schools mentioned a less formalised approach to mentoring such as facilitating communication between less experienced and more experienced supervisors when advice is needed; and the tradition of deploying new supervisors as associate or co-supervisors.

> *We have implemented a rule that at PhD level you must have a co-supervisor who is the caretaker. The co-supervisor meets with the supervisor and student twice a semester to obtain an update on where the student is, and is part of the review process. We are also trying to encourage all junior staff to be supervisors, to learn the process. If they do not have a PhD they can act as a co-supervisor, but we wish to encourage them to enrol in a PhD program themselves, it's our succession planning and we are looking at how these issues can be addressed. (PG Coordinator interview)*

5.8.7 Supervision of the Written Component

The separation of supervision for the written and creative components of a doctoral degree whereby supervisors are drawn from the theory and studio sections of a school appears to have been accepted practice in the past but is now less frequently used. Only two schools surveyed continue with the practice of appointing a separate supervisor for the written and creative components and one of these schools is currently changing from this approach. Interviews with postgraduate coordinators indicated a greater focus on a collaborative approach to supervision where supervisors are drawn from different disciplines with the main supervisor responsible for both components of the thesis:

> *We don't really subscribe to the principle that a studio supervisor should be responsible just for the studio work and theory supervisor just for the theory work, it just fragments the whole nature of what we're trying to synthesise. (PG Coordinator interview)*

> *The policy of the school is that the person who supervises should be able to supervise the thesis, which is by exhibition, and the exegesis. (PG Coordinator interview)*

To achieve this, the importance of creating a synergy between the main and co-supervisor was emphasised:

> *The thesis committee is formed so that the main supervisor is from a relevant studio research area and the co-supervisor will preferably be from somewhere in the humanities with a good conceptual research framework around the sort of theoretical interests or methodological interests that the student has. A synergy in the thesis committee is important so that the student has both a solid studio-based understanding and support from a methodological or theoretical framework – that is, there's a synergy going on between what's thinking and what's happening. (PG Coordinator interview)*

This approach was viewed as moving the students from an undergraduate way of thinking to a postgraduate way of thinking.

The implementation of an approach whereby the supervision of the written and creative components is not separated is reliant to a certain extent upon the qualifications and experience of the academic staff within a school:

> *We are fortunate in our school in that our supervisory team have a practice and also publish academically so we've never actually been faced with the dilemma of separate supervision. (PG Coordinator interview)*

Perhaps in response to this several schools commented on a preference to appoint new staff with experience in both areas: "PhDs that cross the two areas of theory and practice". At one school if these staffing preferences are not met the practice of separation is maintained:

> *Supervision is allocated to the area of expertise, regardless of whether people are in studio or theory. But it is dependant upon the experience or interest of the staff some of them have no interest in the practical aspects of a studio project and in those cases the division still stands. (PG Coordinator interview)*

6. EMERGING ISSUES AND ANALYSIS OF CURRENT BEST PRACTICE IN AUSTRALIA

6.1 Introduction

The *Future-Proofing the Creative Arts in Higher Education* Scoping Study aimed to identify a number of key issues to form the basis for discussion and further investigation. These fell into broad categories and guided the project going forward providing the background for sector wide discussion and promoted a greater sense of collegiality and consistency of research training outcome. This in turn aimed to build research capability and expertise in the sector.

The history of the doctoral programs offered for students in the creative arts spans more than 20 years, and as such is a very young education model. Evidence is emerging indicating the variable development patterns of doctoral programs. It seems that this diverse range of processes and expectations has grown from within the host institutions in accordance with the research cultures and local custom of the particular university. Some trends are developing that demonstrate other points of common ground between art schools that are part of the Go8, ATN or regional university networks.

Given this diversity it is surprising to find emerging patterns and points of agreement, seemingly heading in the same direction, that being towards an interest in higher quality outcomes, more robust and consistent policies and procedures, and the improvement of the experience for the students. However, not surprisingly, there are significant points of difference, from the terminology used, through the candidature management, to the method of examination. While these differences sit within the host cultures there is also a growing interest in finding quality benchmarks for the creative arts as a sector.

For the first time looking across the field, this study has created considerable interest in the sector, which is growing in research strength and student demand. This project has determined a focused communication strategy so as to build a strong community of practice among academics in the creative arts sector. To this end an important part of this project is the engagement with leaders in the schools — the postgraduate coordinators who are in many cases implementing new programs and procedures, in some cases for the first time.

Much of this work has to be done within university policy environments for which these programs are new and potentially challenging. The roles of postgraduate coordinators combine the activities of academic course management, leadership in research training matters with the need to be a champion of the cause. One of the important aspects of this scoping study is to provide a forum for these people to build a strong cohort of peers. There are a number of benefits to creating such a group not least to build models of best practice and mutual support. Through these engagements it is expected that processes will align more closely and the field will be able to provide more robust quality measures.

From the interviews and discussions a number of emerging issues were identified, including the management of applications and student progress, terminology, examination models and the graduate outcomes expected, and importantly supervision issues. These issues, and recommendations for consideration by the sector, are discussed in this section of the report.

6.2 Emerging Issues

6.2.1 Glossary of Terms

Early on the process it was observed that terminology varied across the sector and that was creating confusion for students, supervisors and examiners. To this end, as part of this project, a *Glossary of Terms* is being complied to assist in giving greater clarity to future discussion. These terms are useful to examine as they are indicative of the diversity of structural and conceptual approaches that exist in the system at this time. Other terms in this glossary were identified through the interview process and drawn from transcripts.

The aim may be to find some agreement on standard terminology so as to eliminate some of the unnecessary confusion while allowing for useful diversity. For example, terms such as "practice-based" doctorates or "practice-led research" were mentioned as was the use of the term "exegesis". Questions were asked as to how have the use of these terms shaped the debate about the nature and role of the PhD in the creative arts? Do we need such qualifying words?

There was considerable discussion about the different terms for the written component of the research reporting of the PhD submission. There was a wide range of models represented by the participants, many inherited from early manifestations of debate about research.

There was also a range of views about the term 'practice-based' as a way of describing the creative art research methodologies. This seemed to have developed through the internal university policies, first developed in the UK, as an attempt to distinguish between text-based outcomes and outcomes that are manifestly works of cultural product. Largely, this was working in the context of the tension between a Humanities-style research methodology, and the different reporting mechanisms in the sciences.

There seemed to be general agreement that terms such as 'practice-based' doctorates and 'practice–led research' somehow inferred that creative doctorates and research in the creative arts needed qualifying or were in fact qualitatively different than in other fields. The discussion was clear that the outcomes of research should be defined in the appropriate medium for that research. For example, the work of filmmakers should be presented in the films they produce and the research value of a work of art should be judged in the terms of its own discipline.

Distinguishing it as practice-based seemed to some discussants to be unnecessary. They contended that the distinction should not be the form of presentation but rather the contribution to the field. While this was seen to be an attempt in some part to avoid text-based work being privileged over other forms of presentation, it was thought that is was in some way tautological, not unlike the term "creative arts".

This matter of terminology was similarly discussed in a recently completed ALTC-funded study in the field of Dance postgraduate education, *Dancing Between Diversity and Consistency: Evaluating Assessment in Postgraduate Studies in Dance* (see http://www.altc.edu.au/resource-dancing-between-diversity-consistency-ecu-2009). This was a very useful discussion and the early finding of which had been presented at the first of the Creative Arts Roundtables in September 2008, as part of this *Future-Proofing* project.

Throughout the forums held as part of *Future-Proofing the Creative Arts,* the interviews and focus group discussions a number of terms emerged that were used in various ways. This was seen to potentially cause confusion and misunderstanding for candidates, supervisors and examiners. Below is an attempt to articulate the emerging and varied interpretations of the terms as disclosed through this process.

Annual review: in many cases this was undertaken and candidates and supervisors were given opportunities to review progress and service. The approach to this varied quite widely across the sector.

Artifact: as this study has begun with a sample study from within the art and design field this term relates to the works of art, craft and design that are made and submitted for examination as an outcome of the research.

Candidacy statement: in a few cases this term refers to the requirement of the candidacy to develop the research question, scope, and methodology and so on to be formerly approved through what is called in some cases the confirmation process.

Completion: this refers to the end of the research process and the successful completion of the enrolment. It is commonly understood as to be the measure for which the university receives funding for the research training place. Pressure is being applied to increase the timeliness of the completion of the research and to this end some universities have introduced the 'completion seminar' or process so as to structure the final phase of the degree. There was considerable support for this process. It was seen to be a useful precursor to the examination process, and is in some cases quite formal and mandated.

Confirmation: this is increasingly commonly referred to as the first stage, or part of a probationary process that allows both candidate and supervisors to evaluate the early development and scope of the research project and the capacity of the candidate to progress and be successful.

Coursework components: this usually refers to course elements with are mandatory units of study that have an assessable outcome, and usually semester-based. In some research degrees there are mandatory courses offered but they are largely unassessed and can be taken at various stages of the candidacy. There were a number of views about the utility of such programs in assisting students in the development of research skill and methodological expertise.

Creative arts: this term has emerged as the standard catch-all for all visual and performing arts that exist in the academic sphere, and was so called to distinguish it form the more commonly used 'arts; as in the Ministry of the Arts, Australia Council of the Arts. This is largely due the use of the word 'Arts' in some universities to delineate their studies in the Humanities. The term ;creative arts' has also been most recently been used by the government agencies and departments in statistical data collection the research quality audit exercises. As much as it is tautological in the extreme it has been adopted for pragmatic reasons.

Creative component: in most cases, this is where new knowledge is most often seen and is the primary site of the 'thesis proposition' or at least integral to the submission. The variability between this and the written component in concept, methodology, weighting and quality expectations are seen as the greatest point of diversity.

Creative work: this refers to the studio-based outputs in whatever medium, and would refer to any material outcomes of the research that are to be examined as part of the submission. Usually refers to the non-text based work although not at all times.

Dissertation: is usually referred to as the written component of the submission, one that uses conventional academic methodology and provides a cogent argument addressing the object of the research and engaging with the discourse of which it is a part.

Exegesis: traditionally meant as an analysis of texts, used here, in line with the meaning of the

word, that it provides an interpretation of a given 'text' or in this case a body of creative work, after the fact. The general trend in this form is more reflexive and provides a report on the process that the studio research undertook and the conclusions reached.

Exhibition: the presentation of works of art, craft or design in a public place as a submission for examination.

Practice-based research: this term has been used to describe research that develops out of various attempts to distinguish research that involves artifacts as research outcomes from the methodological conventions of the Humanities and the empirical sciences. There is a great deal of contention within the sector about this distinction and the debate exemplifies some of the fundamental contradictions that this study is attempting to uncover.

Similarly, since the structural inclusion of art and design schools in the university research framework in the 1990s, it has been imperative to argue for the legitimacy of the forms of original new work, techniques and concepts that constitute the formation of new knowledge in the 'creative arts'. There have been many attempts to equate research in this field with other disciplinary conventions. In some cases clinical disciplines such as nursing, social sciences or professions like law have similarly made such attempts.

Presentation: in many cases candidates are invited or required to make a formal presentation during and /or at the completion of their candidacy

Project: in some schools the structure of the PhD or professional doctorate identifies the 'creative' component as the 'project' with the intention to distinguish it from the conventions used in the Humanities such as a fully written thesis. This in some cases would apply to architectural and design research, or where the research culture was familiar with applied research models. It is also a general terms understood in the making of art works that sees the work as part of a substantial conceptual themes and that may have a number of presentation outcomes.

Thesis: variously refers to the written text that is part of the submission or the total intellectual proposition being addressed, as in the term for the proposed position. There was general agreement in the group that 'thesis' means the multiple outputs of a PhD in creative arts.

***Viva voce*:** sometimes referred to as an oral examination or public defence. This refers to the examination model where the candidate presents their work and research outcomes to a panel of examiners who variously interrogate the candidate on the components of their presentation. There are only a few examples of this model in Australian art schools currently but it is common in many international research education contexts. There was considerable interest in this from Australian research coordinators and an emerging preference for a more engaged process for the students and the examination process itself. For a very good argument in favour of the *viva voce* of this matter see Timothy Emlyn Jones "Research Degrees in Art and Design", [in Elkins, J. 2009]. For further discussion on this see http://www.altc.edu.au/resource-dancing-between-diversity-consistency-ecu-2009).

Written component: in almost all cases the Creative Arts PhD submission involves two parts, on the body of the creative work and a substantial piece of writing that supports the submission in various ways.

Uses of terminology in creating the research training culture
These are all crucial matters to resolve in the endeavor of creating confident and empowered research communities in the creative arts disciplines.

Much of the recent language seems to have been derived from social science models such as action research, and has found favour with some creative arts practitioners as a way of distinguishing this work from the traditions most associated with the arts, such as Art History, which conventionally was a reflective interpretative approach rather than a productive and innovative paradigm. These divisions now have decreasing relevance but their histories have had an impact on the terminology, and have a flow on effect on the ways in which these matters are discussed.

6.2.2 Admission Process

Issue no. 1: Pressure to take on candidates

There seemed to be a view that schools were under pressure to increase the research student load, as in some cases it has been argued that increased load provides greater funding returns. While this is counter-intuitive to the Relative Funding model that determines this funding, it was seen as important to build a research training base.

So it was important for candidates to be chosen carefully:

> *What I believe should happen is that the student is taken in on the fact that the institution is able to match their research proposal with research strengths in the institution so they actually are able to supervise the project. If there's any doubt they should not take the candidate and that should be upfront and there should be no pressure from the university for them to do so. The option not to accept an application should be enshrined because what you've got there is not only a resource question but you're actually going to muck around with the candidate and that shouldn't happen. (PG Coordinator interview)*

From some of the discussion it was suggested the pressure to increase student numbers could at times override the best interests of students, capacity for supervision and the quality of applicant. Several participants observed this institutional pressure:

> *What we're trying to do is to build a very particular cohort so that we're all doing what we want to do with stimulating, interesting students. At the same time we can satisfy university demands. There's a real problem at the moment in that universities are very much "pile them high, sell them cheap" because they want as many fee-paying applicants as possible – obviously because they want to make money. We're trying to stem the flow to make sure that applications are worth going onto the next stage, which is applying. So the interview process is a very informal one and not everybody needs it, but we try and encourage it as much as possible. (PG Coordinator interview)*

It was suggested that the approach described of interviewing potential candidates and requiring the Associate Dean, Research to agree to accept applications from selected candidates prior to the formal submission of applications gives greater control to the school and is one means of addressing the issue of institutional pressure on the school. Applications were managed in this way in a number of schools. With the maturing of the field, greater focus on quality over quantity, the benefit of securing successful and timely completions will be seen as a greater incentive.

Issue no. 2: The Importance of involving the school in the admissions procedure

As doctoral level programs develop, the issues arising from the use of generic online application forms made it necessary for art schools to liaise to have school-specific processes incorporated

into the university procedure. When generic application processes exist the art school needs to include the provision of a portfolio and interview.

> *I think you have to have some sort of interview process. There can be a great deal of variation with that but I think there has to be and I think the institution needs to be guided by the area that's going to do the principal supervision. So I think worst case practice is where you have a research office that sits at arms length from the discipline because you can then very often find that those people, although they are very good at measuring the merits of a research model or a research proposal, they may not consider resources. They very often have no conception of studio space, technology, all those things that we know in practice-based research. And that's another problem that I think is why I say you have to have some sort of process which involves the actual area, the department, the studio zone that this person is going to be in …. [I]n my experience you very often find you have people who don't have any experience at practice-based research at all, and that's most common in the humanities. You sometimes, paradoxically, find you have a lot more empathy, not just sympathy, from colleagues in the sciences where that's a more common model. (PG Coordinator interview)*

Most of the commentary (see section 5.3.3) indicated greater involvement with the discipline area and the increasing care that was being taken in the selection and admission process. There was a consistency developing in the processes across the represented schools designed to maintain quality of candidacy and by extension, successful completions. There was a strong anecdotal correlation between the preparation and the successful candidacy. This could be an area of future investigation.

6.2.3 Review of Student Progress and Confirmation

Issue no. 3: Terminology
A variety of terms are used. The following terms were recorded during data collection;
- annual review, annual progress report, semester progress report, annual postgraduate report, minor review, major review;
- completion seminar, final seminar, final review; and
- confirmation, review of topic, review of proposal, review confirmation, permission to proceed review.

These terms are not necessarily synonyms for the same process, but they are used by schools to refer to a monitoring process that occurs at a particular time during a candidacy.

Issue no. 4: Implementation of the review process – how rigorous is this, that is, to what extent does it have 'teeth'? How can it benefit the students?
This was identified as an important and developing issue. Throughout the discussions both in the interviews and the roundtable sessions with postgraduate coordinators, comments were made that even though the appropriate processes may already be in place it is in the implementation that more active and deliberate engagement is needed. More than four interviewees mentioned this as being a cause of frustration. For example, it was said that:

> *We don't have, at the moment, a confirmation process with 'teeth'. So in other words a candidate can, in a sense, fudge their way through and then, 12 months out or six months out, they're completely floundering. (PG Coordinator interview)*

However, some schools have an annual review process that can deliberate on the progress of the candidate, and keep a record of issues. For example:

Then the candidate is ranked A, B, C, D and if they're ranked D then a plan has to be put in place to rectify the unsatisfactory progress and so forth. But then it can go for another 12 months. After six months of that then there's a review of that and then another six months; it can drag. The Cs and Ds are the problem. (PG Coordinator interview)

From these discussions it appeared that the way the reviews are implemented determined the benefit to the student, that is, some interviewees stated the use of panels enables the candidate to benefit from comments made by the various members of the panel. The benefit however is dependant upon the composition of the panel and the opportunities provided for the integration of such review/feedback, as opposed to ticking the boxes on a *pro forma* which it appears some schools choose to use.

Initially the review process was viewed in a pro forma manner, however it is now taken very seriously by all involved. For the PG Coordinator, it acts as a useful candidacy management too –the documentation of discussions and issues raised in the review process provide a foundation/evidence for decision making should issues arise with a particular candidacy in the future for example, if there are complaints about a lack of resources and yet the candidate's never raised this at any previous stage [or if] decisions such as whether to exclude or re-enrol a candidate, or to institute an extra review of progress. (PG Coordinator interview)

Another institution has developed an approach that includes an aspect of proactive care, attempting to identify problems in progress.

We always say to them that we're not there to change the direction of their research, it's just to look at the progress and see how we can help the student to make the progress smooth so that they can finish and have the minimum of problems and obstacles. Can I also add, beside the kind of yearly review, if we find that a student is problematic in terms of … progress, we can always call a special review just to review the student, yes. So it gives us a lot of leeway to say to the student, your supervisor has reported that you haven't been to see the supervisor regularly, you have not followed your plan therefore we would like to review you. (PG Coordinator interview)

The reviews are reported as useful by a number of participants for the following reasons:
- for the candidate and the supervisor to get a fresh perspective on what's going on and a bit of a new take.
- assist the candidate towards a increased focus on what they've done over that year's period.
- if they get a bit of a tough review, hopefully it can help re-align priorities or approaches.
- as coordinator, it gives an opportunity to meet them all and to become familiar with the project.
- it is the best way to capture any difficulties at the early stage and address them before it festers and becomes problematic.

Treatment of candidates after unsatisfactory review / confirmation
The question was asked during some discussions as to what extent unsatisfactory doctoral candidates are offered the option to take out a Masters degree or their enrolment terminated? That is, to what extent are the procedures which are available within the institution actually used with rigor? Is there an inherent problem here? How can we assist? Would a resource of quality theses

assist in addressing this?

> *I think with the PhD in particular you need that early confirmation seminar because you're confirming that the institution is going to make a commitment here and that there will be a result at the end. If there's any question then I think the candidate exits at that point having done a year. I think it's extremely cruel to not have that process and then have someone do three years or more and then there are to be serious questions and doubts. That's really a problem. (PG Coordinator interview)*

While not addressing all these questions or concerns this scoping study has enabled a more developed awareness of the different practices within the sector in this area. Specific practices may reflect the number of students in a program and the length of time a program has been established, requirements of the particular university or other environmental factors.

It was generally felt the reviews can be useful, and many cases it was seen as an essential part of the process and increasingly important for both quality of the student experience and for the efficiency in the system. It was also seen that sharing this information was of particular value and that an ongoing forum for communication between postgraduate coordinators would be invaluable.

Recommendations
With a variety of approaches to monitoring student progress and confirmation, a community of practice website or email list could be created for the exchange of best practice amongst postgraduate coordinators, for the benefit of both the students and the schools.

That ACUADS offer a regular session for postgraduate coordinatiors at the annual conference for the purpose of sharing processes and issues.

Issue no. 5: Variable practices and expectations of supervisors
As the discussions unfolded common themes developed around the role of the supervisor and the quality of the interaction between student and supervisor. The process of monitoring student progress and confirmation is a significant element of the supervisor's role because it has a direct impact upon both the quality of the doctorate, the completion time and, importantly, the student's experience.

As doctoral research supervision is relatively new to the sector and the approach to the introduction of the programs has varied across schools, there was evidence of a variable set of practices and expectations about the nature of supervisory relationships.

Generational change

Further variability could be seen in the way the different models of PhD practice were understood and discussed with students and the range of experience with supervision of the academic staff.

The sector is composed of a number of generations of academics, some whose formative years were in pre-university contexts, others who travelled through the recent structural changes and others who have been through this post-1990 system as students. In each case the role of 'mentor' may well be understood in similar ways but the nature and methodology of the PhD may not have the same resonance. There were reported a variation of practices that could be accounted for by this generational issue.

As it becomes more common for supervisors to have completed their own doctoral study this may

lead to the adoption of a more consistent pattern. Similarly as matters of research culture in the field mature the aims and outcomes of research training will be easier to identify, both by the academics and university administrators.

Many schools implemented mandatory supervision training, variously administered and monitored, and others extended that to formal registers of supervisors as a result of relative criteria. Some schools require supervisors to have PhDs, while others will require an equivalent level of expertise in the field only. This was seen by many as a growing area of focus at both the university level and at the level of the faculty or school. It was felt by most participants in these discussions that this was one of the most important aspects of the success or otherwise of the candidacy.

Considerable discussion was focussed on the processes of supervision and it was acknowledged that this was an area of much needed development. It was thought that by engaging people in the discussion around what it means to do a PhD in this field, and what the most effective processes for managing the PhD project might be, it would be easier to develop good supervisory practices.

Recommendation
Support the expansion of accountability and support for supervision practices through ACAUDS led symposium.

This usually refers to course elements that are mandatory units of study that have an assessable outcome, and usually semester based. In some research degrees there are mandatory courses offered but they are largely un-assessed and can be taken at various stages of the candidacy. There were a number of views about the utility of such programs in assisting students in the development of research skill and methodological expertise.

From the evidence in this study there seemed to be two types of programmed activity; coursework with codes that are assessable subjects. and course elements without codes that are largely structured seminar programs. These are all requirements of the PhD but, due to the diversity in structure of the programs offered, it is difficult to compare the offerings of different schools; this comparison would also be very difficult for potential candidates.

A more in depth analysis of this area would be helpful for the sector; such an analysis could reflect upon the current practice of other disciplines too, for example by examining other ALTC projects:

- *Making research skill development explicit in coursework: four universities' adaptation of a model to numerous disciplines* Lead Institution: The University of Adelaide
   URL http://www.altc.edu.au/project-making-research-skill-development-adelaide-2007

- *Research skill development: questions of curriculum and pedagogy* Lead Institution: The Australian National University URL http://www.altc.edu.au/project-research-skill-development-questions-anu-2007

One interviewee presented the view that as the PhD in visual arts is a new area it may requires a range of support. For other disciplines there is a sense that students in their undergraduate degrees are introduced to the research culture of their discipline and that they then make a choice to become a part of this culture, *whereas a lot of the people that come in to us, research is a totally alien idea"*. It may be that the matter of research methodology is variously understood by academics themselves and that a number of the mature PhD candidates have had a different undergraduate education, that is, pre-university model, where professional practice and not 'research' was the norm.

The concern about the nature of research in the visual arts, or indeed in the creative arts as a whole goes to the definitional issues around research in this field, and how that might differ or not from advanced professional practice. These are matters for a broader debate, but as we write these matters are still in contention within the sector (see ERA discussion in Section 9).

It might be interesting to explore this issue more and to test the implication here that the undergraduate and honours years do not provide this in the visual arts. Arguments could be made that the individuated focus of undergraduate study in the creative arts is a good preparation for the for future research training programs such as Honours and masters programs.

Recommendation
There emerged a strong interest for further discussion in the visual arts sector about research training through some coursework elements or research methods programs. This could form a discussion topic for future ACUADS Postgraduate Coordinator meetings. This might also be assisted by further study into the links between undergraduate and postgraduate course design.

6.2.4 Outcomes

One of the most compelling demonstrations of the nature and form of research in the creative arts is through seeing the results through exhibition, presentation and written form. It is here that the parameters of the project and its success are finally seen. As the forms of examination vary, so to the forms of research outputs. This extensive range of types of work is a testament to the diversity of the sector. There is considerable interest in creating the capacity to study the field: see ALTC-funded project *Assessing Graduate Screen Production Outputs in Nineteen Australian Film Schools'.* http://www.aspera.org.au/node/23

Also of particular interest is the British project the *Art and Design Index to Theses* (ADIT), The first comprehensive index of postgraduate research theses in art and design in the UK. Funded by the Arts and Humanities Research Council (AHRC), ADIT has been developed by a consortium of UK higher education institutions: http://www3.shu.ac.uk/c3ri/adit/

There was much interest from the *Future Proofing* sessions to develop a database of exemplar thesis submissions for public view, with the full capacity of the digital domain now allowing for the full spectrum of digital formats being represented and accessed. In the discussions at the roundtable this was a lively debate and there was a suggestion that this might be the next phase of this project, so that fuller and more specific analysis could be made of the quality of the outcomes.

Recommendation:
A searchable database of theses submissions be established, possibly hosted by the ALTC Exchange. This could begin with the best five from each institution, yielding perhaps 150 exemplars that could from the basis of further study.

6.2.5 Examination Model

As can be seen in section 5.7 of this report, there are a range of examination models and strong views as to the merits of these. There is much common ground and an increasing rigor is being applied to the various models. These are largely driven by the institutional cultures of which the schools are a part. These discussions provide a rich vein for further study and discussion with the sector.

Issue no. 6: Impact of expense

In many cases examinations of creative work submitted for a PhD require examiners to visit the location of the work / exhibition, to see the work live. This results in travel expenses for the universities, in most cases from interstate.

Such expenses generally preclude international examiners unless the work is presented in electronic format, for example CD or DVD.

Issue no. 7: Inconsistency is a disadvantage

There was some concern expressed during discussions about the variability of examination models and whether that impacted on the examination result, potentially disadvantaging candidates.

> *I do think we have to get some consistency there. For example I know at some schools the examiners don't meet each other or the candidate but I think that puts the candidates from those institutions at a disadvantage compared to all of those [others who] … allow the candidates and examiners to meet and I think that's something that this scoping study could actually confront as an a national issue that we should get uniformity... I think it can be rigorous without following the model of the old thesis model. (PG Coordinator interview)*

> *Yes flexibility of models but if there was uniformity in the examination process that gives greater, what, integrity and authority. (PG Coordinator interview)*

> *Confidence that all candidates are being treated fairly is required. So if we have flexibility with the actual model and degree rules that's fine but exam rules should be pretty consistent because it doesn't matter if you have a weekly seminar or if you have one month consultation visits, however you do it I don't think it matters in terms of integrity. The integrity is that when it's awarded everyone has been given a fair exam. At the moment I'm sure, I know because having been involved with so many that it is not so. Some institution's candidates have an easier ride. Simply because of the nature of the process and even the submission of the exegesis, some candidates have the option of giving an executive summary of what they're going to write and then six weeks after the exam sending that out. Now that gives them a considerable advantage and in other places it can be, but doesn't have to be there at the exam so you know, all of these things need to be made, I think, relatively uniform what everyone is doing at that crucial exam, everyone is getting the same, jumping the same hurdle. (PG Coordinator interview)*

The examination process was the one field where most variation and difference was identified. These included:

• variations in order of examination process
Considerable variations exist in the order in which the examination process is implemented across different schools, such as the timing of the written submission and the creative work presentation. In some cases examiners received the exegesis 6 months after the exhibition, while others received the dissertation in advance.

• oral examinations
This topic generated a great deal of interest and clearly requires further work. The terms for the oral discussion, oral exam or *viva voce* need to be further defined with in the sector, and needs to be articulated by those who understand it well.

It was also felt that the research program would require the candidate to be prepared for a *viva voce*. Where the *viva* was a standard procedure, this was undertaken throughout the candidacy and was seen to be successful.

- guidance provided to examiners

It was felt by many that guidance for examiners needs to be made more explicit and this project will assist by creating an awareness in the sector of the differences between programs and possibly then assisting programs to reach some common understandings or at least identify/realise that some common understandings may be required for consistent and reliable examination practices.

- examiner education

There was considerable concern about the messages and information being given to examiners in what is in some contexts a new field of practice, or a new model of education and research. This was an area that was not explored other than through the inclusion of the experiences of examiners who are also academics with other supervision experience.

Recommendations
Develop a national database of PhD examiners which indicates the position, rank, highest degree held, number of candidates supervised to completion and number of PhDs examined. This could be hosted and managed by ACUADS and regularly updated at the annual conference.

It would be valuable to do further work on the various examination models and their relative merits. This was seen as an important issue, with strongly held views. While not intending to mandate any particular model, further discussion may lead to more consistent practices. An international perspective on this would be very valuable.

6.2.6 Supervision

As stated in Section 5 supervision was seen as a critical factor in the success or otherwise of the student's experience and the quality of the submission.

Issue no. 8: Register of Supervisors

At some universities there was a requirement to be registered to be a supervisor, at others there was a requirement to attend supervisor training and while in some there were no prescriptive controls. These were all an attempt to variously credential an internal cohort of staff, manage workloads and to monitor quality of supervision. Several interviewees raised the issue that to be on the register you need to have completions but you can't supervise unless you're on the register.

Issue no. 9: Number of Candidates per Supervisor

In some case there was an attempt to establish the carrying capacity of a school as a way of determining an appropriate research higher degree load. That it, the number of staff in combination with the number of candidates staff are allowed to supervise determines how many PhD students an art school can enrol. Several schools reported using external people as co-supervisors to be able to take on more students. Some schools have a well developed workload allocation system which gives clear parameters for supervision load. Other schools nominate a maximum number of supervisions per academic.

There's 16 contact hours per week, and then from that you start deducting, if you have a management role you might get an immediate 50% reduction or more in the direct contact hours, and you get half an hour for every research student, so whether that's a Master's or a PhD, and half an hour for every honours student. Therefore your availability is reflected in the work formula. So I think it's a very transparent way of doing it, because people can't say 'oh I'm so busy I can't meet with people', because that isn't the case if it's reflected in their contact hours per week. But you're right, this has certainly been an issue in that if you have a continuing upward trend in applications and we're accepting people, you then have to start increasing the number of staff. (PG Coordinator interview)

There have always been a lot more Master's by Research students, and a few PhDs, but what's happened in the last 5 years, the pendulum has swung the other way, so you now have a great number of PhD candidates, but you also have a lot more people at the end of the 1st year of the masters wanting to upgrade, because they've become conscious that in a way this is going to be more and more a professional degree....in our strategic plan a few years ago we decided a third of students should be enrolled in some graduate degree, whether it was an MA by course work or a research degree. Then there's issues around supervision – not everybody who is employed in an art school can undertake supervision at postgraduate level, that's another set of issues really. (PG Coordinator interview)

At one school there were only two supervisors available as the remainder of staff are involved in other postrgraduate work or undergraduate program, so this obviously has an impact on the capacity to grow the PhD if an increase in credentialed staff are not provided.

There is [a workload formula] but it doesn't really come into play because, with the exception of two academics, everyone really within our school is fully committed to the undergraduate program. Their capacity to take on postgraduate students is limited. There is a workload allocation for supervision for a full-time PhD student. The allocation is one and a half hours per week. So really most people could only comfortable supervise one or two or three people at most and even three would be a bit of a stretch. That really caps our total numbers. We'd like to take more but it would mean we'd have to lose some other load somewhere, whether it was decreasing the undergraduate load overall, which is our aim, to increase postgraduate numbers. (PG Coordinator interview)

Issue no. 10: Training for Supervisors
The development of supervisor capacity takes time. When there is pressure to take on candidates and provide them with appropriate supervisors this is a challenge. This matter relates to issues under 6.2.1.

We were pioneers in all of this and we, you know, we tried all sorts of different models during the 1990's and some things worked, some things didn't work and we didn't really get our program together until the end of the '90's. Probably I'd say 2000, 2001 was really when we launched into it in sort of a more professional and serious way, but it took a lot of work and testing of things before that. The process was facilitated by having key staff who had worked together at the institution for a long period of time. There were three people I'd say who were directly involved in that development. Without those three people it would have been much more difficult and they, over a period from probably around about 1996 were very committed to this development and they systematically built it up and worked on it and determined the

best formats to use, how you ran the seminar. We've run seminars in different ways for example. We actually departed from the traditional arts school method of running seminars because we found that it was far too aggressive and was intimidating for research candidates. We of course interfaced with the graduate school of the university for advice and information and the graduate school was very helpful and very supportive. We built it internally with the knowledge and experience of that group of people I suppose. In discussion with others of course, but they were the drivers of the whole thing. (PG Coordinator interview)

As stated previously some schools feel pressured to take in a certain number of applicants, and yet they may not necessarily have the appropriate supervisors to supervise that topic–a difficult situation more frequently observed in schools when first establishing their PhD programs. Over time it appears that more measured approaches were adopted.

Issue no. 11: Supervision of the Written Component
There were some differences identified in the manner in which the written component or dissertation was supervised. In some cases there were separate supervisors for each but in most cases supervisors oversaw both aspects.

Issue no. 12: Trend to have the components supervised by one supervisor and changes in the qualifications of staff in art schools

We are fortunate in our school in that the supervisory team all have doctorates in the visual arts and all of them have a practice and also publish academically. So we've never actually been faced with that dilemma. (PG Coordinator interview)

So my sense of it is that there's some fantastic degrees across the Australian spectrum but there are also some very problematic supervisors who've almost fallen into this role without having proper training, so that there is this variable … I see this because of my role as an examiner… the framework does seem to be in place, people do understand what a PhD is in a very general sense in creative arts but the problem is there's variable stages of different universities. (examiner interview)

I think so much depends on supervision, so much depends on matching the candidate with someone who really understands and can enlarge and amplify that student's understanding of the topic. So often I've seen a student come in [to an institution] and being assigned to the only person who can supervisor and both really struggling and the completion being endlessly delayed just because of the lack of good supervision. So degrees do flourish in institutions which are well funded and which have supervision training, where the supervision is not treated as an add on to undergraduate work, but it's seen with it's own workload and given proper credibility. And in fact supervision training is becoming it's own important thing, you've probably come across that now, so that you can't be a main supervisor until you've supervised a completion as a co-supervisor, one or two people, so that was the cause of so many problems, people were supervising, they'd never done it before, there was no mentoring. The support was limited, so often it isn't just the candidate it's the institutional way of dealing with the candidate that makes all the difference. (examiner interview)

Issue no.13: Management of Supervisors

A question could be asked as to how best to evaluate supervision.

> *Assuring the quality of supervision is a really hard job. I guess it's no different to assuring the quality of teaching, except that nowadays for everybody student evaluation is important, and that's an immediate measure that's reflected at the end of every semester for every teacher involved in the undergraduate program. There's no equivalent at postgraduate level for that kind of immediate feedback from students themselves. And so knowing what's going on between a supervisor and a candidate is really difficult for me unless I have a really close involvement in the program. (PG Coordinator interview)*

Issue no. 14: Number of supervisors available

Number of supervisors available

> *We have a serious shortage of main supervisors who are eligible on the university register to supervise visual art PhDs. So again that's why the system where we try and find an appropriate other co supervisor so we can build the support by having those who are not registered come on board as an associate supervisor, develop their skills, become registered and get the student to completion, therefore they can take on the main role themselves...It's one of those capacity building exercises that we are embarking on. (PG Coordinator interview)*

It was also evident from the discussions that an increasing number of staff were completing a PhD and it has become a strong expectation for newly appointed staff.

Recommendation
Further examination of patterns of supervision could assist in establishing some best-practice models to assist in creative arts specific research supervision training programs. Similarly, some collation of the number of art and design staff with doctoral qualification would be useful.

7. STRUCTURE OF THE VISUAL ARTS DOCTORATE – INTERNATIONAL

In Europe the PhD is slowing developing across a number of countries due, in part, to the Bologna Process and the attitude of different national governments to degrees and higher degrees in the art academies. Inevitably, the Bologna Process's cycle of a three-year bachelor's degree and a two-year master's degree created some tension with the academies. The academies in northern Europe, many of which are funded by ministries of culture, not education, have enjoyed a privileged and elite position, quite separate from the university system. They mostly have small numbers of students who study with a professor rather than taking courses in the Anglo-American sense. What also distinguishes the academies, for the most part, is that they did not adopt the nineteenth- or early twentieth-century British model of combining schools of art and craft. Craft is still, for them, regarded as having a utilitarian function and is therefore more appropriately taught outside the academies. These academies have, over a long period, evolved an ecosystem that recognizes differences in the way artists learn and who should teach them. The European academies are also struggling with the Bologna Process's third cycle PhDs. This is in part due to the different regulations, which exist in relation to PhDs in a number of EU countries. So while the BFA and MFA have been adopted by a number of academies and art schools, with a few exceptions the PhD are seen as problematic.

Perhaps the most notable exception in Europe is Finland. Through the Ministry of Education, in 1995 the Finnish Government decided to establish a doctoral school system to provide systematic education and guidance for doctoral students across the universities.[15] The European Graduate School (EGS) also offers another innovative model of how higher degree programs are developing across Europe in response to the changing educational landscape. Professor Bruce Barber offers this description of EGS.

> The European Graduate School (EGS) Media and Communications program describes its program in dynamic terms, which are less specific to generic academic culture than the programs at York, UWO, CCA, or the University of New Mexico. "Facilitating *creative breakthroughs and theoretical paradigm shifts*" [emphasis added] as their Web site describes it, EGS "brings together master's and doctoral students with visionaries and philosophers of the media world who inspire learning about art, philosophy, communications, film, literature, Internet, Web, and cyberspace studies from a cross-disciplinary perspective." The EGS program literature describes seminars, workshops, and colloquia that are offered in intensive de-centered formats at the campus in Saas-Fee Switzerland (and other sites, including New York, Paris, Berlin, Dresden, Toronto, and Honolulu) by professors of international reputation in their particular area of expertise: philosophy, psychology, anthropology, the sociology of communication, film, art, literary theory, cultural, and technology studies. The faculty at EGS includes many luminaries who are major figures in their fields. [16]

Meanwhile in the US there continues to be reluctance in relation to the introduction of PhD programs in the visual or fine arts. This quotation is from the 2008 College Art Association (CAA) policy on the MFA and its continuing status as a terminal degree in the US:

> *At this time, few institutions in the United States offer a PhD degree in studio art, and it does not appear to be a trend that will continue or grow, or that the PhD will replace the MFA. To develop a standard for a degree that has not been adequately vetted or assessed, and is considered atypical for the studio-arts profession, is premature and may lead to confusion, rather than offer guidance, to CAA members, their institutions, and other professional arts organizations.[17]*

This CAA policy statement seems to offer an insular and dismissive view of the world outside the US, and its blindness to developments in closely related disciplines such as music and drama: Yale's School of Drama offers a Doctor of Fine Arts (DFA) and its School of Music offers a Doctor of Musical Arts (DMA).

A session at the 2009 CAA conference in Los Angles stated that, amongst LA art schools, there was wide spread opposition to the introduction of a PhD in studio or creative arts. They reaffirmed the CAA policy on the MFA as the terminal degree in studio art and cited pressure from Australia and Britain as drivers in this debate. Interestingly the University of California at

[15] See www.taik.fi/en/ for a full description of the Finnish Government's model and funding of higher degrees to universities and the academy.)

[16] See Bruce Barber 'The Question (of Failure) in Art Research' in *Rethinking the Contemporary Art School: the Artists, the PhD and the Academy,* Brad Buckley and John Conomos (eds.), NSCAD University Press 2009 [forthcoming] page 53.

[17] Adopted by the CAA Board of Directors, 16 April 1977; revised 12 October 1991 and 26 October 2008. For the most recent version of the policy, see "Guidelines: MFA Standards" *CAA*, CAA, n.d., Web, 29 Jan., 2009, <http://www.collegeart.org/guidelines/mfa.html>.

San Diego has broken ranks, offering a PhD program with the first intake in 2009. This PhD will follow the university rules and use the model of two years of coursework and up to three years to complete the thesis.

Professor Bill Seaman (who was until recently at RISD) has developed with Brown University a series of new theory classes in scrutinizing art/science relations. Thus students were offered new "node" class offerings in which they could pursue their own artistic, conceptual, and technological needs and interests. Consequently, students could form their own particular trajectory through these different educational contexts, experiencing a rich menu of emergent learning with the mentorship of full-time faculty and, later, a thesis chair and thesis committee. A PhD is being considered now: it will bridge RISD and Brown, permitting new knowledge to emerge from advanced study linked to the above approaches. Students, therefore, can develop new languages to speak across different domains and research agendas. Professor Seaman this year moved to Duke University. Seaman, in his new professorial position in the Art, Art History, and Visual Studies Department, is further exploring the creative, technological, and pedagogical possibilities of this approach to transdisciplinary education, which includes the development of a PhD program.

Just across the border to the north, three Canadian universities have developed PhD programs. They are the University of Western Ontario, York University, and l'Université du Québec á Montréal, with others on the drawing board. These are all new programs with very small intakes of candidates — two or three at most — and are still very much in a developmental stage. Even if the actual model varies from institution to institution across these universities, there appears to be agreement on the four-year length of the degree.

8. ANALYSIS OF BEST PRACTICE INTERNATIONALLY

Across Europe and North America there are many factors, which are impacting on the PhD and its development. In Canada the three PhD programs which are currently being offered are still highly influenced by humanities models and are structured to accommodate very low numbers of candidates. The structure is probably too complex, if and when the cohort grows to the numbers which are more common in Australian programs. In the US it seems that, while art schools are resisting the move to PhDs as the new terminal degree, it is the research-intensive universities which are open to this development.

The development of the PhD in Europe is being driven by the Bologna Process. However as many of the academies have developed in parallel to the university system and have a history of 'free spirit' it is a complex and challenging situation. Perhaps best summed up by this comment from the new Rector of the Royal Danish Academy of Fine Arts, Professor Mikkel Borg:

> *It is a time of great upheaval for art education in Europe. Historically, I doubt there have been such far-reaching processes taking place concurrently within so many institutions. Nor, I believe, has there been discussion on the subject of change as is presently taking place. This discussion appears split between the desire for unification on the one hand and the effort to increase the diversity of educational opportunities, through clearer profiling of the individual institution's identity, on the other. The all-encompassing mergers currently taking place between institutions are seeing the old, distinguished academies absorbed by universities or gathered under large, cross-disciplinary areas. Throughout all institutions, to a greater or lesser extent, modular structures, curriculum, and grading and point systems are being introduced, systems which have hitherto been considered incompatible with the free, experimental*

execution of art. [18]

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[18] See Mikkel Borg 'Borderlands: The Art School Between the Academy and Higher Education' in *Rethinking the Contemporary Art School: the Artists, the PhD and the Academy,* Brad Buckley and John Conomos (eds.), NSCAD University Press 2009 [forthcoming]. Page 64

PART 3 OUTCOMES

9. Summary of Key Project Findings

This scoping study *Future-Proofing the Creative Arts in Higher Education* aimed to find ways to build capacity and to prepare the creative arts academic profession for the future by building research capacity and productivity through a new generation of well qualified doctoral graduates, who will, it is hoped be the creative arts academics of the future. The study has identified evidence of the maturing field of creative arts research training in Australian university art and design schools and a greater focus on quality of graduate outcomes.

With the integration of the art schools into universities there is an expectation that the PhD and the professional doctorate is the terminal degree and that all institutions aspire to offer such programs. There is an increasing expectation that new staff will also have doctoral qualifications. There is high demand for places in doctoral programs and increasing competition between institutions. An increase in research training scholarships will also have a significant impact on the quality of the work. It is expected that these conditions will lead to an improvement in the quality of programs and graduate outcomes.

While the initial scope of the project was to look at the creative arts as a whole, the limitations on time meant it was more useful to initially test this investigation with the Art and Design sector, one that has a significant investment in the research training area and with a number of very active participants, and a group to which that the project leaders had easy access. From this scoping study a broader study could be undertaken building on this methodology and applying it to the other discipline groups such as music and performing arts.

This project has provided a focus across the sector and has attracted the attention and involvement of many related projects. There are active programs currently being funded by the ALTC involving the film and new media academics.

Through a number of forums initiated by this project and as a result of these interactions opportunities to discuss the sector wide a strong collegial group has formed across the creative arts academic communities. Emerging form these discussion was the desire to build an appropriate scholarly community such as the proposed Australian Academy of the Creative Arts, (see Appendix D).

In a number of the discussions with the broader constituency of creative arts academics and the evaluations from the Roundtable sessions, there was a clear interest in the extension of this project to help build the capacity in the creative arts sector as a whole. Enthusiasm for this project indicated significant pent-up demand for such a study and it was seen as a timely and valuable exercise.

The trend in the creative sector is to greater cross and inter-disciplinarity, that is research undertaken across the traditional boundaries of art, film, music and so on, and so a common approach to research outcomes that include principles that apply to all forms of arts research would be useful, while having the necessary disciplinary specificity. Similarly, institutionally there are increasing structural arrangements within universities that have such organisational groupings

This study has been undertaken against the background of a parallel and concurrent Federal Government audit of research quality through the Excellence in Research for Australia (ERA)

with the Creative Arts an equal participant in this area.

> *On 26 February 2008, the Minister for Innovation, Industry, Science and Research, the Hon. Senator Kim Carr, announced his plans for a new research quality and evaluation system.*
>
> *The Excellence in Research for Australia (ERA) initiative will be developed by the ARC. It will assess research quality within Australia's higher education institutions using a combination of indicators and expert review by committees comprising experienced, internationally recognised experts.*
>
> *ERA will use leading researchers to evaluate research in eight discipline clusters. ERA will detail by institution and by discipline those areas that are internationally competitive, together with emerging areas where there are opportunities for development and further investment.*
>
> *A trial of ERA will occur this year. The trial will evaluate the Physical, Chemical and Earth Sciences (PCE) and Humanities and Creative Arts (HCA) clusters. The outcomes of these trials will inform the full ERA process in 2010.*
>
> http://www.arc.gov.au/era/default.htm

It cannot be understated how helpful it will be to the productivity of the sector if a clear system of measurement for quality could be established for research outputs in the Creative Arts. The paradox exists, as evident in this scoping study, where the research outcomes of PhD students in the creative arts are accepted as research outputs but the equivalent forms of work from academic staff are not.

Once these matters are aligned the impact will be felt both by the staff in producing their own research material and for heir relationship to supervision of other research activity, namely that of research students.

10. Recommendations

As can be seen form this study some of the key issues confronting the sector include the varying levels of graduate supervision experience of supervisors, the variety of examination models and the degree to which coursework or structured programs are expected or offered to candidates. There was a wide range of administrative and regulatory processes that are evolving with the increased demand for these programs and there was considerable benefit to the participants in sharing and comparing these processes.

Underpinning all of this is the emerging clarity about the evolving nature and cultures of research in the creative arts.

Below are listed a series of recommendations that might guide the development of the next phase of this study. A number of the recommendations indicate the potential benefits of creating a community of practice communication network, for the sharing of practices and problems. There are other areas such as examination models and thesis outcomes which would warrant further investigation and further sector wide discussion.

RECOMMENDATION 1
That ACUADS offer a regular session for postgraduate coordinators at the annual conference for the purpose of sharing processes and issues. Some possible issues for such as program are recommended below.

RECOMMENDATION 2
With a variety of approaches to monitoring student progress and confirmation, a community of practice website or email list could be created for the exchange of best practice amongst postgraduate coordinators, for the benefit of both the students and the institutions, and to continue to improve student experience and rates of completion.

RECOMMENDATION 3
The expansion of accountability and support for supervision practices through an ACUADS or ALTC-led symposium. Further examination of patterns of supervision could assist in establishing some best practice models to assist in creative arts specific research supervision training programs. A reference group of art and design staff with doctoral qualifications would be useful.

RECOMMENDATION 4
Develop further study of the benefits and costs of structured research training components through expanded coursework or research methods programs. This could form a discussion topic for future ACUADS Postgraduate Coordinator meetings.

RECOMMENDATION 5
A rich text database of thesis submissions be established, possibly hosted by the ALTC Exchange. This could begin with the best five from each institution, yielding perhaps 150 exemplars that could from the basis of further study. [For an example of such a project see http://www3.shu.ac.uk/c3ri/adit/index.cfm]

RECOMMENDATION 6
Undertake further investigation into the various examination models and their relative merits. This was seen as an important issue, with strongly held views. While not intending to mandate any particular model, further discussion may lead to more consistent practices.

RECOMMENDATION 7
An international research project be scoped to build a network of peers working in this emerging field; and to provide an international perspective on models of examination, thesis submission, research training course design and research preparation.

RECOMMENDATION 8
Further examination of patterns of supervision could assist in establishing some best practice models to assist in creative-arts-specific research supervision training programs. Similarly, some collation of the number of art and design staff with doctoral qualification would be useful.

11. Future

11.1 Areas for future investigation

This scoping study has focussed largely on the Art and Design sector and established a methodology for a further study across the other discipline areas. Future research may involve a more indepth examination of other creative arts disciplines, possibly through various peak body groups or the combined forces of colleagues across the creative arts disciplines. While there are considerable variations within the research cultures of the visual and performing arts there are

also some particularly close alignments and this can provide for a strong cross-disciplinary peer group and will build a creative arts culture more in line with current and future research in this field. For example the rich mix of projects that are being supported across the sector could be brought together through ALTC resources, such as the ALTC Exchange and the ALTC Learning Networks.

Further research could also focus on the major issues confronting the Art and Design sector identified in this report, the varying levels of graduate supervisions experience of supervisors, the variety of examination models and the degree to which coursework or structured programs are expected or offered to candidates. Similarly, the growing research capacity of the sector through the ERA exercise will also have an impact of the effectiveness and critical rigor of the emerging research training culture.

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Appendices

Appendix A. Creative Arts PhD Projects Roundtable Report, Melbourne 14-15 September 2008

CREATIVE ARTS PhD PROJECTS ROUNDTABLE

14th –15th September, 2008

hosted by the
Faculty of Victorian College of the Arts, The University of Melbourne

on behalf of an ALTC research project:
Future Proofing the Creative Arts in Higher Education:
scoping for quality in creative arts doctoral programs

1. Background

As the creative arts PhD becomes the defining benchmark of quality and innovation in the field, the graduates, artists/researchers, will be the academics and scholars of the future. Their experiences and the quality of their work will substantially determine the future shape of the higher education art and design sector. It therefore seems a timely opportunity to build high quality performance into the next generation of creative arts academics.

The project *Future Proofing the Creative Arts in Higher Education: scoping for quality in creative arts doctoral programs* (www.creativeartsphd.com) was intended to examine the Art and Design sector as represented by the peak body ACUADS, and to focus on practices therein. However, we welcomed encouragement by the ALTC to take the opportunity to further develop the scope of the project to include the range of creative arts disciplines of performing arts and music.

After initial discussions with colleagues in these fields and a number of related ALTC grant and other grant recipients considerable synergies were identified. Since the time of our application there were two other successful ALTC grants funded to study research and curriculum related matters in the areas of Film and New Media as following:

Assessing Graduate Screen Production Outputs In Nineteen Australian Film Schools

Project investigators: Dr Josko Petkovic, Murdoch University; Professor Ian Lang, Victorian College of the Arts, The University of Melbourne; Mr. Leo Berkley, RMIT University; Associate Professor Gillian Leahey, University of Technology; Mr.Nicholas Oughton, Griffith University; and Ms. Alison Wotherspoon, Flinders University

Australian Screen Production Education & Research Association (ASPERA), the peak body of all Australian film schools, has devised a system of assessing creative works using an integrated network of State and National Peer Review Committees. This system has never been tested before. The aim of this project is to test this assessment system on 19 ASPERA film schools while liaising with DEEWR and CILECT (the International Association of Film and Television Schools).

Scoping Study for a National New Media/Electronic Arts Network

Project leaders: Dr Paul Thomas, Curtin University of Technology; Ms. Eleanor Gates-Stuart, The Australian National University; Mr. Vince Dziekan, Monash University; Dr Brogan Bunt, University of Wollongong; and Professor Julian Knowles, Queensland University of Technology

The media/electronic art scoping study is an overview of the current and pioneering educators, artists and scientists who have brought about the dissolution of boundaries that have traditionally existed between the artistic and technological disciplines. The study will establish a symposium to survey the work of media art educators who have developed facilities, new interactive and interdisciplinary curriculum, who have developed information technologies and related influential theoretical, scientific and philosophical pedagogies that have influenced the development of media/electronic arts.

We were keen to develop these synergies further to share the scope of the various projects relating to research and the creative arts PhD and to find common areas of concern. A Roundtable discussion was therefore initiated and was subsequently held at the Victorian College of the Arts in Melbourne on September 14 – 15, 2008. There was a

compelling logic to build a critical mass through this process and so through discussion with the leaders of the other projects material and experience was shared at the Roundtable.

Through other forums such as the CHASS Workshop on the PhD (Sydney, March 2009, see http://www.chass.org.au) and other interactions with the peak bodies, a network of related projects was uncovered, and this formed the basis for our initial invitation list.

2. Participants

The Roundtable was attended by twenty-three participants drawn from thirteen Australian higher education institutions across five states. Also included were two international higher education institutions located in Canada and Japan. The participants represented the disciplines of visual arts, new media, dance, film, music, digital technologies, and applied linguistics. A number of representative bodies were present, including the Australian Council of University Art and Design Schools (ACUADS), the Australian Screen Production Education & Research Association (ASPERA), National Council of Tertiary Music Schools (NACTMUS), and Tertiary Dance Council of Australia (TCDA), and in addition to other interested groups (see Appendix 1 List of Participants).

3. Intended Outcomes of the Roundtable

Common to all the creative arts disciplines is the inadequate recognition by the higher education policy frameworks of the research outputs in the creative arts. While these deliberations are to be made elsewhere it was felt that the parallel process of creating clarity for the new generation of academics entering the system in the future was timely and will assist in creating positive conditions for the developing research culture in creative arts institutions. Through current Australian Government assessment exercise "Excellence in Research for Australia" deliberations are currently determining a new model of evaluation of research outputs that will assist in giving a clearer recognition for current academic staff.

The irony is that universities are comfortable recognising the research outcomes of PhD submissions as research but the federal government assessment agencies are still not so clear. The implications of this are that while the outcomes of graduate student research is recognised the same types of outputs are not recognised in the HERDC categories.

So the purpose of this Roundtable was to develop key and defendable benchmarks for quality graduate research outcomes that would be consistent with the expectation of the best of academic work in the field. This may provide a method of describing the research outcomes to the policy makers in ways that are consistent with the research training methods already accepted by the system.

The intention of the roundtable discussion was to share the scope of the respective projects, to find common ground across the creative arts disciplines and assist in providing discipline specific methodologies and to build useful critical mass and an active network of expertise. With this consolidated position it is intended to develop an ongoing dialogue on these issues across the sector.

4. Roundtable Program

Sunday 14 September		
6.30pm	Pre-Dinner welcome session	Kelvin Club, Melbourne Place
7.00pm	**Working Dinner**	Tel: 9654.5711 Map: see Finding Us at http://www.kelvinclub.com/)

Monday 15 September		
9.00-9.30am	**Registration** John T. Reid Room, VCA *You will be met at VCA reception,* 234 St Kilda Rd.	
9.30am	**Welcome**	Associate Professor Su Baker
	Presentations	
9.45am	Future Proofing the Creative Arts in Higher Education	Ms. Giselle Kett
10.05am	Writing in the Academy: Practice-based Thesis as an Evolving Genre	Professor Brian Paltridge, Dr Sue Starfield & Dr Louise Ravelli
10.25am	An International Perspective	Associate Professor Brad Buckley & Professor Bruce Barber
10.45am	Artists in the University: Research at the Margins?	Ms. Jenny Wilson
11.05am	**Morning Tea**	
11.35am	Dancing Between Diversity & Consistency: Improving Assessment in Postgraduate Studies in Dance	Dr Maggi Phillips
11.55am	Scoping Study for a National New Media/Electronic Arts Network	Dr Paul Thomas
12.15pm	Assessing Graduate Screen Production Outputs in Nineteen Australian Film Schools	Dr Josko Petkovic

12.35pm	**Lunch**	
1.30pm	Discussion: key strategic issues	
3.00pm	**Afternoon Tea**	
3.30om	Reporting on: key strategic issues	
4.00pm	Plenary Session: Next steps	

5.00pm	**Drinks and close**	

5. Presentations – Abstracts

Setting the scene
The day began with an introductory session on the Creative Arts Phd Project and some preliminary discussion. After that we heard from a number of related projects.

Presenter: **Ms. Giselle Kett, Project Manager**
Future Proofing the Creative Arts in Higher Education: scoping for quality in creative arts doctoral programs
Project leaders: A/Prof. Su Baker, Victorian College of the Arts, The University of Melbourne; and A/Prof. Brad Buckley, Sydney College of the Arts Graduate School, The University of Sydney *Project Manager* Ms. Giselle Kett, Victorian College of the Arts, The University of Melbourne

This scoping project is a collaboration between the Australian Council of University Art and Design Schools (ACUADS), the Victorian College of the Arts (VCA), The University of Melbourne and the Sydney College of the Arts (SCA), The University of Sydney. The project aims to survey the current state of doctoral programs in the creative arts in Australian universities and to investigate corresponding programs in a sample of overseas universities. Key areas the study will address include: the structure of doctoral programs; expectations of supervision, coursework, and examination practices; multiple research outcomes produced; new knowledge evolving through these models of research; institutional support required; and the needs and expectations of research candidates.
(see http://www.creativeartsphd.com/index.html)

Presenter: **Professor Brian Paltridge**
Writing in the Academy: the practice-based thesis as an evolving genre
Project leaders: Prof. Brian Paltridge, The University of Sydney; Dr Sue Starfield, University of New South Wales; and Dr Louise Ravelli, University of New South Wales
  Project Coordinator: Ms. Sarah Nicholson, The University of Sydney

This study investigates the practice-based doctoral thesis in the creative and performing arts, an alternative thesis type that is still in a process of development. The project aims to identify the range and extent to which practice-based theses are being submitted for doctoral degrees in the creative and performing arts in Australian universities and the particular nature and character of these texts. The study will make a significant contribution to academic literature research by defining the range of current practices in the area and the desirable character of a doctoral thesis written in practice-based areas of study.

Presenters: **Professor Bruce Barber and Associate Professor Brad Buckley**
An International Perspective
Professor Barber outlined the changing attitude to PhDs in Canada over the past five years and his work as a consultant on new programs. He also spoke about his own experience of undertaking a PhD at the European Graduate School (EGS). Associate Professor Buckley offered an overview of the current debate in the US regarding terminal degrees in the visual arts and his role as a consultant with various programs in Canada and how the Bologna Agreement has impacted on the European academies, particularly his work with the Royal Danish Academy of Fine Arts.

Presenter: **Dr Paul Thomas**
Scoping Study for a National New Media/Electronic Arts Network
Project leaders: Dr Paul Thomas, Curtin University of Technology; Ms. Eleanor Gates-Stuart, The Australian National University; Mr. Vince Dziekan, Monash University; Dr

Brogan Bunt, University of Wollongong; and Professor Julian Knowles, Queensland University of Technology

The media/electronic art scoping study is an overview of the current and pioneering educators, artists and scientists who have brought about the dissolution of boundaries that have traditionally existed between the artistic and technological disciplines. The study will establish a symposium to survey the work of media art educators who have developed facilities, new interactive and interdisciplinary curriculum, who have developed information technologies and related influential theoretical, scientific and philosophical pedagogies that have influenced the development of media/electronic arts. A team of Media Art lectures proposed developing the scoping study of media/electronic art teaching practices. The scooping study will build an historically based network and database of the evolution of Media/electronic arts in universities. The database will support curriculum development and enhancement of course development in media/electronic arts education at universities.

Presenter**: Dr Maggi Phillips**
Dancing between Diversity and Consistency: Improving Assessment in Postgraduate Studies in Dance
Project investigators: A/Prof. Cheryl Stock Queensland University of Technology; Dr Kim Vincs, Deakin University; and Dr Maggi Phillips, WAAPA, Edith Cowan University; the Tertiary Dance Council; and Ausdance.

The principal objective of the research is to derive a code of assessment for postgraduate research studies in dance in Australia, encompassing the two primary modes of investigation, written and practice-as-research theses, their distinctiveness and their potential interplay. Interviews with supervisors/examiners, candidates and research personnel; focus group consultation with the dance community, report analyses and literature searches act as the means by which to determine examination criteria to facilitate clarity and flexibility in all aspects of the process.

Presenter: **Dr Josko Petkovic**
Assessing Graduate Screen Production Outputs In Nineteen Australian Film Schools
Project investigators: Dr Josko Petkovic, Murdoch University; Prof Ian Lang, Victorian College of the Arts, The University of Melbourne; Mr. Leo Berkley, RMIT University; A/Prof Gillian Leahey, University of Technology; Mr.Nicholas Oughton, Griffith University; and Ms. Alison Wotherspoon, Flinders University

Australian Screen Production Education & Research Association (ASPERA), the peak body of all Australian film schools, has devised a system of assessing creative works using an integrated network of State and National Peer Review Committees. This system has never been tested before. The aim of this project is to test this assessment system on 19 ASPERA film schools while liaising with DEEWR and CILECT (the International Association of Film and Television Schools). This project will formally define, test, validate and regulate academic standards, assessment and reporting practices for graduating film school students, who at the moment have only an informal assessment regime not recognized by DEEWR. A sample of three Honours productions completed in the last six years from each ASPERA member institution will be used as test material. This outcome will potentially bring visibility to around 6 % of the total university population, with wide-reaching consequences.

Presenter: **Ms. Jenny Wilson, PhD candidate**
Artists in the University: Research at the Margins ?

This project examines the relationship between the university and its creative arts practitioners as expressed through the research governance framework. Despite distinctive differences between research in the creative arts and traditional university

text based enquiry, it represents a little studied area in higher education research. By examining the decision-making and implementation framework of institutional governance, heavily influenced by national Science, Technology, Engineering and Medical policy priorities, the project will evaluate the capacity of the university to incorporate these diverse disciplinary practices within an inclusive governance framework and the effect of institutional strategies upon academic creative artists – as academics, as artists and as mentors of future artists/researchers.

6. Key Strategic Issues – Focus Questions & Discussion

The afternoon session involved discussing key themes that had emerged.

In this part of the Roundtable participants, divided into four groups, were asked to address the following discussion questions:

6.1 Question One: The Role of Terminology

In the US, the Master of Fine Arts (MFA) remains the terminal and professional degree in the creative arts, particularly in art schools. While in Australia, New Zealand and the UK, Japan and some northern European schools have for more than a decade offered the PhD as the terminal degree in the creative arts. However, this adoption of the PhD in the creative arts is often accompanied by various qualifying and, perhaps, to some, limiting terms such as *practice-based* doctorates or *practice-led* research. How has the use of these terms shaped the debate about the nature and role of the PhD in the creative arts? Do we need such qualifying words?

There is also wide ranging use of the term *thesis,* which can mean in some universities only the written text while in others it can incorporate various modes of research outcome. In a contemporary setting what should the multiple outcomes of a PhD in the creative arts be called?

Question One Discussion:

There was considerable discussion about the different terms for the written component of the research reporting of the PhD submission. There was a wide range of models represented by the participants, many inherited form early manifestations of debate about research.

General agreement that 'thesis' means the multiple outputs of a PhD in creative arts

There was considerable debate about the term 'practice based' as a way of describing the creative art research output. This has developed through the internal university politics, first developed in the UK, to attempt to distinguish between text-based outcomes and outcomes that are manifestly works of cultural product. Large a debate with the Humanities style research methodology, and the different reporting mechanisms in the sciences.

There seemed to be general agreement that terms such as 'practise- based' doctorates and 'practice – led research' infer that creative doctorates and research in the creative arts is somehow less than in other fields. The discussion was clear that the outcomes of research should be defined in the appropriate medium for that research. For example the work of Filmmakers should be presented in the films they produce and the research value of a work of art should be judged in the terms of its own discipline. Distinguishing it as practice-based is unnecessary. The distinction should not be on the form of presentation. Text based work should not be privileged over other forms of presentation, with the understanding that writing itself is a practice.

6.2 Question Two: Publications in the creative arts

The creation of new knowledge and the 'generative and reflexive activity' of research are central to the PhD with the progress of the candidate often measured by publications. While publications are generally considered in the humanities and

sciences to mean a published text in a journal of some standing in that discipline, in the creative arts the term publication might describe a range of activities. These 'publications' might be manifested as an exhibition, performance or screen based work or even text. How do we develop the appropriate measures and assessment processes of these publications in each of the many different fields of creative arts?

Question Two Discussion:

This discussion largely focussed on the imperatives for the appropriate acknowledgement of research outputs in this field and the current process underway through the ARC, and the Excellence of Research for Australia auditing exercise. The advantages of new data base systems and rich text capability gives greater opportunities for the work of creative arts researchers in presenting their work in the appropriate formats. While always as proxy for the work itself the new capacity for data bases and repositories, for which university library are funded, This will assist in the assessment of research outputs by peers and will assist that data collection system to adapt to include the creative arts.

6.3 Question Three: The creative arts research student

In Australia, over the past decade there has been a steady increase in both the number of PhD programs in the creative arts and also in the number of candidates enrolled. This has been dictated in large measure by the existing educational models and by the current funding structures, which are based on completion rates. Given this rapid expansion in the sector what are the expectations of candidates undertaking a PhD in the creative arts and as supervisors what are our expectations of these candidates? What do PhD candidates need? What do PhD candidates expect of the supervisor or of supervision? Is there perhaps a model of examination i.e. an oral, which is preferable for the creative arts PhD?

Question Three Discussion:

1. Students expect high quality and professional supervision, where the supervisor is capable of supervising all aspects of the creative arts PhD, that is both theory and practice.

2. Students need appropriate infrastructure ie studios, workshops, specialist libraries

3. Various views emerged about the best model of examinations for PhDs, however there was strong support for an oral examination where possible.

6.4 Question Four: A new research culture

The modern university evolved from the 19th century German model, which was based on liberal ideas about the importance of freedom, seminars and laboratories in universities. Universities have continued to evolve with the admission of new disciplines over the past two centuries, each new inclusion creating some dissent amongst the older and more established disciplines. Thus a research climate and culture can vary depending on the discipline and perhaps the length of time that the discipline has been part of a university.

The amalgamation of Colleges of Advanced Education (CAE) with universities during the 1990s began a new debate in Australia about research in the creative arts. At first, the models tended to draw heavily from the humanities, creating a proxy research culture that appeared familiar to the new host institutions. However over the past decade significant changes have taken place in creative arts research. What should or does a genuine research culture look like in the creative arts?

Question Four Discussion:

Wide-ranging discussion on this question.

1. Recognition of creative work across the various disciplines by universities, in some cases collecting the non-DEST or the old Category J research outputs.

2. Increasing recognition of creative work by ARC as a legitimate research output is demonstrated in the new research assessment exercise outcomes.

3. Recognition that while there might be crossovers at times with other disciplines, the creative arts constitute a separate and distinct category with its own scholarship and measures of excellence.

4. A research and innovation culture already exists in the broad field of the art world and music.

7. Outcomes / Next Steps

The immediate outcomes of the Roundtable were reported to the **National ACUADS Conference in Adelaide, on Wednesday 1 October.**

This presentation was well received and the delegates considered the substance of the project so far, the strategic importance and directions for the sector, and made constructive contributions to its next phase.

Of particular significance was the discussion around the value of demonstrating successful research degree outcomes as an effective way of defining clear parameters for research in the creative arts in general and the nature of the PhD in creative arts in particular.
One contribution to this end was the recently launched RMIT publication Duxbury, L., Grierson, E.M., & Waite, D. (2008) *Thinking Through Practice: art as research in the academy*. RMIT Publishing, Melbourne. The monograph identifies, through five examples, a cogent way of determining the research element in the works of arts developed through the PhD process.

Professor Ross Woodrow put a similar proposal, to make a collection of exemplary case studies of recently submitted creative arts PhD's. Professor Woodrow's contribution to the conference (www.acuads.com.au) and to this discussion was of considerable value to this project and it was seen as an important component to consider for the ongoing project. We are considering how best to build such an element into the project plan.

Recommendation: Invite Ross Woodrow to join the team and to promote the case studies project. This may require a revisiting of the project plan or investigation of an expanded brief. Su Baker to have discussion with ALTC about the next phase of the project.

Peak Bodies Coalition

Another significant outcome of the Roundtable was the presence in the room of the invited representatives of the four major peak bodies in the creative arts, all of whom have an interest in the field of Research training, either funded through ALTC or in the process of development. In addition to ACUADS, we had representatives from ASPERA, (ALTC funded project) NACTMUS (ALTC project in development) and the Tertiary Dance Council of Australia, TDCA, (recent ARC funded project into dance research outcomes), and input from Paul Thomas representing the ALTC funded project New Media Art scoping study.

It was intended that by bringing these groups together we could establish a sector wide reference group for the current project, *Future Proofing the Creative Arts in Higher Education: scoping for quality in creative arts doctoral programs,* and fulfil the brief of the project to build a sector wide approach to the creative arts PhD.

As the conversation developed it was clear that we had a strong coalition of interests: a considerable stake in developing a clear and consistent understanding of the nature of

research outcomes in the creative arts and the development of sector wide forms of language to describe this activity.

We developed a consensus during this discussion for a representative body that could build a strategic alliance across the sector, for the sake of internal cohesion and for external strategic and advocacy purposes.

Recommendation: A proposal to be drawn up and distributed to the sector for discussion, firstly at the ACUADS conference and then on to the other peak bodies.
Response: Subsequently the draft received support from all parties consulted.

8. Feedback and Evaluation of the Roundtable

The summary data indicates that the Roundtable objectives were met to a high extent and that the intention to disseminate information gained through the Roundtable was high.

The majority of Roundtable participants strongly supported the view that their experience at the Roundtable had enabled them to:
- discuss best practices currently taking place in creative arts PhDs (95%);
- consult with colleagues on priority issues for creative arts PhDs (100%); and
- create a foundation for an ongoing knowledge network on creative arts PhDs (100%).

There was also strong agreement amongst participants that they intended share information from this Roundtable with other colleagues (strongly agreed 86% & agreed 4%), and that they would recommend further discussion of issues identified in the Roundtable to appropriate groups or colleagues within their university, discipline or association where applicable or appropriate (strongly agreed 86% & agreed 4%).

Participants found discussions at the Roundtable particularly useful in terms of:
- sharing information
- finding common ground between the disciplines
- identifying significant issues / problems
- identifying achievements

A number of participants commented on the structure of the Roundtable, stating that the format worked well – "the numbers, 24 or 25, worked well and I found the discussion more productive than a larger conference model as it allowed for greater discussion of the issues".

Appendix 1 List of Participants

Associate Professor Su Baker
Acting Dean
Faculty of the Victorian College of the Arts
The University of Melbourne
(Chair, ACUADS)

Professor Bruce Barber
Professor, Director, MFA Program
School of Graduate Studies
NSCAD University, Canada

Dr John Barbour
Research Degree Coordinator
South Australian School of Art
University of South Australia

Mr Leo Berkley
Programs Director (Journalism & Media)
School of Applied Communication
RMIT University
(Chair, ASPERA)

Associate Professor Brad Buckley
Director of the SCA Graduate School
Sydney College of the Arts
The University of Sydney

Dr Barbara Bolt
Senior Lecturer
Faculty of the Victorian College of the Arts
The University of Melbourne

Dr Michael Christoforidis
Faculty of Music, The University of Melbourne

Professor Allyson Holbrook
Assistant Dean Research Training
Faculty of Education and Arts
The University of Newcastle

Ms Giselle Kett
Project Manager
Faculty of the Victorian College of the Arts
Melbourne University

Professor Ian Lang
Head, School of Film and TV
Faculty of the Victorian College of the Arts
The University of Melbourne

Dr Raffaele Marcellino
Dean, Australian Institute of Music
(Executive, NACTMUS)

Associate Professor Kerry Murphy
Associate Dean (Research)
Faculty of Music, The University of Melbourne

Ms Sarah Nicholson
Research Project Co-Ordinator
Faculty of Education & Social Work
Sydney University

Professor Toshiharu Omuka
Vice Provost
Graduate School of Comprehensive Human
Sciences
University of Tsukuba, Japan

Professor Brian Paltridge
Professor of TESOL
Faculty of Education and Social Work
The University of Sydney

Dr Josko Petkovic
Director, National Academy of Screen& Sound
MCC, Research Centre
Faculty of Creative Technologies and Media
Murdoch University

Dr Maggi Phillips
Co-Ordinator of Research & Creative Practice
WA Academy of Performing Arts
Edith Cowan University

Dr Louise Ravell
Senior Lecturer
School of English, Media and Performing Arts
University of New South Wales

Dr Sue Starfield
Director, The Learning Centre
Visiting Fellow - Department of Linguistics
University of New South Wales

Dr Paul Thomas
Co-Ordinator Studio for Electronic Arts
Co-Ordinator Master of Electronic Arts
Curtin University of Technology

Professor Richard Vella
Head of School & Chair of Music
School of Drama, Fine Art & Music (incorporating
The Conservatorium of Music)
Faculty of Education and the Arts
The University of Newcastle
(Executive, NACTMUS)

Dr Kim Vincs
School of Communication and Creative Arts
Deakin University
(Deputy Chair, TDCA)
Jenny Wilson
 Strategic Research Program for Social Change
and Wellbeing, Griffith University

Appendix B Future Proofing the Creative Arts in Higher Education Roundtable
Discussion, Sydney 15-16 March 2009

Future Proofing the Creative Arts in Higher Education:
scoping for quality in creative arts doctoral programs
www.creativeartsphd.com

Roundtable Discussion

March 15 - 16, 2009
Sydney College of the Arts,
The University of Sydney

**Future Proofing the Creative Arts in Higher Education:
scoping for quality in creative arts doctoral programs**

Roundtable Discussion Program

Sunday 15 March	**Potts Point**	
7.30pm	**Dinner**	Bay Bua Restaurant 2 Springfield Ave Potts Point Tel: 9358 3234
Monday 16 March	**Sydney College of the Arts, The University of Sydney**	
	For location information see http://www.usyd.edu.au/sca/about/index.shtml	
9.00-9.30am	**Registration**	Sydney College of the Arts Conference room, 2nd floor Administration Building - Bldg 24
9.30–9.45am	**Welcome**	Professor Colin Rhodes
9.45-10.05am	**Presentations** Overview of the project	Associate Professor Su Baker
10.05-10.30am	Presentation of preliminary findings	Giselle Kett
10.30-11.00am	International developments and CAA policy	Associate Professor Buckley
11.00–11.15am Morning Tea		
11.15-12.30am	Break out groups	
12.30-1.30pm	**Lunch**	
1.30-2.30pm	Break out groups report	
2.30-3.00pm	Discussion of key issues	Associate Professor Su Baker Associate Professor Buckley
3.00-3.15pm	**Afternoon Tea**	
3.15-5.00pm	Plenary Session: future directions	Associate Professor Su Baker Associate Professor Buckley
5.00pm	**Drinks and close**	

Progress Report 16 March 2009   **Su Baker**

The *Future-Proofing* Scoping Study has identified a number of key issues that will form the basis for discussion and further investigation. These will fall into broad categories and will guide the project going forward. It also provides the background for sector wide discussion and will promote a greater sense of collegiality and consistency of research training outcome. This in turn will build research capability and expertise in the sector.

The history of the PhD programs offered for students in the creative arts spans over 20 years, and as such is a very young education model. Evidence is emerging indicating the variable development patterns of PhD programs. It seems that these diverse range of processes and expectations have grown from within the host institutions in accordance with the research cultures and local custom of the particular university.

Given this diversity it is surprising to find emerging patterns and points of agreement, seemingly heading in the same direction, that being towards an interest in higher quality outcomes, more robust and consistent policies and procedures, and the improvement of the experience for the students.

However, not surprisingly, there are significant points of difference, in the terminology used, the candidature management through to the method of examination. While these difference sit within the host cultures there is also a growing interest in finding quality benchmarks for the creative arts as a sector.

Because this study is for the first time looking across the sector it has created considerable interest in the sector, which is growing in research strength and student demand. This project has determined a focused communication strategy so as to build a strong community of practice among academics in the creative arts sector. To this end an important part of this project is the engagement with leaders in the institutions, postgraduate coordinators who are in many cases implementing new programs and procedures, in some cases for the first time.

Much of this work has to be done within university policy environments for which these programs are new and potentially challenging. So the roles of postgraduate coordinators combine the activities of academic course management, leadership in research training matters with the need to be a champion of the cause. One of the important aspects of this scoping study is to provide a forum for these people to build a strong cohort of peers. There are a number of benefits to creating such a group not least to build models of best practice and mutual support. Through these engagements it is expected that processes will align more closely and the field will be able to provide more robust quality measures.

Glossary of Terms: a work in progress
Early on the process it was observed that terminology varied across the sector and that was creating confusion both with students, supervisors and examiners. To this end a Glossary of Terms is being complied to assist in giving greater clarity to the discussion going forward. These terms are useful to examine and debate as they are indicative of the diversity of structural and conceptual approaches that exist in the system at this time. Other terms in this glossary were identified through the interview process and drawn from transcripts.

The aim may be to find some agreement on standard terminology so as to eliminate some of the unnecessary confusion while allowing for useful diversity.
In the September Roundtable (See attached) this was discussed as in the following commentary.

Question One:

In the US, the Master of Fine Arts (MFA) remains the terminal and professional degree in the creative arts, particularly in art schools. While in Australia, New Zealand and the UK, Japan and some northern European schools have for more than a decade offered the PhD as the terminal degree in the creative arts. However, this adoption of the PhD in the creative arts is often accompanied by various qualifying and, perhaps limiting terms, borrowed and adapted from other disciplines in an attempt to describe the research

methods and outcomes in the creative arts. Terms such as "practice-based" doctorates or "practice-led research" were mentioned as was the use of the term "exegesis".

How has the use of these terms shaped the debate about the nature and role of the PhD in the creative arts? Do we need such qualifying words?

There is also wide ranging use of the term "thesis", which can mean in some universities only the written text while in others it can incorporate various modes of research outcome. In a contemporary setting what should the multiple outcomes of a PhD in the creative arts be called?

Question One Discussion:

There was considerable discussion about the different terms for the written component of the research reporting of the PhD submission. There was a wide range of models represented by the participants, many inherited from early manifestations of debate about research.

There was general agreement in the group that 'thesis' means the multiple outputs of a PhD in creative arts

There was considerable debate about the term 'practice based' as a way of describing the creative art research output. This has developed thorough the internal university politics, first developed in the UK, to attempt to distinguish between text-based outcomes and outcomes that are manifestly works of cultural product. Largely a debate with the Humanities style research methodology, and the different reporting mechanisms in the sciences.

There seemed to be general agreement that terms such as 'practise- based' doctorates and 'practice – led research' somehow inferred that creative doctorates and research in the creative arts is somehow need the qualifier or that are qualitatively different than in other fields. The discussion was clear that the outcomes of research should be defined in the appropriate medium for that research. For example, the work of Filmmakers should be presented in the films they produce and the research vale of a work of art should be judged in the terms of its own discipline. Distinguishing it as practice-based seemed to some discussants to be unnecessary. The distinction should not be on the form of presentation but rather the contribution to the field. While this was seen to be an attempt in some part to avoid text-based work being privileged over other forms of presentation, it was thought that is was in some way tautological, not unlike the term "creative arts" itself.

Throughout the forums, the interviews and focus groups discussions a number of terms emerged that were used in various ways. This causes a degree of confusion and misunderstanding for the candidate, supervisor and examiners. Below is an attempt to articulate the various interpretations of the terms as disclosed through this process.

Thesis : variously refers to the written text that is part of the submission or the total intellectual proposition being addresses, as in the term for the proposed position.

Dissertation: is usually referred to as the written component of the submission, one that uses conventional academic methodology and provides a cogent argument addressing the object of the research and engaging with the discourse of which it is a part.

Exegesis: traditionally meant as an analysis of texts, used here, in line with the meaning of the word, that it provides an interpretation of a given 'text' or in this case a body of creative work, after the fact. The general trend in this form is more reflexive and provides a report on the process that the studio research undertook and the conclusions reached.

Written component: In almost all cases the Creative Arts PhD submission involves two parts, on the body of the creative work and a substantial piece of writing that supports the submission in various ways.

Creative arts: This term has emerged as the standard catch-all for all visual and performing arts that exist in the academic sphere, and was so called to distinguish it form the more commonly used "arts" as in the Ministry of the Arts, Australia Council of the Arts. This is largely due the use of the word 'Arts' in some universities to delineate their studies in the Humanities. The term "creative arts" has also been most

recently been used by the government agencies and departments in statistical data collection the research quality audit exercises. As much as it is tautological in the extreme it has been adopted for pragmatic reasons.

Creative component: This is most cases is where the new knowledge is most often seen and as the primary site of the 'thesis proposition' or at least integral to the submission. The variability between this and the written component in concept, methodology, weighting and quality expectations are seen as the greatest point of diversity.

Artifact: as this study has begun with a sample study from within the Art and Design field this term relates to the works of art, craft and design that are made and submitted for examination as an outcome of the research.

Exhibition : the presentation of works of art, craft or design in a public place as a submission for examination.

Presentation: in many cases candidates are invited or required to make a formal presentation during and /or at the completion of their candidacy

Creative work: this refers to the studio-based out puts in whatever medium, and would refer to any material outcomes of the research that are to be examines as part of the submission. Usually refers to the non-text based work although not at all times.

Project: In some institutions the structure of the PhD identifies the 'creative' component as the 'project' with the intention to distinguish it from the conventions used in the Humanities such as a fully written thesis. This in some cases would apply to architectural and design research, or where the research culture was familiar with applied research models. It is also a general terms understood in the making of art works that sees the work as part of a substantial conceptual themes and that may have a number of presentation outcomes.

Viva voce:
Sometimes referred to as an oral examination or public defense.
This refers to the examination model where the candidate presents their work and research outcomes to a panel of examiners who variously interrogate the candidate on the components of their presentation. There are only a few examples of this model in Australian art schools currently but it is common in many international research education contexts. There was considerable interest in this from Australian research coordinators and a emerging preference for a more engaged process for the students and the examination process itself.

Coursework components: This usually refers to course elements with are mandatory units of study that have an assessable outcome, and usually semester based. In some research degrees there are mandatory courses offered but they are largely un-assessed and can be taken at various stages of the candidacy. There were a number of views about the desirability of such programs so as to assist students in the development of research skill and methodological expertise.

Confirmation: This is increasingly commonly referred to as the first stage, or part of a probationary process that allows both candidate and supervisors to evaluate the early development and scope of the research project and the capacity of the candidate to progress and be successful.

Completion: This refers to the end of the research process and the successful completion of the enrolment. It is commonly understood as to be the measure for which the university receives funding for the research training place. Pressure is being applied to increase the timeliness of the completion of the research and to this end some universities have introduced the 'completion seminar' or process so as to structure the final phase of the degree. There was considerable support for this process. It was seen to be a useful precursor to the examination process, and is in some cases quite formal and mandated.

Annual review: In many cases this was undertaken and candidates and supervisors were given

opportunities to review progress and service. The approach to this varied quite widely across the sector.

Candidacy statement: In a few cases this term refers to the requirement of the candidacy to develop the research question, scope, and methodology and so on to be formerly approved through what is called in some cases the Confirmation process.

Practice-based research:

This term has been used to describe research that develops out of various attempts to distinguish research that involves artifacts as a research outcomes form the methodological conventions of the Humanities and the empirical sciences. There is a great deal of contention within the sector about this distinction and the debate exemplifies some fundamental contradictions that this study is attempting to uncover.

Similarly, since the structural inclusion of art and design schools in the university research framework in the 1990's, it has been imperative to argue for the legitimacy of the forms of original new work, techniques and concepts that constitute the formation of new knowledge in the 'creative arts'. There have been many attempts to equate research in this field with other disciplinary conventions. In some cases clinical disciplines such as nursing, social sciences or professions like Law have similarly made such attempts.

Why This Qualifier of 'practice-based'?

Question arise as to why this qualifier of 'practice-based, practice-led" is required and why does this distinction need to be made for the arts and not for experimental research in any discipline, such as engineering, mathematics, chemistry or architecture. The question is what drives this distinction? Is it an attempt to differentiate the arts from the Humanities, or indeed even more specifically art history and criticism which many dissertations resemble, a model of research which is often a reflection on or analysis and interpretation of existing material. Is this the best model anyway for a form of research that is driven by material and conceptual experiment deriving as an outcome a new form or approach to art itself? Here you can see the temptation of action research methodologies.

Drivers of Terminology

A trend was discerned in terminology from the ATN and Go8 universities. More discussion on this is needed

Presentation of Preliminary Findings   Giselle Kett

Preliminary findings drawn from data collected through interviews and university documents were outlined. Discussion attempted to verify and contextualise the findings in relation to the participants' institutions / experience; reflected on the level of detail required, and provided feedback on preferred forms of presentation.

As the final report is currently being drafted it has not been included within the report of the Roundtable. It is anticipated that a copy will be forwarded to Roundtable participants for comment during the week of May 25th prior to submission of the report to the ALTC in early June.

International Perspective on the PhD   Brad Buckley

Europe
Inevitably, the Bologna Process's circle of a three-year bachelors degree and a two-year master's degree created some tension with the academies. The academies in northern Europe, many of which are funded by ministries of culture, not education, have enjoyed a privileged and elite position, quite separate from the university system. They mostly have small numbers of students who study with a professor rather than taking courses in the Anglo-American sense. What also distinguishes the academies, for the most part, is that they did not adopt the nineteenth- or early twentieth-century British model of combining schools of art and craft. Craft is still, for them, regarded as having a utilitarian function and is therefore more appropriately taught outside the academies. These academies have, over a long period, evolved an ecosystem that recognizes differences in the way artists learn and who should teach them.
The European academies are also struggling with the Bologna Process's third circle PhDs. This is in part due to the different regulations, which exist in relation to PhDs in a number of EU countries. So while the BFA and MFA have been adopted by a number of academies and art schools, with a few exceptions the PhD is seen as problematic.

USA
This quotation is from the 2008 College Art Association (CAA) policy on the MFA and its continuing status as a terminal degree in the US:

At this time, few institutions in the United States offer a PhD degree in studio art, and it does not appear to be a trend that will continue or grow, or that the PhD will replace the MFA. To develop a standard for a degree that has not been adequately vetted or assessed, and is considered atypical for the studio-arts profession, is premature and may lead to confusion, rather than offer guidance, to CAA members, their institutions, and other professional arts organizations [19]

A session at the 2009 CAA conference in Los Angles stated that there was wide spread opposition, amongst LA art schools to the introduction of a PhD in studio or creative arts. They reaffirmed the CAA policy on the MFA as the terminal degree in studio art and cited pressure from Australia and Britain as drivers in this debate.

Summary
Over the past five years, the debate has shifted somewhat in North America, as at least three university art schools in Canada (University of Western Ontario and York University in Toronto) have introduced PhD studio programs and, in the US, the University of California at San Diego has broken ranks, offering a PhD; a number of prominent art schools in the US are considering their options, so it remains a hot button issue at every CAA conference. But while this debate continues in the US and Canada, Australia, New Zealand, the UK, Japan, and some northern European academies have, for more than a decade, offered the PhD as the terminal degree in the fine arts.
With the University of California at San Diego offering a PhD from 2009 and a number of other universities in the US developing programs, it is most likely that it will be the major research universities rather than art schools who will break with the CAA policy on terminal degrees in the US.

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[19] Adopted by the CAA Board of Directors, 16 April 1977; revised 12 October 1991 and 26 October 2008. For the most recent version of the policy, see "Guidelines: MFA Standards,"*CAA*, CAA, n.d., Web, 29 Jan., 2009, <http://www.collegeart.org/guidelines/mfa.html>.

Key Issues – Focus Questions & Discussion

In this part of the Roundtable participants divided into groups to address the discussion questions 1-4 below. This was followed by a plenary session on these questions and question 5.

Question One:
What pragmatic outcomes of this project would be of benefit to your PhD program?
Can you suggest ways in which this could be implemented or used?
- Standard Terminology
- Register of Examiners
- Postgraduate Coordinator Professional Network – a subject specific discussion list could be established for this purpose
- Other suggestions?
Can you identify what would be of further value if the project was extended?

Question Two:
Given that there are 3 or 4 groupings of universities, reflecting the different histories, Go8, ATN, Gumtree, has the development of the PhD in your institution been influences by these different histories? Could you identify the characteristics that influence your PhD program? Has this in any way impeded or enhanced the development of your PhD program?

Question Three:
Given the international context, as per Brad's discussion, as an examiner, could you describe the qualities of the research outcome at the PhD level and how does this differ from the research outcomes of the MFA (masters by research).

Question Four:
There are many terms to describe the written component in the PhD, including thesis, dissertation and exegesis. What role or roles should the sector expect the written component to play as an outcome in the creative arts PhD? To what extent should this role be flexible?

Question Five:
It would be helpful to receive some feedback on the way in which you may use the findings from this project. How will these findings assist you? Are there other possible audiences for these findings, for example supervisors or examiners? How could these audiences use the report? The answers to these questions will assist us to identify the best means of displaying and disseminating the findings.

Plenary Outcomes

Facilitating Communication

Several proposals were suggested to facilitate communication between postgraduate coordinators in the visual arts across Australia.

1. A formal meeting of postgraduate coordinators be established at the annual ACUADS Conference.

It was suggested that a strong recommendation should be made to ACUADS to result in a formal process whereby at each ACUADS conference a standard meeting takes place between all Postgraduate Coordinators / Research Degree Convenors for half a day and that this be required by the head of school.

2. A discussion list be established for postgraduate coordinators in the visual arts across Australia. This could be extended to other disciplines within the creative arts after an initial trial and evaluation of the discussion list.

"A network be created to build a support base for various forms of discussion about how best practice can be continued."

Best Practice, Sharing Expertise & Training The Next Generation

Other proposals involved attempting to refine concepts of best practice, sharing experience and expertise, and training the next generation of academics in the field.

3. The establishment of a national examiner list and a list of possible new/future examiners
A need to expand the pool of examiners and to train future examiners was identified.
The establishment of a two tiered national examiner list was proposed which would include:
a) current examiners, and
b) possible new/future examiners, ie. current supervisors – the next generation of examiners who need training

4. To establish a 'standard or shared terminology'
One idea is to create a Wikipedia entry system whereby people can add / delete terms. Over time we can perhaps come to a common understanding of terms, it would be a way of describing the use of terminology rather than a prescriptive tool.

5. To establish a list of exemplary theses
A possible method was suggested whereby institutions select 3-5 exemplary documents over the last decade and aim to digitise the documents if they are not already digitised. The quality of the exemplary theses could be maintained by deploying three means of identifying the theses: postgraduate coordinators, examiners and university awards or medals Confidentiality issues and copyright would need to be examined. It was proposed that the list could be held on the ACUADS web site.

6. Area for Future Research Identified
One area of research was identified as useful to the sector was to examine the impact of the PhD on the candidate's activities after completion of the degree.

Participants

Associate Professor Su Baker Head School of Art Faculty of the Victorian College of the Arts and Music, The University of Melbourne	Professor Diana Wood-Conroy Professor of Visual Arts Faculty of Creative Arts University of Wollongong
Ms Giselle Kett Project Manager Faculty of the Victorian College of the Arts and Music, The University of Melbourne	Associate Professor Brogan Bunt Acting Head Faculty of Creative Arts University of Wollongong
Mr Kit Wise Acting Head of Fine Arts Bachelor of Fine Art Honours Course Coordinator Sculpture & Spatial Practice Program Coordinator Department of Fine Arts Faculty Art & Design Monash University	Professor Sarah Miller Head: School of Music & Drama Faculty of Creative Arts University of Wollongong
	Dr John Barbour Research Degree Coordinator South Australian School of Art University of South Australia
Associate Professor Lesley Duxbury Postgraduate Research Coordinator School of Art RMIT University	Associate Professor Ross Woodrow Deputy Director (Research) Queensland College of Art Griffith University
Associate Professor Allan Mann Deputy Head Arts Academy, Visual Arts University of Ballarat	Ms Jenny Wilson Strategic Development Manager Strategic Research Program for Social Change and Wellbeing Griffith University
Associate Professor Brad Buckley Director of the SCA Graduate School Sydney College of the Arts The University of Sydney	Mr Paul Zika Head of Painting Graduate Research Coordinator Tasmanian School of Art University of Tasmania
Dr Debra Dawes Director of the BVA Program Sydney College of the Arts The University of Sydney	Professor Jonathan Holmes Associate Dean (Teaching & Learning), Faculty of Arts University of Tasmania
Associate Professor Leong Chan Director Postgraduate Research College of Fine Arts University of New South Wales	Dr Ann Schilo School of Design and Art Curtin University of Technology
Associate Professor Joanna Mendelssohn College of Fine Arts University of New South Wales	Professor Lelia Green Acting Dean Research and Higher Degrees Faculty of Education and Arts Edith Cowan University

Appendix C Additional Statistical Tables

Table 23. Distribution of Doctoral Enrolments (EFTSU) in Australian Universities by Fields of Education in the Creative Arts in 2007

Institution	Fields of Education in Creative Arts:																		
	Performing Arts						Visual Arts and Crafts					Graphic Arts and Design Studies							
	100000 Creative Arts	100100 Performing Arts	100101 Music	100103 Drama and Theatre Studies	100105 Dance	100199 Performing Arts not elsewhere classified	100300 Visual Arts and Crafts	100301 Fine Arts	100303 Photography	100305 Crafts	100399 Visual Arts and Crafts not elsewhere classified	100500 Graphic and Design Studies	100501 Graphic Arts and Design Studies	100503 Textile Design	100505 Fashion Design	100599 Graphic and Design Studies not elsewhere classified	109900 Other Creative Arts	109999 Creative Arts not elsewhere classified	Grand Total
Charles Darwin University	-					1		1			2								4
Charles Sturt University	4																		4
Curtin University of Technology						9		10			12		7						38
Edith Cowan University				4				7			1								12
Griffith University			34				36										54		124
James Cook University			1					13	2									1	17
La Trobe University				4						1	15								20
Macquarie University			17																17
Monash University											77								77
Murdoch University				3															3
Queensland University of Technology	103																	13	116
RMIT University								58						8	5			23	94
Southern Cross University			9					11											20
The Australian National University			18								15							7	40
The University of Adelaide		24																	24
The University of Melbourne			41				19	15											75
The University of New South Wales	17		14	18				17					6					38	110
The University of Newcastle			12	5				32					6						55
The University of Queensland			20	8														1	29
The University of Sydney		13	41				9	72											135
The University of Western Australia			3																3

| Institution | Fields of Education in Creative Arts: | | | | | | | | | | | | | | | | | | |
| | Performing Arts | | | | | | Visual Arts and Crafts | | | | | Graphic Arts and Design Studies | | | | | | | |
	100000 Creative Arts	100100 Performing Arts	100101 Music	100103 Drama and Theatre Studies	100105 Dance	100199 Performing Arts not elsewhere classified	100300 Visual Arts and Crafts	100301 Fine Arts	100303 Photography	100305 Crafts	100399 Visual Arts and Crafts not elsewhere classified	100500 Graphic and Design Studies	100501 Graphic Arts and Design Studies	100503 Textile Design	100505 Fashion Design	100599 Graphic and Design Studies not elsewhere classified	109900 Other Creative Arts	109999 Creative Arts not elsewhere classified	Grand Total
University of Ballarat											8								8
University of South Australia							11					6							17
University of Southern Queensland		11																	11
University of Tasmania			5								33								38
University of Technology, Sydney							52												52
University of the Sunshine Coast																		16	16
University of Western Sydney	25																9		34
University of Wollongong	26		5				6												37
TOTAL	**175**	**48**	**220**	**42**	**-**	**29**	**114**	**236**	**2**	**1**	**163**	**6**	**19**	**8**	**5**	**-**	**63**	**99**	**1230**

Source: DEEWR

Table 24. Distribution of enrolments (EFTSU) in creative arts doctoral programs by institution, 2001-2007

State	Institution	Year							Total
		2001	2002	2003	2004	2005	2006	2007	
ACT	The Australian National University	20	24	28	31	29	34	40	206
	ACT Total								*206*
NSW	Charles Sturt University				2	1	4	4	11
	Macquarie University	9	11	11	15	13	16	17	92
	Southern Cross University	4	12	14	18	15	18	20	101
	The University of New England	5	6	5	7				23
	The University of New South Wales	101	112	127	122	115	122	110	809
	The University of Newcastle	43	55	58	65	71	61	55	408
	The University of Sydney	97	100	94	97	113	112	135	748
	University of Technology, Sydney	41	43	46	46	49	53	52	330
	University of Western Sydney	25	34	37	40	36	41	34	247
	University of Wollongong	31	40	41	45	35	38	37	267
	NSW Total								*3036*
NT	Charles Darwin University	2	2	4	4		5	4	21
	NT Total								*21*
QLD	Central Queensland University	2							2
	Griffith University	48	55	70	81	99	110	124	587
	James Cook University	19	21	21	25	26	19	17	148
	Queensland University of Technology	38	53	77	81	93	112	116	570
	The University of Queensland	30	23	17	24	26	34	29	183
	University of Southern Queensland		2	3	5	5	7	11	33
	University of the Sunshine Coast		4	6	5	6	9	16	46
	QLD Total								*1569*
SA	The University of Adelaide	11	17	17	19	23	23	24	134
	University of South Australia	16	16	16	17	14	14	17	110
	SA Total								*244*
TAS	University of Tasmania	34	30	33	41	43	47	38	266
	TAS Total								*266*
VIC	La Trobe University	8	7	8	23	25	22	20	113
	Monash University	15	17	31	39	46	57	77	282
	RMIT University	58	59	51	53	72	90	94	477
	The University of Melbourne	36	56	70	81	79	94	75	491
	University of Ballarat	2	2	4	6	6	9	8	37
	VIC Total								*1400*
WA	Curtin University of Technology	13	21	24	27	28	34	38	185
	Edith Cowan University		1	5	7	15	13	12	53
	Murdoch University	3	3	4	5	4	4	3	26
	The University of Western Australia	15	14	16	20			3	68
	WA Total								*332*
	Grand Total	726	840	938	1051	1087	1202	1230	7074

Source: DEEWR

Table 25. Distribution of doctoral completions in the creative arts by field of education 2001-2006

Fields of Education	2001	2002	2003	2004	2005	2006	Total
100000 Creative Arts	-	6	10	11	17	17	**61**
109900 Other Creative Arts	1	2	5	6	5	4	**23**
109999 Creative Arts not elsewhere classified	6	8	2	7	13	5	**41**
100100 Performing Arts	5	3	1	5	1	6	**21**
100101 Music	22	27	19	25	28	27	**148**
100103 Drama and Theatre Studies	4	4	5	8	6	3	**30**
100105 Dance					1		**1**
100199 Performing Arts not elsewhere classified				2	2	4	**8**
100300 Visual Arts and Crafts	5	10	11	14	11	12	**63**
100301 Fine Arts	7	12	26	20	25	21	**111**
100399 Visual Arts & Crafts not elsewhere classified	6	6	11	15	13	16	**67**
100500 Graphic and Design Studies	2	3	2	2		1	**10**
100501 Graphic Arts and Design Studies			5	2	2	3	**12**
100503 Textile Design						1	**1**
100505 Fashion Design					1	1	**2**
Total	**58**	**81**	**97**	**117**	**125**	**121**	**599**

Source: DEEWR

Appendix D The Australian Academy For The Creative Arts

The Case for a specific Australian Academy for the Creative Arts (AACA)
This proposal responds to desires expressed by government and creative arts researchers and practitioners for a common voice to represent creative arts issues at national and international level and to share knowledge and learning across creative arts disciplinary groups to enhance scholarship and practice within this rapidly developing academic domain.

Cohesion of Peak Body Interests
Peak bodies have been established for specific creative arts disciplines, but there is a recognition that to address the increasingly common issues across Visual Arts, Architecture and Design, Theatre, Film, Dance, Music and emerging New Media arts, an overarching Academy that is able to represent and contribute to commonalities across scholarship of practice is a critical next step in the evolution of this specific and rapidly expanding academic domain.

A meeting to discuss the formation of a learned academy was held at the Victorian College of the Arts, Melbourne on 12 February, 2009. The meeting comprised nominated representatives of some of the peak bodies for tertiary creative arts: Australian Council of University Art and Design Schools (ACUADS); National Council of Tertiary Music Schools (NACTMUS); Tertiary Dance Council of Australia (TDCA) and the Australian Screen Production Education and Research Association (ASPERA). The proposed academy, while modeled upon existing learned academies, will reflect the particular issues relating to practice and scholarship in the creative arts, as represented in current and emerging academic cultures. Research involving creative practice presents unique issues for the determination of quality, rigor and excellence and the proposed academy will provide a focus on promoting best practice in creative practice research in a way that is not as easily achieved within the broader framework of the Australian Academy of the Humanities (AAH).

We propose to utilise the learned academy model to enhance:
- Research through creative arts practice,
- Scholarship in creative arts practice,
- Excellence in creative arts practice.

To this end we will consult widely within the various creative arts disciplines (architecture, art, craft, dance, design, film and screen, indigenous arts, literature, music and drama), the Australian Academy of the Humanities and the Academy of Social Sciences in Australia.

A steering committee, chaired by Associate Professor Su Baker, has been formed drawing on the creative arts disciplines' peak academic bodies and invited representatives of areas of practice to provide a broad consultative community of academic fields.

The steering committee will consult and develop a discussion paper and recommendations on need, charter, form/structure, funding, representation, operations and membership.

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ADSA Australasian Association for Drama, Theatre and Performance Studies
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ACUADS Australian Council of University Art and Design Schools
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ASPERA Australian Screen Production Education and Research Association
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