WORK-RELATED AND EXPERIENTIAL LEARNING IN ARTS AND HUMANITIES

PROJECT REPORT

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This report brings together a series of studies based on open-ended, in-depth interviews with a representative number of the Arts Faculty staff members. We have provided a nuanced and rich portrayal of a number of diverse initiatives, ideas and concerns around the complex and vexed relationship between work-related learning and higher education.

Our qualitative approach has been chosen deliberately and has proved itself to be genuinely illuminating since both as a discourse and a diverse range of practices work-related and experiential learning at universities is still in the process of being developed and defined. This report provides us with an opportunity to contribute to a meaningful discussion of how work-related learning can be best integrated within a tertiary degree. It is our hope that we can build an important and far-ranging momentum within the Faculty by identifying viable practices and recognising engagement and innovation.

**Getting the language right**

Despite an broad range of information detailing the philosophies and practical application of experiential and work-related learning in the tertiary sector, ‘the development of rigorous pedagogies to underpin Work-Based Learning (WBL) is still embryonic’ (Brodie, 2007, p. 11).

Unsurprisingly, the right language to describe and analyse these pedagogical frameworks is also still in the process of being developed and refined. At present, terms such as workplace learning, work-related learning, work-based learning, developing knowledge in the workplace and experiential learning are often used interchangeably. Underpinning the use of these terms are the phrases ‘lifelong learning’ agenda and ‘work as curriculum’—again terms and ideas that are far from being sufficiently developed and critically tested. (Wagner et al, 2001, p. 315)

It is important for the terminology not to obscure or mystify the processes and practices it purports to describe. Using the term workplace learning, for instance, can obscure the fact that in order to be relevant to the workplace, learning does not need to take place within the workplace. (L. Harvey, 2003) As Brennan also points out, ‘workplace learning is not just about learning to do a job: it is about personal development and the acquisition of knowledge and skills that transcend particular settings or roles.’ (Brennan, p.11).

In simple terms, the narrow definition of workplace learning (learning derived from workplace experience an accredited as part of a university degree) is not workable. A broader conception is necessary to account for ‘higher education’s role in the wider knowledge society and the increasingly parallel experience of learning and working over most of the life course.’ (Brennan, 12)

At the same time, in thinking about work-related learning, it is important not to limit our ideas of work to ‘employment’, but to think of ‘all learning activities that are based in the learners’ productive activities’ (Wagner et al, p. 315). Our ideas of work-related learning should also be able to encompass both the initial professional formation and continuing professional development. (Brennan, p. 9). Furthermore, we should allow for the fusion of the relevant strategies beyond the changing curriculum, including the development of university and industry partnerships, recognition of prior learning, multidisciplinary learning, curriculum flexibility and online delivery.
The value of work-related learning—some broader arguments

It is clear that students exposed to work-related or experiential learning in the university environment acquire much more than industry-specific or generic transferable vocational skills. It is outside of the scope of this report to engage in depth with all or even most of the broader uses and implications of work-related learning. Below are some of the more salient points that bring into focus the value of work-related learning for tertiary students in the fields of Arts and Humanities.

Situated learning—keeping the heat on

A concept of situated cognition is described by Brown, Collins and Duguid (1989) who contend that, ‘knowledge is situated, being in part a product of the activity, context, and culture in which it is developed and used.’ In other words, both the context and the activity in which knowledge is developed are ‘not separable from or ancillary to learning and cognition’ (p. 32).

Professional practice, reliant as it is on the immediate needs of problems as they emerge, has led Beckett to describe that which professionals do as ‘contextually specific, socially significant, hot action’ (p. 137). Professionals act out their knowledge in courtrooms, at drawing boards and on sites when the heat is on (Beckett 1996, p136). It is this knowledge, which students can acquire by immersion in the workplace.

Critical reflective practice and meta-cognition

This notion of situated learning is extended by Smith to encompass a reflective dimension:

The pedagogical benefits of work-based experiences depend largely on the extent to which students reflect on them and the extent to which they take understandings derived from an academic context and relate these to work—challenges which are both epistemological and pedagogical. (Smith et al, 2007, p. 132)

Dual reflection encourages deep learning—reflection-in-action (making sense of the experience while it is happening) and reflection-on-action (analysing experiences post-factum and producing personal theories about them) (Smith et al, p. 133)

At the same time, researchers note that students’ grasp of theoretical knowledge is strengthened by its practical application. For example, a research project at the University of Helsinki showed that the practical training offered to a selection of tertiary students increased their understanding of the theoretical knowledge as well as their motivation to study. (Katajavuori et al, 2006).

As the work-related learning experience is holistic in its nature, it enables students to develop skills of meta-cognition, in other words the ability to recognise and learn from knowledge presented in unfamiliar ways as well as to organise and review one's behaviour and strategies (Brodie, 2007, p. 12). Further, such experience enables students to work continuously and organically on the self-assessment of their learning goals, to exercise their judgment (in a meaningful and consequential manner) and to develop understanding of the limits of their knowledge and what to do with and about those limits. In other words, it fosters the development of responsibility, reflection and judgment.
Work-related learning enables students to learn from and to take advantage of the role diversification that exists naturally in most workplace settings today, so they learn that one person can be performing a whole range of roles simultaneously in their professional capacity and how to benefit from this diversification. (Wagner et al, 2001, p. 329). This learning prepares students for the entry into the so-called high performance work practices characterised by ‘more complex job design, more devolved lines of responsibility, use of team-working and mechanisms to ensure employee access to key business information.’ (Ashton and Sung, 2002, p. 44.)

**Communities of learning, communities of practice**

Work-related learning offers students an opportunity to become a part of ‘communities of learning and practice’ because experiential learning is social in nature and effective and empowering precisely because of this very fact. (Wenger, 1998) Inside an effective community ideas are validated by the shared practice or paradigm, they become more robust through the integration of multiple perspectives and diversity of interaction. (Allen, 2004, p. 174.)

According to Lum, vocational capacity is intimately linked to the communities of practice, because it is first and foremost about ‘being able to perceive and make sense of a ‘world’ of profoundly interconnected meanings and involvements, a world that is constituted by our understandings and given coherence by virtue of the purposes, goals and priorities we come to hold in common with a community of practitioners’ (Lum, p. 492).

**The importance of generic skills**

According to Vaatstra, ‘learning environments that focus not only on occupation-specific competences, but also on generic and reflective competences are expected to prepare students better for a changing labour market’ (Vaatstra, 2007, p. 336). These skills include cross-disciplinary thinking, planning, co-ordinating and organising, problem solving ability, analytical and discussion skills, the ability to work independently as well as in a team. (Vaastra, p. 337). Transferability of skills is a fundamental aspect of work-related learning. As Brennan argues, a key task for higher education is precisely to unlock the potential for transfer. (Brennan, p. 7)

**Critical context**

Work-related learning in the higher education sector continues to be a hotly debated issue. We believe that it is important to recognise ‘the power dimension to debates about workplace learning’ (Brennan, 2006, p. 75) as well as the wider socio-economic context in which these debates take place.

The recent commercialisation of university education has resulted in pressure on institutions to perform and in new ‘managerial’ strategies, which encourage, amongst other things, the construction of students as consumers. (Lambert et al, 2007). This trend has intensified pressure on the higher-education sector to focus on ‘instrumental education’, which is essentially about the development of human resources and economic viability, rather than on the notions of personal achievement, growth and fulfillment and on the idea of education as the force for social good. (Lambert, p. 526) One of the key effects of the push toward instrumental education has been ‘to drive universities into niche marketing strategies’ (Lambert, p. 527).
Thus the critical context for this study of work-related learning in one Faculty is a response to the clear and urgent need to challenge and critique trends towards commodification of curriculum and teaching in Australian universities today. More specifically, there is a clear need to resist the reductive reconstruction of teaching and learning strategies ‘within narrowly prescribed and measurable learning outcomes, and through the operation of evidence-based practices’. (Gale, 2007, p. 471) We recognise that the exclusive emphasis on learning outcomes and its underlying search for quantifiable certainty and standardisation is designed to generate ‘uniformity of professional identity and practice style’. (Ball, 2001).

It is unsurprising therefore that work-related learning has been met with considerable philosophical resistance by many in the higher-education sector in Australia and internationally because it is often perceived as being purely instrumental and as selling the true objectives of universities short. Young, for instance, argues that ‘we should be cautious about replacing a curriculum based on specialist research and pedagogic communities with one based on the immediate practical concerns of employers or general criteria of employability.’ (Young, 2003, p. 11)

Similarly, Gale cautions us against the dangers of policy-driven curriculum. When policy is given an upper hand, he argues, it attempts to ‘discipline the theory and practice’ of teaching and learning. Yet teaching and learning should be about ‘a sense of becoming’, where ‘the engagement with different notions of teaching and learning not only provides insights and critical judgments, but also moments of evocation, excitement, response and drama.’ (Gale, 2007, p. 477)

While paying serious attention to many critical interventions in the field, we also strongly argue that much of the resistance to the integration of work-related learning in the university curriculum is fuelled by a dichotomous view of education and training. Within this mind-set, universities are linked to the production of independent, critical knowledge while work-related learning is seen as predominantly instrumental and utilitarian, catering to industry interests, responding primarily to economic pressures and political agendas.

We believe that a thoughtful and a whole-hearted approach to work-related learning in the higher-education sector is about challenging this very dichotomy, rather than moving away from a traditional model of education towards a form of an entrepreneurial, instrumental or outcome-based model. The true challenge is to develop work-related learning as a genuine platform for students and teachers to connect the academic world to the world outside and to prepare students for their working lives.

**Frameworks, models, ideas—starting the conversation**

*Critical social pedagogy*

Critical Social Pedagogy is one framework that allows us to do away with the dichotomy between different forms of knowledge and skills acquisition. The Research Centre for Learning and Social Transformation (CLAST) at the University of Western Sydney, for instance, is using a social pedagogy framework as a way of reframing ‘the dualism of higher education and vocational education and training’. According to researchers at CLAST, work-related learning ‘has the potential to be used as a strategy to break down barriers between vocational and academic education because it aims at technical and instrumental outcomes as well as critical and interpretative knowledge.’ (Wagner et al, p. 315)
Scholarship of teaching

Another potentially useful framework is the ‘scholarship of teaching’ introduced by Ernest Boyer in the early 1990s. ‘We develop a scholarship of teaching when our work as teachers becomes public, peer-reviewed and critiqued. And exchanged with members of our professional communities so they, in turn, can build on our work’. (Shulman, 2000, p. 50). ‘Scholarship of teaching’ is further conceptualised as ‘the practical, intellectual and critical work done by university teachers that facilitates student development towards significant educational goals’. (C. Kreber, 2005, p.392). Three such goals are self-management, personal autonomy and social responsibility, and from these we can see the strong link to the work-related learning.

Constructive alignment

Another possible framework is John Biggs’s concept of ‘constructive alignment’, which argues that university curriculum should be far more student-centric, because learning is more a product of the student’s activities and experiences than the lecturer’s and the tutor’s. Within Biggs’ framework, the emphasis is on process rather than on content, on learning activities rather than on subject content, on transformational learning rather than on surface engagement with declarative knowledge, which, Biggs argues, does not encourage the development of the skills required for higher level learning processes. (Walsh, 2007)

Scholarship of engagement

At the same time, we can observe in Australia and internationally the growth of the ‘scholarship of engagement’, in other words, the development of the strategies of engagement with real social problems outside of the academy through community-based research, collaborative practice and the development of an engaged pedagogy. This development can be seen, for instance, in the use of students’ work outside of academia as a resource for developing their critical understanding of key issues surrounding work, such as policy, gender, value attached to different types of work, casualisation of the workforce, relationship between work and other spheres of life such as family.

At the same time, the engagement with the world outside of the academy ‘serves to raise the profile of the university and its students with the community’. (Shah, 2006, p. 46) It is also worth noting that ideas of ‘engaged pedagogy’ emphasise the need to integrate affective and experiential knowledge with theoretical concepts because not ‘all forms of cultural knowledge can be captured by rationality’ (Tisdell, 2001, pp. 159-160) and because the experience of learning itself goes beyond the rational, embracing affect, emotion, feeling and empathy.

Problem-based and project-oriented learning

Another important development, which we can see widely practised at Deakin is the utilisation of problem-based and project-oriented learning, predicated on the understanding that ‘much learning arises from and seeks to resolve a specific problem situation’. (Van Eekelen, 2005, p. 449) Furthermore, the incorporation of research into the curriculum and the subsequent use of live projects and real problems as case-studies to focus and re-energise teaching delivery and assessment. This approach has been shown not only to encourage the rapid and grounded development of vocational and generic skills but also to increase students’ motivation and focus. (Shah, 2006).
Project-oriented learning is closely linked to another critical concept—self-directed learning. Self-directed learning involves setting goals, selecting learning resources, self-monitoring, as well as managing time and making decisions about what and how to learn and the pace of learning. (Van Eekelen, 2005, p. 449)

**Other concepts and strategies**

There is, of course, a wealth of other important and useful frameworks and strategies, many of which will be explored with the help of the case-studies below. These include embedded curriculum, internships, mentoring as well as the development of assessment strategies that encourage students to reflect actively upon learning and ‘to test the understandings substantively at issue rather than the capacity to assimilate facts’ (Lum, p. 494).

At the same time, there is a growing body of evidence to suggest convincingly that the logic for the current evidence and outcome-based frameworks in the organisation of teaching and learning in universities is deeply flawed. After all, the logic is predicated on the assumption that ‘if the language, structures, organisation and administration of teacher education are established, then the right kind of pedagogical practices and desired forms of learning will somehow emanate from that.’ (Gale, 2007, p. 472) The reliance on competence or outcomes-based educational strategies is further complicated by the little-examined assumption that ‘human capabilities can be sufficiently and meaningfully represented in statement form’ (Lum, 2004, p. 486). One of the problems with this assumption is that it privileges ‘the most readily discernible features of an occupation, those features most favourably disposed to precise description. In short, they gravitate towards what can be described rather than perhaps what ought to be described.’ (Lum, p. 489)

**In conclusion**

According to Brennan, ‘issues of workplace learning are central to the future role of higher education in the knowledge society.’ (Brennan, p. 11) Three significant goals for higher education, which are linked to the life-long learning framework, have been identified as ‘self-management (the capacity to engage in continuous adaptive learning), personal autonomy (critical thinking capacity and intellectual development) and social responsibility (moral development).’ (Kreber, 2005, p. 392). Moral development of students is, indeed, an important and inseparable part of their intellectual development (Ehrlich, 2001) and the moral dimension of learning and teaching should not be ignored.

With this report, we have sought to position work-related learning in a much broader and enabling context than the one provided by an exclusive and narrow focus on the acquisition of vocational skills and the notion of employability. We have also sought to encourage ‘an ethos of experimentation’ (Cote, 2007, p. 317) and to create a momentum within the Faculty of Arts and Education that, we hope, will bring well-deserved recognition to existing practices and innovations and, with time, will serve as a catalyst for many new and important initiatives.
Deakin University’s approach to teaching Journalism is about striving to create a meaningful balance between theory and practice right from the first year. While there is no journalism degree as such offered by the University at present, the Journalism major consists of eight units plus an optional ninth unit, which is an internship. Modeling and project-oriented learning are used extensively throughout the major to introduce students to a range of authentic work tasks and problems and to encourage an organic and context-based development of the essential skills, attitudes and insights. According to Journalism lecturer Paul Bethell, ‘in every unit there is a practical assignment that replicates, as far as it can be done, the business of actually doing journalism in Australia’.

**Modelling and project-oriented learning**

As a rule, most students choosing to study Journalism at Deakin have no prior experience in the field. At the first-year level they are taught two fundamental aspects of journalism – the gathering of the story and the writing of the story, with a special emphasis on research and interviewing skills. This is done through the combination of modelling and project-oriented learning. In their first unit Contemporary Journalism (ALJ111), for instance, students are asked to write a news story, which means that they are required find an actual story to pursue, to conduct a series of interviews, to present a research file and then to produce a very tightly written news story.

This approach continues right through to the second semester, where students write a feature profile for their Comparative Journalism Studies Unit (ALJ112). This assessment task further develops and tests students’ interviewing skills, their capacity to produce an informative, engaging and readable prose as well as their ability to identify and write in a style appropriate to a specific genre and publication.

Paul Bethell says that these assessment tasks compel students to get out into the real world as soon as possible, to start contacting and interviewing real people.

‘People who go on to become journalists are not necessarily the best writers. 80% of journalism is not writing, 80% of journalism is finding stories and making contacts, getting interviews, getting under the skin of your stories, finding new information.’

This is why Journalism units place such emphasis on giving students every opportunity to learn these skills by undertaking projects closely modelled on real-life journalistic assignments. Importantly, students are actively discouraged from taking easy options. They are asked to interview people they don’t know and to get out of their comfort zone. Students are also taught crucial technical skills of recording interviews and producing thorough and reliable notes as well as accurate quotes.
Contextual knowledge

In both of the first-year units, students learn the ways stories are crafted from the raw material, how interviews and bits of information are transformed into a story by examining and applying a range of techniques, formats and writing styles. This is complemented by an on-going analysis of a great range of published articles—an approach, which gives students a critical understanding of the print work as well as ample opportunities to learn from the structural and other devices employed by working journalists.

Scenario-based assignments

In their later years of study, students are also introduced to scenario-based assignments. In ‘The Writer and the Law’ unit (ALJ 313), students are given assignments based on recent real-life stories that have exposed ethical dilemmas as well as legal issues such as defamation and contempt of court. Students are asked to work out for themselves what they would do in a given scenario and to justify their choices. While a unit examining law and ethics could be very dry, Paul Bethell believes that it also has a fantastically wide range of important implications.

‘The more you can convey to students how on day-to-day basis journalists have to pick their way through the legal and ethical minefields, the more useful this unit becomes.’

Break-in training

According to Paul Bethell, it is vital to provide practical help and guidance on how to break into the industry to students who are truly committed to a career in Journalism.

‘Journalism is a very tough business to break into and what many students do not get early enough is a strong sense of what they really need to do over the course of their degree at Deakin to put themselves ahead of a pack of people looking for work.’

Paul believes that this information should be given to students as early as possible, preferably in the beginning of the second year to allow them to start building up portfolios of outside work and to maximise the benefits of the assignments by offering them for publications. At present, this information is provided in an ad-hoc manner, when individual students approach staff for advice and guidance. An important aspect of this break-in training is helping students get over the hurdle of being knocked back by suggesting strategies of dealing with rejections, viable alternatives and potential substitutes.

Experiential learning and internships as a bridge to an employer

from the second year onwards, students are able to do a week or two of work experience at various media outlets with the help of the experiential learning officer in the Faculty. Such an opportunity is extremely beneficial to students who get to experience what the real journalistic environment is like first-hand. Students’ experience could prove cathartic, energising and inspiring for some, while making others see that journalism is not the right industry for them.
The third year internship is an optional subject, which means that students studying for a journalism major don’t have to complete it.

‘The idea is that really good students could use internship unit as a bridge to employment and a chance to get some concentrated work with an employer.’

While the internships unquestionably bring an important and valuable opportunity for many students, it is important to work out whether there are some real impediments holding students back from doing the internship unit and how these could be overcome through increased flexibility. One of the biggest issues is that the internship is very time-intensive, requiring from students 3 or 4 weeks of full-time work during a semester. Most students are worried about the impact such a commitment could have on the other units they are undertaking and, as such, it can become prohibitive.
Industry links and organisational analysis

Deakin University’s Criminology units at an undergraduate level are increasingly focusing on the proactive investigation of various key agencies operating within the field of criminal justice at Federal, State and local levels, including police, courts, correctional facilities, and crime prevention organisations. This targeted learning and organisational analysis, says lecturer Ian Warren, commences from the first semester in the first year and is effectively embedded in all Criminology units.

Students’ extended critical understanding of what the relevant agencies do, their practices, philosophies and the nature of obstacles they routinely face provides a strong foundation of knowledge for internship possibilities in the later years of study. It also serves as a critical foundation for expanding the levels of direct industry involvement in the delivery of teaching and for a diverse range of research collaborations between academy and industry.

‘Our aim is to ensure the Criminology discipline develops a strong experiential learning component that links in with criminal justice industries, with specific focus on rural and regional engagement.’

Employment knowledge and skills auditing

the fully on-line Unit AIX 391 ‘Workplace Transitions in the 21st Century’ is a collaborative venture between the Division of Student Life and the School of History, Heritage and Society, which currently has five modules and two specialist discipline streams: Criminology and Anthropology. The idea with this Unit, says Ian Warren, ‘is to expose students to general principles of choosing a career and skills auditing relevant to the contemporary workplace’.

The incremental building of self-reflective employment knowledge, job search skills and self-auditing/marketing approaches takes place in Modules 1 and 3. Modules 2 and 4 of this Unit are ‘discipline specific’ and focus on the particular institutional, political and social contexts of criminological and anthropological employment settings.

Students learn through the continuous opportunities to contextualise their knowledge with the help of field-based activities, including a mock job application for a position of their choice and the development of an on-line portfolio with the evidence of employment and academic skills assessments, career goals, short and long term career planning exercises and agency contacts.

‘The very structure of this Unit is specifically geared to developing targeted employment search and self marketing skills in both the generic sense, and within the current Criminology and Anthropology streams.’
The unit is set to evolve and expand considerably with the introduction of a ‘general employment stream’ as well as additional streams within the School of History Heritage and Society. Potentially, says Ian Warren, it is envisaged that this unit can be made into a ‘flagship-exit-unit’ for the Faculty of Arts undergraduate course.

**Experiential learning and internships**

Experiential learning is accomplished within the Criminology units through direct contact with industry itself. From the very beginning of their studies, students are encouraged to go to a courtroom and watch the system at work. In units where students’ exposure to the industry raises serious ethical issues, work is being currently done to develop live simulations of certain scenarios, including courtroom and crime prevention activities.

The Bachelor of Criminology has a compulsory internship unit (ASL311). With each student placed with a criminal justice agency, a research project is negotiated between the student, the workplace supervisor and the Unit Chair. The internships provide students with a practical and grounded understanding of the day-to-day work, challenges and organisational culture of criminal justice organisations.

‘Criminology internships provide students with valuable and direct experience that can be translated into further research initiatives at Honours level, networking opportunities that can be valuable in attaining work in their chosen field directly after undergraduate study, and substantive evidence of industry involvement useful for other employment opportunities in their chosen field.’

**Voluntarism**

Both the undergraduate Criminology units and the Criminology component in the Workplace Transitions unit emphasise the importance of networking and undertaking volunteer work as a crucial and important element of career development and work readiness.

‘We are currently developing a greater sense of the various opportunities involving voluntarism in rural and regional Victoria, and hope to develop a blueprint of possibilities which can be distributed to students in the near future.’

**Incorporating current practice and research into curriculum**

since Criminology is often engaged with immediate areas of social concern (violence, law enforcement, community safety, drugs, court administration), contemporary material is continually integrated into the course readers and lectures.

‘Without connections with the agencies involved in this research, or a knowledge of their mandates and work, students risk missing the point about the role of criminology as a practical policy-oriented discipline.’

Incorporating research and current practice is also a way of engaging in meaningful social reform as professional academics, researchers and social commentators. ‘It only stands to reason’, says Ian Warren, ‘that we need to translate this into our teaching approach to ensure the relevance of our work, and the social and political awareness of our students entering this field.’
Devising a pre-internship unit with a case-study approach

As a Unit Chair for Media Arts Internship Unit (ACM321) Stephen Goddard knows first-hand the difficulty of finding a good fit between students and their host organisations. While students are encouraged to do all the legwork, Stephen discovered that students often have neither sufficient time nor understanding of what they should be looking for in setting up meaningful and productive industry placements.

To fill this gap, a completely new second year pre-internship unit—Screen Practitioners (ACM 236) was recently created. The objective of the new unit is to get students to interview practitioners in their field of Media Arts so they can have an opportunity to sort out who they can do their internship with. Students have used the unit specifically to test out possible host organisations and mentors rather than just going ahead with the first one that agrees to take them in.

Students undertaking ACM 236 are required to interview a minimum of two current screen practitioners. They are then asked to present full biographical information on each of them, include transcripts of the interviews and provide a comparative analysis of their working strategies and practices. Students, says Stephen Goddard, get on the investigative trail to find the best practitioners. While this is an exciting and valuable assignment in itself, it will also make students far better informed and positioned to undertake their Internship unit in the following year. In an effort to encourage the development of professional responsibility and positive relationship-building mindset, students are asked to send their projects back to practitioners.

Stephen keeps a list of interviews and there are many incredible stories of students getting to interview outstanding screen practitioners, including Anna Bronowski, the director of a critically acclaimed documentary on Norma Khouri ‘Beautiful Lies’.

The final assignment can serve as effective preparation not just for their Internship but also for the Third-Year Documentary Production Practice Unit (ACM 317) with students required to select one of the two practitioners and to write a documentary script or make a documentary on the basis of their interview.

According to Stephen Goddard, the first-year subject Screen Practices (ACM116) can be distilled in a series of verbs—editing, directing, acting, framing, sound designing and so forth. The ACM 236 unit is best represented by nouns—editor, actor, director, as students are given an opportunity to engage creatively with expert practitioners through an in-depth case-study approach.

Internships as the beginning of a professional relationship

In Media Arts Internships we do not use the phrase work experience, says Stephen Goddard, because we want to move beyond conventional work experience towards a professional relationship between an intern and a host organisation. To that effect,
student and host organisation coordinator negotiate a series of mutually beneficial tasks for the student to undertake. The emphasis on building a professional working relationship means that internship becomes a meaningful and targeted experience for students that is seen as valuable by their host organisations.

As part of their internship, students are required to complete an assessable task—to create a profile of the host organisation or specific practitioners that they are doing the internship with. They already have all the skills necessary to take on this assignment with confidence because of the work they did for the Screen Practitioners Unit. Stephen Goddard believes in building students’ repertory skills by getting them to continuously apply and practice what they have learned.

Amongst the success stories of students undertaking a Media Arts Internship (ACM321), one stands out. A student who chose Chameleon casting as a host organisation for her internship was subsequently employed by the agency as a casting director and went on to make a career in Hollywood. Stories like this are a great indication that getting students an opportunity to prepare for their internships in a structured and supported way is a viable and valuable strategy to maximise the benefits of the internship.

Embedding curriculum

Media Arts students are given an extra support with their Internship unit because of its flexibility. The unit is offered in the first and second Semester of the Third Year and as a Summer School subject. This means that students can do an internship before the start of the Third Year and that their experience and insights gained as part of the internship are able to feed back into their third-year studies, including the unit titled ‘Calling card short film’. Stephen believes that the movement between higher education and workplace should occur in both directions. There is a considerable emphasis on evaluation in the Media Arts Internship Unit, with host organisations asked to review the whole scheme and the specific students encouraged to give as much feedback as possible about their experiences.

Mentoring

Stephen has a list of current and past Deakin Media Arts students and is trying to set up a mentorship scheme between former and current students.

Professional presentation of work

At the same time, Stephen’s focus on providing his students with professional skills means that he pays special attention to encouraging professional presentation of students’ work. Students are asked to submit their work in the form that it could be presented in a real-life industry setting. Innovation and creativity are rewarded and students can present their work in a variety of ways from folios to DVDs and websites. Stephen also emphasises the importance of developing not just a showreel but a completely innovative résumé as a TV program, or a website instead of a traditional CV.
Applying sociology through internships

The Sociology Internship program (ASC 321) involves only a small number of high-achieving students each year, as it has a rigorous hurdle-jumping component with students expected to achieve at least a Distinction in the Social Research Methods Unit (ARC 250). The program, as it stands, is targeted towards the best and the most committed students due to its demanding set of protocols and expectations. Internship students are assigned to a host organisation and expected to complete a specific project under its umbrella. This could be a secondary literature analysis, a survey or an interview, but whatever the project, it must demonstrate a convincing and meaningful application of a particular methodology taught in ARC 250/350.

According to the Unit Chair Neville Millen, all Sociology Internship students complete a meaningful project applying their knowledge in practical contexts. This approach has led to several students securing employment on the basis of the skills demonstrated in their project.

One student, for instance, who undertook an internship in the HR Department of Geelong Hospital doing an analysis of HR protocols went on to be employed by Deakin as a protocol officer. The student who did an internship at Yarra Rangers Council Drugs Initiatives with Youth ended up getting the job with the Council. Another student, whose internship took him to the City of Geelong Youth Office, was subsequently employed as a Community and Youth Affairs Officer responsible for the area of youth advocacy.

Internship projects allow students to identify and explore areas of employment they would like to enter. In one example, a student who undertook a web survey and then a complex statistical analysis of the collected data for the Chronic Illness Alliance Epilepsy Foundation, went on to the Graduate Program at the Bureau of Statistics. Several Internship students proceed to enroll in Honours, having discovered in the course of their internship that they would like to deepen their grasp of sociological concepts and methodologies.

Neville Millen’s background is in applied Sociology and quantitative research and his wide contacts around the Geelong area and locally are important in organising meaningful and mutually beneficial placements for students. Neville is convinced that internships should be selective, because they require a great deal of planning and forethought. Otherwise students can be dumped on various community and other types of organisations and become a burden rather than an asset to those organisations. For students themselves the experience can become disempowering and meaningless because they are not properly engaged with and become left on the margins of the organisation.

‘When I send someone out there, I need to be sure that they can cope. I go to those organisations and spends some time talking to them and setting up projects that are doable and meaningful.’
Transferable skills

Understanding The World Of Work

In the course of their studies, Sociology students do not merely develop skills that would make them valued in the workforce, they also learn to think of the world of work as a key area of Sociological enquiry. In Introduction to Sociology A & B Units (ASC201/202), first-year students are exposed to the ideas about globalisation and the changing workforce. They get an opportunity to critically reflect on the growing casualisation of the workforce, the relationship between gender and paid employment, the decline of the unions, the growth and fall of IT, HR protocols and many other issues. An exposure to debates and ideas of this nature allows students to see just how important analysing workplace cultures and identities is to understanding profound changes within contemporary societies.

Analytical skills

The development of analytical, writing and communications skills in students are not merely a backdrop to the engagement with specific sociological tools and techniques. 'There are no jobs out there in the really creative enterprising areas for third-rate writers, speakers and analysts. They want people at the top of the tree.'

In the Sociology and the Law Unit (ARC 270-370), students' analytical skills are under the spotlight. The unit is comprised of six theoretical sections, which are then applied to issues that are currently of interest to students, such as the legal profession itself, social change, death in the workplace, responsibility of employers and white-collar crime.

The examination of the white-collar crime, for example, is an online component with an extensive article database. Students are asked to develop a set of arguments to look at white-collar crime from different perspectives and to consider how they would prepare a brief on the subject. Neville believes that this kind of assignment is more creative than a straight essay and teaches students how to read reports, including the statistics and graphs, and how to produce a coherent analysis of those reports specific to the needs of their organisations. These skills, according to Neville, will give students a clear workplace advantage. For instance, a lot of NGOs and community organisations draw on government reports, but want to extrapolate specifically what is relevant to their agendas and what will advance their cause.

Practising professional skills

In the Social Research Methods Unit (ARC250/350) students are taught qualitative and quantitative methodology, including statistical analysis. 'We say to students if you get a major in sociology, we want you to be employable or at least for your CV to represent that you are up for the challenge to take up a position in an organisation that would require you to do both qualitative and quantitative research.'

While students' employability is one of Neville's key concerns, he does not believe in merely teaching students specific vocational skills. Instead, he is intent on giving students the weaponry so they can analyse data and come up with solutions across a whole range of corporate cultures and contexts to make themselves adaptable in the workforce.
Teaching values

For Neville Millen, the question of how to teach values to Sociology students is at the heart of his teaching philosophy and practice.

‘My message to students is that jobs are about making people committed to institutions and developing sets of values for the community.’

Students are taught that research methodologies are not some neutral, objective tools of trade that have nothing to do with values. On the contrary, the field of research has its value and ethics system. Doing research properly is about doing it ethically and professionally, not merely successfully applying specific concepts and tools.

Neville is committed to teaching students the importance of professionalism. This means

‘learning to get on with other people, learning to value what they say without being the ‘yes’ person, keeping some emotional intelligence about their job, collecting data as dutifully as they can and with an unbiased eye’. It means teaching students to have pride in what they do.
Industry modelling, simulated learning and collaborative work skills

The ‘Wiki and simulated book publishing companies’ project is an initiative that introduces Professional Writing and Editing students to a far-ranging and practical understanding of the professional skills, responsibilities and dynamics of their chosen industry. The project successfully integrates industry modeling and simulated learning, mentoring by industry professionals, collaborative learning and interactive media technologies.

The ‘Wiki’ project has been conceived by professional writing and editing lecturers Katya Johanson and Robin Freeman in close collaboration with the educational developer Janene Young. The Wiki Publishing Project has been created as a way of assisting on-campus undergraduate students as well as off-campus postgraduate students acquire a real sense of what editing and working in the publishing industry are like. ‘It is difficult for students to recognise what responsibilities they carry in a professional role so we wanted to increase their sense of professionalism’, says Katya Johanson.

The project was first introduced to off-campus postgraduate students in 2007 (ALW739). The decision to test-drive the initiative with postgraduate students was taken because of the postgraduate students’ maturity levels, their openness to challenges as well as the higher levels of the acceptance of responsibility within the postgraduate group.

A wiki was chosen as a platform for a collaborative team project, in which students are asked to establish a hypothetical publishing company. Working in teams, each student takes on a different role within the company. Once the teams are assembled, students are instructed to put up a profile of their company and to develop their marketing campaigns. Subsequently, each student within the group comes up with a comprehensive book proposal, which other students in the team get to assess, critique and contribute to. Together these book proposals form the publishing company’s forthcoming list of titles. As part of their book proposals, students need to produce a design and a marketing brief. Special attention is paid to students meeting the budget requirements.

One of the project’s critical goals is to assist students in developing a sense of professional responsibility to their team—something, which is not generally emphasised or taught with any seriousness in universities.

Students’ collaborative work is supported by lecture/interviews with a far-ranging and representative array of industry professionals—authors, editors, book designers, marketing managers, intellectual property managers and so forth representing trade and education, freelance and in-house, small and large publishers. The lecture/interviews are made available to students on CDs or through audio streaming on the DSO. A select number of the interviewed professionals have formed an online discussion group that students can approach at critical points throughout the semester to receive critical feedback and guidance.
Developing professional relationships

‘Editing and the Author’ unit (ALW 205/305) pays special attention to teaching students skills and insights necessary to establish and harness a professional author-editor relationship.

‘One thing we have found with undergraduate students’, says Katya Johanson, ‘is that because their model of a professional relationship tends to be a teacher-student one, they often don’t have a great sense of how to work in a partnership or how to really work together on a project, which is what an editor needs to do. When we get their first assignments, they are often very didactic. It is almost that in taking on the role of an editor, they are trying to teach the author how to write, which is totally inappropriate.’

In 2006, one of the assignments required for students to swap their manuscripts and to edit each other’s work. It became clear, however, that students needed more guidance in order to grasp the nature of the successful author-editor dynamic. In 2007, a formal meeting between ‘author’ and ‘editor’ was introduced, with the teacher sitting in on that meeting. The ‘editors’ were instructed to be critical of the writer’s work, but to do so in a constructive and positive way so as to ensure the integrity and viability of the relationship. This assignment proved successful in teaching students a vital dimension of the editors’ professionalism.

Developing curriculum based on industry accreditation standards

The development of curriculum in Professional Writing and Editing reflects the set of competency standards developed by the Institute of Professional Editors for their accreditation scheme. The assessment both for undergraduate and postgraduate levels is based on a trial examination that the professional editors will be required to sit. This is done so that students who pass the assessment at Deakin will have a great familiarity and confidence when it comes to undertaking the real-life accreditation exam.

Enhancing students’ employability

‘I have always felt that I need to pay a great deal of attention to the undergraduate students’ ability to finish their degree and to go out and get work. They are very worried about that, particularly because it is a writing degree so they often say, ‘I come out with a creative writing degree. What am I going to do?’

In response to students’ anxiety, Katya Johanson has come up with a number of ideas to increase her students’ employability. One is to hold a workshop on how to look and apply for a job in the publishing industry.

‘There are some secrets to looking for work in the publishing industry that you wouldn’t know unless someone pointed them out to you. I do that for students.’

By the final year, there will be a few students who while not necessarily getting ongoing paid employment, had a few articles published and paid for. If they are willing, Katya gets them to stand up and talk to other students about what they did to get this work and what kind of skills were required to get this work done.
In Publishing (ALW739) and The editor and the industry (ALW321) students are also asked to produce a short piece of assessment, where they have to identify and write about their passion in publishing, an aspect or part of the industry they are most interested in. Katya Johanson keeps all these assignments for a number of years and when she comes across a paid or voluntary position in the publishing industry that matches students’ expressed desires, she emails her current or past students alerting them to this opportunity and, when possible, she tries recommend them for the job.

Without this assignment, she says, at the end of the year you don’t come out with any real impression of what students are aiming for.

‘If I can have a sense of what students are aiming for, then perhaps I might be able to help them find it.’

Katya’s emphasis on collaborative work comes from observing the fact that ‘students are more likely to be pro-active when they are working with a group of people for whom they feel a sense of responsibility.’ She says that it is amazing what this emphasis on teamwork at the undergraduate level does to students’ ability to mentor each other and to their self-confidence.

‘Once students are seeking advice from other students, they are off applying for jobs, talking to Ramona Koval and actively seeking opportunities that they would not be looking for otherwise.’

Students need their peers to test their ideas and to get feedback from fellow students. The more you can encourage that teamwork, the more likely students are to go into the world and look for professional and creative opportunities.
Integrating work and study

With an overwhelming majority of the students undertaking Masters in International and Community Development involved in paid employment, the program coordinator Phil Connors believes strongly in bringing together students’ study and work experiences.

‘To me it's a question of how we integrate students' learning with their work directly to make it as meaningful as possible.’

To make theoretical units speak directly to students means constantly looking for new ways to select and present theoretical material. It means devising assignments that encourage students to undertake critical evaluation of the current practice—one of the key objectives of the program.

With this in mind, students are encouraged to negotiate research topics that are meaningful and specific to their work. One student, for instance, recently undertook two assignments that engaged directly with the needs of an international NGO organisation he was based at. While the first project looked at issues of participation, the second tackled questions of monitoring and evaluation in the area of developing sustainable agriculture. In the course of investigating ways of improving existing models, the student developed new monitoring and evaluation models that were subsequently utilised by his organisation in other projects.

Another student involved with a group working with an African community, used her assignment for the ‘Submission and tender writing’ unit to produce an actual submission for the group. The feedback from the assignment was effectively fed directly into the actual submission. This close alignment between university assignments and professional projects was achieved through the use of real time practice-based projects, which enabled students not only deal with the real needs of their organisations but also to make a genuine contribution to the development of policy and outlook.

Experiential learning

Phil Connors subscribes to a broad definition of experiential learning.

‘For me the best learning for an individual is when they are able to integrate their study not only in their work experience but also in their lived experience.’

Students are continuously asked to draw on their lived experience and to reflect on the kinds of communities they have engaged with both on professional and personal levels. They are asked to identify the attributes that enabled or stopped them from feeling themselves to be part of a specific community.
Working in an online environment

As the program is fully off-campus, the ability to use technology to create a group online environment, in which students can share ideas and offer each other support and inspiration, is particularly important. The central role played by technology in the delivery of the Masters program has both its strengths and limitations. While technology is employed in innovative ways to make the learning experience as productive and empowering as possible, those students who do not have access to the necessary level of technology may end up feeling alienated. At the same time, having no face-to-face contact can put a strain on the teacher-student relationship. This is why Phil Connors is resolved to making himself extra available to students.

‘For me this is about my integrity as a teacher. If I am teaching community development, I cannot do it in a remote fashion.’

Internships

The onus is on students to find a host organisation, which means that students are required to do a great deal of independent planning and preparation with support from the Faculty. Yet again, the focus is not simply on students getting to immerse themselves in the professional environment, but on developing their skills in critically evaluating the way their host organisations go about business. One student used his United Nations internship in the organisational part of the UN peacekeeping area as a Deakin Internship, which allowed him to critically reflect on the effectiveness of this arm of the organisation.

Phil Connors believes that internships within the Masters program are vital because they allow students to test and hone the skills they will require to break into the international community development field, including high levels of cross-cultural and gender awareness, ability to engage with multiple perspectives, as well as good writing and conceptual skills. In one example, a student undertaking an internship had an opportunity to experience the way gender operates as an effective barrier to participation in another culture (in this instance, the Solomon Islands). All of a sudden, a largely theoretical construct linking gender and participation was made profoundly real.

‘We can expose students to concepts, but it is not until they can link them to what they are currently doing or what they want to be doing that it becomes real and meaningful.’
Children’s literature

Specialisation and professional development

According to lecturer Liz Parsons, undergraduate Children’s Literature units attract a large cohort of Education students, who are very job-focused and choose Children’s Literature for the development of professional expertise they can use in classrooms.

Similarly, postgraduate students undertaking Children’s Literature units are, as a rule, looking to advance their career in Education by pursuing an area of intellectual and professional engagement that they love. A majority of current postgraduate students are English teachers who are interested in reinvigorating themselves professionally and in enriching both the curriculum content and their classroom practice through their engagement with postgraduate study. A substantial number of students are school librarians, equally interested in combining their professional development with their personal passion for Children’s Literature.

Immersion and critical evaluation

Students interested in writing professionally for children undertake undergraduate units in Children’s Literature because they believe that their ability to engage critically with the relevant texts will give them the skills necessary for the critical evaluation and improvement of their own work.

‘Because there isn’t a well-defined job market in being a children’s literature author per se, ‘students tend to feel that exposure to and immersion in the texts of the ilk they hope to write and publish is a mode of career readiness training in and of itself.’

On a postgraduate level, students in ‘Driven to write’ (ALL721) and ‘Writing and film’ (ALL784) are predominantly seeking careers in creative writing. Recognising that writing is a tough industry to break into, they take a course to boost their confidence, develop their writing skills and build up a body of work.

Teacher learning

For teachers on both undergraduate and postgraduate levels learning, says Liz Parsons, ‘is a crucial experiential process that informs their teaching.’

‘By being students themselves teachers are in the midst of a set of pedagogical practices that sometimes succeed and sometimes fail in ways they can assess from their own experience of them.’
Postgraduate professional skills program

The Professional Skills Program within the Communication Studies group has been developed by Karen Le Rossignol and Susan Park. The program targets postgraduate coursework students with the express purpose of introducing them to foundational skills for personal career development. Participating students are exposed to a wealth of practical information and tailored learning activities about management skills and strategies for career development, expectations and survival skills within the workforce, professional work practices as well as communication, research and teamwork skills. The program is linked with the Creative Industries Internship (ALX721) and the university’s broader commitment to experiential learning. Within the program, postgraduates are not viewed as a homogenous group, but as a mix of career beginners, career changers and international students set to enter the Australian or international labour market. Those who successfully complete this voluntary program receive a Statement of Attainment.

The virtual and physical experiential learning hub resource—blended learning

As an extension of the Professional Skills Program, a physical learning Hub was created to enable networking with other students and with staff, the use of technology, access to noticeboards detailing internship and employment opportunities, and the attendance at PSP workshops. At the same time, the virtual learning hub was established as a repository of information and links to relevant career development resources accessible to all students. Underpinning the creation of the learning Hub is the framework of blended learning, which utilises both face-to-face and virtual modes of delivery and draws extensively on a diverse range of instructional media, including print, online, podcasting, blogs, and e-journals to support teaching and learning.

Scenario-based learning

Writing for Professional Practice (ALW117/217) utilises fully the benefits of scenario-based learning. Students are introduced to a fictitious town in crisis, in which three groups—landcare, heritage and business—have locked horns about the future of their town and the best way of resolving the crisis. As part of one of these groups, students undertake a series of writing assignments, including a news release, a news story, a report and a letter to the editor.

While these assignments teach students summary and synthesis skills as well the dynamics and pressures of collaborative projects, the scenario-based approach allows for the development of more targeted vocational skills. As Karen Le Rossignol explains, information and communication experts in the workplace need to have more than the generic writing skills. They need to know how to write from a particular perspective, take a stand and target a particular audience.
Developing collaborative work skills through practice-based projects

In Building Creative Teams (ACM 716), teams with mixed skills are assembled to undertake a real project by managing various aspects of the launch of Deakin’s Exposure, a performing and creative arts season showcasing the best of undergraduate creative work. In undertaking a real project, students learn on the job the foundations of event managements and creative partnerships, including formal industry presentations (pitching), liaison with organisations and bureaucracies, budget management, ongoing project evaluation and adjustment. According to Karen le Rossignol, this is as close as you get to giving students real industry experience of event management, creative brainstorming and collaborative work.

Because the project is real, the pressure builds quickly, which inevitably leads to tension and outright conflict within groups. To survive, teams have to acknowledge different skills of their members and utilise those skills in the best possible way instead of wrestling for control. Students learn a range of vital collaborative work skills, such as negotiation, problem-solving and evaluation in an authentic highly demanding workplace situation complete with stress, conflicting demands, time and budget constraints as well as the inevitability to take risks.

‘Students love it because it is real. The big thing is that it is real.’

According to Karen Le Rossignol, there is an observable exponential growth in the skills of those students who complete the unit. Students themselves often cannot believe how quickly they have learned. By placing students in a real-life situation where they have to deliver a tangible and complex product no matter what, the unit leads to students raising the bar and achieving far more than they could have anticipated at its start.

‘Getting an outcome is vital. The course wouldn’t work without it.’

Experiential learning through simulation

The unit Communications Entrepreneur (ALR 715) allows students to trial a business idea they have had for a while, and to assess whether they do indeed possess an entrepreneurial quality and an ability to transform a vague dream into a viable business. As part of the unit, students are given an opportunity to assess thoroughly the viability of their business idea. The unit provides students with the most concrete form of experiential learning by giving them an opportunity to test-drive a particular business idea. Communications Entrepreneur incorporates a small business grant application in its curriculum.
Career awareness

While History major provides students with a whole set of generic transferable skills, including writing, critical thinking and evidence-based analysis, there is a need for a clearer articulation of possible career paths for History graduates not just at the end, but throughout their degree.

Lecturer Helen Gardner has spoken to many History undergraduates in an attempt to understand the major causes of students' considerable anxiety about their professional opportunities and employability after studying History. Her conclusion is that students need to be exposed to information about careers in History from an early stage of their degree. Both undergraduate and Honours History students also need extra support from academic staff to help them think creatively about and prepare for their lives as professionals.

For many academics teaching History students' anxiety about their employability is not easy to address, especially if they themselves have gone straight from their postgraduate studies into university teaching, having only a limited exposure to the workforce outside of academia and having not forged strong connections to government or industry.

The Careers and Employment group in the University produced a labour market report in 2006 for the School of History, Heritage and Society with a focus on preparing students for the graduate employment. At this time Helen Gardner seized the opportunity to share some of their findings with her first-year students in the final lecture for the year as well as posting the information on DSO. Students responded with an obvious interest to the Jobshop analysis of what employers are looking for in historians and history graduates and why history is of value in the workplace. Helen believes that it is crucial to get students early in their degree to start thinking about why history may be of value to them in terms of their careers. This kind of information should be embedded in the curriculum rather than being offered in a stand-alone format outside of students' lecture and tutorial time-tables.

Students need to be given sufficient information to create their own pathways through the university studies—from the undergraduate level (including internship) to the postgraduate study and into the workforce.

‘Students have to deal with incredible uncertainty right from the word ‘go’ and we should give students an opportunity to move strategically through their degree. And the information to help them should be up-front and given to them early on.’
Professional development—developing skills for professional historians

The question of how to retain good students and encourage them to go on to Honours and postgraduate studies is particularly pertinent in History. A significant number of high-achieving History students choose not to proceed with further studies because they fear that they will not be employable at the end of their degree. As an Honours Coordinator, Helen Gardner saw the importance of ‘identifying areas of worth to students on so we can keep them.’

In response to this need, to the low take-up rate of internships as well as to the keenly perceived necessity of developing a vocational focus within History, Helen Gardner and her colleague Chris Waters have initiated a ‘Developing Skills for Professional Historians’ project.

‘The project was designed to be both a discrete project to enhance work related learning within the history honours year and the history internship program, and to be catalyst for improving the opportunities for undergraduates to acquire historical skills which will be of direct use in history careers.’

The project was directly connected to the development of a new Honours unit History Skills (AIH440). The unit’s objective is to teach Honours students a comprehensive range of professional skills utilised by History professionals operating in a whole range of academic, community and industry environments. These include archival and library research skills; note-taking and documentation skills; hands-on public presentation of history through conference papers, tutorials and public lectures as well as the use of technology in history research and presentations. It is envisaged that a number of guest speakers with History backgrounds from within Deakin and the wider community will be invited to speak to students about vocational opportunities and pathways and their own experiences in the work-force.

Internships

At present, the supervision of History internships is significantly under-resourced and under-developed, resulting in only a small number of students choosing to undertake internships. As part of ‘Developing Skills for Professional Historians’ project, a data base of over one hundred of existing and potential sites for internships for Deakin history students was created, identifying a whole range of museums, archives, heritage organisations, history societies and local history groups as potential host organisations.

‘The data base will greatly assist potential internship students to identify and approach host institutions and organisations. It will be equally useful to the staff as responsibility for internships rotate and as staff retire. The data base will ensure valuable knowledge will not be lost.’
The relationship between university education and industry

At the moment there is little professional accreditation or control of film education from within the film industry itself, as there is with bodies such as Institute of Engineers. There are no standardised systems setting out required qualifications or competencies for various types and levels of industry employment.

The history of the relationship between tertiary institutions and the film industry is very complex. The film industry once believed that it was the right and only training ground for those wishing to learn any aspect of film-making. Crawford Productions and the ABC, for instance, had in-built training structures, which effectively meant that young people were taken in and provided with training and professional pathways. By the late 1980s the training-on-the-job framework essentially disappeared and the industry went into the sub-contractor and freelance mode. Industry organisations no longer provided any structured and deliberate training opportunities. At the same time, the industry didn’t recognise tertiary qualifications, which created a Catch-22 for young people wishing to break into the industry.

With time situation gradually changed and at present university graduates are by no means a minority in the industry. As Simon Wilmot explains, however, film-making is too much of a cottage industry, and it is too fragmented to have a capacity for developing a systematic approach to training. ‘We send students out in the situation’, Simon continues, ‘where there no guarantees that their qualifications will be recognised let alone that the employment opportunities will come their way.’

This unstable situation is further complicated by the fact that most junior roles in the industry are really blue-collar menial tasks. Within the existing structure there are no junior roles that take on a higher level of learning. This means that for students with degrees it is very difficult to break into the industry in a way that would differentiate them from school leavers or unqualified applicants. In the film industry, Simon explains, most coveted senior positions are freelance short-contract positions. Such is the nature of the industry. Once you obtain skills and recognition, you tend to go freelance. The long-term outlook for our graduates is to work as freelancers.

‘The ideal graduate is someone who is able to work completely independently of a waged or salaried position. This complex environment means that we will have to try to make students very self-reliant and self-motivated. This is the best thing we can do for them.’

Industry modeling and collaborative work skills

The importance of producing self-reliant and self-motivated graduates is potently reflected in the third year unit ACC316 ‘Collaborative Major Creative Project’. All Bachelor of Contemporary Art students complete this unit and they are given an opportunity to
choose a style of a collaborative project, including dance, theatre and film production, and their team. The collaborative structure is set up from the start of the unit. Six team members, selected on the basis of shared goals and aspirations, are allocated responsibility for six key creative roles.

Simon Wilmot teaches film students undertaking the unit and he believes that the approach that this unit exemplifies is uniquely valuable in teaching students a whole range of skills without which they will perish in the industry, including self-reliance, independence and teamwork.

‘The key learning objective is how to become a creative problem-solver. It is not how to use a particular camera.’

Team work and team management

In fact, teamwork and team management are not afterthoughts, but major components of the unit. The only research readings students get are not about technology but about teamwork. Students are provided with a wealth of information on the importance of collaboration in the film-making industry, on the nature and dynamics of the collaborative environment as well as practical tips and rules regarding teamwork. They learn what facilitation is, how to manage a meeting, how to utilise consensus-decision making and mind-mapping. Twice in the semester students are asked to write an evaluation of their team, drawing and critically engaging with research on the topic.

According to Simon Wilmot, the centrality afforded to the teamwork in the unit does not merely reflect the nature of the film industry itself but also tends to produce better creative results across different projects. In the film industry, technical proficiency is only a small part of the required survival skills. Reliability, self-reliance and teamwork are highly prized attributes. In fact, people who are not reliable do not survive in the industry. Since students, as a rule, are unaccustomed to thinking of reliability as a vital skill they are meant to acquire as part of their university degree, Simon is very up-front about the way in which this seemingly innocuous attribute can become a make-or-break factor in their project.

As soon as the teams are formed, students are asked form an agreement between individual members of the group. In doing so they are required to be honest and realistic about the level of commitment they are able to bring to the project. The structure of the team is then created to accommodate students’ varying levels of involvement.

‘You teach students by putting them into situations where they have to be reliable, where they are accountable to each other and where they have obligations to each other.’

Simon explains that while students are put into situations, where they feel the heat of their obligations to each other, they are given strategies to deal with these situations such as, for example, a feedback loop. Essentially students are taught to take responsibility for their behaviour, as opposed to blaming circumstances or other members of the team for possible mishaps and failures. The readiness to accept responsibility will hold them in good stead when they get involved in professional projects within the industry.
Simon sees one of his key objectives as teaching students how to maintain trust in a team. Trust, after all, is what holds a good team together. Students also learn about the concept of compensation. If the team has enough trust and is working well together, than members of the team can step in and compensate if one of them is unable to perform an assigned task. When the team is functioning not well, the principle of compensation does not operate and the team breaks down.

Other skills students develop by undertaking the unit are goal-setting and time-management. They learn that there is a real skill involved in setting attainable and appropriate goals, as opposed to producing motherhood statements and wish-lists. When goals are not properly set, a lot of conflict can be generated within a team.

As part of the modelling framework, students are exposed to a range of professional film and video facilities and they have to make arrangements, enter into various transactions and negotiate deadlines in various real-life industry settings. They emerge out of this experience with a greater sense of themselves in the professional world. Ultimately taking a project from start to finish as part of a team can prove a uniquely rewarding experience for most participants. With positive reinforcement and positive feedback and support from their teams students acquire not just the skills but also the confidence to take on real-life industry careers.
Scholarship of engagement—situating family

‘You cannot sequester off the academic environment’, says Sociology lecturer Karen Lane. Whatever topic sociology students study, it is always about the larger world out there.

‘When it comes to Sociology, there is no sense in which academic life could be anything other than the examination of social life.’

This sense of Sociological enquiry embedded in broader social structures and forces is also carried on in the discipline’s determinedly holistic approach to studying the relationship between the public and privatised realms of human life. According to Karen Lane, ‘you cannot talk about families in isolation from other spheres, including the workforce. In fact, everything that happens in families is very much shaped by and hinges on what happens in those other spheres.’ What happens within families, whether families thrive or not, is directly connected to questions of government policy.

For instance, students in the unit Individuals, Families and Households (ASC287/387) examine how Australian workplace agreements, by compromising conditions at work, had a ripple effect on family relations, creating tension, insecurity and strife. Unpredictability of work (for example, part-time and casual work conditions being eroded even further) coupled with the burden of mortgage and rise in interest rates could be seen to lead to volatility within families, family breakdowns, child abuse or just misery and unhappiness.

Mapping

Within the first two weeks of the semester, students in the unit are given a range of statistics about family, including divorce rates, number of children, decline in fertility, rates of second marriage and when people tend to have children, so that they can see relationships and families as an historical process. Then they are provided with different theories of understanding the shift between traditional families to the postmodern family. Students are then required to draw their family tree as far back they can remember. Essentially this assignment asks students to plot relationships within their families against the statistical and historical pictures given by the range of social data. This exercise allows them to see how their personal lives, what they would describe as lives dominated by individual decision-making of the most private and emotional kind, become part of global historical trends.

Experiential learning

Karen Lane points out that there is a ‘grey cloud over the definition of experiential learning’. Yet her personal approach, that draws heavily on students’ experiences outside of the academy, has been very clearly defined.
‘I always start where they are. Because unless you do, these are just words. You got to hook them in. You got to start where they are and then you got them and then you can expand it to outwards.’

The approach is to take students from the micro (the students’ personal circumstances) to the meso (their immediate institutional environment and government policy affecting that environment) and then to the macro (the economic and political systems). Thus to conceptualise all levels of social analysis and to demonstrate to them how they all fit together.

‘I am always thinking about skills that they will need not only for work, but also for their life. This is what is uppermost in my mind when I walk in that room.’

Problem-based learning

Problem-based learning is a natural fit for the study of social forces and practices in Sociology. In a tutorial that examines the relationship between Family and State, students are told that they have the job as a project leader for the Minister of Health. Their task is to solve the problem of contemporary families in distress and strife. Every student in the tutorial is approached and everyone has to come up with a comprehensive and far-ranging approach and specific policy initiatives.

Contextualising theoretical knowledge

Testing and extending students’ grasp of theoretical frameworks against specific and largely authentic contexts is an important part of many Sociology assignments. In the Sociology of the Media and Popular Culture unit (ASC246/346), for instance, students are given three theories and then shown a segment of a television program. They are asked which of the theories on offer is most enabling in explaining a particular dynamic exemplified by a television segment. Students need to be able to choose critically amongst the theories and to justify their choice.

Critical reflective practice

In Sociology, students are given a map of the socio-economic, political and cultural milieu in which they live. This is a critical framework, which will enable them to understand and critically reflect on that milieu. This map is something they can draw on heavily in their working lives.

‘They will not be ‘yes’ people, they will be people who have the critical facility to come up with innovative solutions to any given problematic.’

For Karen Lane, the most important research skill universities can teach students is the ability to formulate clearly their research question—what is it that I want to know and why is it that I want to know it? In other words, what is it about this question that is important and how does it relate to the larger socio-economic and political milieu? She believes that unless you have a genuine grip on your research question, you cannot conduct research because at best you will arrive at a partial understanding of a partial problem.
Community engagement and client-professional relationships

In the field of Public Relations, community engagement is seen as a valuable teaching tool for the discipline. Students undertaking Public Relations Management (ALR 279) and Public Relations Campaigns (ALR 300) are asked to go out in teams to the community and source a client so as to assist their client with the task of communicating effectively with the broader community. The majority of clients are not-for-profit organisations and students’ contribution to their communication needs is often highly valued and extensively utilised. In using skills and knowledge gained in their university studies to assist organisations, students gain first-hand knowledge of what a client-professional relationship is and how it works. The experience gives them a skill base and shows them what is involved in working in a professional environment.

Public Relations lecturer Mark Sheehan believes that providing students with a professional experience through community engagement is far more effective than a conventional internship structure. ALR279 and ALR300 units enable students to provide valuable services for organisations involved, rather than asking organisations to accommodate students. The services offered by students are based on the real needs of the organisation, so students are involved in auditing communications and organising campaigns. As one example, some students undertaking ALR 300 worked on a campaign for the Geelong Botanical Gardens. The Gardens’ management was impressed by students’ skills and professionalism and then ended up running this campaign.

Students undertaking the Communication Audit System unit audited over twenty diverse organisations, including Grovedale primary school, Sandringham secondary college and Darwin Water. Their work and analysis were taken seriously by these host organisations, with Darwin Water and Sandringham Football Club, for instance, choosing to act upon several recommendations put forward by students. Students auditing the communications sector of Geelong Private Hospital recommended the re-introduction of the staff newsletter, with the Hospital management asking students to produce and publish this newsletter.

Dealing with real clients who have real needs for communicating with various publics outside the campus is central to the success of the units. This is how students see theories come to life and how they learn about what is involved in client-professional relationships. For Mark Sheehan, ‘it is about taking Deakin off the campus and into the community.’

‘We are looking to establish for the students the knowledge of client-professional relationship and that in itself something that doesn’t occur in most units as it gives students work preparedness and the ability to see the theories and principles that they have been learning over two years in practice’.
After undertaking these forms of community engagement, students come back with a reinvigorated appreciation for theory. They realise that theory has its place and mastery of theory makes them much better practitioners. This renewed appreciation for theory, says Mark, ‘gives them a better grasp on lifelong learning.’

**Internships**

The Public Relations Internship Unit (ALR382) is compulsory within the degree. About forty to fifty students undertake them each year. Some students seek out their own host organisation and some are helped by the university with their placement. The range of possible host organisations is truly diverse from local government to the National Gallery of Victoria, from the ABC to BP, from a range of PR consultancy businesses to event management organisations. All in all, there are close to 200 organisations on the books as potential internship locations. The wealth of internship opportunities is underpinned by the close inter-relationship between the university and the industry and by lecturing staff determined to stay abreast of current practice, by getting to look at the best work in the field and by keeping in contact with practitioners.

‘A lot of practitioners come to us and ask what current practice is. They are so busy with their work, they don’t get to experience the current practice.’
Gender studies and sociology

Critical social pedagogy

The fact that approaches to work-related learning in the Arts and Humanities extend well beyond notions of employability and vocational skills is evident in the approach taken by many Gender Studies and Sociology units. A framework of critical social pedagogy, which underpins many of these units, emphasises the role of the tertiary sector in producing graduates who do not merely fit into current institutional patterns and practices but have the skills and the insights to critically reflect on the status quo and to effect change when in the workforce. This approach is a way of marrying critical reflective practice and a form of academic and student activism, a way of raising awareness of the necessity for social change.

According to lecturers Kim Toffoletti and Grazyna Zajdow, it is essential for students involved in Gender Studies to understand that issues around work-life balance, childcare, sexual discrimination, employment of Indigenous men and women are not merely theoretical concepts. On the contrary, structural inequities in the workforce and in the broader social environment are lived realities in need of sustained interventions. With the recent government’s industrial relations laws, for instance, forcing equal opportunities units in larger organisations and anti-discrimination units to disappear, it is critical for students to feel that they have both the theoretical base and the practical ammunition to challenge the erosion of public commitments to gender equity in policy and practice.

To this effect, Gender Studies students are strongly encouraged to volunteer informally so as to contribute their gender knowledge in a variety of workplace settings.

Gender and equity in workplace settings

As an extension of their commitment to the framework of critical social pedagogy, Kim Toffoletti and Grazyna Zajdow have initiated a project that examines how gender and equity expertise is utilised in workplace settings, with the aim of devising appropriate course materials for their students. The project completed a review of recent literature on Gender and Women’s Studies university graduates and their employment options, and investigated a range of workplaces, such as government and non-government organisations, corporate environments, universities and other public institutions, to gauge the prevalence of gender and equity positions, and the types of skills and knowledges they require. The outcomes of this project include the development of course materials for the Work Transitions in the 21st century unit, assessable case studies based on ‘real life’ workplace tasks, an up-to-date literature review, and a proposal for a postgraduate short course or workshop focusing strategies for creating equitable workplace environments through policy and practice.
Structuring assessments around critical reflective practice

Self-reflexivity and self-awareness are fundamental building blocks in critical reflective practice. In the first-year Gender and Social Transformation unit (ASW 102), students are asked to keep a logbook about the kind of work, paid and unpaid, that they engage in and to reflect on how gender structures their home and working lives. In this and other assessments students are required to think critically about the way they use time and to map their choices and commitments against the broader theoretical concerns they have been exposed to in the course of their study. In a third year unit students are asked to keep a record of their internet activity over a week so as to critically think about the role and place of technology as part of their work and personal lives.

Online communities of learning

A reflective journal is also used as an integral part of the assessment for the unit Sex, Crime and Justice in an Electronic Age (ASC320). As this unit is offered in the wholly online mode only, students keep and update their journals in a virtual environment. The focus here is not only on the effective use of technology, but also on the creation of an online community of learning. With this in mind, students are required to participate in online discussions and to offer critically informed reflection on these discussions in their journals.

Kim Toffoletti and Grazyna Zajdow believe in creating assessment that provides for prompt responses and they encourage students to engage with each other. Through debate and discussion, students learn to identify positions and to articulate their views in ways that enable others to understand where they stand and to respond in a way that encourages further debate and deeper forms of learning.

Encouraging creativity and lateral thinking

Kim and Grazyna note that creativity and lateral thinking could often become casualties of the emphasis on output in the tertiary sector and of students working to meet specified criteria.

We need ‘a middle ground between students understanding the kind of skill-sets they are acquiring in the course of specific units and learning to think beyond the criteria.’

In an attempt to promote creativity and to enable students to break away from the tick-the-box mentality, one of the assessments for the first year Gender and Social Transformation unit was developed in consultation with a colleague at the Institute of Career Education. The assessment asks students to produce a photographic essay, in other words, to think through the theories and ideas they have been studying by documenting their world and by attempting to map creatively the intersections between theories and their life experiences. This assessment seeks to recognise different learning styles and to reward alternative kinds of generic skills beyond the ability to write well. Yet many students have found this in-built emphasis on creativity uncomfortable and confusing. While the assessment has been revised, it is clear that the importance of creativity, lateral thinking and self-directed learning needs a stronger and more sustained emphasis at the tertiary level.
Integrating study and work—an alternative to the internship model

Professional Practice in International and Community Development (AID721) is a unit geared towards postgraduate students working in an international and community development sector. As a rule, students who are already connected to a particular local or international NGO agency, whether through paid or volunteer work, use this unit as an opportunity to integrate their work with their postgraduate study.

Students work in consultation both with their work supervisor and the Unit Chair to identify an area of interest within their agency and to negotiate a specific topic. The task is to produce a report that applies critically the knowledge and skills they have gained in the course of their study. The format of the report is flexible—it can be a policy document, a literature survey, a report to the Board or a project evaluation. What matters is for student to draw on their analytical and writing skills and to apply them in the context of a specific organisation with its own culture and language, its own set of needs and real-life problems. This approach fuses experiential learning with organisational analysis and a focus on contextualising theoretical knowledge.

Transferable skills—writing and communicating in an industry setting

‘We all know that reports that people do in their workplace look nothing like essays.’

The style and requirements of written reports produced in an industry setting differ markedly from university assignments. While students’ essay-writing skills as well as skills in synthesising collected data and developing an argument are invaluable in completing these tasks successfully, this is an opportunity for students to learn what it actually means to communicate through writing in a professional environment.

Mastery of plain and direct English is, of course, an important requirement as well as an awareness of a consultative and interactive nature of creating workplace reports. Industry reports are rarely produced in isolation. They take shape through the process of a continuous negotiation with colleagues and supervisors. Topics change or evolve and students need to develop an ability to balance a sense of ownership with ample flexibility and openness.

The integration of study and work within this unit means that the reports are triggered by the real needs and problems of host organisations, and that they are written in a direct response to those needs. For example, a student employed by one of Shepparton’s community law organisations was able to produce a document on how to set up a law centre for the homeless, which was subsequently taken up by his organisation.
Another student involved in supporting an orphanage in Africa managed to put together a training manual for the Board around issues of governance, including a range of culturally appropriate training materials.

The weakness of such programs, of course, is that students operate largely in isolation as they are off-campus. A far more developed and on-going dialogue between students, the Unit Chair and their work supervisors would make the unit much stronger and more meaningful to students.

At the same time, specific assignments for Professional Practice in International and Community Development have been developed as a result of the consultations with the NGO sector and an extensive and on-going analysis of the sector’s needs. All the teaching staff in the program have strong ties with the NGO sector through research, consultancy or their work histories and these ties are continuously utilised in developing and updating the curriculum.

**Internships**

In the international and community development industry most people get employment through volunteering or having previous relationship with the agency in the NGO sector.

‘Internship is a good opportunity for students to really give themselves an extended job interview.’

While a large number of postgraduate students work or volunteer in the development and community sector, a small number does not have any links with the sector but wishes to be involved. Internships are targeted to such students giving them their first taste of the sector and an opportunity to see how those organisations work.
Studying the world of work

The positing of workforce as an important field of critical enquiry is a way that Geoff Robinson believes that Australian Studies students should be encouraged to critically reflect on issues around labour policy and workplace culture and identity and to recognise these issues as central to their understanding of contemporary Australian society.

The unit Australian Identities: Indigenous and Multicultural (AIA 104) has been recently updated and its focus on the changing patterns and developments within Australian workforce sharpened. More specifically, issues of participation in the workforce have been given extra attention. More information, for instance, has been introduced on the question of Indigenous people in the workforce and, more broadly, on the debates around work, marginalisation and social exclusion.

Similarly, a third-year unit Global Australia (AIA331) is particularly concerned with giving students an opportunity to engage with and analyse changes in the workforce and industrial relations occurring in Australia as a result of global trends.

Web-based research

Web-based research, when done properly, is a great resource for Australian Studies students. With web-based research skills, students can take full advantage of the vast amounts of contemporary public policy material produced by government agencies and available on the web. The importance of up-to-date materials in teaching and in students' research cannot be underestimated when the focus is on present-day social developments and debates. Australian Studies tutorials, for instance, use the up-to-date information and the most current political developments as a starting point for debate and discussion.

Government policy analysis

Geoff Robinson believes in devising assessment that breaks with the traditional essay component and that is more closely aligned with what students may be potentially doing in the workforce. For example, he asks students to produce an analysis of a policy document—an invaluable skill especially for those who may end up joining the public service. To do so students need to identify the core values underlying the document and the agenda or message that the document could be explicitly or, more often, implicitly pushing.

An analysis of this kind is much more than simply a summary—it is an active and critical take on the objectives and assumptions that inform policy documents and public debates in contemporary Australian society. This is a way of encouraging students to go beyond the effective regurgitation of factual material and at the same time teaching them not to read policy documents as gospel or dismiss them as impenetrable or agenda-driven. For Geoff Robinson, the emphasis on fostering a much more nuanced and informed critical engagement, attentive to undercurrents and ambiguities, is not simply about preparing active citizenship amongst his students.
### Typologies of work-related and experiential learning in the faculty of arts 2007-8

The following table is derived from both the case studies from interviews recorded in the Faculty of Arts in 2007, and from the research literature discussed in the Introduction to this report. As a list of typologies of learning strategies in work related learning it is a useful beginning for further research. The typologies also suggests the range and extent of approaches to work related learning in place across different teaching teams.

<table>
<thead>
<tr>
<th>Categories and concepts of work related and experiential learning</th>
<th>Discipline areas examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Learning to do a particular job</td>
<td>Journalism, Professional Writing</td>
</tr>
<tr>
<td>personal development and the acquisition of knowledge and skills that transcend particular settings or roles</td>
<td></td>
</tr>
<tr>
<td>2 Beyond work as ‘employment'</td>
<td>Postgraduate Journalism, Across the Faculty</td>
</tr>
<tr>
<td>includes a focus on initial professional formation and continuing professional development</td>
<td></td>
</tr>
<tr>
<td>includes multidisciplinary learning and the development of university and industry partnerships</td>
<td></td>
</tr>
<tr>
<td>3 Situated Learning</td>
<td>Public Relations, Journalism, Professional Writing and Editing, Film Media and Video</td>
</tr>
<tr>
<td>knowledge acquired by immersion in the workplace and applies the concept of situated cognition which understands professional practice as ‘contextually specific, socially significant, through hot action'</td>
<td></td>
</tr>
<tr>
<td>4 Critical Reflective Practice and Meta-cognition</td>
<td>Policy Studies, Politics, Sociology, Gender Studies, Policy Studies, Politics, Sociology, Gender Studies, Journalism, Public Relations, Collaborative Arts project, Professional Writing Hub</td>
</tr>
<tr>
<td>where students reflect on experiences and take understandings derived from an academic context and relate these to work—challenges which are both epistemological and pedagogical.</td>
<td></td>
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<tr>
<td>encourages dual reflection and deep learning—reflection-in-action (making sense of the experience while it is happening) and reflection-on-action (analysing experiences post-factum and producing personal theories about them)</td>
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<tr>
<td>develops the skills of meta-cognition, including the ability to recognise and learn from knowledge presented in unfamiliar ways and the ability to organise and review one’s behaviour and strategies</td>
<td></td>
</tr>
<tr>
<td>includes the ability to work organically on the self-assessment of their learning goals, to exercise their judgment (in a meaningful and consequential manner) and the understanding of the limits of their knowledge and what to do about those limits.</td>
<td></td>
</tr>
</tbody>
</table>
| 5 Applying theoretical knowledge                                                                 | Sociology
|                                                                                                   | History
|                                                                                                   | International and Community Development
|                                                                                                   | Sociology
| applies the concept that the grasp of theoretical knowledge is strengthened by its practical application. | Public Relations
| ideas of ‘engaged pedagogy’ emphasise the need to integrate affective and experiential knowledge with theoretical concepts because not ‘all forms of cultural knowledge can be captured by rationality’ | Professional Writing
|                                                                                                   | Collaborative Arts project
|                                                                                                   | Film
| 6 Role diversification                                                                           | 7 Communities of learning, communities of practice
| where students learn from role diversification, or performing a whole range of roles simultaneously in their professional capacity | Sociology
| build on the concept that entry into the so-called high performance work practices is characterised by complex job design, and more devolved lines of responsibility | History
|                                                                                                   | Professional Writing and Editing
|                                                                                                   | Scriptwriting
| 8 The importance of generic skills                                                                | Film
| generic and reflective competences prepare students better for a changing labour market -skills include cross-disciplinary thinking, planning, co-ordinating and organising, problem solving ability, analytical and discussion skills, and the ability to work independently as well as in a team. | History
| Transferability of skills                                                                          | Children’s Literature
| a key task for higher education is precisely to unlock the potential for transfer.                  | Politics and Policy Studies
| 9 Critical social pedagogy                                                                            | Film
| to do away with the dichotomy between different forms of knowledge and skills acquisition: a way of reframing ‘the dualism of higher education and vocational education and training’. | 50
| to break down barriers between vocational and academic education by linking technical and instrumental outcomes as well as critical and interpretive knowledge. | Professional Writing
|                                                                                                   | History
|                                                                                                   | Australian Studies
|                                                                                                   | Journalism
|                                                                                                   | Public Relations
| 10 Scholarship of teaching                                                                           | Film
| where work teaching in the university environment is public, peer-reviewed and critiqued.          | Film
|                                                                                                   | Professional Writing and Editing
|                                                                                                   | Scriptwriting
| 11 Constructive alignment                                                                           | History
| the application of Biggs’s concept of ‘constructive alignment’, where university curriculum becomes more student-centric | Film
|                                                                                                   | Professional Writing and Editing
|                                                                                                   | Scriptwriting
|                                                                                                   | Sociology
|                                                                                                   | Australian Studies

**WORK-RELATED AND EXPERIENTIAL LEARNING IN ARTS**
|   | 12 Scholarship of engagement  
the strategies of engagement with real social problems outside of the academy through community-based research, collaborative practice and the development of an engaged pedagogy.  
use of students’ work outside of academia as a resource for developing their critical understanding of key issues surrounding work  
electing students’ self-management, personal autonomy and social responsibility, through a strong link to work-related learning. | Sociology  
Gender Studies  
Criminology  
Sociology  
Internships  
Journalism  
Collaborative Arts project  
Sociology  
|---|---|
|   | 13 Raise the profile of the university and its students with the community. | Public Relations  
History  
Criminology  
Sociology  
|---|---|
|   | 14 Problem-based and project-oriented learning  
learning predicated on the understanding that ‘much learning arises from and seeks to resolve a specific problem situation’.  
the incorporation of active research into the curriculum and the subsequent use of live projects and real problems as case-studies to focus and re-energise teaching delivery and assessment. | Criminology  
Professional Writing and Communication  
Public Relations  
Sociology  
Criminology  
|---|---|
|   | 15 Self-directed learning  
self-directed learning involves setting goals, selecting learning resources, self-monitoring, as well as managing time and making decisions about what and how to learn and the pace of learning. | Internships  
Across 27 discipline areas in 2007-8  
|---|---|
|   | 16 Mentoring | Journalism graduates  
Editing post graduates  
Scriptwriting  
|---|---|
|   | 18 Life long learning  
the life-long learning framework, identified as ‘self-management (the capacity to engage in continuous adaptive learning), personal autonomy (critical thinking capacity and intellectual development) and social responsibility (moral development).’ | Graduate entry and postgraduate programs  
|---|---|
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