



MMCS321

Arts Management Internship

S2 External 2015

Dept of Media, Music & Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

Guy Morrow

guy.morrow@mq.edu.au

Contact via guy.morrow@mq.edu.au

Y3A 193E

Tuesday 10am to 12 noon

Credit points

3

Prerequisites

ARTS210 or MMCS220

Corequisites

ARTS300 or MMCS320

Co-badged status

Unit description

This unit aims to help build and nurture Australia's arts and entertainment industries through giving students practical experience with organisations and companies that facilitate artistic creativity. The unit requires students to complete 100 hours of work placement with an organisation that has a role in facilitating artistic creativity in society. Students must seek out their own placement in conjunction with the convenor of the unit. Students must be supervised onsite and complete various assessment tasks during their placement.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Develop professional, creative, practical and employability skills based on the requirements of the workplace/community/industry.

Communicate arts-specific and professional discourse.

Formulate creative problem-solving strategies to deal with issues such as: working within a limited budget; functioning in a team with people from a variety of professional

backgrounds and status; negotiating system blockages and unexpected hurdles.

Critically appraise the placement and observe how it fits in its sector.

Argue a point of view on a particular art theory and/or practice as it relates to your placement, and identify potential opposing arguments to your point of view.

Reflect on your personal development during the internship and your progression to employment.

Summarise literature relating to the arts and use key ideas to produce collaborative creativity in teamwork.

Apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Assessment Tasks

Name	Weighting	Due
<u>Diary & Logsheets</u>	25%	Every second week
<u>Literature Review (Early Task)</u>	35%	Friday 21 August
<u>Final Essay</u>	40%	Tuesday 10 November

Diary & Logsheets

Due: **Every second week**

Weighting: **25%**

1. iLearn Diary

Due dates: Every second week after commencement

Every second week during your placement you are required to post a 200 word diary entry on the unit iLearn site, and respond to at least five responses to other students' posts every second week.

In the diary entries you will briefly outline the activities you undertook for your placement during that period, and make at least one critical observation about your placement. This may be, for example, an achievement, a difficulty you faced, or something you learned about the media industry in general; it may also be something you will reflect on later in your Final Essay. The purpose of this is to share experiences with your fellow enrolled students and with the unit convenor, and also to encourage ongoing reflection while you are undertaking your placement.

This is also one of the systems that the unit convenor has put in place to monitor and detect when something has gone wrong with your placement. It is therefore of utmost importance that you complete this task across the semester.

Note that any workplace bullying and resulting psychological damage should be included. The

University has a duty of care for you and therefore this is one of the work placement safety monitoring systems that has been put in place for you. Note, however, that this is not the only system, so if anything problematic occurs during your placement, you are required to contact the unit convenor immediately on 0413 197 880 or guy.morrow@mq.edu.au.

2. Log sheet

All students must hand in a completed log sheet (available on iLearn under Assessments) which has been signed by the placement supervisor to show they have completed the 100 hour requirement. This must be included with the Final Essay.

Marking criteria:

1. Meeting deadlines for regular posting of your diary entries
2. Standard of content of postings
3. Standard of responses to others' postings
4. Level of insight into the placement as an effective workplace
5. Where relevant, ability to recognise problems and seek support.

On successful completion you will be able to:

- Develop professional, creative, practical and employability skills based on the requirements of the workplace/community/industry.
- Communicate arts-specific and professional discourse.
- Formulate creative problem-solving strategies to deal with issues such as: working within a limited budget; functioning in a team with people from a variety of professional backgrounds and status; negotiating system blockages and unexpected hurdles.
- Critically appraise the placement and observe how it fits in its sector.
- Reflect on your personal development during the internship and your progression to employment.
- Apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Literature Review (Early Task)

Due: **Friday 21 August**

Weighting: **35%**

Literature Review

In 1,000 words, summarise the arguments contained in the readings in **three** of the topics that have been set for this unit. There are 16 topics available for you to choose from. Please choose **three topics** that interest you and review the readings listed for these topics.

Marking criteria:

- Demonstrated familiarity with, and communication of, the relevant literature covered on the unit so far
- Demonstrated ability to clearly articulate the arguments put forth in the readings so far using academic language
- Demonstrated understanding of how key theories are framed within disciplinary contexts
- Demonstrated ability to engage with, interpret, and apply academic sources
- Clear identification of assignment aims (and whether these are achieved)
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

An example of a literature review is available via the unit iLearn site. Check out how the author has reviewed the literature and in doing so, has produced a 'dense' piece of writing that surveys a lot of literature while also picking up on key themes. Note how the different texts are put 'in conversation' with each other. This is what you should aim to do for your literature review assignment for this unit. This will help you to work towards the learning outcomes of being able to communicate arts-specific and professional discourse. Through doing this task you will also learn how to argue a point of view on a particular art theory and/or practice as it relates to your placement, and identify potential opposing arguments to your point of view. Furthermore, this assessment task requires you to summarise literature relating to the arts and this will enable you to use key ideas to produce collaborative creativity in teamwork during your PACE activity.

This type of exercise is called a 'literature review' because in order to create new knowledge (the aim of academia), we first need to find the gaps in the literature by surveying what has already been published. This assessment task will therefore help you to meet the learning outcome of developing professional, creative, practical and employability skills based on the requirements of the workplace/community/industry you are passionate about. In this way what you are doing as undergraduate students in this unit mirrors the approach that a Higher Degree Research (HDR) student would take. If you are interested in this field of study you should consider applying to enrol in Macquarie University's Masters of Research (MRes).

By doing a literature review, you will have learnt a valuable new skill and you will have started to engage with the ideas, to see links between the different topics, and by thinking in a critical and analytical way early on, you will now be able to let the ideas incubate in your mind across the semester. This will lead to better moments of insight when you produce the following assessment tasks. By way of its design, this unit will enable you to generate moments of insight and this often results in outstanding conceptual elaboration, metaphorical thinking and conceptual combination in the latter assessment tasks. Ultimately this will help you to apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building within the creative industries.

On successful completion you will be able to:

- Develop professional, creative, practical and employability skills based on the requirements of the workplace/community/industry.
- Communicate arts-specific and professional discourse.
- Critically appraise the placement and observe how it fits in its sector.
- Argue a point of view on a particular art theory and/or practice as it relates to your placement, and identify potential opposing arguments to your point of view.
- Summarise literature relating to the arts and use key ideas to produce collaborative creativity in teamwork.

Final Essay

Due: **Tuesday 10 November**

Weighting: **40%**

Word length: 3000 Words.

Research question: Students will collaborate with the unit convenor to design their own self-directed research project that utilises theories and methodologies concerning the arts. In order to assist in the development of your own self-directed research project, a list featuring research question ideas will be distributed during the second half of the semester. By way of its design, this unit will enable you to generate moments of insight on an on going basis and therefore this list of question ideas will be a record of these moments of insight. You will then be able to play with these ideas by combining these insights and by engaging in conceptual elaboration, metaphorical thinking and conceptual combination when it comes to designing your own research project. By contributing to the development of the essay question options and ideas through online group brainstorming sessions, you will be able to crowd source ideas from the student body and then collaboratively generate the essay question and topic that you would like to research.

Research design and methodology: In terms of methodology, students are encouraged to use a participant observer* method of research to critically analyse how their host organisation goes about their work. This method of research will also allow students to locate themselves within the workplace they are examining. Students are required to engage with theoretical material covered on the unit when writing these individual essays. In terms of grounding your placement experience within the appropriate body of academic literature, the literature review assessment task is designed to lay the foundation for this research essay.

*Some research methods (such as questionnaires) stress the importance of the researcher not becoming "personally involved" with the respondent, in the sense that the researcher maintains both a personal and a social distance between themselves and the people they are researching. Participant observation, however, is a form of subjective sociology, not because the researcher aims to impose their beliefs on the respondent (this would simply produce invalid data), but because the aim is to understand the social world from the subject's point-of-view. Participant-observation is organised so as to produce a type of writing called 'ethnography'; which is a

qualitative research method designed for learning and understanding cultural phenomena which reflect the knowledge and system of meanings guiding the life of a cultural group. Data collection is often done through participant observation, interviews, and questionnaires.

A key principle of the method of participant observation is that one may not merely observe, but must find a role within the group observed, from which they can participate in some manner, even if only as "outside observer." This method involves the researcher "getting to know" the people they're studying by entering their world and participating in that world. This means you put yourself "in the shoes" of the people you're studying in an attempt to experience events in the way they experience them (<http://www.sociology.org.uk/> Accessed 14.2.12). Thus with regard to your group seminar presentation, you're a participant and an observer and you therefore need to employ this methodology to write this essay.

- Questions and further details will be available on iLearn and discussed at the seminars.
- Grading Criteria in the form of a rubric is available on iLearn.
- Assignments must be submitted via the Turnitin dropbox that is available via the unit iLearn site.

Marking criteria: For this assessment task, students will need to:

- Demonstrate an understanding of research methodologies such as the participant observer method that is required for this assessment task.
- Demonstrate an understanding of how theory is used and framed in terms of participant observations of their group's creative process.
- Demonstrate an ability to clearly and articulately structure an argument using academic language.
- Provide evidence of analysis and understanding of key group creativity theories demonstrated in a sophisticated application of these theories, or theory, to their experiences as part of their presentation group.
- Demonstrate an ability to research, interpret and apply academic sources.

In addition, the following criteria applies:

- Relevance of sources.
- Credibility of sources.
- Clear identification of assignment aims (and whether these are achieved).
- Detailed analysis of key texts and further readings.
- Demonstrated ability to conduct independent wider research.
- Cited works should be referenced using an established system.
- Clarity of expression in line with expected academic standards.

Essay grades: Obviously at the base level there is referencing. This needs to be in order. There is a referencing guide available on the unit iLearn site. Grades above P as a general rule have to be referenced well.

After this, there is the issue of writing style. Essays above P have to be written clearly and appropriately. You need to employ a formal/academic writing style and you need to substantiate claims you make with evidence. Your topic sentences need to flow together and your paragraphs need to be tight and punchy. For example, a paragraph typically consists of the following sentences:

Topic Sentence

Statement of Position

Evidence/quote

Summary

If your paragraphs are constructed in this way, you will avoid the common pitfalls relating to paragraph length: when paragraphs are too short, this signifies to the marker that you most likely have not substantiated the assertions you have made with evidence; when paragraphs are too long, the marker will often lose the thread of your argument because long paragraphs are fatiguing to read.

Essays using a colloquial/conversational and/or journalistic writing style will be viewed unfavourably. Don't use rhetorical questions and don't write in the first person unless you have justified writing in this way by way of your research methodology (for e.g. if you have stated that you are using a participant observer methodology then obviously at some point you may need to write in the first person). You also need to use numerous references in order to contextualise your essay within the surrounding discourse. Remember, you are making a contribution to knowledge. There is academic freedom, not freedom of expression. These are different. Academics are only free to make points that they can prove. Your opinions cannot be based on thin air.

Essays that will receive grades higher than CR will need to have a certain density to them. Academic writing often involves big words and concepts. In this way, academic writing is a form of short hand (for e.g. relativism and essentialism are words that signify larger paradigms of thought) and therefore good academic writing is able to say more using less words. Authors who demonstrate that they are fluent in this shorthand will be viewed favourably. The amount of extra-curricular research conducted and the originality of each individual research initiative will also be considered.

Furthermore an essay is considered to be excellent or outstanding when the student can fluently relate the readings, lecture videos and seminar content to the arguments and evidence made in the essay. Students will therefore be assessed on how well they evaluate theories and issues, which means that students will be assessed on how they make judgments about the value of ideas they are expected to comment on, or write about. Making judgments or evaluating would

usually be demonstrated by a reflection or discussion on what the student considers to be the limitations or intellectual perspectives of the theory, or a discussion of the limitations and perspectives taken by particular texts or readings, or by comparing and discriminating between ideas, issues and theories.

On successful completion you will be able to:

- Develop professional, creative, practical and employability skills based on the requirements of the workplace/community/industry.
- Communicate arts-specific and professional discourse.
- Critically appraise the placement and observe how it fits in its sector.
- Argue a point of view on a particular art theory and/or practice as it relates to your placement, and identify potential opposing arguments to your point of view.
- Reflect on your personal development during the internship and your progression to employment.
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Delivery and Resources

MMCS321 Arts Management Internship - Frequently Asked Questions (FAQ)

1. Do we have to find our own placement? Yes – you should work independently to find a placement. The course convenor has an industry 'ideas list' database that has been accumulated primarily through past placements. You can access this database on iLearn or by emailing the convenor. You can also book a time to consult with the unit convenor concerning your placement.

The Arts PACE office (arts.pace@mq.edu.au) also collects a list of current opportunities for internships, these are mostly drawn from organisations that have previously hosted a MMCS321 student. All enrolled students will be sent this information along with instructions about how to apply for these opportunities. Once you have found an organisation that is willing to host you for your work placement, you will need to email arts.pace@mq.edu.au to request a proposal form to complete.

If you can't find an opportunity yourself, think about where you would like to be working and look at relevant companies to approach and contact them. We encourage you to find something you

really want to do. If you can't find something, or if you are finding that no-one is responding, then contact the unit convenor.

2. How many hours do we have to work?

100 hours during the timeframe of S2, which works out at approx. 1 day per teaching week.

3. How do we split the 100 hours?

You can negotiate that with your host organisation and their requirements.

4. What is deadline for handing in the Student Proposal Form?

If you submit the form any later than Week 5, you will find it more difficult to accommodate the 100 hours, so it is recommended that you secure your placement earlier in the semester. If you are struggling to sort out a placement, it is essential to contact the convenor to discuss problems you are facing.

5. What if my internship doesn't work out with my placement?

This could happen due to a restructure of the organisation, or a change in supervisor, if you find that you aren't learning anything, or if there are human resource issues. Your convenor should be alerted to these issues in advance so that the problems can either be resolved or an alternative sought. But please make sure you discuss any potential issues with your convenor and also suggest that the supervisor makes contact too. We will help you find a second placement where you can do the balance of the hours.

6. How is my internship assessed? Does my supervisor have a role in how I am assessed?

There are three assessment tasks. Look at the unit guide (see above) or iLearn for assessment task details.

Your supervisor will send the convenor a brief report at the end of the placement but this will not impact on your academic performance.

7. What happens if I haven't completed my 100 hours by the end of the semester?

Your final essay must be handed in on the due date even if you haven't completed the hours, and you are still required to complete the hours in order to pass.

If you are finding it difficult to complete the hours, please contact the convenor as early as possible to find a solution.

8. Can my internship be a paid position?

Yes but you need to discuss this with the convenor.

9. Am I covered by insurance for my internship?

Yes. If you are officially enrolled in the unit and you are undertaking the internship in the timeframe in which the unit runs (see forms on iLearn). But remember, the insurance ends when your official internship is over so if you are considering staying on in an unpaid capacity, your employer is responsible for your insurance. Please ensure that you complete your hours during the timeframe of the semester in which you are enrolled. Your host organisation may ask for proof of your insurance coverage, please contact arts.pace@mq.edu.au and ask to be sent the certificates of currency for your MMCS321 internship.

Instructions:

MMCS321 requires students to identify their own internship placement and then submit all relevant documentation for approval. Whether planning, creating, or selecting an internship, student interns should be applying certain general principles in order to ensure an optimal experience (see unit learning outcomes). An internship that does not challenge or lead to professional or personal growth will be of little long-term value. If students already have work experience in a particular area but still wish to pursue an internship in a similar area, they should approach the internship from a new perspective, one that will not be a matter of repeating tasks they already have undertaken. Recommendations for internship sites are available from the unit convenor (guy.morrow@mq.edu.au).

All MMCS321 students are required to complete the following steps -

1. Read the frequently asked question (FAQ) outline above.
2. Work independently to find a placement. The unit convenor has an industry 'ideas list' database that has been accumulated primarily through past placements. You can access this database if you so desire. You can also book a time to consult with the unit convenor concerning your placement.
3. Once you have found an organisation that is willing to host you as an intern, email arts.pace@mq.edu.au and request a link to complete your online Student Proposal Form.
4. Complete the Student Proposal Form giving as much detail as possible about your proposed organisation and internship.
5. Once you have submitted your student proposal form you will be contacted by email with details on how to complete the following necessary forms and agreements:

- Participation Agreement – to be completed by your host organisation
- A Workplace Health & Safety (WHS) form – to be completed by your host organisation
- Student Undertaking – to be completed by you.
- Please note that your proposed internship cannot be approved by the unit convenor without completing these forms.
- You will be contacted by email once all your forms have been returned and your internship is approved.

Assignment submission

Electronic Submissions

Assignments for this unit will be submitted online via the Turn It In/Grademark software that can be accessed through the MMCS321 iLearn unit.

To submit an assignment:

1. Go to the MMCS321 iLearn site.
2. Click on the relevant Turn It In assignment name.
3. Click on the **Submit Paper** tab.
4. Select **Student Name**.
5. Enter a **Submission Title**.
6. Select **Submission Part** if there are multiple parts available.
7. Click **Browse** and select the file you would like to submit.
8. Click **Add Submission**.

Examination

There is no examination for this unit.

Extensions and Disruptions to Studies

Please refer to the following webpage for policy information relating to Disruptions to Studies: http://students.mq.edu.au/student_admin/exams/disruption_to_studies/

Required and recommended texts and/or materials

READING LIST

The following readings are electronically available via e-reserve and/or the unit iLearn site.

TOPIC 1: Community Arts

Reading 1:

Winchester, J (2014) 'Now someone like me finds me': Gift Exchange and Reciprocity in Community Arts at Bankstown Youth Development Service. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 11, No. 1.

Reading 2: Adair, D (2014) 'Genuine Mutual Benefits': A Public Value Account of Arts Community Engagement Programs as Core Business. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 11, No. 1.

Reading 3:

Hastwell, R and Wollan, S (2014) Towards the Use of Cultural Indicators in Planning for Vibrant Activity Centres. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 11, No. 1.

Additional Readings:

Khan, R et al (2015) Making and remaking multicultural arts: policy, cultural difference and the discourse of decline. *International Journal of Cultural Policy*, Vol. 21, Iss. 2.

Khan, R, Wyatt, D, Yue, A and Papastergiadis, N (2013) Creative Australia and the Dispersal of Multiculturalism. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 10, No. 1.

TOPIC 2: Cultural Policy

Reading 1:

Meyrick, J (2013) Suiting the Action to the Word: The Changing Rhetoric of Australian Cultural Policy. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 10, No. 1.

Reading 2:

MacNeill, K and Sarah Reynolds, S (2013) Imagining Transnational Cultural Policy. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 10, No. 1. **Reading 3:**

Emma Blomkamp (2012) Control, Calculation and Collaboration in Cultural Policy Work at an Australian City Council. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 9, No. 1.

Additional Reading: Ray, N and Bieter, J (2015) 'It broadens your view of being Basque':

identity through history, branding, and cultural policy. *International Journal of Cultural Policy*, Vol. 21, Iss. 3.

Nolin, J (2015) Cultural policy by proxy: Internet-based Cultural Consumption as a copygray zone. *International Journal of Cultural Policy*, Vol. 21, Iss. 3.

Tipton, C (2014) Supporting Emerging Artists and the Next Generation of Australian Visual Art: A Snapshot of the Victorian Independent Visual Arts Sector 2009-2012. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 11, No. 1.

TOPIC 3: 'Uncreativity' and Crunching Creativity

Reading 1:

Bilton, C (2015) Uncreativity: the shadow side of creativity. *International Journal of Cultural Policy*, Vol. 21, Iss. 2.

Reading 2:

Clark, D (2009) Crunching creativity: an attempt to measure creative employment. *International Journal of Cultural Policy*, Vol. 2, Iss. 3.

Reading 3:

Rodger, J (2015) Jobs for creatives outside the creative industries: a study of creatives working in the Australian manufacturing industry. *International Journal of Cultural Policy*, Vol. 8, Iss. 1.

Additional Reading:

Granger, R and Hamilton, C (2010) Re-spatializing the creative industries: a relational examination of underground scenes, and professional and organizational lock-in. *Creative Industries Journal*, Vol. 3, Iss. 1.

TOPIC 4: The Creative Industries

Reading 1:

De Beukelaer, C (2015) Global creative industries. *International Journal of Cultural Policy*, Vol. 21, Iss. 3.

Reading 2:

Lee, M (2015) Fostering connectivity: a social network analysis of entrepreneurs in creative industries. *International Journal of Cultural Policy*, Vol. 21, Iss. 2.

Reading 3:

Anna Aubry, et al (2015) The promotion of creative industries as a tool for urban planning: the case of the Territoire de la culture et de la création in Paris Region. *International Journal of Cultural Policy*, Vol 21, Iss. 2.

Additional Readings:

Lange, B (2009) Accessing markets in creative industries—professionalization and social-spatial strategies of culturepreneurs in Berlin. *Creative Industries Journal*, Vol. 1, Iss. 2.

TOPIC 5: Creative Practice Research: Keeping the Market at Bay?

Reading 1:

Baker, D (2011) Queering Practice-Led Research: Subjectivity, performative research and the creative arts. *Creative Industries Journal*, Vol. 4, Iss. 1.

Reading 2:

Brandellero, A and Kloosterman, R (2010) Keeping the market at bay: exploring the loci of innovation in the cultural industries. *Creative Industries Journal*, Vol, Iss 1.

Reading 3:

Gornostaeva, G (2008) The film and television industry in london's suburbs: lifestyle of the rich or losers' retreat? *Creative Industries Journal*, Vol. 1, Iss. 1.

TOPIC 6: Cultural Work

<http://mediaculturalwork.org/>

Reading 1:

Taipale, S (2015) Theorizing cultural work: labour, continuity and change in the cultural and creative industries. *International Journal of Cultural Policy*, Vol. 21, Iss. 3.

Reading 2:

Hesmondhalgh, D and Baker, S (2011) 'Introduction: Can Creative Labour Be Good Work?' in *Creative Labour: Media Work in Three Cultural Industries*, Routledge: Milton Park.

Reading 3:

McGuigan, J (2010) Creative labour, cultural work and individualisation. *International journal of cultural policy*, 16:3, 323-335.

Additional Reading:

Morrow, G (2013) 'Regulating Artist Managers: An Insider's Perspective' *International Journal of Music Business Research*, v1 n4.

Bilton, C and Leary, R (2002) 'What Can Managers do for Creativity? Brokering Creativity in the Creative Industries,' *International Journal of Cultural Policy*, 8:1, pp. 49-64.

Coles, A (2015) 'Creative Class Politics: Unions and the Creative Economy', *International Journal of Cultural Policy*, pp.1-17.

McDougall, J (2015) Open to disruption: education 'either/and' media practice. *Journal of Media Practice*, Vol. 16, Iss. 1.

TOPIC 7: The Control of Information

Reading 1:

Silvestri, L (2014) Shiny Happy People Holding Guns: 21st-Century Images of War. *Visual Communication Quarterly*, Vol. 21, Iss. 2.

Reading 2:

Olszanowski, M (2014) Feminist Self-Imaging and Instagram: Tactics of Circumventing Censorship. *Visual Communication Quarterly*, Vol. 21, Iss. 2.

Reading 3:

Humphreys, L and Wilken, R (2015) Social media, small businesses, and the control of information. *Information, Communication & Society*, Vol. 18, Iss. 3.

Additional Reading:

Thornton, L (2014) The Photo Is Live at Applifam: An Instagram Community Grapples With How Images Should Be Used. *Visual Communication Quarterly*, Vol. 21, Iss. 2.

Ekstrand, V and Silver, D (2014) Remixing, Reposting, and Reblogging: Digital Media, Theories of the Image, and Copyright Law. *Visual Communication Quarterly*, Vol. 21, Iss. 2.

TOPIC 8: Creative Entrepreneurship and Higher Education

Reading 1:

Hadley, B (2011) Creating Successful Cultural Brokers: The Pros and Cons of a Community of Practice Approach in Arts Management Education. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 8, No. 1.

Reading 2:

Beckman, G (2007) 'Adventuring' arts entrepreneurship curricula in higher education: An examination of present efforts, obstacles, and best practices. *The Journal of Arts Management, Law, and Society*, 37 (2), pp.87–112

Reading 3:

Bridgstock, R (2012) 'Not a dirty word: Arts entrepreneurship and higher education', *Arts & Humanities in Higher Education*, 12(2–3) 122–137.

Reading 4:

Cope, J (2005) 'Toward a dynamic learning perspective of entrepreneurship'. *Entrepreneurship: Theory and Practice*, 29 (4), p.373+.

Additional Reading:

Brindle, M (2011) Careers and internships in arts management. In: *The Arts Management*

Handbook: New Directions for Students and Practitioners. New York, M.E. Sharpe, pp.185–216.

Dhliwayo, S (2008) Experiential learning in entrepreneurship education. *Education + Training*, 50 (4), pp.329–340.

Rasmussen, E and Borch, O (2010) University capabilities in facilitating entrepreneurship: A longitudinal study of spin-off ventures at mid-range universities. *Research Policy*, 39 (5), pp.602–612.

TOPIC 9: Internships and the Individual

Reading 1:

Tony Moore, Mark Gibson (2013) Fringe to Famous: Bohemians, Entrepreneurs, Audiences and the Enabling State. *Asia-Pacific Journal of Arts and Cultural Management*, Vol. 10, No. 1.

Reading 2:

Hanson, J (1984) Internships and the individual: Suggestions for implementing (or improving) an internship program. *Communication Education*, 33 (1), pp.53–61.

Reading 3:

Wong, A (2011) How is the internship going anyways? An action research approach to understanding the triad relationship between interns, mentors, and field advisors. *Educational Action Research*, 19 (4), pp.517–529.

Additional Reading:

Daniel, R (2010) Career development and creative arts students: An investigation into the effectiveness of career theory and WIL experiences on practice. *Australian Journal of Career Development*, 19 (2), pp.14–22.

TOPIC 10: Team Creativity: Pixar Case Study

Reading 1:

Catmull, E (2008), 'How Pixar Fosters Collective Creativity', *Harvard Business Review*, September.

Reading 2:

Kurtzberg, T (2005) 'Feeling Creative, Being Creative: An Empirical Study of Diversity and Creativity in Teams', *Creativity Research Journal*, 17:1, 51-65.

Additional reading:

Csikszentmihalyi, M (1997) 'The Flow of Creativity' in *Creativity: Flow and the Psychology of Invention*, New York: Harper Collins: 107-126.

Sawyer, K. (2007) *Group Genius: The Creative Power of Collaboration*, New York: Basic Books: 3-57.

Sawyer, K (1999) 'The Emergence of Creativity', *Philosophical Psychology*, 19(4), 447-469.

TOPIC 11: Distributed Creativity: How Collective Creations Emerge from Collaboration

Reading 1:

Sawyer, K and DeZutter, S (2009) 'Distributed Creativity: How Collective Creations Emerge from Collaboration', *Psychology of Aesthetics, Creativity, and the Arts*, 3(2), 81-92.

Reading 2:

Amabile, T and Pillemer, J (2012) 'Perspectives on the Social Psychology of Creativity', *Journal of Creative Behaviour*, 46(1), 3-15.

Additional Reading:

DeZutter, S (2011) 'Performing Groups as Distributed Creative Systems: A Case Study', in Lobman, C and O'Neill, B (Eds.), *Play and Performance: Play and Culture Studies*, Lanham: University Press of America, 237-259.

TOPIC 12: Creative Conflict

Reading 1:

Kurtzberg, T and Teresa Amabile, T (2001), 'From Guilford to Creative Synergy: Opening the Black Box of Team-Level Creativity', *Creativity Research Journal*, 13:3-4: 285-294.

Reading 2:

Morrow, G (2013) 'The Psychology of Musical Creativity: A Case Study of Creative Conflict in a Nashville Studio', Colombo, B (ed.) *The Psychology of Creativity*, Nova Science Publishers: Hauppauge, New York.

Reading 3:

Badke-Schaub, P, Goldschmidt, G and Meijer, M (2010) 'How Does Cognitive Conflict in Design Teams Support the Development of Creative Ideas?', *Creativity and Innovation Management*, 19(2), 119-133.

Additional Reading:

Kurtzberg, T and Mueller, J (2005) 'The Influence of Daily Conflict on Perceptions of Creativity: A Longitudinal Study', *International Journal of Conflict Management*, 16(4), 335-353.

Nemeth, C and Nemeth-Brown, B (2003) 'Better Than Individuals? The Potential Benefits of Dissent and Diversity for Group Creativity', in Paulus, P and Nijstad, B (Eds.), *Group Creativity: Innovation Through Collaboration*, Oxford: Oxford University Press, 63-84.

Nemeth, C, Personnaz, B, Personnaz, M and Goncalo, J (2004) 'The Liberating Role of Conflict in Group Creativity: A Study in Two Countries', *European Journal of Social Psychology*, 34(4), 365-374.

Paletz, S, Schunn, C and Kim, K (2011) 'Intragroup Conflict Under the Microscope: Micro-Conflicts in Naturalistic Team Discussion', *Negotiation and Conflict Management Research*, 4(4), 314-351.

TOPIC 13: How to Kill Creativity

Reading 1:

Amabile, T (1998) 'How to Kill Creativity', *Harvard Business Review*, September-October: 77-87.

Reading 2:

Kim, K (2011) 'The Creativity Crisis: The Decrease in Creative Thinking Scores on the Torrance Tests of Creative Thinking', *Creativity Research Journal*, 23(4), pp.285-295.

Reading 3:

Palmiero, M, Di Giacomo, D and Passafiume, D (2014) 'Divergent Thinking and Age-Related Changes', *Creativity Research Journal*, 26(4), pp.456-460.

Additional Reading:

Jaussi, K and Randel, A (2014) 'Where to Look? Creative Self-Efficacy, Knowledge Retrieval, and Incremental and Radical Creativity', *Creativity Research Journal*, 26(4), pp.400-410.

Beghetto, R (2005) 'Does Assessment Kill Student Creativity?' *The Educational Forum*, 69:3: 254-263.

Additional Viewing:

Sir Ken Robinson: Schools kill creativity

http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html

Sir Ken Robinson: Changing education paradigms

http://www.ted.com/talks/ken_robinson_changing_education_paradigms.html

Sir Ken Robinson: Bring on the learning revolution!

http://www.ted.com/talks/sir_ken_robinson_bring_on_the_revolution.html

TOPIC 14: Creativity and the Role of the Leader

Reading 1:

Scratchley, L and Hakstian, R (2001) 'The Measurement and Prediction of Managerial Creativity', *Creativity Research Journal*, 13:3-4, 367-384.

Reading 2:

Amabile, T and Khaire, M (2008), 'Creativity and the Role of the Leader', *Harvard Business Review*, October.

Additional Reading:

Runco, M and Acar, S (2012) 'Divergent Thinking as an Indicator of Creative Potential', *Creativity Research Journal*, 24:1, 66-75.

Kilgour, M (2006) 'Improving the Creative Process: Analysis of the Effects of Divergent Thinking Techniques and Domain Specific Knowledge on Creativity', *International Journal of Business and Society*, Vol 7 no 2, 79-107.

Martins, C and Terblanche, F (2003) 'Building Organisational Culture that Stimulates Creativity and Innovation', *European Journal of Innovation Management*, Vol 6, No 1, 64- 74.

Links:

Stanford University's Entrepreneurship Corner

Mark Zuckerberg on Entrepreneurial Thought Leadership

<http://ecorner.stanford.edu/authorMaterialInfo.html?mid=1506>

TOPIC 15: Film Production Case Study: Beasts of the Southern Wild

Reading 1:

Sawyer, K (2003) 'Jamming in Jazz and Improv Theater' in *Group Creativity: Music, Theater, Collaboration*, Lawrence Erlbaum Associates: New Jersey.

Reading 2:

Auguiste, R (2015) Archives and invention: the archives structuring presence in documentary film practice. *Journal of Media Practice*, Vol. 16, Iss. 1.

Required Viewing:

How Benh Zeitlin Made Beasts of the Southern Wild

The Oscar nominee for Best Director transformed film-making as he assembled a new myth out of Hurricane Katrina

<http://www.smithsonianmag.com/arts-culture/how-benh-zeitlin-made-beasts-of-the-southern-wild-135132724/>

http://www.earthisland.org/journal/index.php/elist/eListRead/true_story_behind_beasts_of_the_southern_wild/

Making of Beasts of the Southern Wild - Part I

<http://www.youtube.com/watch?v=7OUM1Yy6gIM>

Court 13

<http://court13.com/about/>

The Creators Project

<http://thecreatorsproject.vice.com/about>

TOPIC 16: Beyond the Devil's Advocate: Creativity and Positive Arousal in Negotiations

Reading 1:

Kelley, T and Littman, J (2005) 'Introduction: Beyond the Devil's Advocate' in *The Ten Faces of Innovation: IDEO's Strategies for Defeating the Devil's Advocate and Driving Creativity Throughout Your Organization*, Double Bay: New York.

Reading 2:

Amabile, T, Fisher, C and Pillemer, J (2014) 'IDEO's Culture of Helping', *Harvard Business Review* 92, nos. 1-2 (January–February 2014): 54–61.

Reading 3:

Schei, V (2013) 'Creative People Create Values: Creativity and Positive Arousal in Negotiations', *Creativity Research Journal*, 25:4, 408-417.

Link:

IDEO

<http://www.ideo.com/>

ADDITIONAL LINKS:

The Brain that Changes Itself

<http://www.normandoidge.com/normandoidge.com/MAIN.html>

Jefferton James Designs

<http://www.jeffertonjamesdesigns.com.au>

Design Thinking: Thoughts by Tim Brown

<http://designthinking.ideo.com/>

Design Thinking Blog

<http://www.designthinkingblog.com/http://www.designthinkingblog.com/tag/david-kelley/>

Media and Cultural Work

<http://mediaculturalwork.org/>

Unit webpage and technology used and required

Online units can be accessed at: <http://ilearn.mq.edu.au/>.

PC and Internet access are required. Basic computer skills (e.g., internet browsing) and skills in word processing are also a requirement.

Please consult teaching staff for any further, more specific requirements.

Unit Schedule

NB - Remember, all MMCS321 placements will need to be approved by the University before you can proceed. Email Arts.Pace@mq.edu.au for the forms, or contact the convenor guy.morrow@mq.edu.au for assistance.

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit ask.mq.edu.au.

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167>

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Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Develop professional, creative, practical and employability skills based on the requirements of the workplace/community/industry.
- Summarise literature relating to the arts and use key ideas to produce collaborative

creativity in teamwork.

- Apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Assessment tasks

- Diary & Logsheets
- Literature Review (Early Task)
- Final Essay

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Develop professional, creative, practical and employability skills based on the requirements of the workplace/community/industry.
- Communicate arts-specific and professional discourse.
- Formulate creative problem-solving strategies to deal with issues such as: working within a limited budget; functioning in a team with people from a variety of professional backgrounds and status; negotiating system blockages and unexpected hurdles.
- Critically appraise the placement and observe how it fits in its sector.
- Reflect on your personal development during the internship and your progression to employment.
- Apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Assessment tasks

- Diary & Logsheets
- Literature Review (Early Task)

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally

and socially.

This graduate capability is supported by:

Learning outcomes

- Formulate creative problem-solving strategies to deal with issues such as: working within a limited budget; functioning in a team with people from a variety of professional backgrounds and status; negotiating system blockages and unexpected hurdles.
- Critically appraise the placement and observe how it fits in its sector.
- Reflect on your personal development during the internship and your progression to employment.
- Summarise literature relating to the arts and use key ideas to produce collaborative creativity in teamwork.

Assessment tasks

- Diary & Logsheets
- Literature Review (Early Task)
- Final Essay

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Communicate arts-specific and professional discourse.
- Formulate creative problem-solving strategies to deal with issues such as: working within a limited budget; functioning in a team with people from a variety of professional backgrounds and status; negotiating system blockages and unexpected hurdles.
- Summarise literature relating to the arts and use key ideas to produce collaborative creativity in teamwork.

Assessment tasks

- Literature Review (Early Task)
- Final Essay

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Communicate arts-specific and professional discourse.
- Critically appraise the placement and observe how it fits in its sector.
- Summarise literature relating to the arts and use key ideas to produce collaborative creativity in teamwork.

Assessment tasks

- Literature Review (Early Task)
- Final Essay

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Critically appraise the placement and observe how it fits in its sector.
- Reflect on your personal development during the internship and your progression to employment.
- Summarise literature relating to the arts and use key ideas to produce collaborative creativity in teamwork.
- Apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Assessment tasks

- Literature Review (Early Task)
- Final Essay

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Communicate arts-specific and professional discourse.
- Argue a point of view on a particular art theory and/or practice as it relates to your placement, and identify potential opposing arguments to your point of view.
- Reflect on your personal development during the internship and your progression to employment.
- Summarise literature relating to the arts and use key ideas to produce collaborative creativity in teamwork.
- Apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Assessment tasks

- Diary & Logsheets
- Literature Review (Early Task)
- Final Essay

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

- Communicate arts-specific and professional discourse.
- Reflect on your personal development during the internship and your progression to employment.

Assessment tasks

- Diary & Logsheets
- Literature Review (Early Task)

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcome

- Apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.