

A New Approach to post-graduate educational programs for the  
Creative Industries.

A portfolio detailing the development of the pedagogical component, submitted in part-fulfilment of  
the requirements for a Professional Doctorate (Industry and the Professions)

by

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## **Acknowledgement**

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Members of the JMC Academy course advisory committee:

Dr Adrian Bennett (Director of Education), Glenn Ferguson (Head of Audio JMC Academy Sydney), Kemo Bunguric (Head of Music JMC Academy Sydney), Sean Callinan (Head of animation and Games JMC Academy Sydney), Amon Broughton (Course Co-ordinator).

External members of the JMC Academy course advisory committee:

Michael McMartin, David Webster, Dr Shilo McClean, Dr Lee McGowan, Dr Denis Crowdy, Professor Peter Flood.

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Finally to my supervisors Professor Larry Smith and Professor Randall Albury, many thanks for taking such a deep interest in this project.

## **Certification**

This portfolio has been submitted for the degree of Professional Doctorate (Industry and the Professions) at the University of New England, Armidale, Australia.

I certify that the substance of this portfolio has not already been submitted for any other degree and is not currently being submitted for any other degree or qualification.

I certify that any help received in preparing this portfolio and all sources have been acknowledged in this portfolio.

John Martin Cascarino



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## ABSTRACT

The purpose of this project was to develop a new and innovative approach to post-graduate training for the creative industries that would involve students structuring their learning around the development of their own industry-ready product capable of subsequent commercialisation. The final outcome for the project is a Master of Creative Industries curriculum.

The project was conducted through JMC Academy, a higher education provider with facilities in Sydney, Melbourne and Brisbane, which has been delivering undergraduate degrees in the creative industries for more than a decade in the areas of audio engineering, music, film and TV, animation and games design and entertainment business management.

JMC Academy has always supported a multi-disciplinary approach to training and product development for the creative industries, believing that the commercial success of creative industries products in the areas taught by JMC largely depends on the involvement of expertise from multiple disciplines.

This philosophy underpins the product development approach used for this project.

The project is also based on the belief that the primary emphasis of successful training and product development for the creative industries must be Mode 2 knowledge production (multi-disciplinary) rather than Mode 1 knowledge production (mono-disciplinary). It is for this reason that the Masters program is built around the conceptualisation and development of collaborative work to produce genuinely industry-ready and commercialisation-ready product by the students themselves. In this sense, the learning base for the project mirrors the philosophy and learning base for the Professional Doctorate for Industry and the Professions.

This project was jointly undertaken by two senior staff members of JMC Academy, both of whom are enrolled for the Professional Doctorate (Industry and the Professions) at the University of New England. In broad terms, there are two parts to this project, each of which was the focus of one of the candidates:

1. The development of an accreditation-ready curriculum and associated teaching and learning strategies and resources (for which this candidate was responsible) and
2. The development of the business and commercialisation strategy and framework, for which Mr George Markakis is responsible.

Unfortunately, the timelines associated with enrolment for the Professional Doctorate do not allow for a longitudinal evaluation of the Master of Creative Industries project to be undertaken at this time (it will be a further two or three years before the first graduates emerge). Nevertheless, the structured feedback collected as part of this project from potential students and key members of the entertainment industry has been extremely positive – there is a real and dynamic ‘belief’ in the nature of this product, and its potential to revolutionise training for the creative industries. The major potential benefit of the program reported by students is the ability to ‘kick start’ their career through the guided development of actual commercial product *while they are doing their course of study*. The major benefit reported by the production companies is that at a time when production costs are increasing rapidly and the capacity to invest in new artists is decreasing rapidly, the approach to training taken by the new Master of Creative Industries should provide the industry with access to (students’) commercial-ready product at no production cost to the companies. This creates a win-win situation for the student and the industry in general.

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This document describes the development of a Master of Creative Industries (MCI) program culminating in commercial ready product for use by JMC Academy (Australia) where the candidate holds the position of Director.

## **Portfolio: 1**

### **Innovation Conception and Development History**

#### **Background:**

JMC Academy has been delivering educational programs in the creative industries since 1982. The JMC Academy was the first provider, public or private, to be government-accredited (then by the VETAB-Vocational Education Training Accreditation Board) to deliver Certificate III, Certificate IV, Diploma and Advanced Diploma in Audio Engineering. In subsequent years the JMC Academy was also accredited to deliver courses in four other creative industries subject areas: Film and TV production; Animation; Entertainment business management; and Music performance.

Up until 2005, JMC Academy maintained articulation agreements with a number of Australian universities, including the University of Sydney, the University of Western Sydney, Macquarie University, Southern Cross University and the University of New England.

In that same year, in order to provide a clear identity for our programs, JMC Academy applied for and was granted non-university higher education provider (NUHEP) status with the following undergraduate degrees accredited for delivery:

- 1) Bachelor of Engineering Technology (Audio)
- 2) Bachelor of Engineering Technology (Digital TV Production)
- 3) Bachelor of Engineering Technology (Digital Animation)
- 4) Bachelor of Entertainment (Management)
- 5) Bachelor of Entertainment (Popular Music and Performance)

#### **Purpose of the development:**

As the team from JMC Academy come from an industry background and are industry practitioners, we are acutely aware that in industry a production could not be created or completed for commercial purposes without input from a range of relevant discipline areas. For this reason, we introduced what we called the 'integration program' into our teaching, whereby students from each discipline were required to produce their project work in groups. This integration program is now built into our course curriculum.

While the notion of group project work is not new, the norm elsewhere is that students from a single discipline studying the same course would work on these group projects. Therefore, the projects are not multi-disciplinary. At JMC Academy, our significant point of difference is that students from various disciplines come together to produce a single project; for example, music students write and perform a song and its instrumental backing, audio students record the sound, film and TV students record the visuals, digital animation students create the titles and special effects, and entertainment management students coordinate the project.

This is a multi-disciplinary approach that we still use today and it lays the foundation to what has become the subject of the innovation of this Professional Doctorate.

There are many institutions, domestically and globally, that deliver music or film and TV subjects along with related management subjects. Our research concerning the offerings of these institutions has revealed that most tend to specialise their delivery within 'silos'; that is, that these institutions deliver those subjects from within their respective departments or colleges in isolation from the rest of the institution.

Those that do have group work included in their offerings generally appear to apply it informally and ad-hoc, rather than as a formal and integrated part of the curriculum. Certainly, none that this candidate has been able to find have the requirement to produce product for the purpose of commercialisation. Most tend to produce product for its creative value alone.

Recently JMC Academy was invited to become the nineteenth member of the Berklee College of Music International Network (BIN). While this group of nineteen elite colleges focuses on music, audio and entertainment management subjects, it is clear from a review of each institution's online and hard copy materials, and from discussions held at the BIN conferences in October 2012 and October 2014, that none of them other than JMC Academy has the film, TV and animation facilities to provide a total production package for the commercialisation of product. This is a unique feature and advantage for JMC.

What we have found at JMC Academy over the years, in particular since achieving government higher education registration, is that while students engage in the multi-disciplinary integration program, the reality is that given the number of subjects they are required to study over six trimesters, the amount of time available for students to hone their production and creative skills is in fact very limited. Certainly undergraduates are able to produce product, however the amount of time required to 'fine tune' a product to a commercial standard is simply not available to the average student given the competing priorities of undergraduate study.

***The innovation in this Prof Doc is the development of a Master of Creative Industries (MCI) program culminating in commercial ready product.*** It is based on a Mode 2 multi-disciplinary integration approach (see page 33) which also allows students the time necessary to produce product to the quality needed for commercialisation.

The Masters program described in this portfolio focuses on the development of a creative industries product, produced by students as part of their program of study and with the aim of securing commercial distribution of the product for the students during, not after, their course. Effectively this program will have the potential to kick start a graduate's career **during** their study, not on the basis of completion of a qualification.

The innovation described in this portfolio was a joint undertaking by two Professional Doctorate candidates – John Martin Cascarino (known professionally as Martin Cass) and George Markakis – both of whom are senior members of JMC Academy.

There are two parts to this innovation:

- 1) **The pedagogy:** This is the area of development for which this candidate had primary responsibility. It focused on the curriculum, teaching and learning aspects of the Masters program, with a particular emphasis on how the students would develop their products during their time of study in co-operation with students from other disciplines.
- 2) **Commercial distribution:** This area of the innovation was the primary responsibility of the second Professional Doctorate candidate, George Markakis.

A further component of the innovation is that JMC Academy will develop a JMC Production Company which will provide a facility for students to have their product commercialised and distributed through partnership agreements between the student, JMC Academy and a distributor.

With the escalation of production costs over the last two decades, many record companies, Film and TV production companies and various other creative industries production houses have reduced their production budgets significantly.

The development of the JMC Production Company will provide an outlet for Masters graduates, while at the same time providing a stream of talent and product for record companies, games distributors and the TV networks. All three of these and other entertainment sources are in great need of product. TV networks with their free to air digital channels need new product to fill air time. Music distributors no longer invest in artist development. They need product ready for release. The appetite for games has over the years seen the development of retail games outlets not dissimilar to CD stores. They too need product.

This aspect is addressed in detail in the portfolio submitted by George Markakis.

### **Opportunities the Product Provides:**

There are a variety of opportunities that this innovation will provide for various stakeholders. For the student it will provide the potential to commercially kick start their career, educationally it will provide the time to focus on the development of a product and therefore allow time for greater critical thinking, and personally it will give students the satisfaction of a completed product. For the distributor it will provide an opportunity to distribute product at a greatly reduced cost. For JMC Academy commercially it will provide a new revenue stream, and educationally it will provide an opportunity to assist students creatively. Finally, personally it will provide the candidate and JMC staff with the satisfaction of their graduates' success.

### **Obstacles to development:**

With regard to the pedagogic development of the product, and the Tertiary Education Quality and Standards Agency (TEQSA) accreditation application process, the requirements are in no way different from those used for the development and accreditation of the Bachelor degree programs



offered by JMC Academy. Having said that, given that this program is a Masters program, there is a requirement under the TEQSA standard PCAS 4.2, relating to the Provider Course Accreditation Standards, that states

4.2 *The higher education provider ensures that staff who teach students in the course of study:*

- *are appropriately qualified in the relevant discipline for their level of teaching (qualified to at least one AQF qualification level higher than the course of study being taught or with equivalent professional experience);*

This requirement may provide the only technical obstacle given that this will be the first Masters program JMC Academy has put up for government accreditation and therefore JMC Academy has few existing staff with doctoral qualifications. The JMC Academy hiring policy will, therefore, target potential staff with doctoral qualifications or equivalent experience. An equivalence policy was approved by the JMC Academy Academic Board on the 4<sup>th</sup> of March 2016.

Of course approval for the application to be submitted must in the first instance come from the Academic Board and then from the Governing Council of JMC Academy. This process can be time consuming. Lastly the most important obstacle would be the failure by TEQSA to approve the first application. This would be a significant obstacle to overcome but not an insurmountable one.

### **Program development process:**

The TEQSA Provider Course Accreditation Standards (PCAS) provide clear guidelines as to what must be achieved and demonstrated in order for a course to be accredited. Given that JMC Academy is currently a registered Non University Higher Education Provider, the only formal requirements that JMC Academy must meet for TEQSA are the PCAS.

There are 6 primary requirements that the program development must achieve and demonstrate. They are:

- 1) Course design is appropriate and meets the Qualification Standard
- 2) Course resourcing and information is adequate
- 3) Admission criteria are appropriate
- 4) Teaching and learning are of high quality
- 5) Assessment is effective and expected student learning outcomes are achieved
- 6) Course monitoring, review, updating and termination are appropriately managed  
(See Attachment 2, page 71 - Provider Course Accreditation Standards)

In keeping with the TEQSA requirements, the internal process policy adopted by JMC Academy for all program development requires that:

- 1) An internal course advisory committee is convened for the purpose of formulating the broad ideas around the units that might be developed. For the development of this Master of Creative Industries (MCI), this committee met for the first time on August 20<sup>th</sup> 2015.
- 2) When agreement is reached by the internal course advisory committee on the broad ideas about the units to be developed, approval must be sought from the Academic Board to proceed with the development and also the Academic Board must provide formal approval

of external subject experts that would then join the internal course advisory committee members to make up the full Course Advisory Committee (CAC). It is this committee that will develop the final list of units to make up the program.

Members of the internal course advisory committee (CAC) are:

Martin Cass (MD) (MC), Kirsten Livie-Primero (former Academic Co-ordinator)(KL), Dr Adrian Bennett (Director of Education)(AB1), Amon Broughton (current Academic Co-ordinator)(AB2), George Markakis (CEO)(GM), Glenn Ferguson (Head of Audio, Sydney)(GF), Kemo Bunguric (Head of Music, Sydney)(KB), Sean Callinan (Head of Games and Animation, Sydney)(SC).

Kirsten Livie-Primero attended only the first meeting due to a change in her employment and was replaced on the CAC by Amon Broughton.

The CAC (internal) has met on four occasions to date.

The first meeting was held on the 20<sup>th</sup> August 2015.

The agenda for that meeting was:

- 1) To advise the committee of the innovation project and to seek agreement from the committee as to the value both commercially and professionally of the project.
- 2) To explain to the committee how the project formed a significant part of the Prof Doc.
- 3) To explain the process with regard to surveys that needed to be conducted to ascertain the interest from students for the program. A copy of the research methodology paper was provided to the committee for their reference. This survey was to be carried out at the request of the JMC Governing Council and was to be developed as per the research methodology paper which was previously submitted to my supervisors and approved.
- 4) To have the committee develop a coherent list of survey questions.
- 5) On approval and agreement of those questions, to plan the execution of the survey and collation of the results.

It should be noted that although face to face meetings may conclude on a given day at a given time, conversations on the meeting subject often continue online via Yammer. These transcripts have been made available; however, any attachments provided during those online communications are not available in the Yammer attachments to this document.

Much of the discussion during that first meeting was of an explanatory nature; however, the discussion did cover those agenda items listed.

The candidate took the opportunity to explain the purpose of the Prof Doc to the meeting, highlighting that it requires the candidate to develop a portfolio in support of a product or service, an innovation.

GM went on to explain that in our case the innovation was the Masters program and its associated JMC Production Company through which we would commercialise the students' work. GM also made the CAC aware the JMC Production Company would only be used as a springboard opportunity

for our students and that we would not hold the students contractually should another company wish to commercialise the students' work and should the students wish to accept that offer.

The candidate also explained that the development of this course was inspired by the JMC integration program where various departments come together to develop a project. This Masters program would be an extension of that integration.

Both KB and GF commented on the opportunities this program would bring to our current students, in particular KB commented that many of his music students produce good product but that the production values were poor due mainly to the lack of time students had available to take advantage of the JMC facilities.

One interesting note made by KL was to be aware of the demand on facilities that this program would add and that we would need to be prepared to allow students of this program to utilise the facilities after hours, which KL pointed out was typical of the way creative industries operated in any case.

Lastly the CAC agreed to review the research methodology document that the candidate had provided and to individually develop a list of survey questions to be uploaded to Yammer for discussion and then to be approved at the next CAC.

(See Attachment 3, page 79 - CAC meeting 1 - 20/8/2015 minutes.)

(See Attachment 4, page 81 - CAC YAM TRANSCRIPT - 20/8/2015)

(See Attachment 5, page 85 - Research Methodology)

The second meeting of the CAC occurred on 15 September 2015. The purpose of that meeting was:

- 1) Specifically to have the committee provide comment on the list of survey questions developed and which were uploaded to Yammer on 11/9/2015.

To be frank, the CAC were slow to provide any suggestions for questions that could be used. In fact it wasn't until the candidate posted a list of survey questions to Yammer that any meaningful discussion took place. How those questions were developed is discussed later in this document (See page 28).

There were, however, two recommendations made that were applied. The first from KL was an explanation of the meaning of "commercialisation" in the opening statement, where we added in brackets the words 'marketed, sold, distributed' to ensure there was no misunderstanding of the intention of the program. The purpose of the opening statement was to provide the respondents with a clear understanding of what the MCI program was to achieve.

The other recommendation was from AB1, which was in regard to process rather than the questions. The recommendation was to run the survey online rather than in hard copy as the students were used to that process through the trimester based surveys we run at JMC Academy for quality assurance purposes.

There was another matter raised by KL with regard to the wording of question one. The question read as follows:

- 1) On completion of your studies, you would have an interest in having your creative product commercialised.

KL suggested that the words “you would” be replaced with the words “would you”. This and others are in fact more statements rather than questions, to which the respondent is asked to select from the options of ‘strongly agree’ through to ‘strongly disagree’ on a 5-point Likert Scale. To change that wording would have rendered the use of Likert Scales useless as the respondent would not be able to select an option. The statement would have been turned into a question requiring a written (qualitative) answer. Having explained this to the CAC, the CAC agreed with this response and for the purpose of using Likert Scales the wording of those questions was not changed. This discussion clarified the point that although all the items on the survey are referred to as ‘questions’, those requiring a Likert Scale response are grammatically phrased as statements.

(See Attachment 6, page 98 - CAC meeting 2 - 5/Sept/2015 minutes)

(See Attachment 7, page 100 - CAC YAM TRANSCRIPT - 15/Sept/2015)

The result of the discussions around the survey tool was a list of questions which was sent to the candidate’s supervisors on the 26<sup>th</sup> September 2015. A reply was received with some suggested changes on the 28<sup>th</sup> September 2015. Many of these changes focused on the layout of the survey: for example, the removal of sub-questions; where question 2 was made up of three parts i.e. 2(a), 2(b) and 2(c), these were simply given their own number and listed as separate questions. Another recommendation was to remove the full descriptors of ‘strongly agree’ to ‘strongly disagree’ from the Likert Scale questions and replace those with abbreviations and a key so that, for example, ‘strongly agree’ became SA and ‘strongly disagree’ became SD.

A more significant recommendation was to change words like ‘you’ and ‘yours’ to ‘I’ and ‘my’. As we were asking participants for their own views the use of ‘you’ and ‘yours’ didn’t orient the participants to their own views, but partially to what the participants thought the researcher might be seeking.

Another valuable change was made to what was then question 2, where if in question 1 (Are you willing to participate in this survey) the response was NO, we would then follow that question with ‘why’. The advice was that this would not be permitted under ethical standards as it is seen to ‘pressure’ students to participate, even if they don’t want to. This was removed.

The changes were made to the survey and the CAC were advised of this. We then proceeded to create the online survey tool. The JMC education department were responsible for the development of the tool which was completed on the 23<sup>rd</sup> October 2015.

(See Attachment 8, page 103 - Survey Screenshots)

The survey was deployed on 27<sup>th</sup> October 2015 and remained open till 6<sup>th</sup> November 2015.

By the 23<sup>rd</sup> November 2015 the surveys were collated.

To follow up the surveys, student focus groups were conducted from the 23<sup>rd</sup> November 2015 to the week of 7<sup>th</sup> December 2015. In these focus groups, students were asked to provide additional ideas as well as to explain why they believed people had responded to the survey in the way that they had.

The findings of the survey and the focus groups were used to inform the CAC about the students' perspective of what they believed they needed in this Masters program to achieve the desired result of product to be commercialised.

The survey findings will be discussed in greater detail in Section 2: Innovation impact and change report. (See Page15)

The third meeting of the CAC occurred on 11<sup>th</sup> December 2015. The purpose of that meeting was to:

- 1) Review the results of the surveys and focus groups.
- 2) Discuss a broad structure of units.

The survey results and focus group summaries were provided to the CAC on the 11<sup>th</sup> Dec 2015. The surveys provided informative responses which the committee believed were in keeping with expectations. There did not appear to be any particular outstanding data that the committee had not anticipated or expected.

Importantly the data revealed that there was a significant interest in the innovation and that there would be a demand for this program.

As a side note, the survey did alert the committee to some subject areas in the current Bachelor degrees that the respondents felt were lacking in terms of 'quantity' rather than quality; that is, these particular areas were areas of interest to the respondents with regard to their Bachelor degrees; however, they believed that more time should have been spent on these subjects. One such area was live sound production; the responses showed that this was one of the areas that undergraduate students wanted to devote more time to. My suggestion was that during the next phase of accreditation for our audio program, some consideration should be given to a separate live production stream. This will be tabled at the next Heads of Department meeting.

Another area of interest was in the music department where some respondents suggested that a greater focus on electronic music was preferred. This will also be tabled at the next Heads of Department meeting.

What was made abundantly clear was that the opportunity to develop a project for commercialisation was particularly appealing to students.

Finally, at this meeting the CAC agreed to proceed to the development of a draft unit list and unit overview.

(See Attachment 9, page 106 - CAC meeting 3 - 11/ Dec/2015 minutes)

The fourth meeting of the CAC occurred on the 16<sup>th</sup> December 2015.

The purpose of that meeting was:

- 1) Review and discuss a draft list of units provided by Martin Cass.

The findings from the survey informed the discussion around the development of the units for the program at that meeting.

At that meeting, MC tabled a draft list of units for discussion. One of the items raised at that discussion came from GF and KB who suggested that perhaps there should be additional units of specialisation added, focusing on the subjects that students advised us through the surveys were the ones in their undergraduate degrees in which they performed poorly. I reminded the committee that this was to be a commercial Masters program that resulted in product for commercialisation. Adding units that merely extended on from our existing undergraduate degrees would not necessarily deliver a program that culminated in product to be commercialised but would generally provide more of the same knowledge, skills and application of skills that the undergraduate degree provided. I also suggested that the development of department-specific Masters programs rather than the MCI would better deliver the outcome that GF and KB were seeking.

AB1 suggested that we should offer elective units as an alternative to the production units for those students who were unable to develop a project of their own. This suggestion was also raised at a later meeting of the CAC. As a result of discussions, the CAC came to the conclusion that given that projects required the input of others and working in teams, group projects would allow for those without a specific project of their own to successfully complete the production units. The CAC also suggested that if electives were to be added in the future, those electives should come from department-specific Masters programs that were yet to be developed.

Another suggestion from AB1 with regard to those students that might not come up with a project of their own was to allow those students to undertake a research study as an alternative, with approval from the student's supervisor. The expectation would be that the subject of the research would also focus around the creative industries. This alternative unit was agreed to by the CAC and added to the redraft of the unit list. As the program developed, however, the CAC came to realise that as with the notion of alternative elective units, the opportunity for students to work in groups and to have their input into a group project assessed, made the alternative research study unnecessary. Also making this unit of limited benefit was the inclusion of research units that all students were required to take in the core curriculum.

SC suggested with regard to the production project units that rather than a single supervisor approving a project request, those approvals should come from a small panel including industry members. The committee agreed with this and interestingly this idea was also raised at the full CAC meeting which included external members and took place on 3<sup>rd</sup> March 2016.

With regard to the business units AB1 recommended that those units should contain core skills and knowledge that would support the graduate's ability to conduct their own business. My own opinion

on this is that while I agree with the necessity for core skills, those skills should have been provided in the undergraduate degree as all JMC Academy programs contain those units. I thought that skills at a higher level than core would be more suitable. The full CAC meeting on the 3<sup>rd</sup> March did talk briefly about this and it was generally agreed that those skills are required and while they may be core they should be more than basic at an AQF 9 level program.

Those changes were made to the units list and outlines and posted via Yammer for approval.

(See Attachment 10, page 109 - CAC meeting 4 - 16/Dec/2015 minutes)

(See Attachment 11, page 111 - CAC YAM TRANSCRIPT - 16/Dec/2015)

(See Attachment 12, page 117 - Commercial Masters Units V1)

(See Attachment 13, page 119 - Commercial Masters Units V2)

At this point, having reviewed and further researched the units I found that the program was heavily skewed toward production projects. I was concerned that this could impact on gaining government accreditation so I called for an “urgent meeting” of the CAC to discuss the issue and to provide some alternatives.

This was the fifth meeting of the CAC and was held on the 8<sup>th</sup> February 2016. My suggestions to CAC included the removal of the Promo Materials units and to have the content of those units included in the Production Project units and also to replace the deleted units with research units to inform and support the Pre-Production units. The CAC agreed with the suggested changes. The CAC also agreed to remove the unit “Innovation 2” and to replace it with a “Project Management” unit. The CAC held the belief that students would need project management skills in order to successfully complete the program in particular as the production project unit would be such a significant part of the program and also because this project management unit would assist graduates to conduct their creative industries careers. The following attachments show those changes in a table format.

(See Attachment 14, page 122 - CAC meeting 5 - 8/Feb/2016 minutes)

(See Attachment 15, page 123 - Course Structure 1)

(See Attachment 16, page 124 - Course Structure 2)

Approval of the unit list and outlines as well as approval to proceed with a proposal to the Academic Board was received from the internal CAC on 14<sup>th</sup> Jan 2016 via Yammer.

A course approval application form for the program was submitted to the Academic Board out of session on 17<sup>th</sup> February 2016. The submission included course design information as well as course structure and unit details, also included were the names of recommended external experts.

We sought approval from the Academic Board to proceed with further development and the inclusion of the external experts on the CAC. A pool of external experts was included in the documentation; however, to ensure that we would have the best opportunity to have the appropriate expertise on the CAC we also requested that the Academic Board delegate authority to the Chair for the approval of other potential external CAC members should they be required.

The following pool of possible external CAC members was included:

Dr Denis Crowdy – Senior Lecturer in music, Macquarie University

Associate Professor Sandra Gattenhof – Head of the Department of Drama, QUT

Dr Lee McGowan – Co-ordinator of the Doctor of Creative Industries, QUT

Michael McMartin OAM – Melody Management, Australian Music Hall of Fame

Professor Peter Flood – former Pro Vice-Chancellor, UNE; former Provost, TOP Education Institute; experienced in the development of a coursework master's degree in the private higher education sector.

Deborah Szapiro – Co-director, Sydney International Animation Festival; Lecturer, Master in Animation, UTS

Dr Grayson Cooke - Senior Lecturer in the School of Arts and Social Sciences, Southern Cross University

Approval to proceed and the delegation of authority to the Chair were received on 18<sup>th</sup> February 2016 out of session and via email.

(See Attachment 1, page 48 - Academic Board course proposal form V2)

Between the 18<sup>th</sup> and 23<sup>rd</sup> February invitations to join the CAC were sent to those in the pool of possible CAC members as well as two who were not in the pool but were deemed to be an asset to the committee and approved by the Chair of the Academic Board. These two were Dr Shilo McClean (Chair of Siggraph Sydney) and David Webster (Director of Cheeky Little Media).

Acceptances were received by the 24<sup>th</sup> of February and the final CAC membership was as follows:

Michael McMartin - OAM – Melody Management, Australian Music Hall of Fame

David Webster - Creative Director, Cheeky Little Media

Dr Shilo McClean - Chair of Siggraph, Sydney

Dr Lee McGowan - Co-ordinator of the Doctor of Creative Industries, QUT

Dr Denis Crowdy - Senior Lecturer in music, Macquarie University

Professor Peter Flood - former Pro Vice-Chancellor, UNE; former Provost, TOP Education Institute; experienced in the development of a coursework master's degree in the private higher education sector.

Professor Randall Albury – Chair, JMC Academy Academic Board; former PVC Academic, UNE

Martin Cass – Director, JMC Academy

George Markakis – CEO, JMC Academy

Dr Adrian Bennett – Director of Education, JMC Academy

Sean Callinan – Head of Department (Animation and Games), JMC Academy

Kemo Bunguric – Head of Department (Music), JMC Academy

Glenn Ferguson – Head of Department (Audio), JMC Academy

Amon Broughton – Academic Co-ordinator, JMC Academy

The full CAC met on the 3<sup>rd</sup> March 2016 at 1pm.



The Chair of the committee, Professor Randall Albury, opened the meeting and invited comments and suggestions regarding the program. Most importantly, both Dr Lee McGowan and Dr Denis Crowdy made the point that the program was of equal academic standard to their respective MCI programs at their respective Universities. Both Dr McGowan and Dr Crowdy suggested, however, that we consider alternative delivery methods other than lecture based delivery. They made the observation that students were looking for something more than just lectures. They also suggested that we look into the diversity of assessment; that is, to look for means of assessment other than essays in the theory based subjects and to be aware of the timing of assessments so that students' peak workloads were not clustered. These were agreed to by the CAC.

Dr McGowan, Dr Crowdy and Dr McClean all recommended that we should also be aware of the need for flexibility in the production projects, and that the wording of the unit requirements should allow for students to change what their project might be. This came about as the unit descriptors provided to the CAC were very specific as to the requirement that the production project be based on the project concept that the student submitted for admission to the course. This would keep the student tied to their original project and would have been a disadvantage.

Professor Flood recommended that we reconsider the credit point values and that we use a more standard 6 cps per unit and weight double units accordingly. In the documentation provided units varied in value between 4, 6 and 10 credit points providing a total per semester of 20 credit points. This revaluing would make the provision of advanced standing easier to deal with. Professor Flood also suggested that we reduce the number of weeks per term from sixteen to fourteen, again for the purpose of standardisation.

Dr McGowan suggested that we might consolidate some of the learning outcomes as the current listing of 24 was probably too many. He suggested that at most we should only have 12 listed.

By and large most of the recommendations were operational and in some cases involved the minor rewording of unit content to ensure clarity in the descriptors.

Dr McClean suggested that we change the name of the 'Pre-production 1' unit to 'Concept Design' and Professor Flood suggested that the 'Pre-production 2' unit name be changed to 'Concept Evolution'. These suggestions were made because the title 'Pre-production' has a music focus connotation while the program is more generic than that. I did agree that the term 'Pre-production' came from my music background and agreed with the suggestion.

A significant suggestion came from David Webster in that he believed that from an industry point of view we should temper the expectation of students that in every case they will leave the course with a finished product capable of being commercialised. David suggested that we allow the students to determine what the final level of commercialisation might be for their projects. David's point was that the student might, for example, only get to the fully developed script stage of a film rather than the final film itself. Other CAC members agreed that this made good sense.

Professor Albury asked specifically if the CAC believed that the course met the AQF 9 level standards. Dr McGowan stated that he believed it did and the other academic members of the panel agreed.

(See Attachment 17, page 125 - CAC meeting 6 - 3/March/2016 minutes)

It should be noted here that while approval to proceed was received from the Academic Board and that subsequently a full CAC including external members met and discussed the program, the opportunity to submit a final course proposal to the Academic Board was not possible before the deadline of my candidature. The next meeting of the Academic Board will not occur until late July 2016. This along with the JMC Academy TEQSA re-registration process, which is currently in progress, prohibits a submission to TEQSA at this time.

Regrettably the timing has not been in our favour although a submission will be lodged as soon as possible.

**Nature of the product:**

This product is designed to provide not only a body of knowledge gained through the critical thinking and review of the project that the student develops while studying for their Masters, but also to provide an opportunity for students to have their work commercialised.

While the program is designed mainly to meet the needs of JMC's graduates, the opportunity to take this Masters degree may also be made available to those who have attained a qualification at undergraduate level in the same field of study from an institution other than JMC Academy.

The program also provides an opportunity for those in industry who have not attained formal qualifications but have extensive professional industry experience to attain a qualification. Many with industry experience may take advantage of the opportunity of the potential "kick start" or rather in their case "kick along" that this program would provide.

We see great potential for the creation of content that is currently needed in the creative industries.

The success of this program could lead to the licencing of the program to other institutions internationally or the use of the framework applied to other industries. The use in other industries would require the development of a different set of units of study as appropriate to the industry that the program is to service.

## Portfolio 2: Innovation impact and change report

### **Research methodology:**

- 1) The internal CAC developed an online survey which focused on two primary objectives:
  - a) Determine whether the project is likely to be received positively (by students)
  - b) Identify the students' perspective of what the pedagogic approach should be with regard to unit content and delivery.
- 2) We then followed this with focus group meetings.

Of a student body of 1800, only those students in trimesters 4, 5 and 6 were invited to take the survey. In total 646 students were eligible to take this survey. The survey was completed by 186 of those eligible students, which equates to a sample size of 28.8%.

With regard to:

#### a) Student interest:

In this part of the survey, except for question 1, we used a 5-point Likert Scale survey, where the responses ranged from 'strongly agree', through to 'strongly disagree'. Because ordinal data was collected, the median as a measure of central tendency was regarded as appropriate.

#### b) Pedagogic approach:

This part of the survey was to determine the views of the student cohort with regard to broad curriculum content. Short answer questions were used in this section in order to give the opportunity for the respondent to provide a broader opinion with regard to their preference for the unit content and pedagogic approach. It was believed that using Likert Scales would have been limiting as Likert Scales are responses to predetermined statements or questions and do not provide the flexibility for the respondent to express their opinion in full. The short answer question approach did not limit responses and alerted us to content possibilities.

### **Survey Results (including why each question was asked):**

The survey results are used to validate the direction being taken in the development of this program and also to gauge the level of interest in the MCI from the respondents.

The following is a list of the survey questions asked and a summary of the responses, along with an explanation as to why the question was asked.

## **Part A, Student Interest**

**Q1** *Are you willing to participate in this survey?*

Purpose of the question:

To allow respondents to confirm their participation once they were aware of the purpose of the survey and their rights as a respondent.

Survey told us:

- From 186 respondents, 184 indicated that they agreed to participate although 186 continued to take the survey.

**Q2** *On completion of my studies, I would have an interest in having my product commercialised.*

Purpose of the question:

As the purpose of the MCI program is to have product commercialised, it was important that we determine if this was of interest to the student. Without this interest, the program would be of little value to JMC Academy in particular or the industry as a whole.

Survey told us:

- That 78% of students agree or strongly agree and would want to have their product commercialised. This result gave strong support to the purpose of the program.

**Q3** *I am currently undertaking a course of study in the creative industries at JMC Academy.*

Purpose of the question:

This question was asked so that we could get a sense of whether the students identified with the creative nature of the JMC programs. It also acted as a prelude to the next two questions the first of which asked:

**Q4** *I am undertaking my current course to develop my creativity.* The second asked:

**Q5** *I am undertaking my course of study for the opportunity of achieving commercial success.*

These two questions helped us determine the balance in terms of student numbers between those students with a creative purpose and those with a commercial purpose. This also helped us get a sense of why students were doing our courses and what outcome they might be looking for.

Survey told us:

- That 96% of those surveyed believed they were undertaking a creative course and that 89% of those surveyed agreed or strongly agreed that it was for creative purposes. Of those surveyed 80% also believed that they were undertaking their course for commercial purposes. This suggests a need for balance between commercial and creative purpose in the development of the MCI.

**Q6** *Please list any outcomes you are seeking from enrolment in your current course.*

Purpose of the question:

To identify the outcomes students were seeking from their undergraduate degree would help identify what outcomes the students might seek from the MCI. The results of this question would also support Q5 where we asked if the purpose for undertaking the course of study was for the opportunity of commercial success.

Survey told us:

- While 23% were looking for outcomes of knowledge and skill, 66% were looking for career opportunity or self-employment. Clearly students are looking for a commercial outcome. This result also supports the result of Q5 where of those surveyed 80% were undertaking their course for commercial purposes.

**Q7** *I believe that in my production projects commercial success and creativity can co-exist.*

Purpose of the question:

If we were successful in establishing that some students have a creative and some a commercial purpose for undertaking our courses then we would need to understand the link or crossover between the two. This question provides an understanding of what percentage of students believed in both purposes. It also lays the foundation for an understanding of whether students would accept a Masters program that fosters creative endeavour for a commercial result. This also acts as a recheck of question 2.

Survey told us:

- 85% agreed or strongly agreed with the statement in Q7, again suggesting that students would want and value the MCI and its commercial outcome for student work. This also supports the result of Q2 where 78% of those surveyed agreed with the notion of having their work commercialised.

## **Part B, Pedagogic Approach**

### **Q8** *What are you currently studying at JMC Academy?*

Purpose of the question:

To better understand the breakdown of which courses the respondents are undertaking and in doing so to better understand the perspective of the responses.

Survey told us:

- Audio 35%, Film and TV 23%, Music 18%, Entertainment management 12%, Games 8%, Animation 5%. Clearly the response were skewed toward audio and film and TV.

### **Q9** *What trimester are you in?*

Purpose of the question:

Identifying the course the student is undertaking and then the trimester the student is in might provide a better understanding of the responses to questions based on the student's experience at JMC to date.

Survey told us:

- 60% of respondents were in trimester 6 and so have had a reasonably complete experience in the JMC course they were undertaking. 20.7% were in trimester 4 while 19.2% were in trimester 5.

### **Q10** *What subject area do you believe you would have benefited from spending more time on?*

Purpose of the question:

The purpose of Q10 was to identify which subject areas the students believed they would have benefited from spending more time on. We understood that the benefit could have been for the purpose of devoting more time to subject areas in which the students performed poorly but equally could have been for students' personal benefit or due to their particular interest.

Survey told us:

The top five subject areas that would have benefited the students were:

- 1) Studio (audio)
- 2) Directing, Producing/Production
- 3) Camera, Lighting – Events/stage management/ Production Management – Sound Design

- 4) Song writing/Screen Music – Business (accounting, marketing, Law)
- 5) Acoustics – Music Theory/Aural

We anticipated a correlation between Q10 and Q11 (what subject area is your weakest area of study?). The assumption was that the weakest areas of study would be those that the student would have benefited from spending more time on, however this was not the case. Only three areas of study made the top five in the responses to both questions. These were business, music theory and studio. This suggested that the data from each question might best be reviewed individually.

**Q11** *What subject area do you believe is your weakest area of study?*

Purpose of the question:

This question seeks to identify which subject areas of study required more attention. While this refers to the existing undergraduate degree the student is undertaking, it does give us some insight into the broad subject areas to keep a close eye on in the MCI.

Survey told us:

The students' top five weakest areas of study:

- 1) Business
- 2) Post-production
- 3) Music theory
- 4) Electronics
- 5) Acoustics

As stated, these refer to the undergraduate degree the student is currently undertaking. Subject areas Music theory, Electronics and Acoustics would not be found in the MCI simply because those units would not support the purpose of the program. These are subjects for undergraduate level study when one considers the purpose of the MCI (commercialisation). This does however tell us what tutors, supervisors and examiners need to keep a look out for during the students' production projects. Areas like business most definitely play a role in the MCI because of the commercialisation nature of the program.

**Q12** *What subject area would you like more tutoring on?*

Purpose of the question:

This question was included to allow students to state specifically what areas they wanted more tutoring in. It should be noted that this was specifically about "tutoring" not just spending more time on as in Q10.

Survey told us:

The top five areas:

- 1) Studio
- 2) Business
- 3) Music Theory, aural
- 4) Directing, Producing – Live sound – Post Production
- 5) Camera, lighting

The areas of Studio and Business are both relevant here as the MCI is focused on commercialising project work. The Studio subject and the subsequent use of studio facilities will in most cases be required for the purpose of completing projects. If the product is to be commercialised the Business subjects would support this outcome. The Business subjects and their importance were discussed in CAC meetings at length.

Of the six subject areas that made the top five in this question, five also appeared in Q10. They were Business, Camera-lighting, Directing-Producing, Music Theory-Aural and Studio. This suggested a relationship between what students wanted to spend more time on and what students wanted more tutoring on. Again it should be noted that areas 3, 4, and 5 of this question are undergraduate subjects although their inclusion in the top five list provides an indication of areas during project work that tutors, supervisors and examiners should monitor closely.

**Q13** *If your undergraduate degree is technology focused, do you have access to the same or similar technology as available at JMC?*

Purpose of this question:

As per the advice received at the CAC from Kirsten Livie-Primerio these production projects will increase demand for time in JMC facilities. While it was agreed that we would make facilities available after hours, we were also aware of the likelihood that some students would have their own facilities and equipment available.

Survey told us:

- That 40% of students have the equipment and facilities at home to develop their project in their home environment and that the demand for access to JMC facilities would come from the remaining 60% of student numbers.

**Q14** *With regard to the production project (the product), would your preference be to create the project using your own off campus facilities where possible?*



Purpose of the question:

This question follows on from question 13 and determines what percentage of students who have their own facilities would prefer to use those facilities.

Survey told us:

- That of the 40% of the students who have their own equipment and facilities, 100% of those would prefer to use those facilities. Again this suggests that 60% of the student body would require access to JMC facilities.

**Q15** *This Masters program is for the purpose of the student producing commercialisable product. In percentage terms what do you believe should be the split between theory and production work?*

Purpose of the question:

We expect that students in a program with a focus on production projects, as this program is, would prefer that a minimal amount of time be spent on theory subjects and more on project work. We are of course aware that the AQF standards have to be met so this question was intended to help us understand and manage our students' expectations only and not to guide our decision making on the balance between theory and project work.

Survey told us:

- That 46% of the student body would prefer an even 50%-50% split between theory and project work and that 52% of students would prefer 25% theory and 75% project work. This came as no surprise, however I expected more than 52% of students to have a preference for the 25% theory and 75% project work option.

**Q16** *Given this is a production based program, what theory subjects do you believe would help you in your production project?*

Purpose of the question:

The purpose of this question was to allow the students to identify the subjects, specifically theory as distinct from project-based, that would assist in their production project work. Along with Q10, Q11 and Q12 these questions together build an academic profile of the students.

Survey told us:

There was a difference in score of 7% from third position to the fourth. As all other scores from the fourth position on were similar in value, I have only included in this result the top three scores.

- 1) Business

- 2) Studio
- 3) Music, song writing

Once again the areas of Business, Studio production and Music make the list. These three subject areas have appeared in the top responses in Q10, Q11, Q12 and Q16. The interesting thing here is that music is only one area of the creative industries although it would be classed as a content creation area in the same way 'studio' would be. In terms of respondent numbers music students made up nearly 20% of the total. Content creation has a significant role in the MCI and although this result refers to music, it should be taken more generally to mean content creation is relevant and would impact all our course areas in particular music, games and film.

**Q17** *what kind of projects would be of interest to you?*

Purpose of the question:

Given that project work plays such a major role in the MCI we wanted some indication of what projects the students might be interested in pursuing.

The survey told us:

The top five project areas were

- 1) Music production (Album, EP)
- 2) Film, short film, TV, documentary
- 3) Music for games, animation and film
- 4) Game production
- 5) Any

These results are not surprising given the areas of interest our undergraduate students focus on. We have said previously that the amount of time our undergraduate students have to develop projects is limited largely due to the competing priorities of undergraduate study. The MCI is intended to allow more time to develop those projects to a commercial standard. It was always expected that the projects of interest would be the same or similar to those on which the students focussed in their undergraduate degree.

**Q18** *Would you be open to working in groups on your projects if there was a need?*

Purpose of the question:

We are aware that for product to be developed to a commercial standard and for that product to be taken to market requires the input from a number of different disciplines. We are also aware that in some cases students may need to work on a group project rather than on a project of their own. This question determines the students' willingness to work in groups.

Survey told us:

- That 85% of students are willing to work in groups.

### **Survey Summary:**

It is clear from the survey results that a considerable number (78.5%) of the respondents have an interest in having their project work commercialised. While the question of balance between commercialisation and creativity was a relevant one, some 89% of all respondents from the total 186 agreed or strongly agreed that they were undertaking an undergraduate degree at JMC for the purpose of creativity. 80% of all respondents also agreed or strongly agreed that they were undertaking the same course for commercial purposes. When we consider that 85.5% of respondents believe that commercial success and creativity can co-exist, which in turn supports the notion of balance, it could be argued from this that there is an approximately equal balance of importance between creativity and commercialisation from the respondents. That would support the core purpose of the MCI which is to commercialise the project work developed by students.

The commercialisation of product or the opportunity to generate income is further supported by the 66% of respondents who are looking for the outcome of a career opportunity or self-employment.

With regard to course content the series of questions we asked in Q10 (*What subject area do you believe you would have benefited from spending more time on?*), Q11 (*What subject area do you believe is your weakest area of study?*), and Q12 (*What subject area would you like more tutoring on?*) provided some insight.

The areas of *'Business'*, *'Music theory'* and *'Studio'* appeared in both Q10 and Q11. This tells us that those three areas are the respondents' weakest and also the areas the respondents believed they would have benefited from spending more time on. Q12 focused on the areas the student would have "liked" to spend more time on and shows us that of the six subject areas that made up the top five rankings (there were two equal 4<sup>th</sup> places) in this question five also appeared in the top five of Q10, they are: *'Business'*, *'Camera – Lighting'*, *'Directing- Producing'*, *'Music Theory'*, *'Post-Production'* and finally *'Studio'*. This tells us that these subjects appearing in the top five of each question are subject areas that require close attention in the MCI.

There had been some discussion at the CAC meetings with regard to availability of facilities at JMC. We discussed the possibility of allowing those students with facilities of their own to use those facilities to produce their projects. From the survey we can see that 40% of respondents have their own facilities and 100% of those with their own facilities would prefer to use them for their projects. Demand for access to JMC facilities would come from approximately 60% of the MCI student body. The after-hours opening of JMC facilities would comfortably provide for the 60% of the student body that would require access.

With respect to the kind of projects the respondents say they would want to develop, the top five were as we anticipated: *'Music Production'*, *'Film – short film – TV and documentary'*, *'Music for games'*, *'Game production'* and finally *'Any project'*.

Working in multi-disciplinary groups will be necessary for the production of projects, and 85% of respondents told us they would be willing to work in groups on these.

(See Attachment 18, page 130 - MCI Survey Results)

### **Validation of findings:**

The validation of the survey results was undertaken in two ways. First, the results of part (a) of the survey were collated. We then looked for relationships among the responses of part (b), the short answer section of the survey. We did this for part (b) by grouping the responses into categories. The survey was supported and verified by the findings collected from the focus groups. The focus group meetings were used to address the responses from part (b).

Just some of the key themes from the focus groups were:

Question - Best things about JMC:

- Lecturers who are in the industry they are teaching subjects in.
- Collaboration (highlighted by nearly all participants as one of the best things about JMC).

Question - Why did you choose JMC?

- Some students liked the fact that the degrees were specialised and they could focus their efforts.
- Other students felt that JMC gave them opportunities to experiment with different ideas in their practical units.
- Family members and friends recommended JMC.

Question - What were the benefits of studying at JMC rather than at another institution?

- Collaboration with students in the other courses.
- Lecturers who work in the industry and have current experience.

Question - What would you like a JMC Masters to consist of?

- Internships and mentoring.
- Collaboration with other Masters students across the board.
- Opportunities to add to and build up a high class portfolio.

### **Focus Group Summary:**

The focus groups themes highlight the fact that students enjoy the industry relationships that JMC has to offer and that those delivering subject material are from industry with current industry

experience. That relationship allows for the students to take advantage of JMC staff and their networks in order to access industry work experience.

Some believe that as a creative college we offer opportunities in areas that students were not previously aware of. This provided students with some ideas in terms of career direction that they otherwise would not have had.

Collaboration was also highlighted as a significant advantage in that it made students aware of the relationship between different disciplines that together go to creating commercial product.

While the specialist nature of the JMC Academy undergraduate program is seen as valuable, students also appreciate the opportunity to broaden their scope albeit within their area of specialisation to try alternatives where possible.

It appears that many of the respondents came to JMC on the recommendation of others, in particular family, friends and school teachers, which suggests that there is a high credibility factor at JMC. This should be protected at all costs.

With regard to music, it appears that respondents very much appreciate the focus JMC has on contemporary music. This bodes well for those who might enter the MCI given that the larger percentage of successful commercial product would be of a contemporary nature.

When asked about the benefits of studying at JMC, again the value of collaboration was raised. This collaboration through our integration program in our undergraduate degrees was a catalyst for the MCI in that the MCI extends on the notion of integration through the development of production projects that would require the input from various disciplines.

When asked why they want to do a Masters, the key theme from this was that the undergraduate degree was too short, implying that they did not have the time to complete projects to commercial standard. This theme was also present in the survey questions. Again the MCI would allow the development of commercial standard product as the MCI will provide considerable time for project work.

When asked what the students thought the MCI might look like in comparison to a Masters from other institutions, a clear response was that there would be a balance between project work and theory which also supports the findings of survey Q15 where 47% of students wanted a 50%-50% split between theory and project. There were of course those that unrealistically and contrary to AQF standards wanted less than 50% theory.

Another theme that emerged here is that a JMC Masters was considered to be more creatively focused than what would be available from other institutions.

When asked what the Masters should consist of, collaboration featured once again along with opportunity to build a portfolio of projects, performances and a thesis.

Overall the data from the focus groups support the development of the MCI and the focus on project development and commercialisation of product.

(See Attachment 19, page 136 - Focus Group Themes)

### **Private interviews**

The intention in our preparation and development of the surveys was to have a further opportunity to gather data through private interviews. Our plan was to have the names of those who attended the focus groups added to a lottery by which we could select those who would be invited to a private interview.

The purpose of the interview was to provide an opportunity for individuals to put forward their views without the potential for influence from a group.

It was the opinion of Dr Adrian Bennett and Amon Broughton who conducted the focus groups that these interviews were not necessary given the clarity in views put forward at those focus groups. They believed that nothing would be gained from those private interviews that was not already said at the focus groups.

None the less the interviews were conducted between the 8<sup>th</sup> February and 16<sup>th</sup> February and included private discussions with six attendees of the focus groups. The focus groups were made up of eight attendees from each campus, Sydney, Brisbane and Melbourne, or twenty-four in total. In previous documentation I suggested that we would hope to have 10% of the focus groups attend the private interviews. We were able to interview 6 students which equates to 25% of focus group attendees, a very successful result.

The themes presented during those interviews aligned to the results of the focus groups. It should be noted that a decision was made to have Dr Adrian Bennett and Amon Broughton conduct the focus groups and interviews so as to ensure that respondents did not feel intimidated by having me as MD or George Markakis as CEO conduct those groups.

### **Interview Summary:**

The purpose of the interviews was to provide an opportunity for attendees of the focus groups to extend on the focus group responses or if need be to amplify or change their responses. This was done to ensure that as many views as possible were heard and without external influence.

The interview questions used were the same questions as those that were used in the focus groups. The key themes that emerged from the interviews were very much in alignment with the focus group results.

When asked what were the best things about JMC, lecturers and their industry involvement and relationships was raised along with the opportunity to gain access to industry work experience. Small class sizes was also mentioned. All of these were raised in the focus groups.

When asked the question why the interviewee chose JMC, the response reflected that of the focus groups; recommendation from a former teacher, contemporary music focus and class size were among the responses. Also in the response was the provision by JMC staff of useful information at open days and the like. Maintaining this credibility is of paramount importance to JMC.

In response to the question what were the benefits of studying at JMC rather than any other institution, the key themes were that JMC was more outcomes focused, JMC was more personal with students and had a specialist approach to teaching. Other themes included hands on undergraduate degree, and again lecturers with industry experience and our focus on contemporary music along with the collaboration between students and departments.

When asked 'are you thinking about taking a Masters degree?' one interviewee said no although she would consider it if it was a JMC Masters. Another said yes looking at UTS because JMC doesn't currently have a Masters, both responses suggest significant support for JMC courses and in turn for the MCI.

When asked about the key aspects of the JMC Masters, interviewees again commented on the industry experienced lecturers, the access to industry work experience and internships and the balance between theory and project work. These all align with the focus group results.

When asked about the differences between a JMC Masters and that of other institutions the themes were: the JMC course would be more personalised, would have a focus on portfolio/project work, would have the advantage of collaboration between different departments and disciplines. Again this aligns with the responses from the focus groups.

When asked about the content of a JMC Masters the responses were, that they liked the notion of a project focus. Again there was a comment on the balance of theory to project with a thesis subject and also once more, the opportunity for collaboration.

When asked what they thought some of the possible issues with the Masters might be, some valuable ideas were provided. One example is the difficulty in maintaining commitment from fellow students when undertaking group work. Another was access to facilities (as previously stated this was discussed at the CAC where the CAC suggested that JMC open after hours and also allow the use of students own facilities).

Overall the interview responses were well in alignment with the focus groups responses, so we are comfortable with the direction the MCI is taking and how it will be received.

(See Attachment 20, page 138 - Interview Themes)

## Survey methodology (Why)

A survey consists of a set of questions that is given to a sample or an entire population. The purpose of a survey is to obtain data in relation to the subject area being surveyed (Shaughnessy et al., 2011:161). The most widely-used form of survey – and the one used for this study – is the questionnaire (Neuman 2006:272) which is a research instrument consisting of a series of questions designed to gather data from participants in a form that can be analysed (Creswell 2005:358).

Survey design usually involves six steps (Creswell 2005; Neuman 2006; Shaughnessy et al. 2011):

- 1) Determine the priority issues that require data to be collected;
- 2) Construct a question(s) designed to collect the data about each of the issues;
- 3) Decide on an appropriate survey tool that will collect the data in a form that allows appropriate analysis with regard to the research question;
- 4) Determine a sample of participants to take part in the survey;
- 5) Determine an effective process for distributing and collecting the questionnaires;
- 6) Determine a valid and reliable method for analysing the data collected.

The key academic issues identified as the focus for the survey were:

- 1) Need for the product
- 2) Suggested pedagogical approach
- 3) Suggestions for subject areas to be included
- 4) Length of program
- 5) Assessment methods to be used

The key academic issues listed above were taken from the survey methodology paper that I provided to the internal CAC. The CAC created the list of questions based on those academic issues however neglected to develop questions to address academic issues 4 and 5. I don't believe that this oversight has compromised the survey results, as the issues of 'length of program' and 'assessment methods to be used' were best addressed by the full CAC given that there are requirements of the AQF to be considered. The AQF requirements would most likely be unfamiliar to students participating in the survey.

In hindsight I don't believe academic issues 4 and 5 should have been included in the list for the student survey.

A number of questions were constructed in order to provide relevant and comprehensive data about each of these key issues. In developing the set of survey questions, we followed the 'Principles of Good Question Writing' elaborated by Neuman (2006:277-281):

- 1) Avoid jargon, slang and abbreviations
- 2) Avoid ambiguity, confusion and vagueness
- 3) Avoid emotional language
- 4) Avoid double-barrelled questions (a single question that addresses two different issues, thus providing an ambiguous answer because the researcher can't be sure of the respondent's intention)
- 5) Avoid leading questions (one that leads a respondent to favour a particular response because of the wording)



- 6) Avoid asking questions that are beyond respondents' reasonable knowledge-base or capabilities
- 7) Avoid beginning a question with a premise with which respondents may not agree, and then asking them to make choices about it

These surveys were distributed online using Survey Monkey. Participants were asked to provide their responses for part A of the survey by using Likert-scale (level of agreement) and part B short answers. Responses were analysed using both the Survey Monkey software and manual thematic analysis (Guest 2012:11). As discussed previously the sample used for the surveys was limited to students of JMC Academy.

### **Focus group methodology (Why)**

A focus group is a semi-structured group engaged in an interview/discussion process. The participants are a select group who are engaged in a focused although collective dialogue (Stewart et al., 2007:1). Focus groups "afford researchers access to ... the complex ways in which people position themselves" in relation to particular issues and topics (Kamberelis and Dimitriadis 2005:904).

A focus group is a 'natural setting' that assists participants to express their ideas and opinions freely and openly in a way that helps them to feel empowered (Neuman 2006:412). Participants are given the freedom to provide explanations for their opinions and views, and to question the views of others. Above all, focus groups provide a setting for the open and critical review and evaluation of ideas against the criteria of feasibility and importance (Brinkerhoff 1988) – what Lunn and Smith 2009 refer to as 'reality checking'. Focus groups, therefore, are an effective research methodology for validating the outcomes of qualitative research (Fern 2001:73).

Fern 2001, Kamberelis and Dimitriadis 2005 and Stewart, Shamdasani and Rook 2007 have in their research findings suggested that for a focus group to have maximum interaction and input, the membership should be no less than four and no more than ten. Their argument is that if there are less than four members of the group, then issues are unlikely to be subjected to sufficient critical views. If the group consists of more than ten members, then at least some members will not have the opportunity to contribute to the discussion in a meaningful way. This means that there may be a need to eliminate some potential members in favour of a better group mix.

The focus group for our study was made up of students who had submitted the online (Survey Monkey) survey so the expectation was that while there may be several perspectives, they were all current JMC students.

The average number of attendees per session in our focus groups was eight. Prior to the focus group sessions, all participants were provided with an outline of the purpose of the session and a set of background literature. This process of 'setting the scene' is sometimes referred to in the literature as 'historical examination' (Fern, 2001), and is considered to be a critical part of the focus group process because it allows participants to develop a critical understanding of the issues prior to participating in the focus group where those perspectives will be challenged and refined.

The focus groups were facilitated by Dr Adrian Bennett and Amon Broughton. Dr Bennett conducted the Brisbane focus group while Amon Broughton conducted the Sydney and Melbourne focus groups.

The purpose of the facilitator for a focus group is to provide direction and structure to ensure the desired outcome of the session is met, while also ensuring that the group's synergy and spontaneity is maintained (Lunn and Smith 2009).

While it is important for the facilitator to keep the group focused on its discussion, it is equally important that the facilitator does not become involved in the discussion, that is, not assert his or her views. The facilitator must not influence the discussion other than to keep it focused on the subject being discussed.

A critical issue for a focus group is to ensure that the message that participants believe they are communicating is the same as the message that is received. In order to avoid miscommunication, the researcher will use the technique of 'reflective listening' which involves four strategies (Fern 2001:81-82): clarifying ("Could you please state that point in a different way?"); paraphrasing ("What I think I heard you say was ..."); reflecting ("You appear to feel that ..."); and summarizing ("Your major points appear to be ...").

Consensus will be sought by asking: "Does everyone agree with that?" Where one or more people did not agree, they will be asked to explain to the rest of the group the reasons for their position and others will then be asked whether their position had changed or whether they wish to present a counter argument for consideration. In this way, a 'rich' understanding of the multiple perspectives relating to each issue will be obtained (Lunn and Smith 2009).

### **Assumptions underlying development and implementation.**

#### **Assumption 1 (The adult learner):**

As has been described previously, this innovation has been developed with the assumption that those who would take part in the program would do so as mature students; that is, that they would have previously completed a bachelor degree program or have had extensive professional experience.

Given that this Masters is project based it is reasonable to assume that much of the production work would be done in a self-directed fashion notwithstanding the support of supervisors. The assumption therefore is that these students are adult learners and that the Masters program must provide for self-directed adult learning.

Self-directed learning was discussed at length in the literature review provided in May 2015.

(See Attachment 21, page 141 - Literature Review)

Self-directed learning is an area that has been researched by many, not the least by Malcolm S Knowles.

Knowles has been described by many as the “father of andragogy” a leader in the field of adult education. Knowles considered himself more of a facilitator of learning rather than a teacher. He believed that students should be self-directed learners.

Knowles held the view that adult learners were different to young learners. His view was that adult learners had a wealth of life experience as well as educational experience. Adult learners required less the ‘leading/teach me’ approach and more the ‘assisting/facilitating’ approach. Adult learners due to their maturity were used to, and felt they deserved and demanded a greater respect perhaps than younger students.

The younger students due to their youth lack independence have experienced only dependency in their lives. Their needs other than biological are usually catered for by someone else (Knowles 1970). This extends through to school from primary to secondary and in some cases first year of tertiary. This is not necessarily the case with adult learners.

Knowles summarised andragogy into five assumptions (there were originally only four however the fifth was added in 1984).

As individuals mature:

- 1) They move from being dependant learners to being self-directed learners
- 2) They gather experience that becomes a useful learning tool
- 3) Their learning becomes focused on the requirements of their social roles
- 4) They focus on the immediate application of their knowledge
- 5) Their motivation to learn becomes internalised

Knowles determined that “something dramatic happens to their self-concepts when people define themselves as adults. They begin to see their normal role in life no longer as being full-time learners. They see themselves increasingly as producers or doers” (Knowles 1970, p. 45)

It is in this particular statement that we see the crossover between what kind of learners the students entering our program might be and what kind of learners they must be to succeed.

### **The Adult learner - Assumptions and implications:**

Let’s look at the five principles of adult learning identified by Knowles (1990) with a view to curriculum and assessment implications as they would specifically apply to the innovation.

#### *1) The adult learner is an independent self-directed learner.*

The implication here is that the curriculum must provide an opportunity for the learner to self-determine what the learner needs to know based on the objective that learner wishes to achieve. This must be done in a fashion that allows the institution to support that learning while guiding/facilitating the learning opportunity. The institution and the student must also have a clear understanding of what the student needs to achieve in order to be effectively and reliably assessed.

So, both the student and the institution must co-operate and agree on what the objectives are. The institution's role is to provide guidance and facilitate the learning.

*2) The adult learner's experience is a useful learning tool.*

The implication here is that the learner has an acquired knowledge. The curriculum should allow for this knowledge to be harvested by both the student and the institution in order to better help the student understand the purpose of their learning. This could be done through reflection or analysis. Adult learners are better learners when they can see and understand how what they are learning is going to be of benefit to them. Any assessment should provide for the learner an opportunity to apply their previous knowledge to the new knowledge where possible.

*3) Adults' learning becomes focused on the requirements of their social roles.*

The implication here is that given adult learners will often have responsibilities other than study, any study should therefore provide a positive input to their social roles including their work. In most cases I expect that students in JMC's Masters program will be undertaking their study to provide further opportunity in their chosen career.

If this is correct then it would naturally follow that a curriculum must be focused on those specific outcomes that would add support to their long term career aspirations and opportunities. The curriculum will need to be developed in such a way as to ensure that the adults' focussed long term outcome/objective is addressed. Any assessment will need to clearly show that the individual's objective as agreed with the institution has been achieved.

*4) Adult learners focus on immediate application of their knowledge.*

The implication here is that given that adults are focused on a more immediate future than are younger learners, it becomes more imperative to the adult learner that their study can be immediately applied to their chosen work (social) roles. This is not dissimilar to principle 3 in that both principles imply that the adult learner requires their study to have a positive impact on their career. Principle 3 however is focused on their study delivering the necessary outcomes to achieve their long term career aspirations and opportunities, while principle 4 is focused on the immediate application of their study to their work (social) roles.

Any curriculum development with regard to this principle should take into consideration how the learning can be immediately applied to the learner's chosen career. In the case of this innovation for example, the development of a product could potentially "kick start" the learner's career at a higher level. That is one of the primary purposes of the innovation. The assessment implication here is that assessment could be carried out in tandem with industry for instance in the acquisition and distribution of product.

*5) For adult learners their motivation to learn becomes internalised*

The implication here is that curriculum should provide opportunities for the learner to experience success. Success is a mighty motivator (just as failure can be) and should be taken advantage of where possible. The same motivation can be applied to having group or team projects that also provide an opportunity for the successful completion of those team projects. Positive affirmation from fellow team members can also be a powerful motivating tool providing a sense of belonging to

the team and a sense of excitement around what other achievements could be had. Assessment of student work or group projects could include critiques from fellow students, again potentially providing positive results and therefore inspiring motivation.

**Assumption 2 (Mode 2 learning):**

Given the outcome of this Masters is a creative industry product i.e., a song, a film, a game, developed by students during their study, to complete the product for commercialisation there will be a need for input from other disciplines.

It is well understood by the creative industry that the commercialisation of a product can only be successful when other disciplines of creative industry are involved in its development: that is, a number of disciplines coming together to create the one product.

By way of example, if a musician writes a song, it is initially not available to an audience other than through “live” public performance. To be made available to the wider community it must be recorded by an audio engineer. A film maker will develop the visuals to make the song visually available to the wider community as a music video. A marketing specialist will be required to negotiate the broadcast of the product. These same principles apply regardless of what area of creative endeavour you wish to commercialise.

So, the development of product for commercialisation in creative industries must be multi-disciplinary in its production.

Gibbons et al. 1994 in a book titled *The New Production of Knowledge* suggested that a new form of knowledge production began around the mid-20<sup>th</sup> century. They argued that it was context-driven, problem focused and interdisciplinary, involving multi-disciplinary teams brought together to work on specific problems or to develop specific outcomes. They named this Mode 2 knowledge production as opposed to what they named Mode 1 which is academic, investigator focused and discipline based knowledge production.

The authors determined that there are five main attributes of Mode 2 knowledge production:

- 1) Knowledge is generated within the context of application
- 2) It is produced by multi-disciplinary groups
- 3) There is heterogeneity both in where knowledge is created and in the types of knowledge created
- 4) The process of creation is reflexive and accommodates varying views
- 5) It has novel forms of quality control

With regard to the creative industries and my innovation, the logic here is simply that Mode 1 is considered to be the discipline specific path, so product created by an individual would be discipline specific. A musician for example may write a piece but not have it recorded. A film maker may shoot the scene but not add the music sound track. This of course would make the piece unmarketable and therefore non-accessible. The outcomes are individually focused, non-collaborative and produce multiple unrelated outcomes.

Mode 2 however is multi-disciplinary with many disciplines coming together to produce the final product. In terms of the development of product a variety of disciplines are required to create a commercialisable product with all disciplines working to a common goal. This is the case in the creative industries.

### **Mode 2 Learning - Assumptions and Implications for this innovation**

#### *1) Knowledge is generated within the context of application*

While there are theory subjects included in the Masters program, the learning gained in the development of the project work is done in the context of application, which is the creation of a product.

#### *2) It is produced by multi-disciplinary groups*

As discussed previously the successful commercialisation of a production project can only be achieved with input from other disciplines. It is therefore multi-disciplinary

#### *3) There is heterogeneity both in where knowledge is created and in the types of knowledge created*

As these production projects can be produced in any number of locations/studios and the productions could be any variety of products there is therefore heterogeneity.

#### *4) The process of creation is reflexive and accommodates varying views*

During the production of any project the variables that dictate the direction the project might take are unknown until the project has commenced. This is always the case in the creative industries regardless of what steps have been taken to prepare for the project and regardless of the 'vision' of those involved. When creativity comes from a number individuals and is focused on a quality commercialisable result, the direction taken to achieve that result could be vastly different to that expected in the preparation.

#### *5) It has novel forms of quality control*

Again the quality is determined by the input of those involved. The quality control is achieved by the sharing of the same vision and yet having the flexibility to quickly shift direction. We call that art. The market also plays a role in terms of quality control in that those involved in a production must consider the market demand and the opportunities that demand provides as well as the standards of production quality the market expects.

### **Methods of monitoring the quality of the curriculum:**

As explained earlier the process of ensuring that the development of the program provided for a quality product was as per the TEQSA requirements.

- 1) Course design is appropriate and meets the Qualification Standards
- 2) Course resourcing and information is adequate
- 3) Admission criteria are appropriate
- 4) Teaching and learning are of high quality
- 5) Assessment is effective and expected student learning outcomes are achieved
- 6) Course monitoring, review, updating and termination are appropriately managed

### **Development Process:**

An internal curriculum advisory committee (CAC) was convened to consider the issues around development of the survey tools. The surveys were conducted and collated. These surveys informed the development of the first draft of units. On the CAC reaching consensus on the units to be included and developed, approval was sought from the Academic Board to review the units recommended by the CAC and to also approve of the external industry and academic experts that would join the CAC in its further deliberations on the units. Naturally the industry experts are there to ensure that the unit selection and development are in keeping with industry trends and requirements, while the academic experts monitor academic coherence and quality. The CAC would consider the unit assessment criteria and the course entry criteria.

When consensus is reached by the CAC with regard to the units, their content and assessment methodology, the final course outline, units and assessment documentation is presented to the Academic Board for approval to lodge the application with TEQSA.

It should be noted that TEQSA no longer accepts a document for application but instead requires the applicant to lodge several 'forms' via the TEQSA web portal. Unlike previous applications this means there is no longer one singular document that makes up the application.

### **Review process:**

As per all our other programs, and as per the requirement of item 6 in the TEQSA Provider Accreditation Standards, continuous improvement is maintained by reviewing the program during its delivery through the year. Standard procedure for JMC is that the Heads of Department meet on completion of each trimester with their teaching staff to discuss units that may have presented an issue through the trimester and to discuss solutions.

The Heads of Department from each state then meet with each other to discuss the issues that each state have encountered thereby firstly identifying if the issue was only state based or was of a national nature. Where the issue is localised the Heads would look for local solutions. Where the issues are national this is considered a more serious concern for the program and the solution discussion would also include the Director of Education and any other experts in the field necessary.

A more long term review of the program is carried out approximately two years into the delivery. This is a review that includes the reconvening of a CAC inclusive of external experts. This is a top to bottom review where we are able to consider the program in its entirety, as the program would have by then completed a full cycle of delivery.

### **Cost-benefit analysis**

At this stage it is far too early to reconcile the cost versus benefit. The cost of development to date has been internal however there is a TEQSA application cost yet to come. Until such time as we have completed a full cycle of delivery, it would be impossible to determine the financial cost-benefit relationship. Considering the level of interest and enthusiasm that we have received from undergraduate students to take part in this program, I expect that commercially it will be very successful. Having said that, success will not be measured solely by the commercial aspect. To see positive results in the form of successful graduates will provide significant benefit in its own right. With that in mind it would be reasonable to assume that the Masters program would increase demand for our current bachelor degrees.

### **Issues that arose during development.**

There were two issues that arose during development. These did not emerge from the surveys or focus groups but during discussions within the CAC meetings. The first arose because the project work to be developed by the students which is to be commercialised, by its very nature would have to be new and innovative. Therefore it was considered important by the CAC internal members that students had an understanding of innovation and how other individuals through history developed innovative products in the creative industries. This led to the development of unit 1 in Semester One.

Semester One:

Unit one: Exploration of innovation. Seminar 1

*An exploration of innovation in creative industries to include music, design, games, animation and film or a hybrid of these or others.*

*The personal histories, attitudes and accomplishments of outstandingly innovative individuals will be discussed and students will create presentations on innovators of their choosing.*

*Approaches to innovation exploration will be reviewed and examined. This examination will be carried out with the student's area of specialisation in mind.*

The development of that unit spurred the development of unit two in Semester one which was designed to provide the students with the requisite knowledge and skills to conduct the research required for unit one.



Unit Two: Researching Cultural and Creative Industries.

*High quality research and informed decision-making in practical situations both require the gathering and analysis of reliable data.*

*This unit introduces the student to the fundamentals of good research and appropriate standards of presentation and delivery.*

I was made aware that the order and content of these two units would require these units to be co-requisites. That would require those students taking the program part-time to take both units concurrently.

We moved unit two into the unit one position and unit one into the unit two position. Doing this would allow part-time students to take the instructional unit (Researching Cultural and Creative Industries) before embarking on the research unit (Exploration of Innovation).

The inclusion of these units and others with a research focus caused the CAC to question the balance between research units and project production units. We (CAC) believe we have the balance right however we won't be sure until the program has completed a full delivery cycle.

The second issue that was raised by the CAC was in regard to the final production project of semester three and four. As this program required the development of production projects in a multi-disciplinary fashion, it was possible that some students might find themselves more motivated to work as part of a group on someone else's project rather than their own. Was it unrealistic to expect that all students would both develop their own project and work on the projects of others?

To achieve a successful outcome all projects required the input of many disciplines and therefore working in groups. The CAC believed that the level of creative input from a student was the same working on someone else's project as it was working on their own. The solution the CAC initially proposed was that in place of developing a production project a student could develop a research thesis on a creative industries subject as approved by a supervisor while working on a group project.

This idea was later abandoned as it was clear that all but very few projects would require the input of various disciplines and so therefore would be group projects although one student would lead that project. We later came to the conclusion that as the program was skewed to project work, for the purpose of balance and academic rigour we would add further research based units. This made the addition of an alternative research thesis pointless as all students would now be required to complete a research based unit.

In discussions with the full CAC, members from Macquarie and QUT advised that in their respective Masters programs, as co-ordinators they would as a matter of routine give approval for a students' project submission to be part of a group project.

## Portfolio 3:

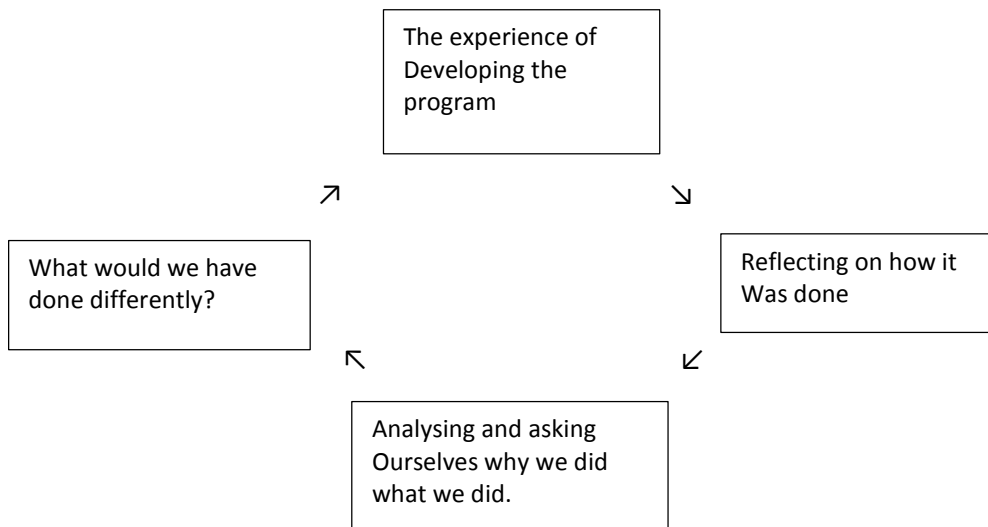
### Reflections and anticipations

#### Nature of the reflective process.

There are two parts to the reflective process that require attention.

The first is the development of the innovation that is the Masters program. A review at this stage would be premature as the program has yet to reach the final stage of TEQSA approval. This being the case any review at present would not provide the opportunity to consider the whole project. That being said, on completion we will review the whole process of product development using the Kolb 1984 reflection and learning process.

This reflection will include:



Interestingly if we are successful in achieving TEQSA accreditation, that outcome should suggest that the process was appropriate and satisfactory for the purpose intended. However, successful accreditation would not take away from the fact that there may have been alternative approaches that could have provided for a more efficient process or result. A reflection on that process may provide some insights.

A second reflection will need to be carried out on the completion of the first delivery cycle. The purpose here will be to determine any changes or improvements to the unit content or delivery.

This process would be quite apart from the normal procedure of review required under the TEQSA PCAS.

The PCAS review would of course focus on the units and delivery, however that would be for the purpose of improving that content for academic reasons.

Our review would naturally address the same considerations, but it would also have as a secondary purpose to determine whether our 'ultimate' outcome is achieved, which is that the program allows and provides for the development of commercialisable product. If this goal, the fundamental purpose of the innovation is not achieved, the program would be a failure!

I anticipate using Gibbs' reflective cycle as described in *Learning by Doing* 1988.

The cycle runs in six stages:

- 1) Description – What happened during the delivery of the program?
- 2) Thoughts – What were our thoughts before, during and after the program ran?
- 3) Evaluation – What worked and what did not work?
- 4) Analysis – Reconsider what did not work and why.
- 5) Conclusion – What could have been done differently?
- 6) Action – What must be changed to improve on the next delivery?

It should be noted that completion of the first delivery cycle may be up to two years after TEQSA accreditation.

### **Professional and personal learnings:**

There have been many learnings for me both professional and personal over the life of this project. Those that particularly come to mind concern the survey process. It wasn't until after the study that I was aware of the detail and complication that can surround the development of survey questions. Phrasing questions in such a way as to ensure that 'true' data was being collected is a delicate art and craft. The work of Creswell 2005, Neuman 2006, Shaughnessy et al. 2011 with regard to survey design and the work of Lunn and Smith 2009 on focus group methodology are highlights for me.

Considering that JMC Academy has been delivering creative industries education since 1982, it surprised me to learn that the very hands on, multi-disciplinary approach that we have always taken for granted in our delivery had fitted so neatly into Mode 2.

While I was aware of the discussions around Mode 1 and Mode 2 delivery I was frankly never deeply interested in or concerned with their definitions. It wasn't until this project that I realised the significant relevance of the differences between the two modes of knowledge production and where the JMC approach fitted in.

Learning more about those differences between Mode 1 and 2, and understanding the work of Knowles 1970 and 1990, allowed me to appreciate the value of that research. The literature review I was required to deliver provided me with a framework within which I was able to place the project and the JMC Academy experience to date.

At JMC we have had discussions over the last 18 months regarding the addition of online versions of our existing courses. This is in keeping with the direction that many institutions have taken and is a delivery method that we cannot ignore. Reading the views of Meriam et al. 2012 I learned that Merriam believed that online study required a 'commitment from the student to self-direction'. This

is very much in keeping with the views of Knowles with respect to adult learners since he believed that as individuals mature they move from being dependant learners to being self-directed learners. This was one of Knowles' five assumptions of adult education.

This learning has provided me with some foundation and understanding of what could be done at JMC in the near future. On a personal level it has awakened a necessary all round understanding of the bigger picture with regard to education and how learners absorb and accept teaching and teaching methods.

This project has given me much more than the development of the innovation described here. It has also given me a clearer and a more acute understanding of education, educators, pedagogy and andragogy – all of which will play a valuable role in my work as JMC Academy continues to progress.

Finally this project has taught me that writing various assignments and doing the required research is not at all easy in international airport lounges and hotel rooms, however it's not impossible!

### **What the innovation potentially means for the creative industries.**

As described previously, this innovation has the potential to provide opportunities for the students of the program, in that it will allow the students to graduate with a product that either has been or is in the process of being commercialised and is therefore potentially generating an income for the student. This is vastly different to providing a body of knowledge to a graduate and then sending them out in the world in the hope they land an income generating arrangement.

For the distributors who are unable to invest in artist development to the same levels as they had been in the past, it provides quality product at next to no cost. One must ask however: if this is successful, will there always be a need to maintain relationships with distributors, given that so many opportunities already exist for online distribution of product? Will the 'middleman' still have a place in these arrangements in the future? This question will require continual monitoring as the MCI program evolves.

The success of this program will highlight to NUHEPs locally and internationally an innovative way of delivering quality education other than the traditional master-to- student lecture or tutorial approach.

For educators the opportunity to use their industry experience in a supportive manner, working with their students to develop those commercialisable products, changes their role from lecturer to participant and mentor. I expect that the job satisfaction levels in this innovation may rise considerably.

The accreditation process and theory of course development that underpin current regulatory expectations may require review, given that to date the process relies so heavily on academic theory rather than industry practice. This existing accreditation process is understandable and appropriate for current pedagogic approaches and academic values within the Mode 1 framework. That said, there is a consistent demand from Government policy makers to see monetised results from

research investments while at the same time there appears to be a blurring between higher education and vocational education. This raises the question of whether the approach we are taking is going to make a contribution to the greater recognition of the Mode 2 approach in higher education. If so then a rethink of the accreditation process should be considered. That is not to say that our approach would replace the existing one, but it could be considered an alternative and equally valuable approach. That outcome would depend on the willingness of TEQSA to accept the production of product as a form of research.

What this innovation personally means to me is really quite simple. Firstly it's the satisfaction I will get from seeing the students successfully completing quality projects and kick starting their careers. Secondly there is the satisfaction I will get from seeing staff feeling positive about their work and their work environment and seeing their satisfaction increase through the success of our students. Finally, it is clear that the success of this program will see a positive commercial result for JMC.

### **Impact on the future of creative industries.**

As I have suggested on earlier pages of this document, there is a great possibility that this innovation will change the creative industries in that there will now be a valuable source of content creation for distributors to take advantage of.

If the innovation is successful there is no doubt that other institutions will follow suit and develop similar or identical delivery systems. The spread of this delivery system will only increase the availability of content, and content as we know is king. However one must remember that it is the quality of that content that will ultimately determine the commercial success of the innovation, not the creation of the innovation in itself. To that end the next step for JMC Academy is to deliver the innovation over two years and to review the program and iron out any kinks. The more efficient and effective the program is, the more content that will be produced and the better the quality of that content.

We will build a portfolio of product in the expectation of being approached by more distributors wishing to gain access to that content. The more distributors the greater the variety of content, the greater variety of content the greater variety of audience and ultimately the greater opportunity for success for our students.

## Portfolio 4:

### Bridging Paper

#### **Inspiration:**

The JMC Academy has been delivering creative industries programs since 1982. In our experience the greatest hurdle for students in terms of production projects is the time the student has available to complete their projects. The quality of these projects is generally good, however the competing priorities of undergraduate study do not allow for students to devote as much time as necessary to complete projects to a standard of commercial quality.

This has always been a source of frustration for the students and JMC Academy as both stakeholders want to see projects achieve that commercial standard.

From the early nineties and still continuing today JMC Academy has had in place what we call the integration program. This program allows JMC students to develop production projects in multi-disciplinary teams. We do this because doing so allows JMC to operate as a microcosm of the creative industries; it replicates the way the creative industries operate. One cannot create product for commercial purposes without the input from other disciplines. An example of this that I have used on many occasions is the musician who writes a song but who requires the expertise of an audio engineer to record that song in order to make it available to the public. That now-recorded song would need the input of film and TV personnel in order to have a music video produced so that the song can be presented to the public for the purpose of marketing.

The same applies to film productions in that a story written by one individual requires the input of a script writer to develop that story into a movie. It requires the input of a director and cameraman in order to film the actors who would portray the characters and so it goes on. In most cases it is impossible for a product in the creative industries to be developed by one individual. That is why at JMC Academy we maintain our integration program.

The disruption created by new technologies has impacted greatly on the creative industries. At one time, for musicians to have a successful career they would have needed a recording contract that funded the cost of production and then marketed and distributed the product. Today product can be recorded at a much lower cost on digital audio workstations and distribution channelled through iTunes or the like. This has impacted on the revenue streams of all record companies and has resulted in those record companies having reduced budgets for artist development.

The same has occurred in the film and TV industry where the streaming of product through Netflix and the like, while creating new distribution channels has also reduced and diluted the production budgets. Having said that there is now more opportunity for smaller budget productions.

The two circumstances of students requiring more time to develop product and the change or disruption in industry have been the catalyst for this innovation. As discussed earlier in this document, there are two parts to this innovation, the first is the development of a Masters program

that would focus on the production of product by the student for the purpose of commercialisation. This is my area of the innovation and the second is the development of a JMC production company which through industry partnerships will distribute the student product. This will provide the opportunity for students of JMC to have their work commercialised. This second area is being developed by George Markakis.

There are advantages to all stakeholders. For the student it could “kick start” their career. For industry it will mean access to product at little or no production cost and for JMC we expect that this Masters will attract students to our undergraduate degrees.

### **Development:**

With regard to the Masters program all accreditation requirements to date have been met. With approval from the JMC Academy Academic Board, a Course Advisory Committee has been constituted which included internal and external industry and academic experts. This committee has been responsible for the provision of advice and oversight of the development of the program.

In the first instance the internal CAC developed a series of survey questions based on a research methodology paper that I had submitted to my supervisors of this Prof Doc. The purpose of the survey which also included focus groups and individual interviews was to provide data as to whether the current students of JMC would see value in the Masters degree we were proposing and then to determine what pedagogic approach we should take in the development of the program, that is, to consider what kind of units ought to make up the program.

The survey provided clear results in that there was most definitely an interest in the program to the extent that some of those interviewed said outright that they would consider doing this Masters if it were available to them.

The survey provided valuable information with regard to content. What was clear was that as per our expectations, students wanted a program that would allow them the time to develop their product and they wanted that product to have the possibility of commercialisation.

Knowing that this program would provide the production time required to complete their production projects, 40% of students stated they would be happy to use their own (home) studio facilities to complete their production projects and 85% of the respondents would be open to working on those projects in groups. Respondents were able to clearly see the advantage and opportunity this program would provide.

The balance between theory and project work was also highlighted and the survey results showed that approximately 50% of students surveyed wanted to see a 50-50 split between theory and project work. While this is valuable information there are AQF requirements to keep in mind.

The result of the surveys and the input from internal and external academics and industry experts provided the information needed to develop the program.

The program currently consists of two pre-production units and two final project units; that is, four units focused on project production. There are also three units focused on business subjects which include, Entrepreneurship, New Business Models and Project Management. Finally there are five research units including, Cultural and Creative Industries, Exploration of Innovation, Creativity and Society, and Graduate research 1 and 2.

As the deadline for the candidature of this Prof Doc draws near, to date the changes recommended at the last CAC have not been applied. Those changes relate to the shortening of the program from two years to 1 ½ years, changes to the order of units (in particular the business units) and name changes to the pre-production and final project units.

Overall the final CAC meeting which included external industry and academic experts found the program design of good quality. Two external academics, Dr Lee McGowan of QUT and Dr Denis Crowdy of Macquarie University, both of whom are involved in the delivery of Master of Creative Industries programs at their respective universities, found that the JMC program was of an equivalent standard to those at their universities.

Unfortunately due to the JMC TEQSA re-registration process currently underway, I am unable to submit this program to TEQSA for accreditation at this time. I expect a submission to be lodged after June 2016, however attached is the TEQSA evidence requirements table which lists the evidence documents required to support the TEQSA application. All those documents listed in the table have been provided as attachments to this 'final portfolio' document. It should be noted that the attachments do not as yet reflect the recommendations of the final CAC meeting. These adjustments will be made prior to lodgement after June 2016.

(See Attachment 22, page 154 – TEQSA evidence requirements)

### **Review:**

There are two review processes that will be undertaken on this Masters program, the first will follow the JMC course review policy where at the completion of each semester the Head of Department will meet with staff responsible for delivering the program to determine if there were any issues that need to be addressed. Those issues would include academic as well as operational matters. Where issues are localised to one particular campus the Head of Department at that campus will resolve those. Where issues have been experienced at more than one campus, the Director of Education will address those issues with the Head of Departments from each campus and report to the Academic Board where approval would be sought for changes deemed necessary. The second stage of this review is an annual review that takes a broad look at the appropriateness of the program in meeting its outcomes. That is, are the units achieving their desired result? All of this follows standard JMC policy and applies to all our programs.

The second is a review of the innovation, that is, have we achieved what we set out to achieve with the development of the program? This review would occur after one complete cycle of delivery.



The review would include a reflection on the experience of developing the program, looking at how it was done, analysing why we did what we did and then asking ourselves would we do it differently if we were doing it again.

This review is about the innovation and what was created. Did it meet our expectations?

**The Learnings:**

As stated earlier in this document there have been both professional and personal learnings from the process of developing this innovation. The survey process and the delicate nature of developing the right questions to elicit 'true' data has had an impact on my understanding of the survey process.

The second is that from this process I have discovered that JMC Academy has been delivering education in Mode 2 format for some time and I was not aware of that. That may say a lot about the educational 'instinct' of JMC.

I have learned from this process the difference between Mode 1 and Mode 2 education and the value of both, and how and why the Mode 2 format works for this innovation.

This process has highlighted for me what could be achieved at JMC in the future and has awakened in me an all-round understanding of education and importantly how learners absorb teaching content and respond to teaching methods.

This project has given me not only this innovation but also an understanding of and appreciation for education, educators and students. This will play a vital role in the future of JMC Academy.

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## Attachment 1 Academic Board Course Proposal Form V2

### JMC Academy New Course Proposal for Academic Board Endorsement

1. Course title in full and official abbreviation.

Master of Creative Industries - MCI

2. AQF level.

AQF Level 9

3. Specific course aims.

The Master of Creative Industries program is focused on the development of creative industries product, produced by students during their study to the standard required for commercial distribution. Concurrently with their production work, students will develop research skills relevant to their field of specialisation and will gain an understanding of innovation in the creative industries as well as the principles of managing their own small business.

Effectively this program will have the potential to kick start an MCI graduate's career **during** their study.

4. Course development.

4.1. Person responsible for the development of this proposal.

Martin Cass

4.2. Internal and external consultations undertaken and/or advisory input received during the development process.

Internal Course Advisory Committee (CAC):

Martin Cass (MD), Kirsten Livie-Primero (former Academic Co-ordinator), Dr Adrian Bennett (Director of Education), Amon Broughton (current Academic Co-ordinator), George Markakis (CEO), Glenn Ferguson (Head of Audio, Sydney), Kemo Bunguric (Head of Music, Sydney), Sean Callinan (Head of Games and Animation, Sydney).

CAC Meetings:

The CAC has met on five occasions to date.

The first meeting was held on the 20<sup>th</sup> August 2015.

The purpose of that meeting was:

- 1) To advise the committee of the Masters project and to seek agreement from the committee as to the value both commercially and academically for the project.
- 2) To explain to the committee how the project formed a significant part of the Prof Doc.
- 3) To explain the process with regard to surveys that needed to be conducted to ascertain the interest from students for the program. A copy of the research methodology paper was provided to the committee for their reference. This survey was to be carried out as per the research methodology paper.
- 4) To have the committee develop a coherent list of survey questions.
- 5) On approval of those survey questions plan the execution and collation of the results.

It should be noted that although face to face meetings may conclude on a given day at a given time, conversations on the meeting subject often continue online via Yammer.

The second meeting of the CAC occurred on 15 September 2015.

The purpose of that meeting was:

- 1) Specifically to have the committee provide comment on the list of survey questions developed and which were uploaded to Yammer on 11/9/2015.

Suggestions for changes to survey questions were made via Yammer. These changes were made and the CAC proceeded to creating the online survey tool. The tool was completed on the 23<sup>rd</sup> October 2015. By the 23<sup>rd</sup> November 2015 the surveys were completed and collated.

The focus groups were conducted from the 23<sup>rd</sup> November 2015 to the week of 7<sup>th</sup> December 2015.

The findings of the survey and the focus groups were used to inform the CAC as to the students' perspective of what they believed they needed in this Masters program to achieve the desired result of a commercialisable product.

The third meeting of the CAC occurred on 11<sup>th</sup> December 2015

The purpose of that meeting was to:

- 1) Review the results of the surveys and focus groups.
- 2) Discuss a broad structure of units.

The survey results and focus group summaries were provided to the CAC on the 11<sup>th</sup> Dec 2015. The surveys provided informative responses which the committee believed were in keeping with expectations. There did not appear to be any particular outstanding data that the committee had not anticipated.

Importantly the data revealed that there was a significant interest in the Masters and that there would be a demand for this program.

As a side note, the survey did alert the committee to some subject areas that the respondents felt were lacking in terms of 'quantity' rather than quality i.e. these particular areas were areas of interest to the respondents with regard to their bachelor degrees however they would have preferred that more time had been spent on these subjects.

What was made abundantly clear was that the opportunity to develop a project for commercialisation while studying a Masters was particularly appealing.

The fourth meeting of the CAC occurred on the 16<sup>th</sup> December 2015.

The purpose of that meeting was:

- 1) Review and discuss a draft list of units provided by Martin Cass.

The findings from the survey and focus groups informed the discussion around the development of the units for the program at that meeting.

At that meeting Martin Cass tabled a draft list of units for discussion. The CAC made suggestions and adjustments.

Those changes were made to the units list and outlines and posted via Yammer for approval.

The approval from the internal CAC of the unit list and outlines was received on 14<sup>th</sup> Jan 2016 via Yammer; however having reviewed and further researched the units I found that the program was overwhelmingly skewed toward production projects. I was concerned that this may impact on gaining successful accreditation so I called for an “urgent meeting” of the CAC to discuss this and to provide some alternatives. This was the fifth meeting of the CAC.

The fifth meeting of the CAC was held on the 8<sup>th</sup> February 2016. The CAC agreed with the suggested changes which included the addition of research units to inform and support the pre-production units and the name change of the unit “innovation 2” to “Project Management”.

#### 4.3. Further consultations proposed (if applicable).

We are seeking approval from the Academic Board to proceed with further consultations. These consultations are to include the addition of not less than three external (to JMC) members of the CAC. These members would include academic specialist and industry experts.

We seek approval for the following pool of prospective members of the CAC, from which at least three will become members of the CAC, depending on their availability for the CAC meeting and the mix of backgrounds required.

Dr Denis Crowdy – Senior Lecturer in music Macquarie University  
Associate Professor Sandra Gattenhof – Head of the Dept of Drama QUT  
Dr Lee McGowan – Co-ordinator of the Doctor of Creative Industries QUT  
Michael McMartin OAM – Melody Management, Australian Music Hall of Fame  
Professor Peter Flood – former Pro Vice-Chancellor at UNE; former Provost at TOP Education Institute; experienced in the development of a coursework master’s degree in the private higher education sector.  
Deborah Szapiro – Co- Director Sydney International Animation Festival; Lecturer Master in Animation UTS  
Dr Grayson Cooke - Senior Lecturer in the School of Arts and Social Sciences at Southern Cross University

#### 5. Date of introduction.

February 2017

#### 6. Duration of course.

2 years full-time (4 semesters) or 4 years part-time

#### 7. Where taught.

Sydney, Melbourne and Brisbane

#### 8. Entry requirements.

Completion of an undergraduate degree (AQF level 7 or 8) or a Graduate Certificate or Graduate Diploma (AQF level 8) in the same field, or at least 5 years of relevant industry experience. Entry is evaluated through a project proposal, interview and evidence of industry or academic experience relevant to the production of creative industries products.

For non-native speakers of English: test score results evidencing IELTS 6.0 with no single band below 5.5

#### 9. Availability of advanced standing.

Require advice from Academic Board

#### 10. Overview and rationale for the course.

What we have found at JMC Academy over the years in particular since achieving higher education registration is that while students engage in the multidisciplinary integration program, the reality is that given the number of subjects to study over six semesters, the amount of time available for students to hone their production and creative skills is in fact limited. Certainly undergraduates are able to produce product however the amount of time required to “fine tune” a product is simply not available to the student given the competing priorities of undergraduate study. While students certainly produce product during this study it is by no means of commercial quality.

We have also found that the escalating costs of production for music, film, animation and games etc. have made it difficult for graduates to secure commercial arrangements with production companies. Production companies are unable to invest in new product at the rate that they once did.

Having considered these two issues we are proposing to develop a JMC production company through which we will have distribution arrangements.

By providing the time necessary to research and then develop their products graduates will be in the position to have their product commercialised on completion of their Masters study thereby “kick starting” their career rather than completing a program of study and being left to the ad-hoc opportunity of securing a deal.

While all this is relevant in terms of commercial success for our graduates, the students’ personal goals and interests are fostered by lecturers and mentors with specialist expertise. The Master of Creative Industries is underpinned by a culture which encourages self – directed learning for the advantage of our students, the creative industries and our society.

This course will develop students’ existing knowledge and skills to achieve mastery in their field of study while also fostering interdisciplinary engagement.

11. Learning outcomes (in a numbered list).

Learning Outcomes (AQF level 9 criteria and descriptor)

**Knowledge:**

1. The student will have an understanding of a body of knowledge relating to the creative industries.
2. The student will have an understanding of the fundamentals of good research and the gathering and analysis of reliable data.
3. The student will have a knowledge of innovations and innovators within and from the creative industries specifically in the students' field of specialisation.
4. The student will have an understanding of recent developments in the creative industries in particular with regard to innovations in the students' field of specialisation.
5. The student will have an understanding of business management principles required to successfully conduct their business interest in the creative industries and specifically in their field of interest.
6. The student will learn how to be innovative in the way they promote, distribute and monetise their own creative products.
7. Students will have an understanding of the change in business models within the creative industries.
8. Students will have an understanding of how various business models can be applied to their own enterprise.

**Skills:**

9. The student will be able to demonstrate appropriate standards of presentation and delivery of research results.
10. The student will have the technical and communication skills to analyse and evaluate the impact of technological change on the relationship between creativity and society and where possible implement those changes for their own projects.
11. The student will have the cognitive and creative skills to critically analyse trends in consumer tastes and consumption.
12. The student will demonstrate cognitive, technical and creative skills to investigate, analyse and synthesise through a critical analysis of the pre-production projects.
13. Research and critically analyse contemporary best practice.
14. The student will be able to evaluate at an abstract level what the final project might be or look like, based on the Pre-production demos and an extrapolation from those demos.
15. The student will demonstrate communication and research skills to justify the choice and technical methods of production in a presentation to a panel including non-specialists for approval to proceed to final production project.
16. The student will demonstrate through the presentation for approval to proceed on the final project, the cognitive, technical and creative skills to generate a concept at an abstract level.
17. Identify key principles of project design and management.



**Application of Knowledge and Skills:**

18. The creation of a product by the student will demonstrate the application of creativity and initiative in a professional environment.
19. The completion of this course would demonstrate the ability to plan and execute and project manage the final product.
20. The creation of a product by the student will demonstrate a high level of autonomy and accountability.
21. The student will be able to demonstrate knowledge by presenting to a class/group their findings in relation a research project on the subject.
22. The student will demonstrate their understanding of business principles by presenting a report on the research the student will conduct on the contractual agreements/arrangements of a selected individual or company in the creative industries in the students' field of specialisation.
23. The presentation to the panel will demonstrate the students' ability to communicate their ideas for the final project.
24. The student will demonstrate through the production of project alternatives the mastery of theoretical knowledge with regard to production techniques.

12. Graduate attributes (in a numbered list).

On Completion of the Master of Creative Industries students:

- 1) Will have developed a body of knowledge.
- 2) Will be able to analyse and evaluate data as it relates to creative industries product, projects or situations.
- 3) Will have mastery of selected skills for a specific field in the creative industries.
- 4) Will be able to plan, organise and conduct project productions.
- 5) Will be able to participate in the resolution of complex production issues.
- 6) Will demonstrate the capacity for reflective practice.
- 7) Will be flexible thinkers who show responsiveness to change.

13. Career opportunities for graduates.

The creative industries cover a broad area. To list individual employment opportunities would be impossible. While there are many opportunities in the technical production areas of film, audio, animation, games etc. this program prepares graduates to generate their own income by commercialising their own product.

14. Course requirements (including total number of credit points).

The course requires the successful completion of all units and delivery of a product including supporting documentation (the journal) at professional quality for the purpose of commercialisation.

Total credit points required: 80 (= 20 credit points per semester, made up of units weighted at 4, 6 or 10 credit points in proportion to workload. See course matrix for details.)

15. Unit descriptions. [For each unit state unit title, credit point weighting and whether compulsory or elective; then content overview, duration, teaching methods (e.g. lecture-based, practice-based or both), assessment, and contribution of the unit to course learning outcomes and graduate attributes as enumerated in 11 and 12 above.]

Course Matrix

S1	S2	S3	S4
S1U1 Researching Cultural and Creative Industries 4 cp	S2U1 Creativity and Society 4 cp	S3U1 Graduate Exegesis 1 6 cp	S4U1 Graduate Exegesis 2 6 cp
S1U2 Exploration of Innovation 4 cp	S2U2 Project Management 4 cp	S3U2 Entrepreneurship 4 cp	S4U2 New Business Models 4 cp
S1U3 Graduate Research 1 6 cp	S2U3 Graduate Research 2 6 cp	S3U3 Production Project 1 10 cp	S4U3 Production Project 2 10 cp
S1U4 Pre-Production 1 6 cp	S2U4 Pre-Production 2 6 cp		
Total 20 cp	Total 20 cp	Total 20 cp	Total 20 cp

## Unit Overview

**Unit Title:** Researching Cultural and Creative Industries (S1U1)

**Credit Point:** 4 Credit Pts

**Compulsory or elective:** Compulsory

**Pre-requisites:** Nil

**Content overview:**

High quality research and informed decision-making in practical situations both require the gathering and analysis of reliable data.

This unit introduces the student to the fundamentals of good research and appropriate standards of presentation and delivery.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both):** Lecture

**Assessment:** Formative: The student will focus the study topic on an area of the creative industry that may form part of the student's final project. The student will deliver a report on a subject. This report will also define how the student has gathered the data and will describe how the data was analysed.

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 1) The student will have an understanding of a body of knowledge relating to the creative industries.
- 2) The student will have an understanding of the fundamentals of good research and the gathering and analysis of reliable data.
- 9) The student will be able to demonstrate appropriate standards of presentation and delivery of research results.

**Contribution to Graduate attributes:**

- 2) Will have developed a body of knowledge
- 3) Will be able to analyse and evaluate data as it relates to creative industries product, projects or situations.

## Unit Overview

**Unit Title:** Exploration of Innovation. (S1U2)

**Credit Point:** 4 Credit Pts

**Compulsory or elective:** Compulsory

**Pre- Requisites:** Nil

### **Content overview:**

An exploration of innovation in creative industries to include music, design, games, animation and film or a hybrid of these or others.

The personal histories, attitudes and accomplishments of individuals will be discussed and students will create presentations on innovators of their choosing.

Approaches to innovation exploration will be reviewed and examined. This examination will be carried out with the student's area of specialisation in mind.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both):** Lecture Based

**Assessment:** Formative assessment. The student will be required to deliver a presentation and report on a case study of a contemporary Australian or international innovator of their choosing. The student will be required to engage in a discussion and debate and provide an analysis of that case study.

### **Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 1) The student will have an understanding of a body of knowledge relating to the creative industries.
- 3) The student will have a knowledge of innovations and innovators within and from the creative industries specifically in the students' field of specialisation.
- 4) The student will have an understanding of recent developments in the creative industries in particular with regard to innovations in the students' field of specialisation.
- 21) The student will be able to demonstrate knowledge by presenting to a class/group their findings in relation a research project on the subject.

### **Contribution to Graduate attributes:**

- 1) Will have developed a body of knowledge
- 2) Will be able to participate in the resolution of complex production issues

## Unit Overview

**Unit Title:** Graduate Research 1 (S1U3)

**Credit Point:** 6 Credit Pts

**Compulsory or elective:** Compulsory

**Pre- Requisites:** Nil

### **Content overview:**

In this unit and that of unit 3 semester 2 (Graduate Research 2) the student will examine and develop the production proposal they submitted for acceptance into the Master of Creative Industries. With the support of their supervisor, the purpose of this research is to put the proposal in to perspective and to provide the student with direction with regard to the “why and how” of the practical approach to the proposal. This unit provides the cognitive understanding that will support the practical work conducted in unit 4 (Pre-Production 1).

The completion of this unit is considered the half way mark to finalising the research that informs the development of the pre- production units.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Practice based

**Assessment:** Formative: The student will deliver an essay to support the decisions made during pre-production project.

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 1) The student will have an understanding of a body of knowledge relating to the creative industries.
- 12) The student will demonstrate cognitive, technical and creative skills to investigate, analyse and synthesise through a critical analysis of the pre-production projects.
- 15) The student will demonstrate communication and research skills to justify the choice and technical methods of production in a presentation to a panel including non-specialists for approval to proceed to final production project.

**Contribution to Graduate attributes:**

- 1) Will be able to plan, organise and conduct project productions
- 2) Will demonstrate the capacity for reflective practice
- 3) Will be flexible thinkers who show responsiveness to change

## Unit Overview

**Unit Title:** Pre-Production 1 (S1U4)

**Credit Point:** 6 Credit Pts

**Compulsory or elective:** Compulsory

**Pre- Requisites:** Nil

### Content overview:

The pre-production projects of this unit and the unit Pre- Production 2 will provide the student with the opportunity to develop alternatives for the final project which will ultimately be presented to the panel and supervisor for consultation and final project approval in unit four semester two.

The student will also draw on the work done in units 1(Researching Cultural and Creative Industries) and unit 2 (Exploration of Innovation) of semester one to identify challenges and opportunities in their project alternatives.

The student will also draw on the learnings from unit 3 (Graduate Research 1) of semester one the research of which informs, drives and supports this unit.

The completion of this unit is considered the half way mark to finalising the alternative projects. As such this unit serves to support the next step in the development of project alternatives being Pre-Production unit 2.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Practice Based

**Assessment:** Formative: The student will present at least 2 polished and detailed alternatives for their final project proposal. These could include music, visuals and/or rich media. These alternatives must reflect the original proposal the student submitted for acceptance into the Master of Creative Industries.

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 24) The student will demonstrate through the production of project alternatives the mastery of theoretical knowledge with regard to production techniques.
- 12) The student will demonstrate cognitive, technical and creative skills to investigate, analyse and synthesise through a critical analysis of the pre-production projects.
- 14) The student will be able to evaluate at an abstract level what the final project might be or look like, based on the Pre-production demos and an extrapolation from those demos.
- 15) The student will demonstrate communication and research skills to justify the choice and technical methods of production in a presentation to a panel including non-specialists for approval to proceed to the final production project.

### Contribution to Graduate attributes:

- 1) Will demonstrate the capacity for reflective practice
- 2) Will be flexible thinkers who show responsiveness to

## Unit Overview

**Unit Title:** Creativity and Society (S2U1)

**Credit Point:** 4 Credit Pts

**Compulsory or elective:** Compulsory

**Pre- Requisites:** Nil

**Content overview:**

This unit explores the multi-dimensional relationship between the creative industries and society. Students analyse the impact of a number of different technological innovations on that relationship. Students will also look at changes in consumer tastes and consumption trends at different times and the factors that motivated those changes.

**Duration:** 16 Weeks

**Teaching Methods (Lecture, Practice or both)** Lecture Based

**Assessment:** Summative: Essay 1 – Technological innovations and their impact on the relationship between creative industries and society.  
Essay 2 – Factors that impacted consumer trends and why.

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 1) The student will have an understanding of a body of knowledge relating to the creative industries.
- 10) The student will have the technical and communication skills to analyse and evaluate the impact of technological change on the relationship between creativity and society and where possible implement those changes for their own projects
- 11) The student will have the cognitive and creative skills to critically analyse trends in consumer tastes and consumption.

**Contribution to Graduate attributes:**

- 1) Will able to analyse and evaluate data

## Unit Overview

**Unit Title:** Project Management (S2U2)

**Credit Point:** 4 Credit Pts

**Compulsory or elective:** Compulsory

**Pre- Requisites:** Nil

### **Content overview:**

This unit will provide a framework for project management and project milestones through the understanding of strategies, methods and protocols.

Understanding the importance of project design and management in Creative Industries is essential. Project management and project development skills are critical for the successful development of a project.

Presentations from visiting artists and strategies to develop the students' final project into career opportunities will assist students in developing their project timeline.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Practice Based

**Assessment:** Summative: assignment 1 essay- Project management strategies, methods and protocols

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 1) The student will have an understanding of a body of knowledge relating to the creative industries.
- 17) Identify key principles of project design and management
- 13) Research and critically analyse contemporary best practice

### **Contribution to Graduate attributes:**

On Completion of the Master of Creative Industries students:

- 1) Will be able to plan, organise and conduct project productions
- 2) Will be flexible thinkers who show responsiveness to change
- 3) Will be able to analyse and evaluate data



## Unit Overview

<b>Unit Title:</b>	Graduate Research 2 (S2U3)
<b>Credit Point:</b>	6 Credit Pts
<b>Compulsory or elective:</b>	Compulsory
<b>Pre- Requisites:</b>	Successful completion of unit S1U3 (Graduate Research 1)

### Content overview:

This unit is an extension of Unit 3 Semester 1 (Graduate Research 1).

In this unit the student will further examine and develop the production proposal they submitted for acceptance into the Master of Creative Industries. With the support of their supervisor, the purpose of this research is to put the proposal into perspective and to provide the student with direction with regard to the “why and how” of the practical approach to the proposal. This unit provides the cognitive understanding that will support the practical work conducted in unit 4 (Pre-Production 2) and must culminate in the final proposal research to support the request for approval to proceed to the final project.

This unit also provides the platform to launch the execution phase of the final project. At the completion of this unit students will present their project idea to the panel and supervisor for final approval to proceed. When approval is granted, production may commence in semester three. Students may also choose to have fellow students attend the panel and supervisor presentation as an opportunity to share their ideas with the possibility of forming partnerships or collaborations on the projects.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Practice Based

**Assessment:** Formative: The student will present to the panel and supervisor a detailed project proposal outlining the purpose, planning and anticipated project management milestones which will lead to the delivery of the final project. The project planning document will demonstrate research skills and project management principles. The project planning document must support the pre-production demos or shorts created in the unit Pre-Production 2.

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 1) The student will have an understanding of a body of knowledge relating to the creative industries.
- 16) The student will demonstrate through the presentation for approval to proceed on the final project, the cognitive, technical and creative skills to generate a concept at an abstract level.
- 23) The presentation to the panel will demonstrate the students’ ability to communicate their ideas for the final project.

**Contribution to Graduate attributes:**

- 1) Will have developed a body of knowledge
- 2) Will be able to plan, organise and conduct project productions

- 3) Will demonstrate the capacity for reflective practice
- 4) Will be flexible thinkers who show responsiveness to change

## Unit Overview

<b>Unit Title:</b>	Pre-Production 2	(S2U4)
<b>Credit Point:</b>	6 Credit Pts	
<b>Compulsory or elective:</b>	Compulsory	
<b>Pre- Requisites:</b>	Successful completion of unit S1U4 (Pre-Production 1)	

### Content overview:

The pre-production projects of this unit and the unit Pre- Production 1 will provide the student with the opportunity to develop alternatives for the final project which will ultimately be presented to the panel and supervisor for consultation and final project approval.

The student will draw on the learnings from unit 3 (Graduate Research 2) of semester two the research of which informs, drives and supports this unit.

On completion of this unit the student will present the final project proposal pre- production demos or shorts along with the supporting documents developed in unit 3 semester 2 (Graduate Research 2). This will be presented to a panel and supervisor. The student may wish to have fellow students present.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Practice Based

**Assessment:** Formative: The student will present at least 2 polished and detailed alternatives for their final project proposal. These could include music, visuals and/or rich media. These alternatives must reflect the original proposal the student submitted for acceptance into the Master of Creative Industries.

### Contribution to Learning outcomes: (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 24) The student will demonstrate through the production of project alternatives the mastery of theoretical knowledge with regard to production techniques.
- 12) The student will demonstrate cognitive, technical and creative skills to investigate, analyse and synthesise through a critical analysis of the pre-production projects.
- 14) The student will be able to evaluate at an abstract level what the final project might be or look like, based on the Pre-production demos and an extrapolation from those demos.
- 15) The student will demonstrate communication and research skills to justify the choice and technical methods of production in a presentation to a panel including non-specialists for approval to proceed to final production project.

### Contribution to Graduate attributes:

- 1) Will demonstrate the capacity for reflective practice
- 2) Will be flexible thinkers who show responsiveness to change
- 3) Will be able to plan, organise and conduct project productions

## Unit Overview

<b>Unit Title:</b>	Graduate Exegesis (S3U1)
<b>Credit Point:</b>	6 Credit Pts.
<b>Compulsory or elective:</b>	Compulsory
<b>Pre- Requisites:</b>	Successful completion of unit S2U3 (Graduate Research 2)

### Content overview:

Drawing on the research in unit 3 semester 1 (Graduate research 1) and unit 3 semester 2 (Graduate research 2) the student will deliver an interpretation through a journal of the final production project that is unit 3 semester 3 (Production Project 1). This interpretation will consider why and how the project was executed in the way that it was. It will provide a diary/ timeline of the production project and will reflect on the project and consider what might have been done differently. It will also discuss the impact that the final production might have on the creative industries and society. This unit supports the work to be undertaken in unit 1 semester 4 (Graduate Exegesis 2) and is to be considered the half-way point to completing both exegesis units. The student will seek a formal review of the work to date from their supervisor.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Practice Based

**Assessment:** Formative: The student will deliver the exegesis for formal review by the supervisor

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 12) The student will demonstrate cognitive, technical and creative skills to investigate, analyse and synthesise through a critical analysis of the pre-production projects.
- 10) The student will have the technical and communication skills to analyse and evaluate the impact of technological change on the relationship between creativity and society and where possible implement those changes for their own projects
- 20) The creation of a product by the student will demonstrate a high level of autonomy and accountability
- 18) The creation of a product by the student will demonstrate the application of creativity and initiative in a professional environment
- 19) The completion of this unit would demonstrate the ability to plan and execute and project manage the final product.

### Contribution to Graduate attributes:

- 1) Will have developed a body of knowledge
- 2) Will have mastery of selected skills for a specific field in the creative industries
- 3) Will be able to plan, organise and conduct project productions
- 4) Will be able to participate in the resolution of complex production issues
- 5) Will demonstrate the capacity for reflective practice
- 6) Will be flexible thinkers who show responsiveness to change

## Unit Overview

**Unit Title:** Entrepreneurship (S3U2)

**Credit Point:** 4 Credit Pts

**Compulsory or elective:** Compulsory

**Pre- Requisites:** Nil

### **Content overview:**

This unit prepares students to build sustainable careers. Students learn to be innovative in the way they promote, distribute and monetize their own creative products. Students will develop a wide set of core business skills in accounting, project management and finance, contract management and negotiation and social media management.

During their work on this unit, students will maintain a focus on an area of the creative industry that may form part the student's final project.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Lecture Based

**Assessment:** Formative: Report – An analysis of a creative industry individual or enterprise and how that individual or enterprise promoted, distributed and monetized their brand or products.

### **Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 1) The student will have an understanding of a body of knowledge relating to the creative industries.
  - 5) The student will have an understanding of business management principles required to successfully conduct their business interest in the creative industries and specifically in their field of interest.
  - 6) The student will learn how to be innovative in the way they promote, distribute and monetise their own creative products
- 
- 22) The student will demonstrate their understanding of business principles by presenting a report on the research the student will conduct on the contractual agreements/arrangements of a selected individual or company in the creative industries in the students' field of specialisation.

### **Contribution to Graduate attributes:**

- 1) Will have developed a body of knowledge
- 2) Will demonstrate the capacity for reflective practice
- 3) Will be flexible thinkers who show responsiveness to change

## Unit Overview

<b>Unit Title:</b>	Production Project 1 (S3U3)
<b>Credit Point:</b>	10 Credit Pts
<b>Compulsory or elective:</b>	Compulsory
<b>Pre- Requisites:</b>	Successful completion of unit S2U4 (Pre-Production 2)

### Content overview:

Having been granted panel approval to proceed in unit four semester two, students in consultation with their supervisor begin the production of their project and develop a music, games design, film or other project. The development of this project will be based on the decisions made during the pre-production units i.e. having demoed various projects and having made a final decision on the project and its' timeline, the student will execute the project accordingly. The student will also develop and complete a promotional package which will consist of the production project and supporting materials. This will include a marketing plan for that final project. The supporting materials may come in many forms: website, grant proposal applications, live performance etc.

This unit supports the work to be undertaken in unit 3 semester 4 (Production Project 2) and is to be considered the half-way point to completing both Production Project units.

Students would be required to meet with their supervisor weekly to assess their progress.

**Duration:** 16 Weeks

**Teaching Methods (Lecture, Practice or both)** Practice Based

**Assessment:** Formative: The student will deliver the Production Project for formal review by the supervisor.

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 20) The creation of a product by the student will demonstrate a high level of autonomy and accountability
- 18) The creation of a product by the student will demonstrate the application of creativity and initiative in a professional environment
- 19) The completion of this unit would demonstrate the ability to plan and execute and project manage the final product.

**Contribution to Graduate attributes:**

- 1) Will have developed a body of knowledge
- 2) Will have mastery of selected skills for a specific field in the creative industries
- 3) Will be able to plan, organise and conduct project productions
- 4) Will be able to participate in the resolution of complex production issues
- 5) Will demonstrate the capacity for reflective practice
- 6) Will be flexible thinkers who show responsiveness to change

## Unit Overview

<b>Unit Title:</b>	Graduate Exegesis 2 (S4U1)
<b>Credit Point:</b>	6 Credit Pts.
<b>Compulsory or elective:</b>	Compulsory
<b>Pre- Requisites:</b>	Successful completion of unit S3U1 (Graduate Exegesis 1)

### Content overview:

Drawing on the research in unit 3 semester 1 (Graduate research 1), unit 3 semester 2 (Graduate research 2) and continuing on from unit 1 semester 3 (Graduate Exegesis 1) the student will deliver an interpretation through a journal of the final production project. This interpretation will consider why and how the project was executed in the way that it was. It will provide a diary/ timeline of the production project and will reflect on the project and consider what might have been done differently. It will also discuss the impact that the final production might have on the creative industries and society.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Practice Based

**Assessment:** Formative: The student will submit for assessment to a panel Chaired by the supervisor, the final exegesis which supports the completed final project created in the units' production project 1 semester 3 and production project 2 semester 4.

### Contribution to Learning outcomes: (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 12) The student will demonstrate cognitive, technical and creative skills to investigate, analyse and synthesise through a critical analysis of the pre-production projects.
- 10) The student will have the technical and communication skills to analyse and evaluate the impact of technological change on the relationship between creativity and society and where possible implement those changes for their own projects
- 20) The creation of a product by the student will demonstrate a high level of autonomy and accountability
- 18) The creation of a product by the student will demonstrate the application of creativity and initiative in a professional environment
- 19) The completion of this unit would demonstrate the ability to plan and execute and project manage the final product.

### Contribution to Graduate attributes:

- 1) Will have developed a body of knowledge
- 2) Will have mastery of selected skills for a specific field in the creative industries
- 3) Will be able to plan, organise and conduct project productions
- 4) Will be able to participate in the resolution of complex production issues
- 5) Will demonstrate the capacity for reflective practice
- 6) Will be flexible thinkers who show responsiveness to change

## Unit Overview

**Unit Title:** New Business Models (S4U2)

**Credit Point:** 4 Credit Pts

**Compulsory or elective:** Compulsory

**Pre- Requisites:** Nil

### Content overview:

This unit facilitates a critical discussion of new business models for the creative industries. Students study new business methodology for the distribution of content and the difference between creativity as a product and creativity as a service.

Students will also review the merger of responsibilities between production companies and management companies, as well as new models for agents and do-it-yourself tools for the branding of creative industries product.

**Duration:** 16 weeks

**Teaching Methods (Lecture, Practice or both)** Lecture Based

**Assessment:** Summative: Essay 1 – New business models for the Creative Industries “The Good, The Bad and The Ugly”

Essay 2 – Changes in the role of management companies verses the role of the production companies from the 1960’s to 2015 and beyond.

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 1) The student will have an understanding of a body of knowledge relating to the creative industries.
- 7) Students will have an understanding of the change in business models within the creative industries.
- 8) Students will have an understanding of how various business models can be applied to their own enterprise.

**Contribution to Graduate attributes:**

- 1) Will have developed a body of knowledge
- 2) Will be able to participate in the resolution of complex business issues
- 3) Will demonstrate the capacity for reflective practice
- 4) Will be flexible thinkers who show responsiveness to change



## Unit Overview

<b>Unit Title:</b>	Production Project 2 (S4U3)
<b>Credit Point:</b>	10 Credit Pts
<b>Compulsory or elective:</b>	Compulsory
<b>Pre- Requisites:</b>	Successful completion of unit S3U3 (Production Project 1)

### Content overview:

Following on from Unit 3 semester 3 (Production Project 1) students in consultation with their supervisor continue the production of their project and develop a music, games design, film or other project. The development of this project will be based on the decisions made during the pre-production units i.e. having demoed various projects and having made a final decision on the project and its' timeline. The student will continue to execute the project accordingly.

The student will continue to develop and complete a promotional package which will consist of the production project and supporting materials. This will include a marketing plan for that final project. The supporting materials may come in many forms: website, grant proposal applications, live performance etc.

Students are required to meet with their supervisor weekly to assess their progress.

**Duration:** 16 Weeks

**Teaching Methods (Lecture, Practice or both)** Practice Based

**Assessment:** Formative: The student will deliver the Production Project for formal review by a panel and Chaired by the supervisor.

**Contribution to Learning outcomes:** (Knowledge = 1 to 8, Skills = 9 to 17, Application = 18 to 24)

- 20) The creation of a product by the student will demonstrate a high level of autonomy and accountability
- 18) The creation of a product by the student will demonstrate the application of creativity and initiative in a professional environment
- 19) The completion of this unit would demonstrate the ability to plan and execute and project manage the final product.

### Contribution to Graduate attributes:

- 1) Will have developed a body of knowledge
- 2) Will have mastery of selected skills for a specific field in the creative industries
- 3) Will be able to plan, organise and conduct project productions
- 4) Will be able to participate in the resolution of complex production issues
- 5) Will demonstrate the capacity for reflective practice
- 6) Will be flexible thinkers who show responsiveness to change

16. AQF compliance (mapping of course content against AQF descriptors).

	<b>AQF Level</b>	<b>JMC Course title</b>
	Level 9, Masters Degree (Coursework)	Master of Creative Industries
	<b>AQF descriptors</b>	<b>Course content</b>
Purpose	The Masters Degree (Coursework) qualifies individuals who apply an advanced body of knowledge in a range of contexts for professional practice or scholarship and as a pathway for further learning	S1U3, S1U4, S2U3, S2U4, S3U1, S3U3, S4U1, S4U3
Knowledge	Graduates of a Masters Degree (Coursework) will have: <ul style="list-style-type: none"> <li>• a body of knowledge that includes the understanding of recent developments in a discipline and/or area of professional practice</li> <li>• knowledge of research principles and methods applicable to a field of work and/or learning</li> </ul>	S1U1, S1U2, S1U3 S2U1, S2U2, S2U3 S3U2, S4U2
Skills	Graduates of a Masters Degree (Coursework) will have: <ul style="list-style-type: none"> <li>• cognitive skills to demonstrate mastery of theoretical knowledge and to reflect critically on theory and professional practice or scholarship</li> <li>• cognitive, technical and creative skills to investigate, analyse and synthesise complex information, problems, concepts and theories and to apply established theories to different bodies of knowledge or practice</li> <li>• cognitive, technical and creative skills to generate and evaluate complex ideas and concepts at an abstract level</li> <li>• communication and technical research skills to justify and interpret theoretical propositions, methodologies, conclusions and professional decisions to specialist and non-specialist audiences</li> <li>• technical and communication skills to design, evaluate, implement, analyse and theorise about developments that contribute to professional practice or scholarship</li> </ul>	S1U1, S1U3, S1U4, S2U1, S2U2, S2U3, S2U4, S3U1, S4U1,
Application of knowledge and skills	Graduates of a Masters Degree (Coursework) will demonstrate the application of knowledge and skills: <ul style="list-style-type: none"> <li>• with creativity and initiative to new situations in professional practice and/or for further learning</li> <li>• with high level personal autonomy and accountability</li> <li>• to plan and execute a substantial research-based project, capstone experience and/or piece of scholarship</li> </ul>	S1U4, S2U3, S2U4, S3U1, S3U2, S3U3, S4U1, S4U3,
Volume of learning	The volume of learning of a Masters Degree (Coursework) is typically 1 – 2 years.	4 Semesters (16 weeks each) over 2 Years, or part-time equivalent

## Attachment 2

### PROVIDER COURSE ACCREDITATION STANDARDS

#### Summary Statement to Provider Course Accreditation Standards

Under the *Tertiary Education Quality and Standards Agency Act 2011*, universities and other higher education providers will have, or may be authorised to have, the authority to self-accredit one, more, or all of their courses of study. Higher education providers that are registered in the “Australian University” provider category and meet the requirements under section 45(1) of the *Tertiary Education Quality and Standards Agency Act 2011* are authorised under the *Tertiary Education Quality and Standards Agency Act 2011* to self-accredit each course of study that leads to a higher education award that it offers or confers. Where a higher education provider has this authority with respect to a given course of study, the higher education provider will not need to apply to have that course of study accredited by TEQSA against the criteria listed in the Provider Course Accreditation Standards.

However, higher education providers who are authorised to self-accredit remain responsible under the *Tertiary Education Quality and Standards Agency Act 2011* for ensuring that their self-accredited courses of study comply with the Provider Course Accreditation Standards, and will need to consider the detailed criteria as part of their self-accreditation practice.

When conducting compliance assessments under the *Tertiary Education Quality and Standards Agency Act 2011*, consistency with the Provider Course Accreditation Standards will be assessed in relation to both TEQSA-accredited and provider-accredited courses of study.

In these Standards, unless the contrary intention appears, the terms and phrases used have the same meaning as in the *Tertiary Education Quality and Standards Agency Act 2011*.

#### Standards for each higher education award

- 1 Course design is appropriate and meets the Qualification Standards
- 2 Course resourcing and information is adequate
- 3 Admission criteria are appropriate
- 4 Teaching and learning are of high quality
- 5 Assessment is effective and expected student learning outcomes are achieved
- 6 Course monitoring, review, updating and termination are appropriately managed

## Section 1 Course design is appropriate and meets the Qualification Standards

- 1.1 The course of study meets the Qualification Standards.
- 1.2 There are robust internal processes for design and approval of the course of study, which:
  - provide realistic projections of the demand and resources required for the course of study;
  - take account of external standards and requirements, e.g. published discipline standards, professional accreditation, input from relevant external stakeholders, and comparable standards at other higher education providers; and,
  - provide for appropriate development of key graduate attributes in students including English language proficiency.
- 1.3 The content of the course of study is drawn from a substantial, coherent and current body of knowledge and scholarship in one or more academic disciplines and includes the study of relevant theoretical frameworks and research findings.
- 1.4 Where the course of study is in an emerging or highly specialised field of knowledge or is strongly multidisciplinary, the higher education provider demonstrates that course of study content draws appropriately on more established bodies of knowledge.
- 1.5 The design of the course of study shows appropriate consideration of entry and exit pathways, including articulation from other studies and to further studies.
- 1.6 Course of study documentation clearly presents the rationale, objectives, structure, delivery methods, assessment approaches and student workload requirements for the course of study, and includes any compulsory requirements for completion of the course of study.
- 1.7 Course documentation shows that the course of study has an overall coherence and is designed to provide appropriate engagement by students in intellectual inquiry consistent with the nature and level of the units being taught and the expected learning outcomes of the course of study.
- 1.8 When the course of study is a Masters Degree (Research) or a Doctoral Degree, the higher education provider ensures that:
  - academics who are the primary supervisors of students are actively carrying out research and publishing in the relevant discipline area;
  - students are able to form part of a scholarly intellectual community for their discipline and participate in the life of this community; and,
  - available benchmarks are used as a guide to appropriate provision of policies, supervision, services, resources and support for students.

- 1.9 The course of study is designed to ensure equivalent student learning outcomes regardless of a student's place or mode of study.
- 1.10 If the course of study is to be offered through arrangements with another entity whether in Australia or overseas, the course documentation specifies the detailed quality assurance arrangements that have been made with the other entity to ensure student learning outcomes are equivalent to those when the course of study is offered directly by the higher education provider.

## **Section 2 Course resourcing and information is adequate**

- 2.1 Resourcing for the course of study is adequate to meet the higher education provider's projected enrolments for the course of study and for students to achieve the expected learning outcomes.
- 2.2 The higher education provider ensures that all students readily have access, directly through the higher education provider or arranged by the higher education provider, to electronic and/or physical library and information resources required to achieve the learning outcomes of the course of study.
- 2.3 The higher education provider ensures there are adequate IT resources to facilitate student learning consistent with course of study requirements, as well as necessary access to specialised teaching facilities required specifically for the course of study, such as laboratories or studios.
- 2.4 The higher education provider demonstrates that accurate and current information and advice about the course of study is provided to prospective and current students.

## **Section 3 Admission criteria are appropriate**

- 3.1 Admission criteria for the course of study:
- are appropriate for the Qualification Standards level of the course of study and required learning outcomes;
  - take account of external benchmarks; and,

- ensure that students have adequate prior knowledge and skills to undertake the course of study successfully.
- 3.2 The higher education provider ensures that students who are enrolled are sufficiently competent in the English language to participate effectively in the course of study and achieve its expected learning outcomes, and sets English language entry requirements accordingly.
- 3.3 Credit for previous studies or skills (including articulation, recognition of prior learning and credit arrangements) is consistent with the Qualification Standards and preserves the integrity of the higher education award to which it applies.
- 3.4 Decisions on the admission of students are made by appropriately qualified personnel under delegated authority.

#### **Section 4 Teaching and learning are of high quality**

- 4.1 The numbers, qualifications, experience, expertise and sessional/full-time mix of both academic staff who teach or tutor the course of study, and support staff, are appropriate to the nature, level, and mode of delivery of the course of study and the attainment of expected student learning outcomes.
- 4.2 The higher education provider ensures that staff who teach students in the course of study:
- are appropriately qualified in the relevant discipline for their level of teaching (qualified to at least one AQF qualification level higher than the course of study being taught or with equivalent professional experience);
  - in the case of supervision of students in a course of study that leads to a Doctoral Degree (Professional) award located at level 10 of the AQF, are qualified at level 10 of the AQF or have equivalent professional experience;
  - in the case of supervision of students in a course of study that leads to a Doctoral Degree (Research) award located at level 10 of the AQF, are qualified at Doctoral Degree (Research) level or have equivalent research experience;
  - have a sound understanding of current scholarship and/or professional practice in the discipline that they teach;
  - have an understanding of pedagogical and/or adult learning principles relevant to the student cohort being taught;
  - engage students in intellectual inquiry appropriate to the level of the course of study and unit being taught; and,

- are advised of student and other feedback on the quality of their teaching and have opportunities to improve their teaching.
- 4.3 The higher education provider ensures that academic staff who teach on a course of study are reasonably available for students seeking academic assistance for units within the course of study.
- 4.4 The higher education provider has effective mechanisms to identify and support students who are at risk of not progressing academically.
- 4.5 The higher education provider has effective arrangements to assure the quality of student work placements, practicum and other forms of work-integrated learning in the course of study, including assuring the quality of supervision.

### **Section 5 Assessment is effective and expected student learning outcomes are achieved**

- 5.1 Assessment tasks for the course of study and its units provide opportunities for students to demonstrate achievement of the expected student learning outcomes for the course of study.
- 5.2 Assessment is undertaken by appropriately qualified academic staff, and timely, adequate feedback is provided to students on their assessed work.
- 5.3 Course management and coordination, including moderation procedures, ensure consistent and appropriate assessment.
- 5.4 The higher education provider maintains, monitors and acts on comparative data on the performance of students in the course of study, including information on the performance of student cohorts by entry pathway, mode of study and place of study, such data to include: student attrition; student progress; course completions; and grade distributions.
- 5.5 The academic standards intended to be achieved by students and the standards actually achieved by students in the course of study are benchmarked against similar accredited courses of study offered by other higher education providers.
- 5.6 The higher education provider is able to demonstrate appropriate progression and completion rates and that students who complete the course of study have attained key graduate attributes including an appropriate level of English language proficiency.

## **Section 6 Course monitoring, review, updating and termination are appropriately managed**

- 6.1 The higher education provider ensures the course of study is systematically updated, through internal revision and external reviews, and that its coherence is maintained.
- 6.2 Should the higher education provider discontinue the course of study, there are effective teach out or course transition plans for all students enrolled in the course of study to ensure that these students are not disadvantaged.



## Section 7 Criteria for authorising ‘self-accrediting authority’

- 1 Each higher education provider that is registered in the “Australian University” provider category and meets the requirements under section 45(1) of the *Tertiary Education Quality and Standards Agency Act 2011* is authorised under the *Tertiary Education Quality and Standards Agency Act 2011* to self-accredit each course of study that leads to a higher education award that it offers or confers.
- 2 For a higher education provider that is approved by TEQSA for registration in the “Australian University College” provider category, TEQSA will authorise the higher education provider to self-accredit all courses of study.
- 3 For a higher education provider that is approved by TEQSA for registration in the “Australian University of Specialisation” provider category, TEQSA may authorise the higher education provider to self-accredit all courses of study in its one or two broad fields of study only.
- 4 For a higher education provider that is approved by TEQSA for registration in the “Higher Education Provider”, “Overseas University” and “Overseas University of Specialisation” provider category, TEQSA may authorise the higher education provider to self-accredit a course of study or courses of study, at one or more higher education award levels, and in one or more broad fields of study or discipline areas, if the following criteria are met:
  - 4.1 The higher education provider has no issues or conditions outstanding from its most recent registration and course accreditations by TEQSA or a recognised registration or accreditation authority, no substantiated serious complaints, and no history of significant compliance problems in any other assessments, audits or reviews of its higher education operations conducted by TEQSA or external professional bodies or government agencies.
  - 4.2 The higher education provider has highly effective academic governance processes and a robust internal capability to monitor and improve its higher education courses of study.
  - 4.3 The higher education provider demonstrates sustained scholarship in respect of the course(s) of study, which informs teaching and learning for the course(s) of study.
  - 4.4 The higher education provider has a history of successful operation of the course(s) of study including systematic, mature internal processes for course quality assurance and the maintenance of academic standards and academic integrity.
  - 4.5 At least three cohorts of students in Australia have graduated from the course(s) of study, and there is substantial evidence of successful graduate outcomes from the course(s) of study.

- 4.6 If applicable, the higher education provider has achieved and maintained appropriate professional accreditation of the course(s) of study.

### Attachment 3

#### CAC meeting 1

Commercial Masters Course Advisory Committee (Internal)

Minutes of meeting

20/August/2015

561 Harris Street

Ultimo NSW 2007

4.00 pm to 5.00 pm

Attendees: Martin Cass (MC), George Markakis (GM), Kemo Bunguric (KB), Kirsten Livie-Primero (KLP), Adrian Bennett (AB), Sean Callinan (SC), Glenn Ferguson (GF).

MC Explained that the purpose the meeting was to provide some background to the Masters program and the Prof Doc.

- MC explained that the Prof Doc was an innovative program that provided an opportunity for those undertaking the program to not only deliver a thesis on the subject that they are working on but also requires the candidate develops a product as part of an innovation.
- GM clarified that the primary difference between a PhD and a Prof Doc was the development of an innovative product. In our case the product is the Masters program.
- MC explained that the development of the Masters was split into two primary parts.
  - 1) The business development to be carried out by George
  - 2) The pedagogy development to be carried out by Martin.
- MC went on to explain that the reason for the development of this course came about as an extension of our integration program where various departments would come together to develop a project.
- GM went on to explain that with this Masters we will be in position to market the product that the students created during their study.
- GF commented that the opportunity to have product “released” to market would provide a multitude of opportunities for our students as well as a marketing advantage for JMC.
- KB commented with reference to his music department, that to date our students had produced a lot of good product but, while the songs were very marketable, most of the production value was lacking.
- MC commented that this was precisely the advantage that this Masters would provide. That while the students focused on developing their skills at undergraduate level they will be able to devote more time on production values as the Masters will focus on the development of one very good product rather than multiple products.
- KL noted that this could impact on the availability of studio facilities unless we were prepared to provide studio time after hours. KL also suggested that after-hours studio time is quite indicative of what actually happens in industry.
- MC advised the committee that a survey of students followed by focus groups would be necessary to determine the level of interest for such a program from students.
- MC suggested that the group think about the kind of questions to be asked in the survey and also advised that the final list would be sent to Prof Doc supervisors for approval.
- AB commented that from surveys the education department at JMC have already conducted regarding the potential interest for Masters level programs that this particular Masters would be very popular.

- MC asked AB if there might be a conflict between the two programs. AB responded that there would not because the Masters the JMC Education Department is contemplating would be very traditional in nature where this is clearly focused on the development of commercialisable product.

#### **ACTIONS**

- 1) The committee unanimously agreed to meet on the 15/9/2015 and that individual members of the committee would post on Yammer prior to the meeting or bring to the meeting suggestions for questions for inclusion in the survey.

The meeting closed at 5pm  
Next meeting 15/9/2015 time TBC.

Chair Martin Cass

Adrian Bennett  
Director of Education.

## Attachment 4

### YAMMER TRANSCRIPT REGARDING CAC 20/8/2015 Discussion to 11/9/2015

- 
- **Martin Cass**

September 11, 2015 at 10:38am

Hi All I have attached the first draft of the survey questions. If you could get back to me with your thoughts. Please fell free to suggestions. I was hoping we could all meet on Tuesday? I have a meeting on Tuesday morning but would be free from 12ish. If you could get back to me today with suitable times I'll send out an invite.

file Possible Questions for Survey Draft 1.docx

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Possible Questions for Survey Draft 1

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**MC**

Write a reply [Add file](#)  
Drop your files here

- **Kirsten Livie-Primero**



**Kirsten Livie-Primero** [FOLLOW](#)[FOLLOW KIRSTEN LIVIE-PRIMERO](#)

August 27, 2015 at 10:05am

My thoughts on the questions were in these topic areas (I don't have specific questions as such yet);

Length/Time (duration of course)

Coursework versus Practical

On Campus/Off campus study

Self directed versus teacher-directed (mentored)

Networking events

Specific focus area or more broad

Interest in creating a product for commercial release (sale etc)

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You and Kemo Bunguric like this

○ **Martin Cass in reply to Kirsten Livie-Primero**

**MC**

**Martin Cass**

September 8, 2015 at 4:17pm

I agree also. I have to apologise that I haven't been on to this myself. I've been away (again). I'm hoping to have some questions listed for you to look at on Thursday. Then we can arrange a meeting.

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Kemo Bunguric likes this

○ **Martin Cass in reply to Kirsten Livie-Primero**

**MC**

**Martin Cass**

September 8, 2015 at 4:25pm

We should also be asking what subject areas do they believe they need up skilling in. In other words what areas do they feel they are "deficient" in?

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Glenn Ferguson likes this

**MC**

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● **Glenn Ferguson**



**Glenn Ferguson**

September 8, 2015 at 3:28pm

Things have gone a little quiet in here. Kemo and I have been discussing this recently and we think it might be more productive if we got together again and brainstormed some ideas. We're all pretty busy right now processing results and chasing up wayward students for the shortest trimester turnaround in history, but I think we would benefit by bouncing ideas around and building off each others thoughts on the matter. What do you guys think?

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[Kemo Bunguric](#) likes this

## ○ **Kemo Bunguric in reply to Glenn Ferguson**



**Kemo Bunguric**

September 8, 2015 at 3:31pm

I agree with Glen I think if we are together we can bounce ideas around

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**MC**

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## • **Martin Cass**

**MC**

**Martin Cass**

August 21, 2015 at 10:17am

Hi all,

I've attached the document I had at yesterday's meeting. So, as discussed yesterday, what we need to develop is the questions to be asked in:

- 1) The survey regarding the pedagogic approach
- 2) The focus group questions
- 3) the interview questions.

I believe this document gives you all the outline and understanding of what we are to do.

Thanks in advance.

file [Research methodology.docx](#)

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○ **Sean Callinan in reply to Martin Cass**



**Sean Callinan**

August 21, 2015 at 10:47am

Thanks Martin, I've pinned it so it will be available in the sidebar once this message has slipped down discussion.

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**MC**



## **Attachment 5**

### **Research methodology**

#### **Purpose of the study; research design; research instruments and underpinning theory**

#### **JOHN MARTIN CASCARINO**

As stated in previous documents submitted, this study is about the development of a Master of Creative industries program, culminating in commercial ready product.

This Masters program is focused on the development of creative industries product, produced by students, during their study, with the aim of securing commercial distribution.

#### **Purpose of the study:**

The purpose of this study has three aspects:

- 1) To develop a pedagogic approach that will maximise student learning and engagement for the creative industries.
- 2) To identify mechanisms for commercialising products developed by students during their studies in creative industries.
- 3) To develop cost- effective mechanisms for the distribution of creative products.

#### **Research Design:**

The objective of this project is to further develop the pedagogic approach and operational systems necessary to provide the Creative Industries education which will allow students to produce product for commercialisation during their study. The products, i.e. the Music, TV programs and Interactive Games will be marketed through a commercial arm of The JMC Academy to be known as JMC Production Co, providing an enhanced student experience and a successful commercial graduate outcome.

This project is being undertaken in partnership with George Markakis who is developing the commercial distribution and business aspect of the program. While there will be some areas of crossover, in particular the survey areas where we will both be likely to survey the same people at the same time, we would be asking different questions. We will each have a specific focus. My focus will be on the academic development while George's will be on the business development.

There are six areas of investigation required to provide the necessary data to successfully develop the program. The initials in brackets refer to the individual responsible for the research. (MC) refers to Martin Cascarino and (GM) refers to George Markakis.

1) Research the prospective student demographic and determine:

- a) Will the project be received positively?
- b) Determine broadly the pedagogic approach
- c) Validation of findings 1
- d) Validation of findings 2

We will develop a hard copy survey to be done in class. This survey (survey 1) will be carried out through our own current JMC student cohorts. Given that we have 700 students at each campus, we have come to the conclusion that a survey tool would be the most efficient way of reaching as many students as possible to collect the data.

In previous submissions I had advised that the questions to be asked in this first survey were to be developed by a course advisory committee. The members of the course advisory committee will be made up of internal JMC academic staff, our internal curriculum and delivery committee as well as external experts.

This is a very broad survey and the result of this survey will determine whether this project is viable and thus, will also determine the need for the establishment of a course advisory committee. With these circumstances in mind it would be more practical for George and me to develop the survey questions of part (a). The questions to part (b) of the survey would be developed by the JMC internal members of the course advisory committee internally known as curriculum and delivery committee. The successful results of the survey would see the course advisory committee established for the development of content.

Part (a) Will the project be received positively

Given that this part of the survey is to determine whether the project would be received positively, the questions are likely to be relatively straight forward. This part of the survey will use a 5 point Likert Scale survey, where a response may range from “strongly agree to strongly disagree”.

Given that we are looking for ordinal data here, it’s clear that we should be using the median as the measure of central tendency.

The intention is to have a minimum of four questions asked, two from (MC) regarding the overall course objectives and two from (GM) regarding the commercial aspect. We will also include a single “tick box” for use by those not interested in the program and who would then have no further need to continue with the survey. If this “tick box” is used we will ask for the main reason as to why they are not interested in the Masters program.

Part (b) Determine broadly the pedagogic approach

Given that this part of the survey is to determine the views of the student cohort with regard to broad curriculum content, using Likert scales may be limiting, as Likert scales are responses to predetermined statements or questions. The survey will use short answer responses to provide an opportunity for a broader opinion of what the pedagogic approach should or could be. This approach will not limit responses to predetermined statements and may alert us to content possibilities.

This data will be used to inform the course advisory committee in its responsibility to develop curriculum content.

#### Part (c) Validation of findings 1

We will be looking for relationships among the responses of part (b) of the survey and will do this by grouping all responses into categories.

The survey will be supported and verified by findings collected from the focus groups to be held at each campus. All students at each campus will be invited to attend the focus group meetings. These meetings will address the responses from the part (b) survey and we will be looking for deviations.

#### Part (d) Validation of findings 2

All those who attend the focus groups will be invited to have their names added to a lottery bag. The bag will contain individual names on individual cards. We will draw names from the bag and these individuals will be invited to attend a personal interview. We hope to have the equivalent of ten percent of the numbers that attend the focus group attend a personal interview.

The purpose of this interview is to allow the individuals to express their personal opinions in a private situation. We will do this to cross check the data we receive from the focus groups with the personal opinion data and will do this on each campus.

2) Research the music, television and games industries to determine what interest, various industry players may have in establishing a formal relationship with regard to the distribution of student generated product. (GM) This will be a hard copy survey done during visits to and discussions with industry organisations.

3) Research and determine the financial viability of a commercial arm of JMC Academy to finance the production of student generated product for the purpose of commercialisation. This will be done by recruiting an external accounting firm to conduct a business analysis proposal and to develop an operating budget model. (GM)

4) Develop a business plan based on the research gathered from Industry, Students and external accounting firm. This will be done with the assistance of external advisors, accounting firms and our JMC Academy Governing Council and Academic Board. (GM)

5) discuss the Masters program with lecturers and trainers at the JMC Academy that are involved in the delivery of our programs. These will be department specific discussions held at both the Sydney and Melbourne campuses. Present to the departments the concept and determine their support of and willingness to contribute to the program. (MC)

6) Develop a course advisory committee for the purpose of ensuring that appropriate curriculum content is developed to achieve the desired objectives. The committee would include relevant academic and teaching staff from JMC Academy, curriculum and delivery committee as well as industry representatives for the purpose of developing unit outlines and a delivery process. (MC)

Timeline for the research:

**1) *Re-Accreditation of all five Degrees (increased focus on integration projects across 3 subjects)***

1 Audio Re-Accreditation

2	Curriculum & Development Committee meeting 1	26/10/2009 - 27/10/2009	<b>Completed.</b>
3	Curriculum & Development Committee meeting 2	27/11/2009 - 27/11/2009	<b>Completed.</b>
4	Audio Industry Expert panel	14/12/2009 - 14/12/2009	<b>Completed.</b>
5	Audio NSW Dept Ed submission	25/1/2010	<b>Completed.</b>

6 TV Re-Accreditation

7	Curriculum & Development Committee meeting 1	30/11/2009 – 1/12/2009	<b>Completed.</b>
8	Curriculum & Development Committee meeting 2	16/12/2009	<b>Completed.</b>
9	TV Industry expert panel	12/1/2010	<b>Completed.</b>
10	TV NSW Dept Ed submission	1/3/2010	<b>Completed.</b>

11 Management Re-Accreditation

12	Curriculum & Development Committee meeting 1	1/12/2010 – 2/12/2009	<b>Completed.</b>
13	Curriculum & Development Committee meeting 2	17/12/2009	<b>Completed.</b>
14	Mgmt. industry expert panel	13/1/2010	<b>Completed.</b>
15	Mgmt. NSW Dept Ed submission	1/3/2010	<b>Completed.</b>

16 Animation Re-Accreditation

17	Curriculum & Development Committee meeting 1	2/12/2009 – 3/12/2009	<b>Completed.</b>
18	Curriculum & Development Committee meeting 2	18/12/2009	<b>Completed.</b>
19	Animation industry expert panel	14/1/2010	<b>Completed.</b>
20	Animation NSW Dept Ed submission	1/3/2010	<b>Completed.</b>

21 Music Re-Accreditation

22	Curriculum & Development Committee meeting 1	7/12/2009 – 8/12/2009	<b>Completed.</b>
23	Curriculum & Development Committee meeting 2	19/12/2009	<b>Completed.</b>
24	Music industry expert panel	15/1/2010	<b>Completed.</b>
25	Music NSW Dept Ed submission	1/3/2010	<b>Completed.</b>

**2) Discuss concept and gain support for JMC Production Co with JMC Staff.**

1.	Governing Council meeting	Sept 2015
2.	Annual scope and sequence workshop( HoDs)	Sept 2015
3.	Marketing department workshop	Sept 2015
4.	Campus Managers workshop	Sept 2015

**3) Discuss concept and gain support and in principle agreement from industry.**

1.	Arrange meeting and make presentation to Denis Handlin (Sony)	Sept 2015
2.	Arrange meeting and make presentation to Michael Gudinski (Liberation)	Sept 2015
3.	Arrange meeting and make presentation to Kim Williams (Foxtel)	Sept 2015
4.	Determine any other potential industry partners and meet with them	Oct 2015
5.	Prepare legal contract with industry partners	Oct 2015

#### **4) Develop Masters Curriculum.**

- |                                      |          |
|--------------------------------------|----------|
| 1) Curriculum and Delivery committee | Oct 2015 |
| 2) Course advisory committee 1       | Nov 2015 |
| 3) Course advisory committee 2       | Nov 2015 |
| 4) TEQSA submission                  | Dec 2015 |

#### **5) JMC Production Co Operations Systems (operations will be managed by existing staff until we can justify employing more staff)**

- |   |          |
|---|----------|
| 1. Prepare operations guidelines (GM)                           | Dec 2015 |
| 2. Prepare production agreements for signed student talent (GM) | Dec 2015 |

#### **6) Measuring impact**

In a perfect world the impact would be measured by the achievement of the desired outcomes, that being the commercialisation of student product. Given the constraints on the ProfDoc timeline an alternative may be to survey (survey 2) a sample group of students and industry on the finished course content.

The surveys would be hard copy and collected during an interview for industry participants and during a small group presentation of the curriculum content for students.

An affirmative response of students wanting to attend the program will suggest a positive impact. An affirmative response with relation to developing a distribution arrangement from the industry group will also suggest a positive impact.

#### **Survey Summary**

Survey 1:

The purpose of this survey is:

- To determine a positive response from students for the project. Use “strongly agree to strongly disagree” questionnaire (Likert scales).

- b) To determine students broad suggestions for the pedagogic approach. Use short answer questions.
- c) To verify a) and b) results. Use focus groups.
- d) To provide opportunity for private student views on a) and b). Use private interviews. Students selected by lottery from focus group attendees.

#### Survey 2:

The purpose of this survey is to measure impact on the completed product.

- a. To determine a positive result from students to the completed product. Use “strongly agree to strongly disagree” questionnaire (Likert scales).

#### **Survey methodology**

A survey consists of a set of questions that is given to a sample or an entire population. The purpose of a survey is to obtain data in relation to the subject area being surveyed. (Shaughnessy et al., 2011:161). The most widely-used form of survey – and the one used for this study – is the questionnaire (Neuman 2006:272) which is a research instrument consisting of a series of questions designed to gather data from participants in a form that can be analysed (Creswell 2005:358).

Survey design usually involves six steps (Creswell 2005; Neuman 2006; Shaughnessy et al. 2011):

- 1) Determine the priority issues that require data to be collected;
- 2) Construct a question(s) designed to collect the data about each of the issues;
- 3) Decide on an appropriate survey tool that will collect the data in a form that allows appropriate analysis with regard to the research question;
- 4) Determine a sample of participants to take part in the survey;
- 5) Determine an affective process for distributing and collecting the questionnaires;
- 6) Determine a valid and reliable method for analysing the data collected.

The key academic issues identified as the focus for survey 1 are:

- 1) Need for the product
- 2) Suggested pedagogical approach
- 3) Suggestions for subject areas to be included
- 4) Length of program
- 5) Assessment methods to be used

The key academic issues identified as the focus for survey 2 are:

- 1) Approve of the pedagogical approach
- 2) Approve of the content
- 3) Approve of the length of the program
- 4) Would the student enrol in the program

A number of questions will be constructed in order to provide relevant and comprehensive data about each of these key issues. A matrix will be provided matching the questions developed against each of the key issues. In developing the set of survey questions, we will follow the 'Principles of Good Question Writing' elaborated by Neuman (2006:277-281):

1. Avoid jargon, slang and abbreviations
2. Avoid ambiguity, confusion and vagueness
3. Avoid emotional language
4. Avoid double-barrelled questions (a single question that addresses two different issues, thus providing an ambiguous answer because the researcher can't be sure of the respondent's intention)
5. Avoid leading questions (one that leads a respondent to favour a particular response because of the wording)
6. Avoid asking questions that are beyond respondents' reasonable knowledge-base or capabilities
7. Avoid beginning a question with a premise with which respondents may not agree, and then ask them to make choices about it

These survey's will be distributed in hard copy with participants asked to provide their responses either by using Likert-scale (level of agreement) or short answer options. Responses will be analysed using both the Statistical Package for the Social Sciences (SPSS) and manual thematic analysis (Guest 2012:11). As discussed previously the sample used for the surveys will be limited to students of JMC Academy.



## **Interview methodology**

This study will provide an opportunity for participants to take part in face-to-face and telephone interviews to follow up key issues identified from survey 1 part (b) as explained earlier.

An interview involves asking participants open ended questions for the purpose of allowing the participant to express his or her views without influence from the interviewer. The responses should tease out insights and perspectives from the interviewee on the research question (Patton 2002:341).

The purpose of interviewing is “to allow us to enter into the other person’s perspective” (Patton 2002:341). It is based on the assumption that “the perspective of others is meaningful, knowable, and able to be made explicit” (Patton 2002”341).

Yin (2003:90) suggests that interview respondents should in fact be called ‘key informants’ because they “not only provide the case study investigator with insights into a matter but also can suggest sources of corroboratory or contrary evidence – and also initiate access to such sources”.

Interviews are usually conducted face-to-face, but they also may be conducted by teleconference, videoconference, skype, or email (Creswell 2005: 216-217). The interviews for this study will be conducted face-to-face wherever possible, or by telephone where distance or diary issues make face-to-face unfeasible.

The major advantage of interviews is that they offer “flexibility, spontaneity, and responsiveness to individual differences and situational changes” (Patton 2002:343) and to ‘drill down’ on data collected in a survey by asking follow-up questions that allow the participants to clarify or elaborate on survey findings. Interviews also allow the participants to provide reasons for those responses (Neuman 2006:306). The major weakness of interview process is in the time taken to both conduct the interviews and to analyse the information.

The common practise for conducting interviews is to ask the same “stimulus” questions in the same order for all participants. This allows for comparisons to be made between responses from interviewees with respect to the questions asked (Patton 2002:346). The stimulus questions used for the interviews in this study will be:

- 1) Do you agree with the results of survey 1 as discussed in the focus groups
- 2) With regard to pedagogic approach, do you foreshadow any issues
- 3) With regard to assessment methods, do you foreshadow any issues
- 4) What do believe is missing from the program if anything at all

As discussed earlier, the sample of those to be interviewed will be taken from those who have attended the focus group. The purpose here is to ensure that those who are invited to interview are

those who have been involved in the survey process and are in a position to provide their own private views further adding to the views collected from the surveys.

### **Focus group methodology**

A focus group is a semi-structured group engaged in an interview/discussion process. The participants are select group who are engaged in a focused although collective dialogue (Stewart et al., 2007:1). Focus groups “afford researchers access to ... the complex ways in which people position themselves” in relation to particular issues and topics (Kamberelis and Dimitriadis 2005:904).

A focus group is a ‘natural setting’ that assists participants to express their ideas and opinions freely and openly in a way that helps them to feel empowered (Neuman 2006:412). Participants are given the freedom to provide explanations for their opinions and views, and to question the views of others. Above all, focus groups provide a setting for the open and critical review and evaluation of ideas against the criteria of feasibility and importance (Brinkerhoff 1988) – what Lunn and Smith (2009) refer to as ‘reality checking’. Focus groups, therefore, are an effective research methodology for validating the outcomes of qualitative research (Fern 2001:73).

Fern (2001), Kamberelis and Dimitriadis (2005) and Stewart, Shamdasani and Rook (2007) have in their research findings suggested that for a focus group to have maximum interaction and input, that the membership should be no less than four and no more than ten. Their argument is that if there are less than four members of the group, then issues are unlikely to be subjected to sufficient critical views. If the group consists of more than ten members, then at least some members will not have the opportunity to contribute to discussion in a meaningful way. This means that there may be a need to eliminate some members in favour of a better group mix.

The focus group for our study is made up of students who had submitted part (a) of the survey so the expectation is that while there may be several perspectives, they are all students. We would not tamper with the group mix.

Prior to the focus group, all participants will be provided with an outline of the purpose of the session and a set of background literature. This process of ‘setting the scene’ is sometimes referred to in the literature as ‘historical examination’ (Fern, 2001), and is considered to be a critical part of the focus group process because it allows participants to develop a critical understanding of the issues prior to participating in the focus group where those perspectives will be challenged and refined.

The focus group will be facilitated by George and me. The purpose of the facilitator for the focus group is to provide direction and structure to ensure the desired outcome of the session is met, while also ensuring that groups’ synergy and spontaneity is maintained (Lunn and Smith 2009).

While it is important for the facilitator to keep the group focused on its discussion, it is important that the facilitator does not become involved in the discussion, that is, not assert his or her views. The facilitator must not influence the discussion other than to keep it focused on the subject being discussed.

A critical issue for a focus group is to ensure that the message that participants believe they are communicating is the same as the message that is received. In order to avoid miscommunication, the researcher will use the technique of 'reflective listening' which involves four strategies (Fern 2001:81-82): clarifying ("Could you please state that point in a different way?"); paraphrasing ("What I think I heard you say was ..."); reflecting ("You appear to feel that ..."); and summarizing ("Your major points appear to be ...").

Consensus will be sought by asking: "Does everyone agree with that?". Where one or more people did not agree, they will be asked to explain to the rest of the group the reasons for their position and others will then be asked whether their position had changed or whether they wish to present a counter argument for consideration. In this way, a 'rich' understanding of the multiple perspectives relating to each issue will be obtained (Lunn and Smith 2009).

### **Focus Group Participants**

Those invited to participate in the focus group will be those students who *did not* tick the "not interested in this program" tick box in part (a) of survey 1.

### **Methodological limitations with reference to academic areas of investigation: 1, 5, and 6:**

Area of investigation 1:

- a) Students may feel intimidated to be privately interviewed
- b) Ensuring students attend the focus groups

To counter points (a) and (b) above, we will be providing a document to the students for their signature which will seek their approval to be interviewed. The signing of this document will act as a form of contract ensuring the attendance at the focus groups.

Area of investigation 5:

- a) In engaging with JMC Academy staff, some may feel the need to provide opinions on the project based on my (their employer) preference.

To counter this I am proposing to deliver the presentation of the product myself however will use JMC staff academic co-ordinator to run the subsequent discussions without my presence. The Academic co-ordinator will deliver a condensed report excluding any identifying names.

b) Not all staff may be available for the presentations.

If need be we will deliver a second or third presentation and discussion session. This will again be facilitated by JMC Academic co-ordinator.

Area of investigation 6:

a) Identifying suitably qualified and experienced external members willing to give of their time.

There is no doubt that this may provide some hurdles however increasing the pool should prove beneficial.

## References

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## Attachment 6

### CAC meeting 2

Commercial Masters Course Advisory Committee (Internal)

Minutes of meeting

15/Sept/2015

561 Harris Street

Ultimo NSW 2007

3.00 pm to 4.00 pm

Attendees: Martin Cass (MC), George Markakis (GM), Kemo Bunguric (KB), Amon Broughton (AB2), Adrian Bennett (AB1), Sean Callinan (SC), Glenn Ferguson (GF).

ACTION Item from minutes 20/Aug/2015

- 2) That individual members of the committee would post on Yammer prior to the meeting or bring to the meeting suggestions for questions for inclusion in the survey.
- The committee reviewed and discussed the draft list of questions posted to the committee's Yammer site.
  - MC commented on the queries raised by Kristen via Yammer before her departure from JMC and the responses MC provided. They were:

Kristen:

1. Perhaps after the word 'commercialised' in the initial description before the questions you could write a word or two to state what this means i.e. (produced, ready for broadcast/sale).
2. Q1 - change 'you would' to 'would you'  
Q2 - change around the wording a) you are undertaking to 'Are you undertaking with a question mark at the end (?)  
Same for part b and c

MC explained his response to Kirsten via Yammer to the committee regarding item 2 above which referred to Q1 and Q2a and Q2b of the survey.

Response from MC

These are measured by Likert Scales and so need to be a statement to which the respondent can agree or disagree. We can't really make them 'questions' because you can't agree or disagree to that kind of question. Adding 'would you' in the question requires a 'yes, no or maybe' response. Part c of question 2 'Are you' makes sense so I'll change that. Question 1 of part B also makes sense, I'll change that also.

Recommendation:

That the committee accept the response provided by MC to Kristen and agree with the changes made.

Moved: Martin Cass

Seconded: unanimously

ACTION 1:

The committee agreed with the response provided by MC to Kirsten.

The committee agreed to the changes made.

- The committee also discussed the order of the questions but felt that overall the questions would provide the data required.

- AB1 suggested that we should reconsider the use of hard copy surveys as had been originally proposed. He, Kirsten and Amon had found that our students responded better to online surveys and suggested that we go down that path.

Recommendation: That the survey be done online.

Moved: Adrian Bennett  
Seconded: unanimously.

ACTION 2: The committee agreed to an online survey.

ACTION 3: MC advised that the final draft of the questions would be sent to the Prof Doc supervisor for approval.

Meeting closed 4.30 pm  
Next meeting TBC

Martin Cass  
Chair

Adrian Bennett  
Director of Education.

## Attachment 7

Yammer Transcript regarding CAC 15/9/2015 from 11/9/2015 to 28/9/2015

- **Martin Cass**

September 28, 2015 at 2:29am

Hi All I received a response from my supervisor at UNE.  
I have made the changes as required

Hi Martin

The draft survey you sent me is a very good start from someone who has limited experience in survey construction - well done!

There is a number of things, however, I would like you to address. The list does not contain anything particularly onerous, and shouldn't take long to amend what you currently have. I do not have to get the revision back before you head off overseas and before it is [expand](#)

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Kemo Bunguric likes this

**MC**

Write a reply

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- **Martin Cass**

**MC**

**Martin Cass**

September 19, 2015 at 2:13pm

Hi All Please find attached V2 of the survey questions as agreed. I hope my changes reflect our discussion at the last meeting. As I have to go OS on Sunday 27th, I would appreciate the group making final comments by Wednesday 23rd Sept. Thanks all.

file Possible Questions for Survey Draft 2.docx

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Possible Questions for Survey Draft 2

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○ **Kirsten Livie-Primero in reply to Martin Cass**



**Kirsten Livie-Primero**

September 25, 2015 at 3:40pm

Couple of suggestions -

Perhaps after the word 'commercialised' in the initial description before the questions, you could write a word or two to state what this means ie. (produced, ready for broadcast/sale?),

Q1 - change around 'you would' to 'would you'

Q2 - change around the wording a)You are undertaking to 'Are you undertaking with a question mark at the end (?)

Same for Part b and c

Q3 - Add in 'Do' at the beginning of the sentence

Survey 1 Partb

Q1 Change 1) What undergraduate [expand](#)

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○ **Martin Cass in reply to Martin Cass**

**MC**

**Martin Cass**

September 25, 2015 at 3:58pm

Hi [Kirsten Livie-Primero](#) You raised some of these suggestions at the meeting.

Expanding on the definition of commercialisation is a good idea. I'll add that. With regard to Q1 an Q2 a and b. These are

measured by Likert scales and so need to be a statement to which the respondent can agree or disagree. We can't really make them "questions" because you can't agree or disagree to that kind of question. Adding "would you" in the question requires a "yes , no or maybe " reponse.

Part c of question 2 "Are you " makes sense so I'll change that.

Question 1 of part B also makes sense, I'll change that also.

Thanks

cc: Kirsten Livie-Primero

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[Kirsten Livie-Primero](#) likes this

**MC**

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- **Martin Cass**

**MC**

**Martin Cass**

September 11, 2015 at 10:38am

Hi All I have attached the first draft of the survey questions. If you could get back to me with your thoughts. Please fell free to suggestions. I was hoping we could all meet on Tuesday? I have a meeting on Tuesday morning but would be free from 12ish. If you could get back to me today with suitable times I'll send out an invite.

file Possible Questions for Survey Draft 1.docx

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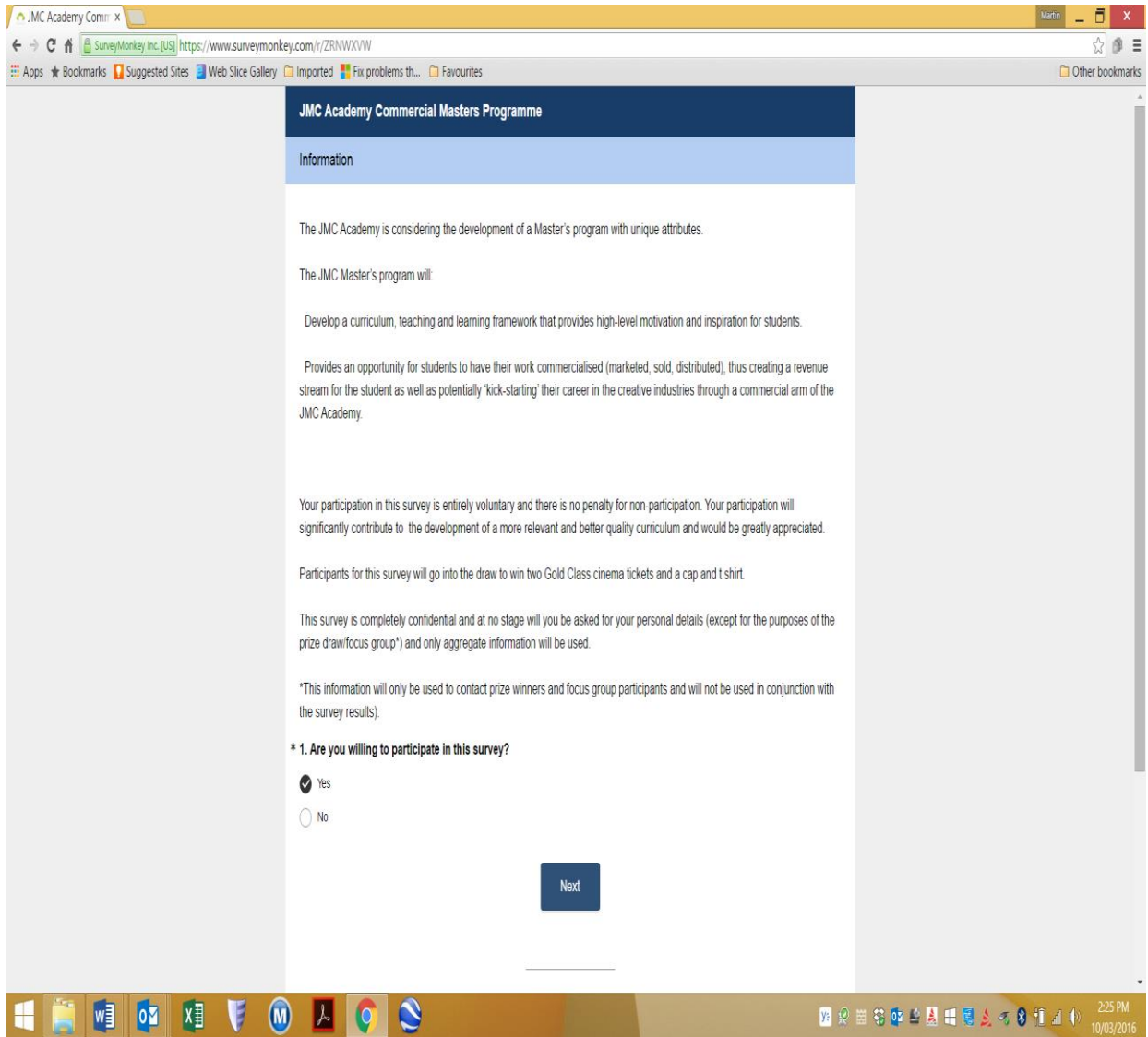
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## Attachment 8

### Survey Monkey Screenshots



JMC Academy Commercial Masters Programme

Section A

Please tick your response from the following options:  
 SA = Strongly agree, A = Agree, N = Neither agree or disagree, D = Disagree, SD = Strongly disagree

\* 2. On completion of my studies, I would have an interest in having my creative product commercialised

SA      A      N      D      SD

\* 3. I am currently undertaking a course of study in the creative industries at JMC Academy

SA      A      N      D      SD

\* 4. I am undertaking my current course to develop my creativity

SA      A      N      D      SA

\* 5. I am undertaking my course of study for the opportunity of achieving commercial success

SA      A      N      D      SD

6. Please list any outcomes you are seeking from enrolment in your current course

\* 7. I believe that in my production projects commercial success and creativity can co-exist

SA      A      N      D      SD

Prev    Next

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JMC Academy Commercial Masters Programme

Section B

\* 8. What are you currently studying at JMC Academy?

\* 9. What semester of your course are you currently in?

\* 10. What subject area do you believe you would have benefited from spending more time on in your course to date and why?

\* 11. What subject area do you believe is your weakest area of study?

\* 12. What subject area would you like more learning on?

\* 13. If your undergraduate degree in technology focused, do you ever or have access to the name or similar technology as available at JMC Academy?

Yes  
 No  
 Don't know

\* 14. With regard to the production project (the product), would your preference be to create the project using your own off-campus facilities where possible?

Yes  
 No  
 Don't know

\* 15. This leader is program is for the purpose of the student producing commercialisable product. In percentage terms what do you believe should be split between theory and production work?

70% Theory 30% Production  
 80% Theory 20% Production  
 90% Theory 10% Production

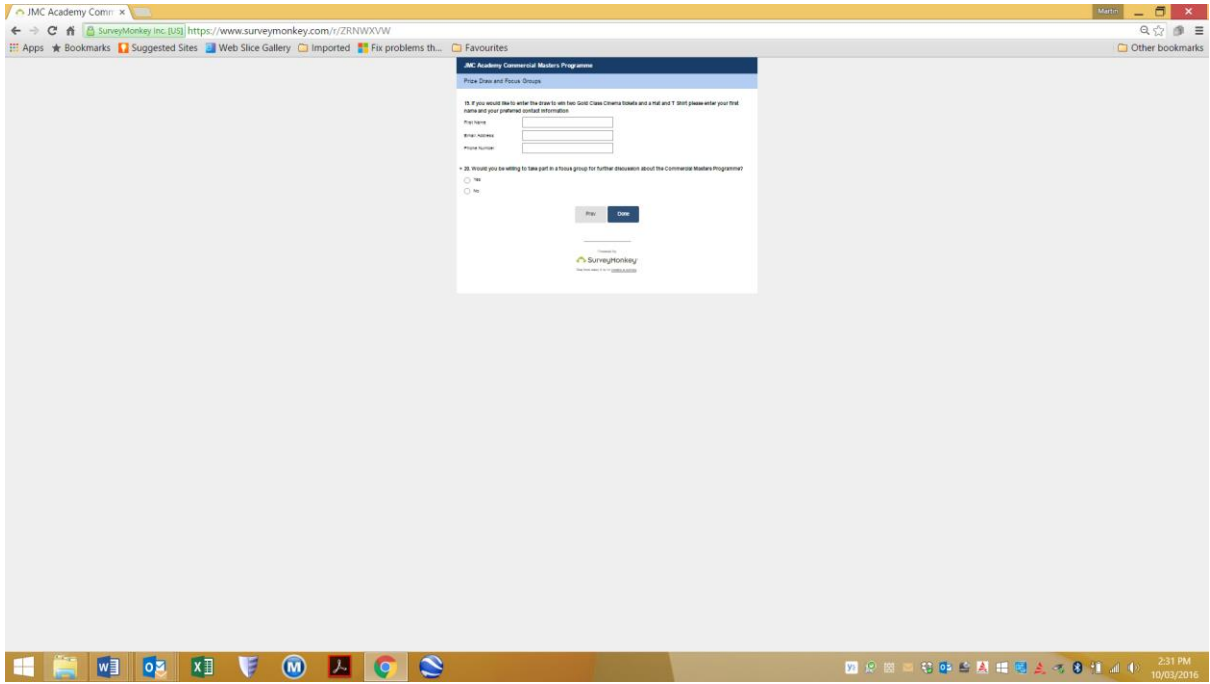
\* 16. Given that this is a project based program, what theory aspects do you believe would help you in the development of your production project (the product)?

\* 17. What kind of production projects would be of interest to you?

\* 18. Would you be open to working in groups on your projects if there was a need?

Yes  
 No  
 Don't know

Prev    Next



## **Attachment 9**

### **CAC meeting 3**

Commercial Masters Course Advisory Committee (Internal)

Minutes of meeting

11/Dec/2015

561 Harris Street

Ultimo NSW 2007

10.30 am to 12.00 pm

Attendees: Martin Cass (MC), George Markakis (GM), Kemo Bunguric (KB), Amon Broughton (AB2), Adrian Bennett (AB1), Sean Callinan (SC), Glenn Ferguson (GF).

**ACTION** Item 2 from minutes 15/Sept/2015.

The committee agreed to an online survey.

The Education department commenced work on the development of the online survey. This was carried out by Amon Broughton reporting to Adrian Bennett Director of Education JMC Academy. This development was completed and posted on Yammer on 23 Oct 2015.

**ACTION** Item 3 from minutes 15/Sept/2015.

MC advised that the final draft of the questions would be sent to the Prof Doc supervisor for approval.

The survey questions were sent to UNE supervisor Prof Larry Smith on 26/Sept/2015. A response was received on the 28/Sept/2015. (See attached.) The committee were advised of the changes required by the supervisor via Yammer on 28/Sept/2015

As this program forms part of a Prof Doc, the suggestions made by Prof Smith were applied to the survey questions. These changes were made prior to the commencement of the development of the online survey by the Education Dept.

**Agenda:** Survey results and units discussion:

- MC noted that the committee was advised via Yammer on 23/Nov/2015 that the survey was completed. The committee was also asked to note that the focus groups had taken place and been completed by 8/Dec/2015.
- The survey and focus group results were posted on Yammer on the 11/Dec/2015 for the meeting.
- AB1 advised the committee that the survey was restricted to T4, T5 and T6 students. A total of 646 students were eligible to take the survey. Of the eligible students 184 students took the survey which equates to 28.5%.
- AB1 commented that the surveys generally indicated trends in student sentiment that were similar to those anticipated by the CAC.
  - 1) That students would be interested in taking the program
  - 2) That students would be happy to take part in group projects
  - 3) That students with facilities such as those at JMC Academy would be happy to execute production projects in these facilities.
  - 4) That a more project and commercial outcome focused program was appealing to them.
  - 5) The survey also identified various streams/ areas of study that some of the respondents have had difficulty with in their current undergraduate degree.

- 6) MC suggested that while this survey was for the purpose of our Masters program that the information the data provided might also inform our future bachelor degrees redevelopment.
- GF Noted that survey shows that there is a demand for live sound production and that the JMC undergraduate degree could do more in this area.
  - MC in response suggested that the current degree is production focused and that perhaps a separate stream in that field should be considered.
  - KB noted that the surveys also suggest that the current music program might benefit from more electronic music subjects.

Recommendation: That we proceed to the development of units.

Moved: Martin Cass

Seconded: Sean Callinan.

The committee agreed unanimously.

ACTION 1: MC to develop a draft list of units to be posted to Yammer for the committee to review, as a starting point.

Meeting closed 12.00 pm

Next meeting TBC

Martin Cass

Chair

Adrian Bennett

Director of Education.

ATTACH 1 Response from Prof Larry Smith 26<sup>th</sup> Sept 2015

Hi Martin

The draft survey you sent me is a very good start from someone who has limited experience in survey construction - well done!

There is a number of things, however, I would like you to address. The list does not contain anything particularly onerous, and shouldn't take long to amend what you currently have. I do not have to get the revision back before you head off overseas and before it is distributed to students.

1. In the introduction, don't ask if they want to participate. State that you would greatly appreciate their participation as it will significantly contribute to the production of more relevant and better quality curriculum for students.

2. Do NOT ask students why they might choose not to do the survey. This is not permitted under ethical standards as it is seen to 'pressure' students to participate, even if they don't want to. State that participation in the survey is voluntary, and that there is no penalty for non-participation. Also, stress that the survey is completely confidential, and that no personal details are requested at any stage in the survey, and that only aggregate information will be used.

3. The first section should be Section A, not Survey 1. Similarly, later on, it should be Section B, not Survey 1 Part (b).

4. In Section A, provide a key, rather than full descriptors for each question. That is, say that they are asked to tick the appropriate response from the following options: SA = strongly agree; A = agree;

N = Neither agree nor disagree; D = disagree; SD = strongly disagree. Note that N is 'neither agree nor disagree', not 'neutral'. Neutral implies a passive position only, whereas the central position might also reflect people who hold no position at all, or people who have very strong but conflicting views on the matter.

5. Get rid of 2(a), 2(b), 2(c), etc. Make each of these a separate question (Q2, Q3, Q4 etc.)
6. Change words such as 'you' and 'yours' to 'I' and 'we'. You are asking the participants for their own beliefs and perceptions - 'you' and 'yours' doesn't orient the participants to their own views, but partially to what they think YOU might be seeking (called the Hawthorne effect - we'll talk about that when you get back)
7. Change wording in current 2(c) to: "Please list any other reasons that influenced your decision to enroll in your current course".
8. Get rid of 'purely' in current 2(a) - nobody has just one reason for enrolling in a course. Also get rid of 'for the sake of' - it is very 'academic' for students in a practical course. I suggest: 'I am undertaking my current course in order to develop my creativity'. Similarly, I suggest rewording current 2(b) as: 'I am undertaking my current course for the opportunity of achieving commercial success'.
9. Reword current 2(c) as: Please list any outcomes you are seeking from enrolment in your current course."
10. For current Survey 1(b) questions 4 and 5, Provide options to tick (Yes; No; Don't know) as well as a comment box.
11. For current Survey 1(b) question 6, provide options to tick or you will have a mass of complex data to analyze (e.g. 50%theory: 50% practical).

Hope that helps.

Larry



## Attachment 10

### CAC meeting 4

Commercial Masters Course Advisory Committee (Internal)

Minutes of meeting

16/December/2015

561 Harris Street

Ultimo NSW 2007

10.30am to 12.00pm

Attendees: Martin Cass (MC), George Markakis (GM), Adrian Bennett (AB1), Amon Broughton (AB2), Sean Callinan (SC), Glenn Ferguson (GF), Kemo Bunguric (KB).

- MC provided a draft of possible units. The committee made the following suggestions:
- GF and KB suggested that perhaps there should be additional units of specialisation focusing on the subjects that students advised us of in the surveys as being their weakest in their undergraduate degrees. Examples include Microphone techniques, Synth programming. MC reminded the committee that this was to be a commercial Masters program that resulted in product to commercialise. Units that merely extended on from our existing undergraduate degrees would not deliver the desired result and that the development of department specialised Masters Programs would provide the outcome that GF and KB were seeking. The committee agreed.
- AB1 suggested that we should provide elective units as an alternative to the pre-production units. The purpose of this is to provide for those students who find that they were unable to come up with a project. This would need to be approved by a supervisor. The committee agreed with this, however those electives should come from the department specific Masters programs that are yet to be developed. These units may be available at a later time in the development of this Masters or during a future review of this Masters.
- AB1 suggested that for those students unable to come up with a project for approval at semester three Unit one, an alternative would be to provide a research thesis project. This research thesis would also require approval from a supervisor and would also need to have an innovation/commercialisable focus.  
The committee agreed with this solution. The committee again agreed that the development of the department specific Masters would provide units that may be appropriate for use as electives for the Commercial Masters in the future.
- SC suggested that rather than a single supervisor approving a project or thesis request, those approvals should come from a small panel. The committee agreed.
- AB1 also suggested that the business units needed to ensure that they had core/basic business skills in order to provide the student with the skills for commercialisation. The committee agreed.
- AB1 also suggested that Unit one semester Two (Creativity and Society) should be developed to have a focus on the research skills learned in Unit two semester one (Cultural and Creative Industries research) in order to have a flow and follow on.
- SC suggested that the unit outline for Unit four Semester one should also include the notion of identifying challenges and opportunities in the chosen production project with a view to receiving support from a supervisor to assist the student to conquer the challenges and take advantage of the opportunities.

Other notes made by the committee include:

- A unit should provide the opportunity for students to communicate their project ideas with each other as this might provide opportunity to form groups for projects.
- The pitching of a project should take on a “Dragons Den” approach. That is a panel of internal and external experts to approve the project.
- Supervisor should take on the role of identifying opportunities and hurdles in the project and use his or her expertise and networks to introduce students to experts for advice and guidance.
- We must provide clear and viable alternative subjects if students are not able to develop a project. This has resulted in the suggestion of development of a research thesis as noted above.

Recommendation 1:

That MC would make the changes to the units

ACTION 1:

That MC would make the changes to the units and post on Yammer for the committee to validate by early January 2016.

Committee unanimously agreed.

Recommendation 2:

Committee members would provide MC with suggestions for external industry members of the committee.

ACTION 2:

On completion and agreement from the internal committee of the unit list and the provision from the committee of a list of external member suggestions, MC would seek approval from the Academic Board to invite these externals to join the CAC at next meeting.

Meeting closed 12pm  
Next meeting TBA

Martin Cass Chair  
Adrian Bennett Director of Education.

## Attachment 11

Yammer Transcript regarding CAC 16/12/2015 from 11/12/2015 to 21/12/2015

- 

- **Martin Cass**

December 21, 2015 at 5:58pm

Hi All,

I've made the changes requested at the last meeting to the units except one, that unit one semester two (Creativity and Society) should be developed to have a focus on on the research skills learned in unit two semester one (Cultural and creative Industries research). On re-reading the unit outline as they were presented the two units are vastly different to each other. Cultural and Creative Industries Research is providing the student with research and presentation skills. A prep if [expand](#)

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- **Sean Callinan in reply to Martin Cass**



**Sean Callinan**

Tuesday at 4:09pm

This looks pretty solid to me. I'm a little unsure of the relevance of the term Demo, but it is not a major concern. I am also slightly worried by the locked in timeframe of two semesters development, then approval, and two production as this may not always align easily with the production realities of certain media. If there was a way to build in a little more flexibility that would be ideal.

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- **Martin Cass in reply to Martin Cass**

MC

**Martin Cass**

Tuesday at 4:14pm

Hi [Sean Callinan](#) The term relates to pre-production. first "drafts" if you will. With regard to locking in the time frame we could always write into the unit the production units that if the student is ready they could apply for approval early??  
cc: Sean Callinan

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○ **Sean Callinan in reply to Martin Cass**



**Sean Callinan**

Tuesday at 4:21pm

Yes I understand the intention of "demo" but I think it conjures a rather music-oriented idea rather than the sort of ideation, research, and iterative development process we are more familiar with in design-related disciplines. Perhaps "proposal" and "prototype" might cover it better.

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○ **Sean Callinan in reply to Martin Cass**



**Sean Callinan**

Tuesday at 4:21pm

The potential for early approval is a good idea.

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○ **Martin Cass in reply to Sean Callinan**

MC

**Martin Cass** in reply to [Sean Callinan](#)

Tuesday at 4:26pm

I'll make the change asap and remove demo. I'm not comfortable with the words proposal or prototype. Can we think about something that suggests pre-production? Pre -prod does apply to FtV and assume to Animation and games.

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○ **Sean Callinan in reply to Martin Cass**



**Sean Callinan**

Tuesday at 4:34pm

Pre-production fits the development phase fine, but doesn't include the initial generation of concepts. It probably is not a major concern however as long as the unit description includes that aspect.

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○ **Martin Cass in reply to Sean Callinan**

**MC**

**Martin Cass** in reply to **Sean Callinan**

24 hours ago from [Email](#)

We might need to use more than one terminology to cover the various streams. What do you think?

Martin Cass

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○ **Sean Callinan in reply to Martin Cass**



**Sean Callinan**

24 hours ago

Perhaps generic phrases as umbrella terms, with teased out range of terminology in the detailed descriptions.

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- **Martin Cass in reply to Sean Callinan**

**MC**

**Martin Cass** in reply to [Sean Callinan](#)

[21 hours ago](#) from [Email](#)

Leave it with me.

When I hear from the other members of the group I'll make the changes. You agree we can then move on to the external committee?

Martin Cass

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- **Sean Callinan in reply to Martin Cass**



**Sean Callinan**

[21 hours ago](#)

Absolutely.

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**MC**

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- **Sean Callinan**



**Sean Callinan**

[December 21, 2015 at 2:32pm](#)

[Martin Cass & George Markakis](#) , these are studios and individuals with whom we have some active connection currently. There would be some good candidates among them for engagement with the Commercial Masters. Those with asterisks are ones who have agreed to host internships or have a more established relationship with us over time.

Angela Kargilis - ZSpace \*

Engine \*

James Hackett at Hackett Films \*

David Gonnord - Screentide \*

Lauren Gravas - Cutting Edge

Debbie Cramb - Iloura VFX \*

Guy [expand](#)

cc: Martin Cass and George Markakis

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**MC**

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## • Martin Cass

**MC**

**Martin Cass**

December 14, 2015 at 3:11pm

Hi All, Just a reminder to have your thoughts on units ready for Wednesday. Thanks

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**MC**

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## • Adrian Bennett



**Adrian Bennett** [FOLLOW](#) [FOLLOW ADRIAN BENNETT](#)

December 11, 2015 at 11:20am

Commercial Masters Survey results and Masters Focus Group summary of themes have been uploaded in the files section here.

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MC



## **Attachment 12**

### **Commercial Masters Units V1**

The experience provided during this 2 year 4 semester program:

Semester 1. Allow students to broaden their understanding of the possibilities with regard to innovation in the development of their project. Students will also prepare and develop their project ideas for presentation to their supervisor

Semester 2. Students will revise and refine their proposal for final approval from their supervisor

Semester 3. Students undertake their project

Semester 4. Students complete and present their final project

#### **Semester One:**

##### **Unit one: Exploration of innovation. Seminar 1**

An exploration of innovation in creative industries to include music, design, games, animation and film.

The personal histories, attitudes and accomplishments of individuals will be discussed and students will create presentations on innovators of their choosing.

Approaches to innovation exploration will be reviewed and examined. This examination will be carried out with the student's specialisation and final project in mind.

##### **Unit Two: Cultural and Creative Industries Research.**

High quality research requires the gathering and analysis of reliable data.

This unit introduces the student to the fundamentals of good research and appropriate standards of presentation and delivery.

##### **Unit Three: Entrepreneur.**

This unit prepares students to build sustainable careers. Students learn to be innovative in the way they promote, distribute and monetize their own creative products. Students develop a wide set of business related skills in project management and finance, contract management and negotiation and social media management. During their work on this unit, students will maintain a focus on their own final project.

##### **Unit Four: Pre- Production Project Demos.**

These pre-production projects will provide the student the opportunity to develop alternatives for the final project to be presented to their supervisor for consultation.

#### **Semester Two:**

##### **Unit one: Creativity and Society**

This unit explores the multi-dimensional relationship between the creative industries and society. Students analyse the impact of a number of different technological innovations on that relationship. Students will also look at changes in consumer tastes and consumption trends at different times and the factors that motivated those changes.

##### **Unit two: Innovation: Seminar 2**

This unit provides the platform to launch the execution phase of the final project. This unit will provide a framework for project management, project milestones. Presentations from visiting artists and strategies to develop the students' final project into career opportunities.

**Unit Three: New Business models**

This unit facilitates a critical discuss of new business models for the creative industries. Students study new business methodology for the distribution of content and the difference between creativity as a product and creativity as a service.

Students will also review the merger of responsibilities between production companies and management companies, as well as new models for agents and do-it-yourself tools for the branding of creative industries product.

**Unit Four: Pre- Production Project Demos 2.**

These pre-production projects will provide the student the opportunity to develop alternatives for the final project to be presented to their supervisor for consultation.

**Semester Three:****Unit one: Production Project 1.**

In consultation with their supervisor, students develop a music, games design or film project and marketing plan for their final project. The development of this project will be based on the decisions made during the pre-production units i.e. having demoed various projects a final decision is made with regard to project selection of project in consultation with their supervisor.

**Unit Two: Production Project promotional materials 1.**

They will also develop and complete a promotional package which will consist of the production project and supporting materials. The supporting materials may come in many forms: website, grant proposal application, live performance etc.

Students would be required to meet with their supervisor weekly to assess their progress. The final package would have to be defended before a faculty committee chaired by the students advisor.

**Unit Three: Production Project 2****Unit Four: Production Project promotional materials 2****Semester Four:****Unit one: Production Project 3****Unit Two: Production Project promotional materials 3****Unit Three: Production Project 4****Unit Four: Production Project promotional materials 4**

## **Attachment 13**

### **Commercial Masters Units V2**

The experience provided during this 2 year 4 semester program:

Semester 1. Allow students to broaden their understanding of the possibilities with regard to innovation in the development of their project. Students will also prepare and develop their project ideas for presentation to a panel of internal and external experts for approval.

Semester 2. Students will revise and refine their proposal and pitch their project plan to the panel. A single supervisor will be selected by the student and panel to provide assistance, advice and support during the project.

Semester 3. Students undertake their project

Semester 4. Students complete and present their final project

#### **Unit Outlines**

##### **Semester One:**

##### **Unit one: Exploration of innovation. Seminar 1**

An exploration of innovation in creative industries to include music, design, games, animation and film or a hybrid of these or others.

The personal histories, attitudes and accomplishments of individuals will be discussed and students will create presentations on innovators of their choosing.

Approaches to innovation exploration will be reviewed and examined. This examination will be carried out with the student's area of specialisation in mind.

##### **Unit Two: Cultural and Creative Industries Research.**

High quality research requires the gathering and analysis of reliable data.

This unit introduces the student to the fundamentals of good research and appropriate standards of presentation and delivery.

The student will focus the study topic on an area of the creative industry that may form part of the student's final project.

##### **Unit Three: Entrepreneur.**

This unit prepares students to build sustainable careers. Students learn to be innovative in the way they promote, distribute and monetize their own creative products. Students will develop a wide set of core business skills in accounting, project management and finance, contract management and negotiation and social media management.

During their work on this unit, students will maintain a focus on an area of the creative industry that may form part the student's final project.

##### **Unit Four: Pre- Production Project Demos.**

These pre-production projects will provide the student with the opportunity to develop alternatives for the final project which will ultimately be presented to the panel and supervisor for consultation and final project approval in unit four semester two.

The student will also draw on the work done in units 1, 2 and 3 of semester one to identify challenges and opportunities in their project alternatives.

## **Semester Two:**

### **Unit One: Creativity and Society.**

This unit explores the multi-dimensional relationship between the creative industries and society. Students analyse the impact of a number of different technological innovations on that relationship. Students will also look at changes in consumer tastes and consumption trends at different times and the factors that motivated those changes.

### **Unit Two: New Business models**

This unit facilitates a critical discussion of new business models for the creative industries. Students study new business methodology for the distribution of content and the difference between creativity as a product and creativity as a service. Students will also review the merger of responsibilities between production companies and management companies, as well as new models for agents and do-it-yourself tools for the branding of creative industries product.

### **Unit Three: Pre- Production Project Demos 2.**

These pre-production projects will provide the student the opportunity to develop alternatives for the final project to be presented to their panel and supervisor for consultation and final approval. The student will also draw on the work done in units 1, 2 and 3 of semester one and unit 2 of semester two to identify challenges and opportunities in their project alternatives.

### **Unit Four: Innovation: Seminar 2**

This unit provides the platform to launch the execution phase of the final project. At the completion of this unit students will present their project idea to the panel and supervisor for final approval to proceed. When approval is granted, production may commence in semester three. This unit will also provide a framework for project management and project milestones. Presentations from visiting artists and strategies to develop the students' final project into career opportunities will assist students in developing their project timeline. Students may also choose to have fellow students attend the panel and supervisor presentation as an opportunity to share their ideas with the possibility of forming partnerships or collaborations on the projects.

## **Semester Three:**

### **Unit one: Production Project 1.**

Having been granted panel approval to proceed in unit four semester two, students in consultation with their supervisor begin the production of their project and develop a music, games design, film or other project.. The development of this project will be based on the decisions made during the pre-production units i.e. having demoed various projects and having made a final decision on the project and its' timeline, the student will execute the project accordingly. Students would be required to meet with their supervisor weekly to assess their progress.

## **OR**

### **Research Thesis (alternative to production project)**

Where a student has not been able to develop a project and received subsequent approval from a panel, the student may elect to develop a research thesis. This research thesis must focus on the creative industries and must in itself develop an innovative research theme on creative industries. This thesis will require panel and supervisor approval.

**Unit Two: Production Project promotional materials 1.**

The student will develop and complete a promotional package which will consist of the production project and supporting materials. This will also include a marketing plan for that final project. The supporting materials may come in many forms: website, grant proposal applications, live performance etc.

Students would be required to meet with their supervisor weekly to assess their progress.

**Unit Three: Production Project 2****Unit Three: Production Project promotional materials 2****Semester Four:****Unit one: Production Project 3****Unit Two: Production Project promotional materials 3****Unit Three: Production Project 4****Unit Four: Production Project promotional materials 4**

On completion of the production project units three and four of semester four, the student will be required to hand in the project for review and examination. The final package would have to be defended before a faculty committee chaired by the students supervisor.

## **Attachment 14**

### **CAC meeting 5**

Commercial Masters Course Advisory Committee (Internal)

Minutes of meeting

8/February/2016

561 Harris Street

Ultimo NSW 2007

12.30am to 1.00pm

Attendees: Martin Cass (MC), George Markakis (GM), Adrian Bennett (AB1), Sean Callinan (SC), Glenn Ferguson (GF), Kemo Bunguric (KB). Observer David Bell (DB)

Apologies: Amon Broughton

The meeting was called by MC for the purpose of discussing some suggested changes to units that make up this course.

- MC advised the committee that on further research it appeared that our unit listing was weighted heavily to practice based subjects compared with other institutions. MC further advised that it was possible that TEQSA may not accredit this program due to that weighting and suggested that the units – “Promo Materials” be removed and their content be added to the Production Projects units and that those units (Promo Materials) be removed and replaced by research units that would inform and support the units Pre-Production 1 and 2.
- AB suggested that the credit points applied originally also should be adjusted. The suggestion was to reduce each of the Production units’ credit points by 2 and apply those credit points to the seminar subjects.

Recommendation:

That MC make the changes to the unit list and also adjust the credit point weighting.

ACTION 1:

MC to make the changes as agreed.

**Attachment 15**

**Course Structure 1**

	Semester 1	Semester 2	Semester 3	Semester 4
Production Project	Pre-Production 1	Pre-Production 2	Production Project 1	Production Project 3
Seminar	Exploration of Innovation	Innovation 2	Production Project Promo Materials 1	Production Project Promo Materials 3
Research	Cultural and Creative Industries Research	Creativity and Society	Production Project 2	Production Project 4
	Entrepreneur	New Business Models	Production Project Promo Materials 2	Production Project Promo Materials 4

**Attachment 16**

**Course Structure 2**

Production Project	Semester 1 Pre-Production 1 (6 Credit Pts)	Semester 2 Pre-Production 2 (6 Credit Pts)	Semester 3 Production Project 1 (10 Credit Pts)	Semester 4 Production project 2 (10 Credit Pts)
Research	Cultural and Creative Industries (4 Credit Pts)	Creativity and Society  (4 Credit Pts)		
	Graduate Research (6 Credit Pts)	Graduate Research (6 Credit Pts)	Graduate Exegesis (6 Credit Pts)	Graduate Exegesis (6 Credit Pts)
Seminar	Exploration and Innovation (4 Credit Pts)	Project Management  (4 Credit Pts)	Entrepreneur  (4 Credit Pts)	New Business Models (4 Credit Pts)



## **Attachment 17**

### **CAC meeting 6**

#### **Proposed Master of Creative Industries Course Advisory Committee (Full)**

Minutes of meeting held 3 March 2016, 1.00 pm to 4.00 pm, at the Sydney campus of the JMC Academy, 561 Harris Street, Ultimo, NSW, 2007.

#### **Attendees:**

From JMC: Professor Randall Albury (Chair), Martin Cass, George Markakis, Kemo Bunguric, Dr Adrian Bennett, Sean Callinan, Glenn Ferguson.

From industry: Michael McMartin, David Webster, Dr Shilo McClean.

From the higher education sector: Dr Lee McGowan, Dr Denis Crowdy, Professor Peter Flood.

#### **Minutes**

The Chair opened the meeting and thanked all present for their willingness to serve on the Course Advisory Committee and to assist in the development of the proposed course. Professor Albury then explained that he would first ask for discussion of the structure and content of the proposed course as a whole, after which he would invite more detailed comment on individual units.

Dr Crowdy. Sees parallels between Macquarie University's MCI and the JMC proposal including units such as New Business Models and Entrepreneurship. Broadly speaking the JMC MCI is comparable to Macquarie's. But the Macquarie MCI is 1 ½ years duration, while JMC proposes 2 years duration. What is the rationale for this?

Dr McGowan. QUT also has an MCI and JMC's proposal is comparable to it. Graduates of this MCI would be eligible to gain access to QUT's Professional Doctorate in Creative Industries. In his experience, the quality of work from JMC students in Brisbane has been high, which is why he was interested in being involved in this Committee. Wishes to raise some questions later about the sequencing of units and the structure of the JMC MCI. Agrees with Dr Crowdy that JMC review the length of program in light of the more common duration of 1 ½ years.

Mr Cass. The course is 2 years in length to allow students the time to develop and fine tune their product so that it would be of commercial standard. The internal members of the Course Advisory Committee had previously discussed this matter and were agreed that 1 ½ years would not allow enough production time for this aim to be achieved.

Dr McClean. Sees the JMC program not only as catering for graduates with a bachelor's degree but also as an opportunity for industry people to gain a professionally-relevant academic qualification. Industry people with some years of industry experience having completed this MCI would gain a better understanding of academic aspects of the Creative Industries.

Mr Webster. Suggests that we temper the expectations of the students so that they don't think that on leaving JMC they will have a product in the market place at the highest level. Students should expect low to mid entry level.

Mr Cass. Part of the admission process for the course will be to assess whether the project that students want to complete is achievable within the context of the MCI. This process will help the

student determine at what level the project will be pitched, for example a student may decide to pitch a film project at the script level rather than the final film.

Dr McGowan. We could temper expectations by the language used in the documentation, e.g. replace the term 'product' with 'creative work' to show that the project might be either a final product or a part of the process leading to the final product.

Mr McMartin. Agreed on opening up the language in the document to place an emphasis on the process of creating a work rather than just the finished work itself – i.e. provide a body of knowledge that allows the student to operate effectively in industry rather than focus on the singular success of one product.

Professor Albury. Is the proposal at it stands pitched appropriately at AQF Level 9?

Dr McGowan. It is.

Professor Flood. Agreed as to level, but suggested the unit Learning Outcomes be re-written to reflect more clearly the wording used in AQF documentation for Level 9. Expressed concern about the length of teaching terms, currently 16 weeks. This should be reduced to 14 weeks. Also suggested that we move to the standard 6 cps per unit and not the 4, 6 and 10 that are currently proposed. This would standardise credit points with other institutions and also make advanced standing easier to deal with.

Dr McGowan. AQF requires 1200 hours for coursework master's, so suggest using this as a benchmark in adjusting the length teaching terms.

Professor Flood. There should be exit points, such as Grad Cert and Grad Dip, short of completing the entire master's degree.

Dr McGowan. Agreed that the proposal should include exit points. Related to this, the AQF provides for knowledge units to be delivered first followed by skills units then lastly by application units.

Dr McGowan. Currently proposed IELTS entry level may be too low; a higher level would increase the likelihood of students completing the course.

Professor Flood. Advanced standing could be provided for the generic units, e.g. business units, although for the purpose of course integrity no more than 50% should be allowed.

Dr McGowan. Delivery methods for units should be reviewed to reduce the reliance on lecture-based classes and increase the use of workshops and other interactive formats.

Dr Crowdy. Agreed; in this process be aware also of diversity of assessment.

Dr McGowan. With regard to assessment diversity, suggests including a requirement that students deliver a three minute presentation on their project in an early unit and then in a later unit a 1 ½ minute presentation to show a sharpening of their understanding of the project as it has been progressively refined.

Professor Flood. Be aware of assessment timing so that they are not all due at the same time.

Dr McGowan and Dr Crowdy. Early assessments should be formative, while mid semester and end of semester assessments should be summative.

Professor Flood. With respect to Learning Outcomes more is required than generic statements such as ‘the student will have an understanding of a body of knowledge relating to the creative Industries’ – add ‘including the following’ and identify specifics in each case.

Dr McClean. JMC should take care not to restrict the project opportunities for the students by requiring their final project to be the same as the one they used in the application for entry to the course. The student should be able to re-orient their project, within practical limits, as they progress through the course.

Mr Callinan. JMC is aware of the need to not be overly restrictive about the final product and to allow for some ‘fluidity’ in this area.

Dr McGowan and Professor Flood. At present there are too many Learning Outcomes; these should be reduced to 2 or 3 in each category.

Dr McGowan. Also, there are too many texts currently listed. A cornerstone text would be Hartley, Flew and Banks *Concepts in Creative Industries*.

Professor Flood. TEQSA will want to see power-point presentations for the units. If you select a particular text as fundamental you will likely get PP from the publisher.

Dr McClean. Could the students create their own list of references as used to develop their own research work? Therefore there would be two reference lists, one core list and one personalised.

Professor Flood. Supported this idea. As part of their project we could ask students to develop a portfolio of references that they have collected in developing the final project/creative work. Final journal should include this portfolio.

Professor Albury thanked Committee members for their input regarding the course as a whole, and asked now for their suggestions on individual units.

Dr McGowan. Suggests with regard to S1U2 text: Steve Johnson, *Where Do Good Ideas Come From?*

Dr McGowan. With regard to the innovators unit and entrepreneurs unit, make sure there is an adequate distinction between the two.

Dr Crowdy. It is difficult to differentiate between the two Pre-production units. Suggest change in description so the difference is clear.

Mr Cass. The purpose of Pre-production 1 is for the students to identify alternatives for their project, whereas Pre-production 2 focuses on the selected alternative which they will pursue.

Mr Callinan. The transition point between Pre-production 1 and 2 is not meant to be a deadline for specific deliverables because creative projects vary in their requirements. It was suggested a planning schedule could be delivered at this point.

Dr Crowdy. Use words like ‘iteration’ and ‘process’ as a way of differentiating between Pre-production 1 and 2.

Mr Webster. Suggests the use of industry mentors at the end of some units.

Dr McGowan. Recommends students pitching not just to industry mentors but also to each other to form collaborations.

Mr Webster. Recommends change the title of 'Pre-production' to 'Concept Development'.

Dr McGowan. Reverse the unit locations of Entrepreneurship and New Business Models, then change Learning Outcomes for Entrepreneurship to reflect application of skills and knowledge – that is, business planning etc.

Dr Crowdy. Reword content overview of Creativity and Society to say 'this unit explores *approaches* to the multi-dimensional ...' That is, ways of looking at the relationship between creativity and society, rather than a comprehensive treatment of creativity and society itself, which is too broad.

Dr Crowdy. For Project Management assessment, write a plan and present.

Professor Flood. Agreed with proposal that mentors should be used in the final project work. During Project Management unit external speakers could come in to provide case histories.

Mr Markakis. Waiting until the final project for involvement of mentors may be leaving it too late for the student to benefit. This could perhaps be done earlier.

Professor Flood. Suggests new wording for the project management unit content overview:  
This unit will provide the skills and knowledge required to plan, manage, execute and close projects that achieve goals and objectives on time, within budget, and to the quality acceptable to the creative industries.

Mr McMartin. The student might bring in their own mentor.

Dr Crowdy. Regarding S2U3 Graduate Research 2: reword content overview to reflect more of what is to be taught. Current wording would not give adequate guidance to a lecturer as to what material to present.

Dr Crowdy. Regarding S3U1 Graduate Exegesis: suggest that this unit be incorporated into Production Project unit, with an appropriate increase in credit points. Exegesis 1 could be used as instructional, teaching how to write an exegesis, and what is now the second unit could form part of the final project as one large unit.

Dr McGowan. Beware that the units which are journal-based do not become too narcissistic. Journal entries should reflect on the creative process within the framework of academic criteria and not simply present a autobiographical account of the student's thoughts and actions.

Professor Flood. In the overview description of the exegesis units be sure to use the words 'critical thinking'.

Dr McGowan. Suggests for Final Project that we have an external industry examiner. This would support the quality of the project and the value of the unit.

Mr Callinan. This suggestion is consistent with his experience at UTS, where he had one external supervisor, a senior academic.

Professor Flood. Assessments can be moderated by having a group of people examine all the works at the same time.

Professor Albury reminded the meeting that an earlier comment had suggested that the number of Learning Outcomes could be cut at least by half, from 24 to 12, and he asked if there was any further advice on this matter from the Committee.

Dr McGowan. The present Learning Outcomes often overlap one another and can be consolidated. Numbers 2 and 5 are skills, 6 and 8 are application of skills and knowledge, so these should be relocated to their appropriate categories in the list. Numbers 11, 12 and 13 should be consolidated. Numbers 17, 18, 19 are knowledge outcomes, while 21 to 24 are skills outcomes.

There being no further suggestions, Professor Albury thanked all Committee members for their involvement in the process and their constructive input.

Meeting closed at 4.00 pm.

Course Advisory Committee Chair  
Professor Randall Albury.

**Attachment 18**

**MCI  
Survey Results  
Data**

**Please note: For simplification, the tables below are grouped by their response options not the order of questions.** For example Q1 provides only two options ‘yes’ or ‘no’. Q13, Q14 and Q18, provide three options ‘yes’, ‘no’ or ‘don’t know’. While Q15 also provides three response options ‘75%Theory’, ‘50% Theory’ or ‘25%Theory’. Q2, Q3, Q4, Q5, and Q7, provide five response options from ‘Strongly Agree’ to ‘Strongly Disagree’.

Question	YES	NO	No Answer	Percentage
Q1 Are you willing to participate in this survey	184	0	2	98.9%

Question	Music	Audio	Film/TV	Games	Animation	Entertainment Management	No answer	Total respondents
Q8 What are you currently studying at JMC?	25	49	32	11	7	16	44	184
Percentage of respondents	17.86%	35%	22.86%	7.86%	5%	11.43%		100%

Question	Yes	No	Don't Know	Total respondents
Q13 If your undergraduate degree is technology focused, do you have access to the same or similar technology as available at JMC?	58	60	22	140
Percentage respondents	41.43%	42.86%	15.71%	
Q14 With regard to the production project (the product), would your preference be to create the project using your own off campus facilities where possible?	55	40	45	140
Percentage respondents	39.29%	28.57%	32.14%	
Q18 Would you be open to working in groups on your projects if there was a need?	107	0	19	126
Percentage respondents	84.92	0%	15.08%	

Question	75% Theory	50% Theory	25% Theory	Total respondents
Q15 This Masters program is for the purpose of the student producing commercialisable product. In percentage terms what do you believe should be the split between theory and production work?	2	65	73	140
Percentage of respondents	1.43%	46.43%	52.14%	

Question	Strongly Agree	Agree	Neither Agree or disagree	Disagree	Strongly Agree	Total Respondents
Q2 On completion of my studies, I would have an interest in having my product commercialised	73	73	28	6	6	186
Percentage	39.25%	39.25%	15.05%	3.23%	3.23%	
Q3 I am currently undertaking a course of study in the creative industries at JMC Academy	156	23	1	3	3	186
Percentage	83.87%	12.37%	0.54%	1.61%	1.61%	
Q4 I am undertaking my current course to develop my creativity	92	66	19	0	0	177
Percentage	51.98%	37.29%	10.73%	0%	0%	
Q5 I am undertaking my course of study for the opportunity of achieving commercial success	81	62	26	5	5	179
Percentage	45.25%	34.64%	14.53%	2.79%	2.79%	

Q7 I believe that in my production projects commercial success and creativity can co-exist	77	82	17	5	5	186
Percentage	41.40%	44.09%	9.14%	2.69%	2.69%	

Q6 Please list any outcomes you are seeking from enrolment in your current course?	Total Respondents	Percentage of respondents
Career opportunity/self-employment	71	66.3%
Further education	3	2.8%
Knowledge and skill	25	23.3
Hands-on experience	3	2.8%
Professional growth	3	2.8%
Non-specific	2	1.8%
No Answer	79	0%

Q9 What trimester are you in?	Total Respondents	Percentage of respondents
Trimester 4	29	20.7%
Trimester 5	27	19.2%
Trimester 6	84	60%
No Answer	46	0%

Q10 What subject area do you believe you would have benefited from spending more time on?	Total Respondents	Percentage of respondents
Acoustics	6	4.3%
Business (accounting, Marketing, Law)	7	5.0%
Camera, Lighting	8	5.8%
Directing, Producing/Production	11	8.0%
Drawing, Game art	2	1.4%
Electronics	2	1.4%
Electronic Music	3	2.1%
Events/Stage Mgmt./Production Mgmt.	8	5.8%
History	1	.07%
Instrument	4	2.8%
Live Sound	5	3.6%
Music Tech, Programing	3	2.1%
Music Theory, Aural	6	4.3%
Outside Broadcast	2	1.4%
Performance	3	2.1%



Post-production (Film sound, Mastering, Editing)	5	3.6%
Software and programing	3	2.1%
Research, Academic writing	1	.07%
Screenwriting	4	2.8%
Song writing, Screen Music	7	5.0%
Sound Design	8	5.8%
Studio (audio)	18	13.0%
Studio (FTV)	4	2.8%
Texturing, Rendering, Modelling	6	4.3%
VFX	4	2.8%
Non Specific	7	5.0%
No Answer	48	0%

Q11 What subject area do you believe is your weakest area of study?	Total Respondents	Percentage of respondents
Acoustics	7	5.1%
Business (accounting, Marketing, Law)	16	12.0%
Camera, Lighting	6	4.4%
Directing, Producing/Production	6	4.4%
Drawing, Game art	5	3.7%
Electronics	9	6.6%
Electronic Music	4	3.0%
Events/Stage Mgmt./Production Mgmt.	0	0%
History	6	4.4%
Instrument	2	1.5%
Live Sound	5	3.7%
Music Tech, Programing	4	3.0%
Music Theory, Aural	10	7.4%
Outside Broadcast	1	.7%
Performance	2	1.5%
Post-production (Film sound, Mastering, Editing)	12	8.8%
Software and programing	3	2.2%
Research, Academic writing	3	2.2%
Screenwriting	5	3.7%
Song writing, Screen Music	2	1.5%
Sound Design	6	4.4%
Studio (audio)	5	3.7%
Studio (FTV)	0	0%
Texturing, Rendering, Modelling	6	4.4%
VFX	0	0%
Non Specific	10	7.4%
No Answer	51	0%

Q12 What subject area would you like more tutoring on?	Total Respondents	Percentage of respondents
Acoustics	6	4.2%
Business (accounting, Marketing, Law)	14	10%
Camera, Lighting	8	5.7%
Directing, Producing/Production	9	6.4%
Drawing, Game art	3	2.1%
Electronics	7	5.0%
Electronic Music	2	1.4%
Events/Stage Mgmt./Production Mgmt.	2	1.4%
History	3	2.1%
Instrument	4	2.8%
Live Sound	9	6.4%
Music Tech, Programing	2	1.4%
Music Theory, Aural	13	9.2%
Outside Broadcast	1	.7%
Performance	2	1.4%
Post-production (Film sound, Mastering, Editing)	9	6.4%
Software and programing	3	2.1%
Research, Academic writing	1	.7%
Screenwriting	4	2.8%
Song writing, Screen Music	2	1.4%
Sound Design	3	2.1%
Studio (audio)	16	11.4%
Studio (FTV)	0	0%
Texturing, Rendering, Modelling	5	3.5%
VFX	1	.7%
Non Specific	11	7.8%
No Answer	46	0%

Q16 Given this is a production based program, what theory subjects do you believe would help you in your production project?	Total Respondent	Percentage of respondents
Business, Marketing	28	23.3%
Software	4	3.3%
History	3	2.5%
Camera lighting	3	2.5%
Studio	16	13.3%
Production analysis	2	1.6%
Project Management	9	7.5%
Consumer Psychology (within specialisation)	2	1.6%
Workflows	3	2.5%
Acoustics	2	1.6%
Music, song writing	13	10.8%
Event, artist management and touring	4	3.3%
Producing	5	4.1%
Music technology	2	1.6%
Directing	2	1.6%
Script writing	2	1.6%
Single answers that only appeared once	20	16.6%
No Answer	66	0%

Q17 What kind of projects would be of interest to you?	Total Respondents	Percentage of respondents
Any	6	4.9%
Music production (EP, Album)	28	22.9%
Electronic music	2	1.6%
Music for Film, games and animation	19	15.5%
Electronics	2	1.6%
Re-Mixes and Mastering	3	2.4%
Live sound	3	2.4%
Work experience	3	2.4%
Events	5	4.0%
Artist development	3	2.4%
Business	2	1.6%
Film, Short film, TV series, Documentary	22	18.0%
Game	8	6.5%
Performance, song writing	5	4.0%
Single answers that only appeared once	11	9.8%
No Answer	64	0%

## Attachment 19

### Focus Group Themes

#### Best things about JMC

- Lecturers from the industry that they are teaching subjects in.
- Opportunity to work at events due to connections of lecturers. (Examples include meeting Bob Geldof, working at Taylor Swift concert, etc.)
- Two year period of the Bachelor's Degree instead of 3 years.
- Creative school that has opportunities in areas you may not have thought of previously. JMC helps give students direction on where they might wish to go next.
- The ability to focus on what a student wants – narrow or broad depending on the student.
- Collaboration was highlighted by nearly all participants as one of the best things about JMC.
- Location recording.
- Exposure to software other than the usual ones (e.g. Pro-Tools).

#### What would you do differently in your course if you had the power?

- Trimester issues.
- Issues with trimesters. Some classes are too big - lack of 3D modelling - too big a class 16-17 students.
- First couple of weeks are really busy.

#### Why did you choose JMC?

- Some students liked that the degrees were specialised and they could focus their efforts.
- Other students felt that JMC gave them opportunities to experiment with different ideas in their practical units.
- Family members and friends recommended JMC.
- On the recommendation of a tutor they had used previously.
- Received a scholarship to attend JMC.
- Attended open days and received good information from SRCs.
- Came to JMC after completing a 'regular' degree as wanted to explore creative side.
- JMC has a contemporary Music focus rather than a jazz focus.

#### What were the benefits of studying at JMC rather than at another institution?

- Collaboration with the other courses.
- Lecturers who work in the industry and have current experience.
- Contemporary music.
- Good class sizes that are not too small but also allow one on one time with lecturers. (this contradicts point three Q2)

#### Are you genuinely thinking about taking a Masters Degree?

- Yes, if the one JMC is proposing doesn't come to be.
- Teaching, tertiary or high school, but want to do screenwriting. Side projects, financial support from job.

- Open to it. Music technology, always constantly developing. Stay in school and keep up with technology.
- No idea what to specialise in - learn more.
- Degree short, so didn't have enough time, more experience behind me.
- Qualifications and learn on the job.
- Would be beneficial but after gaining industry experience.

Why do you want to do a Masters?

- Stay in school and keep up with technology.
- Degree is short so haven't spent too much time studying.
- To get more qualifications and learn on the job.

Key aspects of a JMC Masters:

- Industry based lecturers.
- Collaboration and integration.

Key differences between a JMC Masters and other institution Masters:

- Integration/collaboration between different aspects of the Creative Arts.
- Recent and/or current industry experience amongst lecturers.
- Will be given an opportunity to build up a portfolio.
- A balance between the practical and the theory. More hands on with less written work. Writing and doing work.
- There will be a more creative aspect to the work.

What would you like a JMC Masters to consist of?

- Internships and mentoring.
- Collaboration with other Masters students across the board.
- Opportunities to add to and build up a high quality portfolio.
- Performances - culminating in a show/night where Masters Students can show case their work.
- Internship programme to get industry experience in venues/shows/studios etc.
- Thesis component to give the Masters academic weight.

## Attachment 20

### Interviews Themes:

#### Demographics

- All female students.
- Age range from early 20s through to a 'mature' student.
- FTV x 1, Music x 1, Audio x 3, Game x 1
- Amy Holley (1), Giverny Du Preez (2), Robin Williams (3), Megan Busttil (4), Beth Triegut (5), Robyn Dixon (6)

#### Best things about JMC

- Lecturers who work in the industry. (1, 2, 5, 6)
- The professionalism of lecturers. (2, 3)
- The relationships with lecturers. (1, 2, 3, 5)
- One-on-one tailored and specialised teaching (2, 6)
- The opportunities for work (both paid and unpaid) in the industry via Head of Departments and lecturers. (2, 5)
- Small class sizes, small campus sizes and the other students. (1, 2, 5)
- Up to date equipment. (3, 6)
- Variety of music styles. (4)
- Being able to complete the degree in 2 years. (2, 4)

#### What would you do differently in your course if you had the power?

- Have more elective units so that students can have a broader range of experiences. (3, 5)
- More live sound in Audio as it's mostly studio based. (1, 2)
- Studio classes sometimes lacked structure and reading material. (1, 2)
- Heavy workload in the early weeks when just getting used to studying. (3, 6)

#### Why did you choose JMC?

- A teacher at another institution recommended JMC (1)
- Attended an Open day and received good information. (1, 3, 6)
- Short timeframe to complete a degree. (1, 2, 4)
- Relatively cheap in comparison with longer degrees at other institutions. (3)
- JMC has a contemporary Music focus rather than just a jazz focus. (4)
- JMC has smaller class sizes and an individual approach. (1, 4)

#### What were the benefits of studying at JMC rather than at another institution?

- JMC is focussed on outcomes and are more compassionate than other universities. (6)
- The one-on-one/personal/targeted teaching. (2, 6)
- Hands-on degree where you get to use equipment from day one. (1, 3)
- Condensed course that gives a Bachelor's Degree. (1, 2, 3, 4)
- Lecturers who work in the industry and have current experience. (1, 2, 3, 6)
- Contemporary music. (4)
- Practical experience. (2, 3)
- Collaboration, between students and departments. (3, 6)

Are you genuinely thinking about taking a Masters Degree?

- No, but would if JMC was offering one as an option. (6)
- Yes, in music technology at the University of Victoria. Wants to get into teaching. (4)
- Yes in post-production Audio to open up further career prospects. (2)
- Yes, a teaching Masters Degree as a fall back to when not physically able to work long hours on film sets. (3)
- Yes, a Masters Degree in teaching as employment options is limited in Brisbane. (1)
- Yes, looking at UTS as an option as JMC doesn't currently have a Masters. To gain further knowledge in Audio. (5)
- The short timeframe for the Bachelor degree means that at the completion of the Masters will still be young when entering workforce. (1)

Key aspects of a JMC Masters:

- Industry based lecturers. (3, 4, 6)
- Opportunity for internships/part time employment in the industry. (2, 3, 5)
- Good equipment, especially if Masters Students have dedicated equipment. (1, 2)
- Scope for students to shape the Masters how they see fit. (1, 4)
- A good balance between practical and theory. (1, 2, 3)

Key differences between a JMC Masters and other institution Masters:

- Personalised and catered towards the student. (1, 4)
- A focus on folio/practical work. (4, 5)
- Industry targeted rather than academic. (2, 3, 5, 6)
- Collaboration with students from other departments. (1, 4)
- Industry experience of the lecturers. (All)
- The opportunity to make contacts within the industry. (2)
- Facilities dedicated to the creative arts. (1, 2)

What would they like a JMC Masters to consist of?

- Like the concept as it is about doing actual projects and not just academic work. (3)
- Would like a mix of practical and theory (1, 3) with either 50/50 (practical – theory) split (1) or 60/40. (1, 2, 3)
- Thesis or writing and research component so that the Masters has the academic weight behind it. (3)
- Would like experienced lecturers who are also qualified as teachers/academics as well – Masters or above, preferably PhDs. (6)
- Liaising with industry while undertaking Masters programme. (2, 5, 6)
- Collaboration with other Masters students. (3).
- Opportunity to have a showcase/performance/seminar of the work. (2, 4, 5, 6)

What would be some of the issues with a JMC Masters?

- Commitment of fellow students when undertaking group projects – could be a disaster. (3)
- Lack of qualified lecturers/supervisors (due to JMC focus on industry experienced rather than pure academic teachers). (1, 3, 6)
- Issues around the use of facilities between Masters and Bachelors students. (1, 3)

- As the course will be new it should be expected there will be issues with implementation initially. (4)



## Attachment 21

### Literature Review on the Innovation project (Pedagogy)

JOHN MARTIN CASCARINO

#### 1. INTRODUCTION

As stated in my presentation to the confirmation panel, the innovation project is:

- To develop a new and highly-effective pedagogical approach, applying problem-based and project-based learning, which will establish the foundation for future curriculum development and delivery in the creative industries.
- To develop a curriculum and teaching and learning framework that provides high-level motivation and inspiration for students.
- To provide an opportunity for students to have their work commercialised, thus creating a revenue stream for the student as well as potentially 'kick-starting' their career in the creative industries.

This project is co-developed by me and George Markakis where my primary focus is on the pedagogy of the project while George is focused on the commercialisation of the products created by the students. Based on a review of relevant literature, I have concluded that the two key concepts on which I will draw for my part of this project are 'Mode 2 knowledge production' and 'andragogy'. These concepts and the literature relating to them are discussed below.

#### 2. MODE 2 KNOWLEDGE PRODUCTION

##### Understanding Mode 2

Let's start by examining how this program/innovation is likely to be delivered. This of course is subject to the results of the development process which as indicated in my proposal document will include surveys of students, staff and industry, as well as the input of an expert Curriculum Advisory Committee, to determine curriculum content.

Given the outcome is a creative industry product i.e., a song, a film, a game, developed by students during their study, to complete the product for commercialisation there will be a need for input from other disciplines.

It is well understood by the creative industry that the commercialisation of a product can only be successful when other disciplines of creative industry are involved in its development. That is, a number of disciplines coming together to create the one product.

By way of example, if a musician writes a song, it is not available to the broader community other than through "live" public performance. To be made available to the wider community it must be recorded by an audio engineer. A film maker will develop the visuals to make the song visually available to the wider community as a music video. A marketing specialist will be required to negotiate the broadcast of the product. These same principles apply regardless of what area of creative endeavour you wish to commercialise.

So, the development of product for commercialisation in creative industries must be multi-disciplinary in its production.

Gibbons et al (1994) in a book titled "The New Production of Knowledge" suggested that a new form of knowledge production began around the mid-20<sup>th</sup> century. They argued that it was context-driven, problem focused and interdisciplinary, involving multidisciplinary teams brought together to work on specific problems or to develop specific outcomes. They named this Mode 2 knowledge

production as opposed to what they named Mode 1 which is academic, investigator focused and discipline based knowledge production.

The authors determined that there are five main attributes of Mode 2 knowledge production:

- 1) Knowledge is generated within the context of application
- 2) It is produced by multidisciplinary groups
- 3) There is heterogeneity both in where knowledge is created and in the types of knowledge created
- 4) The process of creation is reflexive and accommodates varying views
- 5) It has novel forms of quality control

This supports my notion that the innovation should be considered Mode 2.

With regard to the creative industries and my innovation, the logic here is simply that Mode 1 is considered to be the discipline specific path, so product created by an individual would be discipline specific. A musician for example may write a piece but not have it recorded. A film maker may shoot the scene but not add the music sound track. This of course would make the piece unmarketable and therefore non-accessible. The outcomes are individually focused, non-collaborative and produce multiple unrelated outcomes.

Mode 2 however is multidisciplinary with many disciplines coming together to produce the final product. In terms of the development of product a variety of disciplines are required to create a commercialisable product. That is all disciplines working to a common goal. This is the case in the creative industries. The way the disciplines work together could be in a multidisciplinary, interdisciplinary or transdisciplinary way.

### **From Multidisciplinary to Interdisciplinary to Transdisciplinary**

In the discussions in this paper thus far I have focused on the multidisciplinary nature of my innovation. It should be noted that while I have discussed the differences between Mode 1 and Mode 2 knowledge production, I have done so on the basis of the development of a specific product for commercialisation. In much of the literature that I have reviewed, the focus has been on the research perspective of the Mode 1 and Mode 2 knowledge production.

In my innovation I have discussed the multidisciplinary nature of producing creative industries product. As described previously, the success of creative industries product will only occur if multiple disciplines come together to create a product with a unified goal or outcome. While there is unity in the goal or outcome, it should be noted that the goal or outcome is predetermined by the lead discipline. If for example the product is the creation of a song which requires an audio recording and then a video clip and then the marketing of the song for sale, all disciplines will conduct their work based on the requirements of the song. The recording and mix will be determined by the song as will the style of the video and the editing of that video, as will the marketing of that song. That is to say that all disciplines will have the song at the centre of their development. To this end the songwriter/musician is the lead discipline.

If the product was the creation of a film, the music soundtrack would be determined by the nature of the film as would the editing of the film and of course the marketing. This could be described as a multidisciplinary approach.

Lawrence, R (2010) described Multidisciplinary, with reference to research as:

“Multi-disciplinary refers to an additive research agenda in which each researcher remains within his or her discipline and applies its concepts and methods without necessarily sharing a common goal with other researchers”.(Lawrence, R 2010:p126). This to some degree contradicts what my innovation is about because in my innovation there is a common goal, the completion of a single marketable product. It is true however that each discipline would work independently yet that independence would be impacted by the direction of the product created by the lead discipline as described earlier.

Lawrence described interdisciplinary as:

“It is generally accepted that interdisciplinary contributions involve the collaboration and cooperation of scientists from at least two disciplines who apply their disciplinary competence to work on common questions and the achievement of shared results. The core characteristic of interdisciplinary approaches is their goal to integrate concepts, methods, and principles from different disciplines”.

This could well apply to my innovation if, there was no existence of a lead discipline and that all disciplines involved came together to collectively create a product. This would be a different approach however not uncommon particularly in the creation of themed entertainment, the like of concepts used in theme parks, rides and panoramic and 3D experiences.

There is then a possibility that the use of my innovation could be applied to multidisciplinary and interdisciplinary approaches.

The Washington University School of Medicine St Louis website describes transdisciplinarity as: Transdisciplinary research is, essentially, team science. In a transdisciplinary research endeavor, scientists contribute their unique expertise but work entirely outside their own discipline. They strive to understand the complexities of the whole project, rather than one part of it.

Transdisciplinary research allows investigators to transcend their own disciplines to inform one another’s work, capture complexity, and create new intellectual spaces.

This may be applied to my innovation project in certain circumstances. Examples that come to mind are in the audio engineering field where the process of recording a song are similar to but yet different from those processes used in recording the soundtrack to a film or the backing track to an advertising jingle. The same applies to a musician who in writing songs would take a different approach when writing a movie soundtrack or theme music to a TV series. In these examples the singular discipline takes a different approach to achieving a successful outcome. The discipline expert “transcends” from one perspective of the discipline and takes a broader view of the project for the project.

### **Getting Back to Gibbons et al**

Getting back to Gibbons et al it should also be noted that there was some discussion and debate over the assumptions made in that book.

Some suggested that the book simply legitimised the trend toward research being directed by markets and political agendas (Nowotny, Scott, Gibbons 2003:p189). In my view that criticism does not affect the relevance of the Mode 2 concept for the present project, since the objective here is for students to produce a market oriented product.

Other critics suggested that assumptions made in the book were not underpinned by evidence (Hessels and Van Lente, 2008:p754). This criticism questions whether Mode 2 forms of knowledge production are becoming predominant in contemporary society generally, but it does not undermine the point made above, that the Mode 2 concept does in fact apply to the production practices in the creative industries that are relevant to this project.

Another critic of the research of Gibbons et al was John Ziman. Ziman had the view that Mode 2 was a combination of academic and industrial research. Ziman wrote “Although ‘Mode 2’ may also incorporate traditional scientific values – including, of course, the sheer obduracy of physical reality – it is clearly an activity where socio-economic power is the final authority” (Ziman, 2000:p173-4).

I don’t necessarily disagree with Ziman; in fact I see his assertion as real. I do however see it as an advantage to this type of research involved in my innovation because it drives to a specific outcome. A product for commercialisation is a specific outcome.

There were other criticisms of course but the two that were of most concern to the authors of *The New Production of Knowledge* were:

- a) That no real attempt was made to discuss the impacts on society of Mode2, in fact it was disregarded entirely.
- b) Some critics accepted the notion of Mode 2 knowledge production but suggested that it described a social and political by-product and that the core of research (Mode 1) remained the same.

These two criticisms were significant because (a) highlighted a core piece of work that was missing and needed attending to and (b) if true would undermine the theoretical value of the Mode 2 concepts

Regardless of these criticisms, the first book was well received presumably because researchers and policy makers believed it made sense given the policies and practices that researchers were experiencing.

Those with most to gain from accepting the assumptions from the book were those who were not bound to the conventions of University expectations. In many cases they were in private institutions, private firms and government. One could argue that that is still the case today given that our innovation is the delivery of a project based program as described earlier. We could add to that the media releases of our current Minister for Industry and Science Ian McFarlane who on several occasions since 2013 has suggested that research should be more outcomes focused and less done just for research sake. This being the case, one would have to accept that the view Ziman took might have been accurate.

In a follow up book, *Re-Thinking Science: Knowledge and the Public in an Age of Uncertainty* (Nowotny, Scott, Gibbons, 2001) the authors of the Mode 2 concept responded to Ziman and other critics. The aim of the second book was to address the two main criticisms outlined above and in doing so further extend on the notion of Mode2 knowledge.

In an article 'Mode 2' Revisited: The New Production of Knowledge (2003), Nowotny, Scott and Gibbons made the following assertions as to how this second text addressed and improved on the ideas of the first text.

- 1) They expanded on the relationship between science and society. They described a key change in society from one restricted by industrialism to one where society has access to information through technology providing opportunity for higher order thinking
- 2) One of the characteristics of Mode 2 knowledge is that it is created in the context of application. They refined this into a better developed discussion about different forms of contextualisation in order to remove any attempted identification of Mode 2 knowledge with applied research.
- 3) They argued that Mode 2 knowledge was not a secondary form of knowledge subject to the existence of, or being ancillary to Mode 1. That it was a stand-alone form of knowledge.
- 4) They introduced two new ideas:
  - a) The agora – the market place in the broadest sense. NOT simply as a place where ideas are identified and funded, or as an area where solutions are discovered or traded. The notion here is to go well beyond that to the agora as the place where problems are identified and solved, involving not only political establishments and market forces but also the public with its many competing interests.
  - b) The fact that application was one of the key notions of Mode 2 knowledge led many critics to assume that in the context of application, one could predict outcomes and this was considered a dangerous concept by the authors. Instead the authors have moved from what they have described as the “knowable context of application to the unknowable context of implication” (Nowotny, Scott, Gibbons 2003: p 192). In this context the producers of knowledge must anticipate possible implications of their work rather than being able to confidently predict that it will be applied in one particular way.

### **Criticisms of Mode 2 knowledge production and their impact on my innovation**

A fundamental question to be asked is “how do the criticisms of the Mode 2 concept impact on the value of this concept for my innovation”?

In a literature review conducted by Hessels and Van Lente (2008) a series of criticisms were discussed around the five principles of the Mode 2 notion. This literature review focused on Mode 2 knowledge creation in terms of research. I have addressed these criticisms below in the context of my innovation and creative industries generally, where the research is outcomes focused in the form of a product:

#### 1) Context of application.

The literature review cited Weingart (1997) saying that “Weingart argued that the context of application would lack stability” and because of this it will always be dependent on disciplinary practises.

With regard to the creative industries, the context of application is the product which is the objective. There is a difference here in that Weingart is referring to the focus on research while my focus is product creation, in particular in the development of music, film or game products. There have always been and will most likely always be a need for multiple disciplines to complete a product for commercialisation in creative industries. So, while I agree with Weingart, in terms of product creation, this has no adverse bearing on my innovation.

#### 2) Transdisciplinary.

The paper cites Godin (1998), Weingart (1997) and Hicks and Katz (1996) all who have suggested that the involvement of various disciplines is typical of any scientific practice.

If this is true, this effectively removes what is supposed to be a unique feature of Mode 2 knowledge creation. In any case the innovation and creative industries must utilise a variety of disciplines to achieve the objective of producing product. This has no adverse bearing on my innovation and if anything supports it.

#### 3) Heterogeneity.

The paper concludes that most scholars agree that the diversity of knowledge production is increasing. This however refers to the publication of papers and journals. The paper cites the work of Godin and Gingras (2000) where they claim that the number of non-university contributions is increasing in accordance with the Mode 2 claim.

Weingart (1997) was cited as saying that while think tanks and consulting firms were contributing, this was negligible.

Hicks and Katz (1996) were cited as saying that between 1983 and 1991, the number of organisations delivering publications had increased in all the sectors they studied.

Again, given that this is focused on publications, it does not accurately reflect the kind of diversity that is required in the creative industries or in my innovation. The similarity is in the diversity with regard to production of product that takes place in a variety of production locations and using a variety of contributors depending on the requirements. These could be sound studios, film studios, voice over suites etc. with their respective creative staff.

#### 4) Reflexivity.

The paper is light on the subject of reflexivity other than Weingart's suggestion that social accountability is mainly applicable to policy relevant knowledge. He goes on to say that it is less applicable to areas of research with less impact on social values like physics etc.

I did enjoy Nowotny, Scott and Gibbons (2003;p187) describing reflexivity in research as "a dialogic process, an intense (and perhaps endless) conversation between research actors and research subjects".

If reflexivity is about the impact of the researcher on the research then in my innovation and indeed in the creative industries, the combined effect of multiple individuals contributing to the outcome is positively reflexive.

#### 5) Quality control.

Nowotny, Scott and Gibbons suggest that the quality control of Mode 2 knowledge production has shifted from quality being determined by peers, to quality being monitored by more players including those who fund the research including industry, Governments and marketers.

The criticism here according to the paper is that where Mode 2 suggests that quality control is refocused on users, consultants, politicians and industry, it was argued by Weingart (1997) that in industrial research, marketability and cost effectiveness has always played a major role.

This creates no hurdle for my innovation since the production of creative industries product will always be quality controlled by those who are marketers and distribute those products.

This is done based on market wants, needs and demands.

In summary, then, although the Mode 2 concept has been the subject of a wide range of criticisms, they do not reduce the value of this concept for the specific purpose of my innovation in creative industries education. Gibbons et al have made a significant contribution to the discourse surrounding both the development of Mode 2 knowledge production and the development of outcomes based research. We now turn to the relationship between outcomes based research and self-directed learning, which are areas of significant interest for the innovation we have discussed.

### 3. EDUCATIONAL PRINCIPLES AND PRACTICES

#### **Self-Directed learning (Andragogy)**

Our innovation involves the production of commercial product as described earlier. That production will likely be self-directed, as such, it is therefore appropriate that there is an understanding of andragogy.

Self-directed learning is an area that has been researched by many not the least by Malcolm S Knowles.

Knowles has been described by many as the "father of andragogy" a leader in the field of adult education. Knowles considered himself more of a facilitator of learning rather than a teacher. He believed that students should be self-directed learners. This concept was not widely understood or practised at the time.

The term andragogy comes from the Greek *andr-* meaning man as opposed to *paid-* meaning child and *agogos-* meaning leading hence andragogy (adult) v pedagogy (child).

The term was first used in 1833 by Alexander Kapp a German teacher who used it to describe the educational theory of the Greek philosopher Plato. (Nottingham Andragogy Group 1993:p5) Dusan Savicevic, a Yugoslavian educator introduced the term to Knowles in 1967. (Knowles 1990).

Knowles held the view that adult learners were different to young learners. His view was that adult learners had a wealth of life experience as well as educational experience. Adult learners required less the 'leading/teach me' approach and more the 'assisting/facilitating' approach. Adult learners due to their maturity were used to, and felt they deserved and demanded a greater respect perhaps than younger students.

The younger students due to their youth lack independence and have experienced only dependency in their lives. Their needs other than biological are usually catered for by someone else. (Knowles 1970). This extends through to school from primary to secondary and in some cases first year of tertiary. This is not necessarily the case with adult learners.

In the 1920's adult education began to be organised. Teachers of adults began to discover several issues arising from the pedagogical model. One of these was that pedagogy was based on the transfer of knowledge and skills from teacher to student. To adult learners that was not enough and their teachers found adult learners resistant to lectures, quizzes and readings. Adults wanted more than this.

According to Knowles, between 1929 and 1948 the Journal of Adult Education published articles by successful teachers of adults and some of the methods they used to move away from the pedagogy model, for example, they substituted quizzes with interviews, they looked for ways other than the norm to engage with the adult learner.

Cyril O. Houle conducted a study of what he described as "continuing Learners" (Houle 1961) and found that adult learners fall into three groups:

- 1) Goal oriented. These are learners who have a clear objective of what they want to achieve.
- 2) Activity oriented. These are learners who find learning by doing to be a more effective than lectures.
- 3) Learning orientated. These are learners who learn for learning's sake without an objective in mind.

The point of relevance here is that adult learners have distinctly different needs to those of young learners.

Allen Tough wrote two reports extending on Houle's work. Learning without a Teacher (1967) and The Adults Learning Projects (1971). Tough wanted to know how adults learned naturally when they are not being taught.

These reports showed that:

- 1) Most adults average around eight learning projects per year.
- 2) Only 10% of the learning projects involve teaching institutions.
- 3) There is a natural learning process and that most adults go through a similar learning sequence.
- 4) Adults always turn for help during the process
- 5) More often they turn to help from those who are not teachers. When teachers are involved, teachers return to their own pedagogical delivery rather than flow with the students' needs.

These learnings further supported the notion that adult learners have a different learning process to young learners and that self-directed learning is their preference.

Knowles summarised andragogy into five assumptions, there were originally only four however the fifth was added in 1984.

As individuals mature:

- 1) They move from being dependant learners to being self-directed learners
- 2) They gather experience that becomes a useful learning tool
- 3) Their learning becomes focused on the requirements of their social roles
- 4) They focus on the immediate application of their knowledge
- 5) Their motivation to learn becomes internalised

Knowles determined that “something dramatic happens to their self- concepts when people define themselves as adults. They begin to see their normal role in life no longer as being full-time learners. They see themselves increasingly as producers or doers” (Knowles 1970, p45)  
It is in this particular statement that we see the crossover between what kind of learners the students entering our program might be and what kind of learners they must be to succeed.

### **The relevance of the assumptions of Knowles today**

Knowles’ five assumptions of adult education were outlined earlier however, there are two of particular significance which were addressed by Merriam et al (2012) that:

As individuals mature:

- 1) They move from being dependant learners to being self-directed learners
- 2) They gather experience that becomes a useful learning tool

Merriam et al (2012) were very clear that adult educators had a responsibility to recognise that learning for adults happens in a variety of places and ways. Adult educators should take into consideration prior knowledge and experience of adult learners and that this should become a basic assumption or principle of practice for adult educators.

This reflects Knowles’ view of adult learners and their need to have their past experiences assimilated into their study.

Further Merriam et al (2012) went on to define a spectrum of four learning opportunities that are generally available to adult learners which also reflect Knowles’ assumptions. Those opportunities are:

- 1) Those sponsored by formal institutions

These are institutionalised, bureaucratic and deliver to learners from pre-school to graduate studies. They include universities, private providers of HE and VET, primary and secondary schools. The distinguishing feature of formal institutions is the provision of formal qualifications.

- 2) Non formal, community based learning activities

Non formal learning opportunities are described by Merriam et al (2012) as local and community based and are delivered by museums, libraries, service clubs and religious institutions. The programs at institutions of this kind are generally short courses, the outcomes of which provide for the immediate use by adult learners. This reflects Knowles’ view that adult learners are looking for the immediate application of their knowledge.

- 3) Online learning

Online learning of-course straddles both formal and informal learning opportunities. Interestingly online learning requires a significant commitment to self-direction as suggested by Knowles with respect to adult learners.

- 4) Learning that is more informal or self-directed

That is the learning that the individual applies to his or herself in the acquisition of knowledge. This is where the individual determines how to achieve the required knowledge whether that be in determining the text to be read or the projects to be carried out. This is paralleled with the assumptions of Knowles that adult learners prefer to work with or be assisted or guided by their teachers rather than being lead by their teachers.



So given the comments of Merriam et al that:

- 1) Adult educators should take into consideration the prior knowledge and experience of adult learners.
- 2) That learning opportunities for adult learners might usually be self-directed.
- 3) The learning opportunities described by Merriam et al parallel Knowles' assumptions.

One could argue that on this basis, Merriam et al believe in the current validity of Knowles's assumptions.

What is also interesting is the acknowledgement of online learning and its required commitment to self-directed learning without which successful outcomes cannot be achieved.

In a paper on the subject of online learning for the "Journal of Interactive Online Learning" L, Blondy made statements that also clearly indicate support for the validity of Knowles' assumptions as they might be applied to modern teaching.

"A close reading of what Knowles (1984) meant by being self-directed reveals that he appreciated the need for adults to be actively involved in the decisions that affect them, and as they mature, they become more capable of taking responsibility for themselves". (Blondy 2007:p118). This clearly refers to assumption one - They move from being dependant learners to being self-directed learners.

And further, "Knowles understood adults would enter educational settings with preconceived notions from their past" (Blondy 2007:p118). This is in reference to assumption two - They gather experience that becomes a useful learning tool.

Blondy also went on to acknowledge that Knowles recognised the needs of learners as per assumption three: Their learning becomes focused on the requirements of their social role. "He recognised the importance of combining both the needs of learners and those ascribed by society or institutions. Knowles (1984) recognised that facilitators could do certain things to encourage adults to learn such as being effective role models, providing help with career planning, and helping learners identify the gaps in their knowledge base". (Blondy 2007:p123).

Blondy then went on to say, "a variety of the course assignments and group projects should seek to have learners draw on their personal experiences and needs, requiring learners to apply the theoretical concepts of the course to their real-life situations". Which supports assumption number four- They focus on the immediate application of their knowledge.(Blondy 2007:p125)

Blondy also said, with respect to assumption five- Their motivation to learn becomes internalised. "Enhancing learner self-esteem through acknowledgement of contributions to the course will serve to further motivate learners to succeed in their coursework". (Blondy 2007:p126)

It appears that the statements made by Blondy and Merriam et al continue to support the assumptions of Knowles in the delivery of adult education. Their statements also see Knowles' assumptions to be relevant in today's greater use of online technology as a delivery platform for adult education.

### **Pedagogy, Andragogy or both?**

The innovation will require a balance between the delivery of lectures, a traditional pedagogy and the andragogic and Mode2 of self-directed multi-disciplinary work of developing a commercial product.

It would be expected that a higher learning at the level of a Masters program should and must contain a significant amount of pedagogic delivery, the delivery of theory based, case study based lectures and tutorials. However this innovation is not based on that form of learning alone.

One cannot develop a saleable product of the nature we are discussing simply based on theory and discussion. The product is tangible in that it can be heard; it can be seen and can be used. This requires the physical and intellectual aptitude to create the product. This requires an adult like approach to this learning. It requires in production, a level of self-directed learning and that requires the discipline to attend to the hours of development that any product must have.

The production is the andragogic approach needed to create the product. Moreover, the product development requires the collaboration with others in a multi-disciplinary fashion so as to ensure all aspects of the production required for product commercialisation have been applied.

This innovation is a combined pedagogic and andragogic delivery.

### **From Mode 2 knowledge production to Mode 2 education**

The discussion of Mode 2 this far has been focused on the notion of Mode 2 knowledge production and the five principles of Mode 2 as they apply to research. What my innovation intends to do is to apply these five principles to the “delivery” of education – that is to shift Mode 2 from solely a research focused perspective to one that focuses on utilising the same five principles and applying those to the delivery of education.

This same approach was attempted at the University of Durban Westville (UDW) in South Africa in 1999 and led by Jonathan D. Jansen.

The notion had many similarities to my innovation in that Jansen was applying the five principles of Mode 2 knowledge production to the delivery of an engineering program.

This also involved a partnership between business and industry, the UDW Faculty of Engineering, UDW Graduate School of Business (GSB) and the Faculty of Science. According to Jansen (2002) the GSB became involved as a result of the fact that engineering graduates required the business skills of finance and marketing to work effectively in industry. The Faculty of Science was interested in the move toward an applied degree in engineering.

Another reason for attempting this approach was that the engineering program student numbers were low and failure rates were high causing funding issues. A different approach was needed.

Importantly, the partnering with industry, where industry would provide the “live labs”, allowed students, as employees of the industry partner, to learn where they worked. This provided a potential alternative to traditional teaching that might have led to more successful outcomes for the engineering degree program.

Unfortunately this attempt at Mode 2 education failed for a number of reasons:

- 1) There were in effect two engineering degrees being delivered – a) one that applied the traditional Mode 1 study which was delivered to high school leavers and b) one that applied to mature aged employees of industry partners. This was one engineering degree with two different delivery modes. This was something the University Senate had issues with. Primarily funding issues.
- 2) Academics had difficulty in coming to terms with the shift from Mode 1 that they were used to, the tried and true traditional delivery, to that of Mode 2.
- 3) Given the involvement of industry and more than one faculty, those academics that were used to having control of the delivery of their subjects, and the income that this generated now found themselves with less control and receiving less income!

For all the reasons listed above there was a significant resistance to the Mode 2 delivery model at UDW and so it failed.

This is in contrast to what my innovation will face given the delivery site of JMC Academy.

- 1) We are not competing with an already existing program so there would not be more than one delivery process.
- 2) There will not be multiple budgets for delivering the same degree.
- 3) As this program is not currently being delivered, the staff does not have to contend with a shift from Mode 1 to Mode 2.
- 4) As we are not a University there is not a traditional university culture to contend with, staff do not have tenure and are used to delivering only the subjects that they are expert in. There is no conflict in terms of lost revenue for staff.

These are considerable differences that significantly support the prospect of success for my innovation.

### **The key principles of adult learning and their implications of curriculum development and assessment**

To recap, the innovation is the development of a Masters degree program that culminates in a commercialisable product at the conclusion of the program. The development of the program will require the development of curriculum and assessments that take into consideration the needs of the student in order to achieve the desired outcome for the student, the Academy and industry. As these students are graduates of Bachelor degree programs it would be reasonable to identify them as adult learners.

Let's look at the five principles of adult learning identified by Knowles (1990) with a view to curriculum and assessment implications as they would specifically apply to the innovation.

1) *The adult learner is an independent self-directed learner.*

The implication here is that the curriculum must provide an opportunity for the learner to self-determine what the learner needs to know based on the objective that learner wishes to achieve. This must be done in a fashion that allows the institution to support that learning while guiding/ facilitating the learning opportunity. The institution and the student must also have a clear understanding of what the student must achieve in order to be effectively and reliably assessed.

So, both the student and the institution must co-operate and agree on what the objectives are. The institutions role is to provide guidance and facilitate the learning.

2) *The adult learners experience is a useful learning tool.*

The implication here is that given the learner has an acquired knowledge. The curriculum should allow for this knowledge to be harvested by both the student and the institution in order to better help the student understand the purpose of the learning. This could be done through reflection or analysis. Adult learners are better learners when they can see and understand how what they are learning is going to be of benefit to them. Any assessment should provide for the learner an opportunity to apply their previous knowledge to the new knowledge where possible.

3) *The adults' learning becomes focused on the requirements of their social roles.*

The implication here is that given adult learners will often have responsibilities other than study, that any study should provide a positive input to their social roles including their work. In most cases I expect that students will be undertaking their study to provide further opportunity in their chosen career.

If this is correct then it would naturally follow that a curriculum must be focused on those specific outcomes that would add support to their long term career aspirations and

opportunities. The curriculum will need to be developed in such a way as to ensure that the adults' focussed long term outcome/objective is addressed. Any assessment will need to clearly show that the individual's objective as agreed with the institution has been achieved.

4) *Adult learners focus on immediate application of their knowledge.*

The implication here is that given that adults are focused on a more immediate future than that of younger learners, it becomes more imperative to the adult learner that their study can be immediately applied to their chosen work (social) roles. This is not dissimilar to the previous principle other than the issue of immediacy. With the previous principle one could argue that it could be taken as a general approach however not so with this principle. Any curriculum development with regard to this principle should take into consideration how the learning can be immediately applied to the learners chosen career. In the case of my innovation for example, the development of a product could potentially "kick start" the learners career at a higher level. That is one of the primary purposes of the innovation. The assessment implication here is that assessment could be carried out in tandem with industry for instance in the acquisition and distribution of product.

5) *For adult learners their motivation to learn becomes internalised*

The implication here is that curriculum should provide opportunities for the learner to experience success. Success is a mighty motivator just as failure can be and should be taken advantage of where possible. The same motivation can be applied to having group or team projects that also provide an opportunity for the successful completion of those team projects. Positive affirmation from fellow team members can also be a powerful motivating tool providing a sense of belonging to the team and a sense of excitement around what other achievements could be had. Assessment of student work or group projects could include critiques from fellow students again potentially providing positive results and therefore inspiring motivation.

#### **4. CONCLUSION**

In this literature review we have focussed on assessing the strengths and limitations of two key conceptual frameworks that will be central to my proposed innovation.

We have discussed adult education and its peculiarities and the differences between pedagogy and andragogy.

We have discussed the differences between Mode 1 and Mode 2 research and the discourse around those over the years.

We know that this innovation will be created using the principles of Mode 2 knowledge creation however we will take those principles and apply them not to research as such but to the "delivery" of the educational product.

We know that this has been attempted in the past at UDW where it failed for the reasons outlined in this paper. We also know why it failed at UDW and what the differences are between the attempt made by UDW and that of my innovation.

We know that while the innovation is taking a multidisciplinary approach, that could morph into interdisciplinary and then transdisciplinary approaches depending on the product.

We also understand from this review what the requirements are of adults engaging in study and how to best serve these adult learners. We have also identified some of the implications of curriculum development and assessment for adult learners.

In conclusion, I believe that the literature review clearly indicates the value of the Mode 2 and andragogy concepts for my innovation.

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## Attachment 22

### Evidence Requirements Core Standards: Core Accreditation Existing Provider (Table 1)

Core Standards	Minimum Evidence Requirements (Attachments)
Course Design (PCAS: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7)	<ul style="list-style-type: none"> <li>Course proposal as provided to Academic Board (Rationale, pathways, duration, course structure)</li> <li>Alignment of course, unit learning outcomes and assessment against AQF</li> <li>Unit outlines (unit overview, learning outcomes, assessment tasks, student workload and references)</li> </ul> <p><b>See attachment - AB Course Proposal Form v2</b></p> <ul style="list-style-type: none"> <li>Course advisory minutes <b>See attachments: Course Advisory Committee</b> <b>Attachment - CAC meeting 1</b> <b>Attachment - CAC meeting 2</b> <b>Attachment - CAC meeting 3</b> <b>Attachment - CAC meeting 4</b> <b>Attachment - CAC meeting 5</b> <b>Attachment - CAC meeting 6</b></li> <li>Academic Board minutes showing final approval <b>See attachment – Unavailable till July 2016</b></li> <li>Rules for progression and any pre-requisites. <b>See attachment – Policy H 06 13 Satisfactory Academic Progression</b> <b>Pre-requisites found in unit outlines.</b></li> </ul>
Course Resourcing (PCAS: 2.1, 2.4)	<ul style="list-style-type: none"> <li>List of specific resource requirements <b>See Attachment – Specific Resource Requirements</b></li> <li>Information for prospective students <b>See Attachment – Information for Prospective Students</b></li> </ul>
Admission Criteria (PCAS: 3.1, 3.2, 3.3)	<ul style="list-style-type: none"> <li>Course admission criteria <b>See Attachment – Information for Prospective Students</b></li> <li>Procedure for applicants that do not meet admission requirements: <b>Not Applicable</b></li> </ul>
Teaching and Learning (PCAS: 4.1, 4.2)	<ul style="list-style-type: none"> <li>Workforce plan <b>See Attachment – Workforce plan MCI</b></li> <li>Staff professional equivalency policy <b>See Attachment – POLICY B5 01 - Academic Qualifications and Equivalence</b></li> <li>Evidence of (existing and prospective) staff scholarship <b>For evidence of exiting staff scholarship:</b> <b>See attachment – Faculty Scholarly Activity</b> <b>See attachment – Faculty Scholarly Activity Senior</b> <b>For Evidence of Prospective staff :</b> <b>See attachment – PHayward 2016CV for JMC</b></li> </ul>

<p>Assessment and Outcome (PCAS: 5.1, 5.5)</p>	<ul style="list-style-type: none"> <li>• Plans for external moderation/benchmarking of assessment</li> </ul> <p><b><i>See Attachment – External Moderation and Benchmarking</i></b></p> <ul style="list-style-type: none"> <li>• Reports of professional accreditation body</li> </ul> <p><b><i>N/A</i></b></p>
<p>Course Monitoring and Review</p>	<p><b><i>See Attachment – Course Monitoring and Review</i></b></p>