

Facilitating futures in the creative industries: A study of regional Australian university writing students

D. L. Brien, School of English, Communication and Theatre, University of New England, Australia, dbrien@une.edu.au

Abstract

At a time when units and courses in writing (both creative and professional and various hybrids) in Australian universities are attracting large and growing numbers of undergraduate and postgraduate students, those responsible for designing and delivering these units and courses have a responsibility to provide learning and teaching that is tailored to students' academic, vocational and professional needs. Ascertaining exactly what those needs are, is rarely, however, a simple matter.

This article reports on recent research carried out at an Australian regional university that investigates what significance writing students gave to their studies in the context of their wider lives, as well as the possible futures they hope for after graduation. While many experienced educators in creative and professional writing, as in all fields of the creative industries, have expert knowledge about what possible futures may greet their students, this article suggests that educational providers also need to acknowledge (and, in many cases, build upon and extend) students' conceptions of their own future goals in terms of current and possible future professional opportunities in the creative industries.

This article has been peer-reviewed and accepted for publication in *SLEID*, an international journal of scholarship and research that supports emerging scholars and the development of evidence-based practice in education.

© Copyright of articles is retained by authors. As an open access journal, articles are free to use, with proper attribution, in educational and other non-commercial settings.
ISSN 1832-2050

Introduction and background

For the past three years, I have been teaching undergraduate and postgraduate creative and professional writing and communication subjects at a rurally located Australian university. Like many academics in Australia, I teach a range of local, national and international students from rural, regional and urban backgrounds utilising internal, external and mixed modes of delivery. In seeking to serve this varied student body, I have attempted to adjust and modify my approach continually to both unit design and teaching to best serve the varying abilities, expectations and learning styles of these students. Educational theorists including Toohey (1999) have suggested that such ongoing adjustment and modification is a necessary basis for all contemporary university level teaching and learning. Consciously engaging in this process has reinforced my conviction that all those who are involved in the design and delivery of tertiary level units and courses have a responsibility to provide learning opportunities that are suited to their students'

academic, vocational and personal requirements (Kroll & Brien, 2006). This is rather than adhering to any pre-existing standards held, or agreed upon, by those teaching and other staff. Identifying what students expect, want and need from their tertiary-level education—both while they are completing their studies and after they graduate—is rarely, however, a simple matter.

In the context of what has become a significant project to attempt to develop writing units and courses that are relevant to members of varied student cohorts, this paper reports on recent research undertaken into the academic and professional aspirations of a modest number of rural, internal undergraduate students enrolled in a range of units in writing. This study (and the larger project of which it is a part) is influenced by the recent expansion (a significant amount of which has been in response to market demand) of units and courses in creative and professional writing across almost all Australian universities. While exact numbers of students enrolled in writing are unavailable because these are usually incorporated into the statistics for Arts, Creative Arts, Communication or other more general award descriptions, the latest Australian Association of Writing Programs' (AAWP) Guide to Australian and New Zealand university writing programs (AAWP 2006) lists some 44 universities in our region offering named degrees or units in writing at undergraduate and postgraduate levels, with anecdotal evidence suggesting that not all available courses are listed in each update (Kroll & Brien, 2006, p. 2). This study also takes into account that, at the same time as this increase in numbers of students studying writing, and although the numbers of Australians recorded as "professional" writers (of all genres and forms) is rising, the income generated by these writers is, in most of these cases, very low (Throsby & Hollister, 2003, pp. 20, 45–46). With the development of protocols for practice-led research (Carter, 2004; Brien, 2006; Green & Haseman, 2006), writing graduates are often highly specialised practice-based researchers who, if seeking entry into the academy, find increasingly only, or mainly, contract and/or casual positions (Kroll & Brien, 2006, p. 1; AVCC 2007). This reality means that all those involved in teaching writing at universities have a clear responsibility to provide learning opportunities that match their students' future professional and vocational (as well as current intellectual and scholarly) needs.

Research procedure

Although the writing units under discussion here attract internal, external and international students, some of whom are, moreover, taught in interstate and offshore partnerships with both private and public institutions, this research focuses on the internal, rural student cohort. Some of these students are pursuing a named undergraduate major in writing while others are completing writing units as a component of a general Arts or professionally oriented Bachelor degree in Communications, or as electives in various coursework degrees at undergraduate or postgraduate level. This research was carried out in two stages. The first of these was a series of focus group interviews with a small self-selecting group of first-year student volunteers, in order to investigate their approaches to learning at university. While the detailed results of these interviews are in the process of being reported elsewhere, they informed the second stage of the research and are, thus, summarised below. The focus groups were followed, a year later, by a survey completed by a significantly larger group of students, all of who were enrolled in at least one writing class and some of who had been interviewees. This survey was designed to reveal why students had enrolled in these units, what they hoped to learn from their studies in them and what relevance they believed this learning might have for their futures.

Participant descriptions

The internal students who were interviewed comprised varying groupings of a core set of five females and two males: roughly the ratio of genders in most of the classes I coordinate and/or teach. All were, at the time, aged between 17 and 21. All were Anglo-Saxon apart from one who was from a non-English speaking background, while four were from rural and regional backgrounds and three from urban areas. All were then full-time internal undergraduates completing four units each semester and in their first year of study at the university. Five had casual, part-time jobs. One had some experience of tertiary-level education at another institution, while another two had taken some non-award study (namely, hospitality, craft and other courses) since leaving high school.

The survey was completed by 39 of the internal students who were at that time in the final week of at least one writing unit. Each of these writing units has a stated professional/vocational focus and is available only to students in their second or third years of study. Their ages ranged from 19 to above 22 years in the following proportions, which are again largely indicative of enrolment in these classes.

Table 1: Students who answered survey: ages and gender

Age (years)	19	20	21	22	>22	Totals
Males	2	4	1	2	1	10
Females	11	12	5	0	1	29
Totals	13	16	6	2	2	39

All the returned surveys were answered completely, and all appear to have been engaged with seriously, with no overtly humorous or flippant answers. Indeed, a number of students asked if they could take the survey away with them so that they had time for more deeply considered responses—although, generally, these answers were relatively brief. Most were no more than four or five lines in length and often only a sentence or phrase was supplied.

Stage 1: Summary of interview results

To the direct question of what learning at university level meant for them, initial student responses included “being smarter”, “knowing things” and “getting an education”. When asked to tease out these answers, many more ideas were offered but almost all of these conceptualised the act of learning as that of “absorbing” knowledge. When prompted, students moved to relating learning more specifically to their own studies, referring to learning as “knowing how to find the information which could be used in assignments and in exams”, “memorising for exams” and “knowing what you need to pass units”. Only one remark during this session was focused specifically on life after tertiary study: “getting what you need to get a job when you finish uni.”

These students’ conceptions of learning were, thus, largely operating at a surface level, with only the remark identifying learning as “finding information” moving beyond the passive experience of acquiring, memorising and recalling information to the slightly higher order level of assimilating facts, skills and methods that can be reused as necessary. In this, and other parts of these discussions, these first year students repeatedly articulated ideas and views that revealed they believed they were at university to be taught discipline-specific facts and knowledge in order to pass units and attain their degrees, rather than to gain any practical, professional, vocational or life-long skills or knowledges. Indeed, this group articulated little

comprehension that anything they learnt at university might have any specific or general use or application after graduation.

Stage 2: Survey results and discussion

The survey attempted to follow up on these results and investigate why students had enrolled in any particular writing unit, what they hoped to learn from this study and if they believed it had any relevance for their futures. These units all focus on workplace-relevant writing in a variety of genres from professional report and discussion paper writing to review writing and the composition of a radio feature script. They also seek to address work-related issues in the creative industries such as convergence, the communication capabilities of new technologies, intellectual and moral property rights and copyright, as well as providing an introduction to many of the components making up the contemporary writing and publishing industries and the various professional roles individuals can undertake within them.

To questions about why they were attending university and why they had chosen this particular institution, all except two of the students' answers focused overtly on either, or both, their current realities and potential futures. The first focus was, like the first year students in the focus group, on the present with many responses such as "I like studying", "I love to learn", "to obtain a broader education" and "broaden my knowledge". Twenty-six included a comment on the fact that they were in the process of obtaining a degree. Social life and pleasure were important, with 19 students including remarks akin to those that he/she wanted to "meet new people", "experience college life" and "enjoy the university experience". There was, however, also a strong focus on the future with 29 students answering that the securing of work after graduation and/or improving their "future career" prospects was a primary reason for attending university. These future-looking responses varied from general remarks about "finding a job" to those that focused on the quality of that work: examples of the latter including those of being able to find "the sort of job I want" or "a better job" than that obtainable without a degree. Other responses noted that students hoped university would prove to be "a gateway to an enjoyable area" or would assist them in finding "a good job in an interesting career". For one student, the reality of future work was too close, with the reason for attending university that of wanting "to delay full time work". Only one student made any reference to the past, indicating that he/she had come to university due to his/her "achievements in high school".

When asked why they had enrolled in these writing units and what they hoped to learn from them, responses were again evenly split between the present and the future. This split can be characterised by two common responses: "Because it was relevant to my chosen degree" and "It was relevant to my career aspirations". These two foci were also amalgamated in responses such as the student who hoped to gain skills in "better writing for uni and after". Purely future focused responses included: "I wanted to learn about what job opportunities there are for writers" and "It is a good skill to be able to write well whatever occupation you enter into". In this vein, a number of students indicated that they believed they were gaining skills and knowledges of use in future paid and unpaid work: learning "different writing styles to assist in the workplace", "to improve my writing skills in different work-related styles" and gaining "tools for a job". Some students also articulated that they believed they would be able to apply these skills in future contexts beyond the workplace—that they were gaining "practical as well as job-related writing skills" and learning "how to apply writing skills to everyday situations".

In response to the question, “What would you most like to do when you leave university”, the responses were, again, varied. Although this question was purposefully vague, two-thirds of students had very clear plans for their occupational futures: with, for example, four planning to obtain work as lawyers, three as teachers, and two in administration in the public service. For many others, the creative industries were an especially attractive graduate destination with five wanting to work in publishing, four in editing, eight as writers, seven as journalists, two “in magazines” and (one) for an online travel website. One student wanted to work in the music industry, one in “production (theatre or film)” and another four in the media, including “in radio or television”. One student wanted to be an actor (but noted that he/she would have to attend drama school first). Some students were again very specific, writing that they planned to work in “airline media” and as “a media manager for a national sporting team”. A number of students also wanted to work in public relations (five), advertising (four), marketing (two) and event management (one). Seven responses were less specific, but still work focused. These varied from “find a job where I can still study literature and language”, “get a job and experience city life” and “work full time, earn lots of money”. One wanted to “travel” while another wanted to “Party!”, and only three answered that they did not know.

Interestingly, in relation to the above comment regarding earning capacity, the financial package on offer in association with employment was only mentioned occasionally in response to any part of the survey. This is in line with research on employment in the creative industries, where “interesting and challenging work” and opportunities for training and development come before financial considerations in graduate employment expectations (HERDA, 2003, p. 4).

When asked what their ideal job would be, the list of responses was again heavily weighted in favour of the creative industries. These responses ranged from “a writer for a music magazine”, “a fashion writer”, “author” (seven) as well as “freelance author”, “novelist”, “book reviewer” and “fiction writer and publisher” to working as an editor (five), in publishing (three) or in radio features and documentaries (two). With seven responses, “journalist” was again popular. A number related their ideal workplace to a particular cultural product such as writing for *National Geographic*, working on the commercial television travel programs *Getaway* (two) and *The Great Outdoors*, or as part of one of commercial radio’s “morning crews”. Others related their ideal to a particular part of the media industry, such as “cult radio celebrity”, “producing Broadway or the ballet or movies/documentaries”, “a well paid job in the music industry in Sydney” and “movie set designer”. Others again felt their ideal graduate destination was in the field of public relations (five), marketing and advertising (four), tourism (two), hospitality (one) and, a position description new to me, as a “celebrity event manager”. Other specific professional paths were to culminate in careers as a solicitor/barrister, Queens Counsel, “family lawyer in a country firm”, government Minister, senior teacher and high school principal. There were only two students who were more general in their responses and who wanted “an interesting job where I keep learning” and “anything where I can travel and work as part of a team”. Only one student was unsure of what his/her ideal job might be.

Most were also firm about what they could see themselves doing five years after graduation with, again, only one respondent answering that he/she was “not sure”. While five students indicated “working” and four that they would already be in their ideal job/workplace, most envisaged that they would be only just commencing their career paths to their ideal position, with 28 articulating answers that indicated that they knew there were many steps in this progression. Responses that revealed

this attitude included those such as predicting that he/she would be “beginning my career”, “entering the work field”, “starting out at the lower levels of television”, “beginning work as a teacher”, “starting a job in PR or marketing”, working as “some kind of entry-level manager” and “starting in the public service”. Some were optimistic: “hopefully with an inspiring job”, “doing something I want to do”, “on the way to a great paying job on TV”, “hopefully a writer for a music magazine”, “hopefully practicing law” and “acting—if I’m lucky”, while others were more pragmatic, with responses such as “gaining work experience somewhere, hopefully”. Still others predicted “a low-level importance job. Not what I want”, “work in a call centre” and “taking on the work no one else in the industry wants to do”. Others predicted they would be “probably travelling”, “living in the city” or moving into the gamut of adult responsibilities—“paying off my home loan”, “being a parent” and “getting married, buying a house etc.”.

All except two respondents answered in the affirmative to questions attempting to ascertain whether they perceived writing as playing a role in their futures—one of these answering “Maybe?” and the other leaving this space blank. Although writing would obviously be perceived as important for those who wished to be writers, editors, publishers, journalists or pursue associated professions, many students understood writing as centrally important to a wide range of professional positions. This was apparent in such responses as: “writing is important in most careers” and “an important part of most good jobs” to “just about every job I can see myself doing in the future involves writing” and “writing lets people know what you are capable of”. Others saw writing as being important in terms of specific career paths: “my preferred occupation (law) is reliant upon it”, “all teachers must be good writers”, “all jobs in communications involve writing” and “so many jobs depend on computer work and much of that involves writing”. Again, only one student saw writing skills in purely economic terms: “writing may become my key money earning asset”, while others affirmed writing as a core life skill: “you need writing for everything” and “we all write every day”.

Aside from the overwhelmingly clear understanding that possible career paths would lie in the creative industries, the shift in students’ perceptions and conceptions of the usefulness of university-level learning that occurs between these two studies is also interesting in this context of graduate futures. Students in the first interview were undertaking the relatively common Arts degree mixture of required degree units and free choice electives and (all except one) were in their first year of university-level study. Despite framing information provided in the units they were undertaking (usually in these units’ rationales, aims and objectives), these students had little or no conception of how these units’ associated learning activities were of any relevance to their lives, either inside or outside the academy, apart from in passing the individual units which would culminate in their attaining a degree. All the students who participated in the survey had undertaken at least one writing unit (and many had completed two or more) where the academic, professional/vocational, community and personal relevance of what was being taught and learned was foregrounded (Brien, McDougall, & Williamson, 2005). Such relevance is not only stated in these units’ rationales, aims and objectives but, more importantly, is embedded as a core component of the units’ content, modelled in the teaching and learning activities, reinforced by forming the basis of what students were expected to achieve in the formative and summative assessment tasks, and commented upon in the feedback returned to students on these tasks.

As well as this focus, these writing units are future focused in their conscious promotion of both an understanding of the enhanced creativity such study supports

and a knowledge of how to apply this creativity in the global workplace. This is vital when employers increasingly list creativity among the most important attributes they seek in potential employees (Hart, 2006, p. 2). A recent detailed report completed in association with the national Association of American Colleges and Universities found that 70 per cent of employers in that country wanted colleges to place more emphasis on “creativity and innovation” (see Banerji, 2007, p. 18). Even in Hong Kong, where recruiters report some resistance among employers to creativity (which, it is feared, might threaten efficiency and stability in routine jobs), research has found that employees “who are more open to new experience”—a commonly acknowledged feature of creativity—are “more valuable to the firm in adapting to increasingly complex and competitive environments” (Moy & Lamb, 2004, p. 532). Moreover, many argue that as the world changes from being based on knowledge to information processing, it is creativity that holds the key to future success for the individual (see, for example, Dacey & Lennon, 1998). Robert and Michèle Root-Bernstein go further to argue that creativity is essential to our survival as a species. They explain that:

as more and more information becomes available, we understand and use less and less of it. If society cannot find ways to make integrated understanding accessible to large numbers of people, then the information revolution is not only useless but a threat to human civilisation. (1999, p. 29)

It is the most creative members of our society who will make this “integrated understanding” intelligible, and therefore, useful for the rest. Such far-reaching concerns are not; however, commonly those of most students, who, as they progress in their studies, increasingly consider—as the above survey shows—a range of potential careers to pursue after they graduate.

Employment opportunities in the creative industries sector

The creative industries sector—those knowledge-intensive arts industries that rely on creativity and talent as core attributes and that generate and exploit the intellectual property generated by these creative workers—has been, since the late 1990s, recognised by many as sustaining the growth momentum of advanced economies (see, for instance, Landry, 2000; Caves, 2002; Bott, 2004). First coined, and defined, in the UK only a decade ago, the term “creative industries” has remained remarkably stable (DCMS, 2002, pp. 3, 4). Its precepts have been picked up by influential (and widely quoted) writers on the subject such as Richard Florida (2002, 2005) and are now part of economic, cultural and educational policy at national, and increasingly, state, regional and/or local levels in many parts of Australia, New Zealand, the UK, USA, Canada, China, East Asia and other areas.

Hong Kong Chief Executive Mr Tung Chee Hwa, for example, stated in 2003 that Hong Kong’s government would engage in “actively promoting creative industries” (HKGCC, 2003), with these industries, as defined by that government, including such major sectors of the economy as advertising, writing and publishing, architecture, the performing arts, film and television, art and antique markets, music, digital entertainment, computer software development, animation production, and fashion and product design (CEPA, 2005). The Chinese government is not only conducting on-going research into levels of creativity among its students (Li et al., 1997), but also actively creating education policy to legislate for the teaching of creativity (Pierik, 2003) to encourage the development

of the creative industries. The New Zealand Trade and Enterprise government development initiative has identified the creative industries sector “as one of the keys to New Zealand’s economic transformation” due to the sector’s “potential for growth and its ability to enable innovation and improved productivity across other sectors within the economy” (NZTE, 2006).

In Australia, federal, state and local governments currently promote and develop creative and cultural production in an attempt to generate innovative responses to national and international economic opportunities. This is not, however, a new, or party-based, policy direction. The national cultural policy, *Creative Nation* (DCA, 1994) was, for instance, based on an understanding that the creative industries were, and would be increasingly, central to national economic growth (Webb et al., 2006, p. 61). Such linkages between creative arts and economic growth are not just speculative or theoretical in government policy and practice, with the Australian federal Ministerial portfolios of Communications, Information Technology and the Arts currently combined and, in 2001, the then Minister of these three portfolios, Senator Alston, announcing a three-stage study into the creative industries. (For an example of the results of this study, see Higgs & Kennedy, 2003). In another manifestation, the promotion of “an innovation culture and economy” is currently one of the Australian Government’s Priority Goals associated with its designated National Research Priorities (DEST, 2006).

Also in Australia, Queensland government initiatives have been particularly focused on the creative industries, and serve as an example of how such policy can drill down from the state to local levels. Arts Queensland’s *Creative Queensland* policy (2002) recognises that “cultural development is a key component ... to the social and economic wellbeing of Queenslanders” (Beattie & Foley, 2002a, p. 2) and thus promotes the development of arts, culture and creativity as central to state interests. The *Creative government: arts and cultural activity across the Queensland government* report similarly attempts to show “just how integral arts and culture are in the delivery of the core business of this Government” (Beattie & Foley, 2002b, p. 2). In line with such policy statements, the Queensland Government Department of State Development’s Creative Industry Strategy and its Creative Industries Program duly provide funding and other support to aid the development of the creative industries sector (DSD, 2006). Aspiring, perhaps, to the UK model, where policy and practice in this area has largely been transferred from a national focus to more regional and local levels (Cunningham, 2003, p. 2), the Gold Coast City Council has undertaken a survey report of creative industries in that city, as the Council understands “our creative sector [as]—a key industry” for its future (GCCC, 2006).

Educational institutions are at the forefront of some of this development in Australia. The formation and expansion of the Creative Industries Precinct, housing the Creative Industries Faculty (CIF) of Queensland University of Technology (QUT) at Kelvin Grove in Brisbane was a joint initiative of that university, the Queensland State Government, Brisbane City Council and other partners. The CIF currently offers 93 named degree offerings in the creative industries: 3 undergraduate certificate and 2 diploma courses, 37 Bachelors’ and 17 Bachelors’ double degrees, 4 Honours, 11 Graduate Certificates, 8 Graduate Diplomas and 8 coursework Masters degrees; as well as a research Masters and 2 doctoral degrees (QUT, 2007). Other Australian universities, including Edith Cowan University and James Cook University, offer named programs in the creative industries. The ARC Centre of Excellence for Creative Industries and Innovation is the result of a forward-looking collaboration between the Australian National University, Charles Darwin University, Edith Cowan University, QUT, the Swinburne University of

Technology, the University of Woollongong, the Australasian CRC for Interactive Design, the Australian Film, Television and Radio School and the Australian Research Council.

Despite such initiatives and (as shown in the survey) students' awareness of some of the professional opportunities offered by the creative industries, there remains considerable resistance from staff in what could be described as more "traditional" university departments—whether in rural or urban areas—to rethinking their courses and units to focus on professionally and vocationally relevant teaching and learning, let alone embracing a conceptual linking of the arts and "culture" more broadly with economic concerns. This leads to a situation where students from such programs may graduate unaware of the full range of potential professional opportunities, and unprepared to participate in those workplaces. Employers, for instance, regularly criticise the skill sets students graduate with (see, for example, Banerji, 2007, p. 18), as well as express frustration with both the long lead times necessary to develop "market ready" university courses and the lack of employer input into these courses (Watson, 2000).

Ways forward

In 2000, a team at Middlesex University (UK) surveyed the destinations of its graduates in courses it identified as part of the cultural industries (art and design, performing arts, media and communications studies and languages), and found that these graduates worked and networked not only within their own speciality area, but also across the inter-connected range of industries in both the public and private sectors. This report confirmed that:

Ignorance of the structure of work in the industry and the sectoral map of work opportunities is widespread. This impacts on the ability of graduates to develop freelance work and collaborative work, or win contracts for businesses. (Putnam et al., 2000)

Recommended action for higher education providers detailed in this report includes extending work experience opportunities as part of courses, developing "awareness of professional practice in all industry related courses", establishing partnerships with professional bodies and encouraging students to use their institutions' career services (Putnam et al., 2000).

Although the students surveyed above had a relatively useful and largely realistic conception of some of the career paths available to them, I would suggest that education providers must continually remain alert to the new and emerging vocational and professional opportunities arising from the creative industries, and the place this sector is occupying in the knowledge economy and the global marketplace. This responsibility should not be, however, just that of individual teachers, unit designers and course coordinators. They (we) also need the support of those institutional careers advisory services—who, in turn, need adequate resourcing—to develop deeper labour market knowledge of the sector, and real connections with it. In this way, all universities will be best able to assist their students in gaining, and enhancing, the knowledge and skills that will help them move into the range of possible futures awaiting them after graduation.

Acknowledgements

I would like to thank Dr Robyn Smyth of UNE for assistance with earlier versions of parts of this paper, and the *SLEID* referees for their helpful comments on the manuscript. Responsibility for any errors is, of course, my own.

References

- Australian Association of Writing Programs (AAWP). (2006). *Australian Association of Writing Programs' guide to Australian and New Zealand university writing programs*. Retrieved March 15, 2007, from <http://www.griffith.edu.au/school/art/text/cwcourses.htm>
- Australian Vice-Chancellors' Committee (AVCC). (2007). *University staff profile 1996–2005*. Retrieved March 15, 2007, from <http://www.avcc.edu.au/content.asp?page=/publications/stats/staff.htm>
- Banerji, S. (2007, 8 February). Report: Employers say college graduates lack essential skills to succeed in today's global economy. *Diverse Issues in Higher Education*, 23(26),18.
- Beattie, P., & Foley, M. (2002a). From the Premier and Arts Minister. In Arts Queensland, *Creative Queensland: The Queensland government cultural policy 2002*. Brisbane: Queensland Government.
- Beattie, P., & Foley, M. (2002b). Message from the Premier and Arts Minister. In Arts Queensland, *Creative government: Arts and cultural activity across the Queensland government*. Brisbane: Queensland Government.
- Bott, J. (2004, June 1). Conference speech *Canberra and region focus on business*. Canberra, Australia.
- Brien, D. L. (2006, February). Creative practice as research: A creative writing case study. *Media International Australia—Culture and Policy*, (118), 53–59.
- Brien, D. L., McDougall, R., & Williamson, D. (2005, November). A new tutorial dynamic: The committee meeting. Paper delivered at conference *Effective teaching and learning*. Brisbane, Australia, University of Queensland.
- Carter, P. (2004). *Material thinking: The theory and practice of creative research*. Melbourne: Melbourne University Press.
- Caves, R. (2000). *Creative industries: Contracts between art and commerce*. Cambridge: Harvard University Press.
- Chief Executive's Policy Address (CEPA). (2005). *Developing cultural and creative industries' government information centre, Hong Kong*. Retrieved March 15, 2007, from <http://www.policyaddress.gov.hk/2005/eng/p83.htm>
- Cunningham, S. (2003). *The evolving creative industries*. Transcript of seminar at QUT, Brisbane. Retrieved March 15, 2007, from http://www.creativeindustries.qut.edu.au/research/documents/THE_EVOLVING_CREATIVE_INDUSTRIES.pdf
- Dacey, J. S., & Lennon, K. H. (1998). *Understanding creativity: The interplay of biological, psychological, and social factors*. San Francisco: Jossey-Bass.
- Department for Culture, Media and Sport. Creative Industries Division (DCMS). (2002). *Creative industries fact file*. Retrieved March 15, 2007, from http://www.culture.gov.uk/PDF/ci_fact_file.pdf
- Department of Communications and the Arts (DCA). (1994). *Creative nation: Commonwealth cultural policy, October 1994*. Canberra: Department of Communications and the Arts.
- Department of Education, Science and Training (DEST). (2006). *National research priorities*. Retrieved March 15, 2007, from http://www.dest.gov.au/sectors/research_sector/policies_issues_reviews/key_issues/national_research_priorities

- Department of State Development (DSD). (2006). *Creative industries program 2006–07*. Queensland Government. Retrieved March 15, 2007, from http://www.sd.qld.gov.au/dsdweb/v3/guis/templates/content/gui_cue_cntnhtml.cfm?id=34219
- Florida, R. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York: Basic Books, reprint ed. 2004.
- Florida, R. (2005). *The flight of the creative class: The new global competition for talent*. New York: Collins.
- Forster, P. A. (2003). Ethical pitfalls and political perils of classroom-based research. *Issues in Educational Research*, 13(1), 53–65.
- Gold Coast City Council (GCCC). (2006). *Creative industries & 2006 Creative industries survey report*. Retrieved March 15, 2007, from <http://www.goldcoast.qld.gov.au>
- Green, L., & Haseman, B. (Eds.) (2006, February). Creativity and practice-led research issue. *Media International Australia—Culture and Policy*, (118).
- Hart, P. D. Research Associates. (2006) *How should colleges prepare students to succeed in today's global economy?: Based on surveys among employers and recent college graduates*. Washington: The Association of American Colleges and Universities.
- Higher Education Regional Development Association—South West (HERDA). (2003). Summary. In *Research briefing: Creative industries*. Retrieved March 15, 2007, from http://www.herda-sw.ac.uk/additional/files/graduate-labour-market/sector-reports/GLM_sector_ci.pdf
- Higgs, P. L., & Kennedy, T. A. (2003). *From cottages to corporations: Building a global industry from Australian creativity*. Canberra: Australian Government.
- Hong Kong General Chamber of Commerce (HKGCC). (2003, March). *Developing Hong Kong's creative industries—An action-oriented strategy*. Retrieved March 15, 2007, from http://www.chamber.org.hk/memberarea/chamber_view/others/Creative_industries.pdf
- Kroll, J., & Brien, D. L. (2006, July 31). Studying for the future: Training creative writing postgraduates for life after degrees. *Australian Online Journal of Arts Education*, 2(1), 1–13.
- Landry, C. (2000). *The creative city: A toolkit for urban innovators*. London: Comedia/Earthscan.
- Li, Jaizeng, Li, Yanbao, Chen, Yi, & Wei, Wenxian. (1997). *Evaluating of creative thinking of students and creativity development at Southeast University, China*. Retrieved March 15, 2007, from <http://fie.engrng.pitt.edu/fie97/papers/1470.pdf>
- Moy J. W., & Lamb, K. F. (2004). Selection criteria and the impact of personality on getting hired. *Personnel Review*, 33(5/6), 521–535.
- New Zealand Trade and Enterprise (NZTE). (2006). *Developing creative industries in New Zealand*. Retrieved March 15, 2007, from <http://www.nzte.govt.nz/section/11756.aspx>
- Pierik, R. P. (2003, October 1). Learning in China—Free market style. *HGSE News*. Retrieved March 15, 2007, from <http://www.gse.harvard.edu/news/features/china10012003.html>
- Putnam, T., Nolan, L., Lindsay, S., & Ryan, J. (2000). *Higher education and career patterns in the cultural industries*. Retrieved March 15, 2007, from http://www.dfes.gov.uk/dfes/heqe/lmi_mid.htm
- Queensland University of Technology (QUT). (2007). *Faculty of creative industries: Courses by faculty*. Retrieved March 15, 2007, from <http://www.courses.qut.edu.au>

- Root-Bernstein, R., & Root-Bernstein, M. (1999). *Sparks of genius: The thirteen thinking tools of the world's most creative people*. Boston: Houghton Mifflin Co.
- Throsby, D., & Hollister, V. (2003). *Don't give up your day job: An economic study of professional artists in Australia*. Sydney: Australia Council.
- Toohey, S. (1999). *Designing courses for higher education*. Buckingham, UK: The Society for Research into Higher Education and Open University Press.
- Watson, D. (2000). Foreword. In A. Maginn & S. Dench (Eds.), *Labour market information for higher education institutions: A guide*. Falmer, UK: The Institute for Employment Studies.
- Webb, J. L., Brien, D. L., Brophy, K. J., Dawson, P., & Kroll, J. (2006). *Creative generation: The impact of training on creative capacity*. Australian Research Council Discovery Project proposal DP0770850.