Design & Creative Practice Annual Report 2017

RMIT UNIVERSITY

Foreward

Since taking up the role of Director of RMIT's Design & Creative Practice ECP in February this year, the platform has evolved through a series of university-wide and industry consultations to ensure that key areas of expertise have been identified. This collaborative vision has been important to ensure DCP's voice is diverse, inclusive and forward-looking.

Design & Creative Practice researchers are inventive, playful, explorative and progressive in their approach to real-world problems that lie at the intersection of digital design, sustainability and material innovation. Focused on critical, agile and interdisciplinary practice-based research, this platform is committed to advancing social and digital innovation, and creating alternative pathways for impact through collaboration.

During 2017 we have developed strategies to ensure that this key strength area for the university is supported towards taking our research into more impactful and applied contexts. Through aligning with the four priority areas, researchers have been able to tap into initiatives such as the Capability Development Fund (CDF) and ECP Opportunity Fund (EOF) to further develop research opportunities in these areas.

The DCP ECP has seen the roll out of many exciting initiatives including the Impact Observatory and the Creative Agency, as well as numerous networks such as the HEALTH network, Design for Wellbeing and Network for Social Practice in Art & Design, to name but a few.

In December we host our inaugural meeting for the DCP Sector Advisory Board that will ensure we are industry engaged in everything we do.

I would like to thank everyone that has supported the implementation of the DCP and look forward to working together on a future for the platform that highlights social practice, digital innovation, impactful translation and sustainability as core objectives.

Many thanks
Larissa Hjorth
Director, DCP ECP

Contents

RMIT UNIVERSITY

DCP Development Capability Plan

Timeline

Internal

21—23 Feb 2017
ECP Conference
DCP brainstorming session I

Meetings with relevant schools, D.D., R+I

SWOT Analysis via emails
20 INTERNAL STAKEHOLDERS

Meetings with ECP Directors

Individual meetings with internal stakeholders
60 PEOPLE

Phase 1

Internal

19 April 2017
DCP ECP Workshop brainstorming session II

Individual meetings with internal stakeholders

Feedback on WIP priority areas via email (encouraged all attendees of brainstorming session II, to give feedback
40 PEOPLE

Meeting with other ECP Directors to calibrate plan and to promote synergies

Phase 2

Internal

25 May 2017
DCP DCP ECP Workshop brainstorming session III

External

May – June
A series of targeted Industry/external partner roundtables addressing priority areas to workshop key industry problems now and into the future.

Phase 3

CAPABILITY DEVELOPMENT PLAN DUE JUNE 2017

DEVELOP KPIs

Engagement and Impact

The next five years

3

DCP Development Capability Plan

Phases

PHASE 1
— **ECP Conference (21–23 February 2017) DCP Brainstorming Session #1**
— Meetings with relevant Schools; D.D; R+I
— SWOT Analysis via email (sent to 20 internal stakeholders)
— Meetings with ECP Directors
— Individual meetings with internal stakeholders (60+ people)

PHASE 2
— **DCP ECP Workshop (19 April 2017) Brainstorming Session #2**
— Individual meetings with internal stakeholders
— Feedback on WIP Priority Areas via email—encouraged all attendees of Brainstorming session #2 to give feedback (40+ people)
— Meeting with other ECP Directors to calibrate plan and to promote synergies

PHASE 3
— **DCP ECP Workshop (25 May 2017) Brainstorming Session #3**
— A series of targeted Industry/external partner roundtables addressing priority areas to workshop key industry problems now and into the future
— Consultation with DCP Executive

DCP ECP CONSULTATION STAGE 1

Brainstorming Session #1

ECP Conference, RMIT

21–23 Feburary 2017

During our first Brainstorming session we addressed three DCP capabilities
(see mind maps)

These capabilities were:
1. People
2. Industry
3. Infastructure

We developed the first iteration of our Four Key Priority Areas

People

DATA & NEW MATERIALITIES

- Stefan Greuter
- Fabio Zambetta
- Mark Sanderson—big data
- Geospatial—John Hearne
- Advanced materials expertise in engineering
- Ian Haig—school of AA technology
- Rolad Snooks—new materials (and Leanne Zilka)
- Rohit Khot—food and data
- Adrian Dyer
- Greg More (SIAL)
- Jenny Underwood—social projects with textiles and technology

DESIGN & WELLBEING

- GUSS/Social Science/VCOSS Partnership; Health and Biomed
- Keely Macarow, School of AA
- Natalie Hendry, PhD
- Youth and Wellbeing CRC
- Jonathan Duckworth, CiART (Rehab)
- Medical engineering
- Jenny Robinson
- Anastasia Powell is DECRA (Dom Violence)
- Soumtitri Varadrajan (Art and Design)
- Richard Blythe—Dementia workshop (EU Funding)
- Medical researchers
- Leah Heiss (Fashion and textiles)
- Milan Brandt (AMP)
- Olga Troynikov—human ecology and sports; comfort and performance (CRC wound management)

SPATIAL, SONIC AND SOCIAL SUSTAINABILITIES

- Linda Williams—AA and environment
- Peter Kelly—young people and social enterprise
- Public AA—Fiona Hillary; Maggie McCormick
- Socially engaged art (CAST)
- Art and community—social enterprise (Grace McQuilten)
- Lawrence Harvey—SIAL sound
- Graham Grist, Simon Whibley and John Doyle (Architecture)—spatial sustainability
- Philip Samartzis
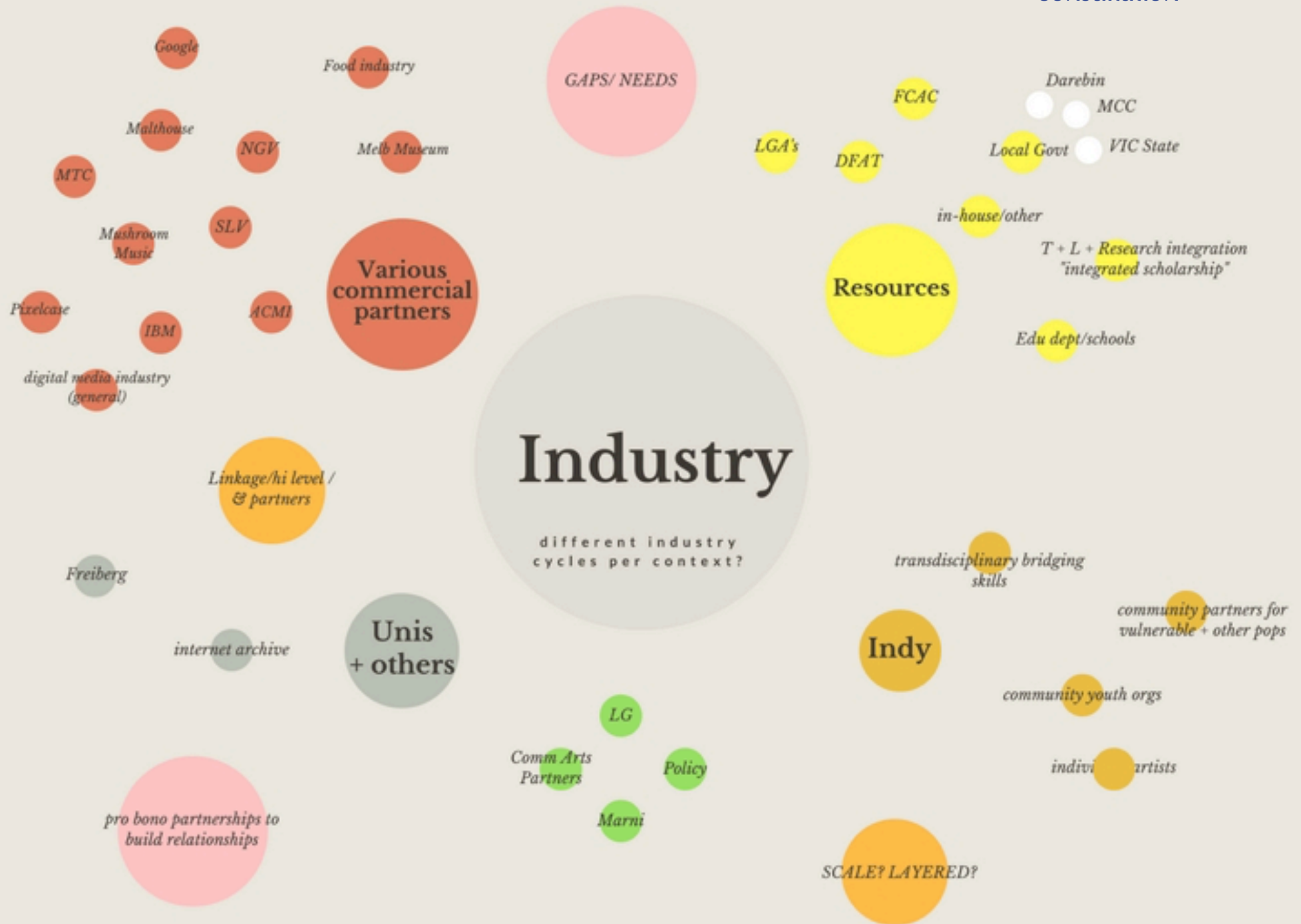- Breathe Architecture and Nightengale Model
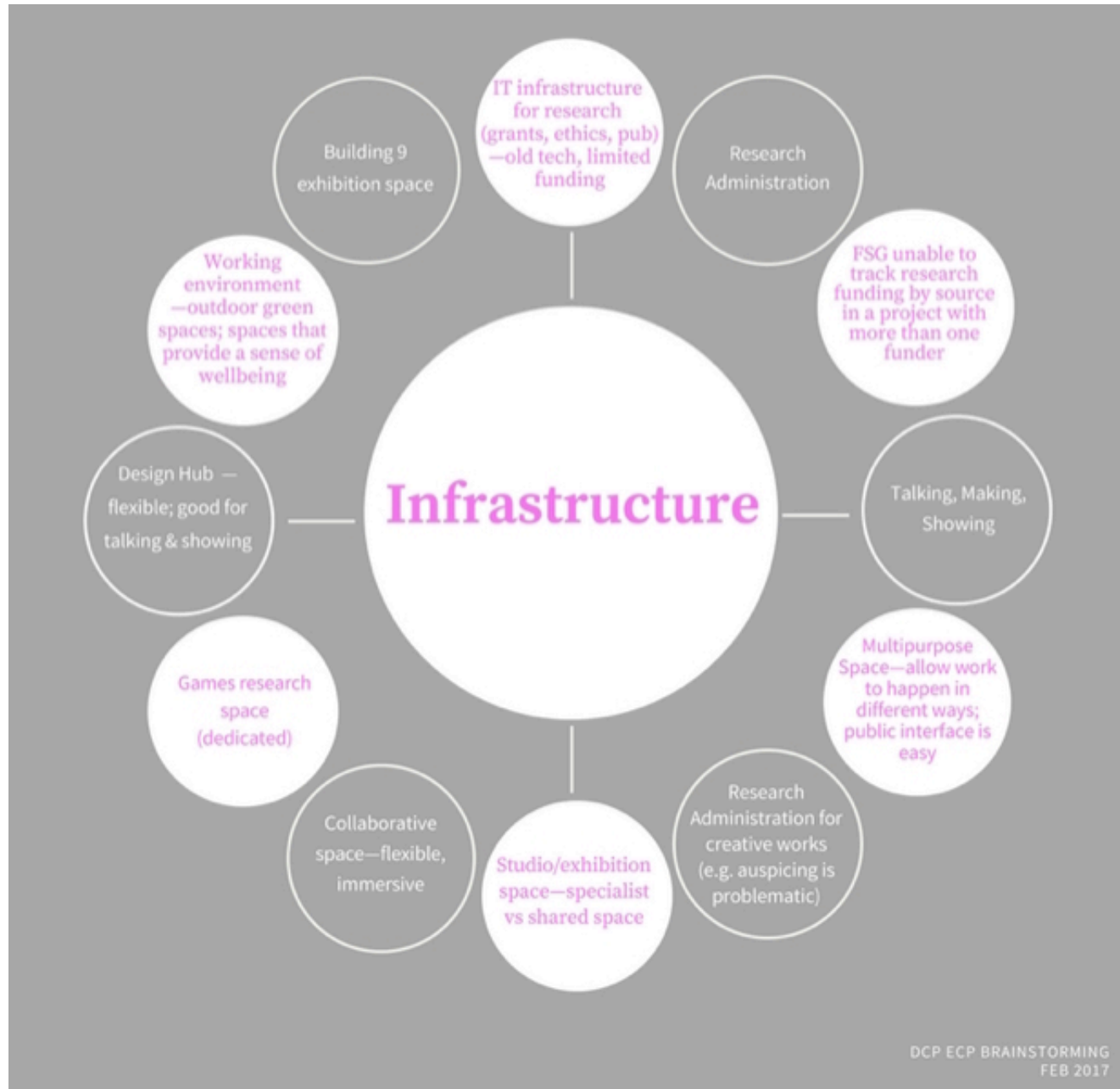
MOBILE, HAPTIC, URBAN, PLAY

- Edgar Gomez Cruz
- Anne Harris
- Shanti Sumartojo
- Marsha Berry
- Floyd Mueller—exertion games
- Simon Watkins—Aerospace engineering; drones
- Larissa Hjorth
- Ricarda Bigolin—design activism
- Design Hub—Fleur Watson; Kate Rhodes
- Open Haus—Christine Phillips; Tania Davidge
- Robyn Healy—Curation, Activism
- Mick Douglas—sustainable and community centred design (performance)
- Adele Varcoe—performance/fashion
- Jessica Bugg—embodied experience of dress (performance and film) for designers, wearers and viewers; design methods and communication

Google

Food industry

GAPS/ NEEDS

FCAC

Darebin

MCC

Malthouse

NGV

Melb Museum

LGA's

Local Govt

VIC State

MTC

DFAT

Mushroom Music

SLV

in-house/other

Various commercial partners

Resources

T + L + Research integration "integrated scholarship"

Pixelcase

ACMI

IBM

Edu dept/schools

digital media industry (general)

Industry

different industry cycles per context?

Linkage/hi level / & partners

transdisciplinary bridging skills

Freiberg

community partners for vulnerable + other pops

internet archive

Unis + others

Indy

community youth orgs

LG

indiv...artists

Comm Arts Partners

Policy

Marni

pro bono partnerships to build relationships
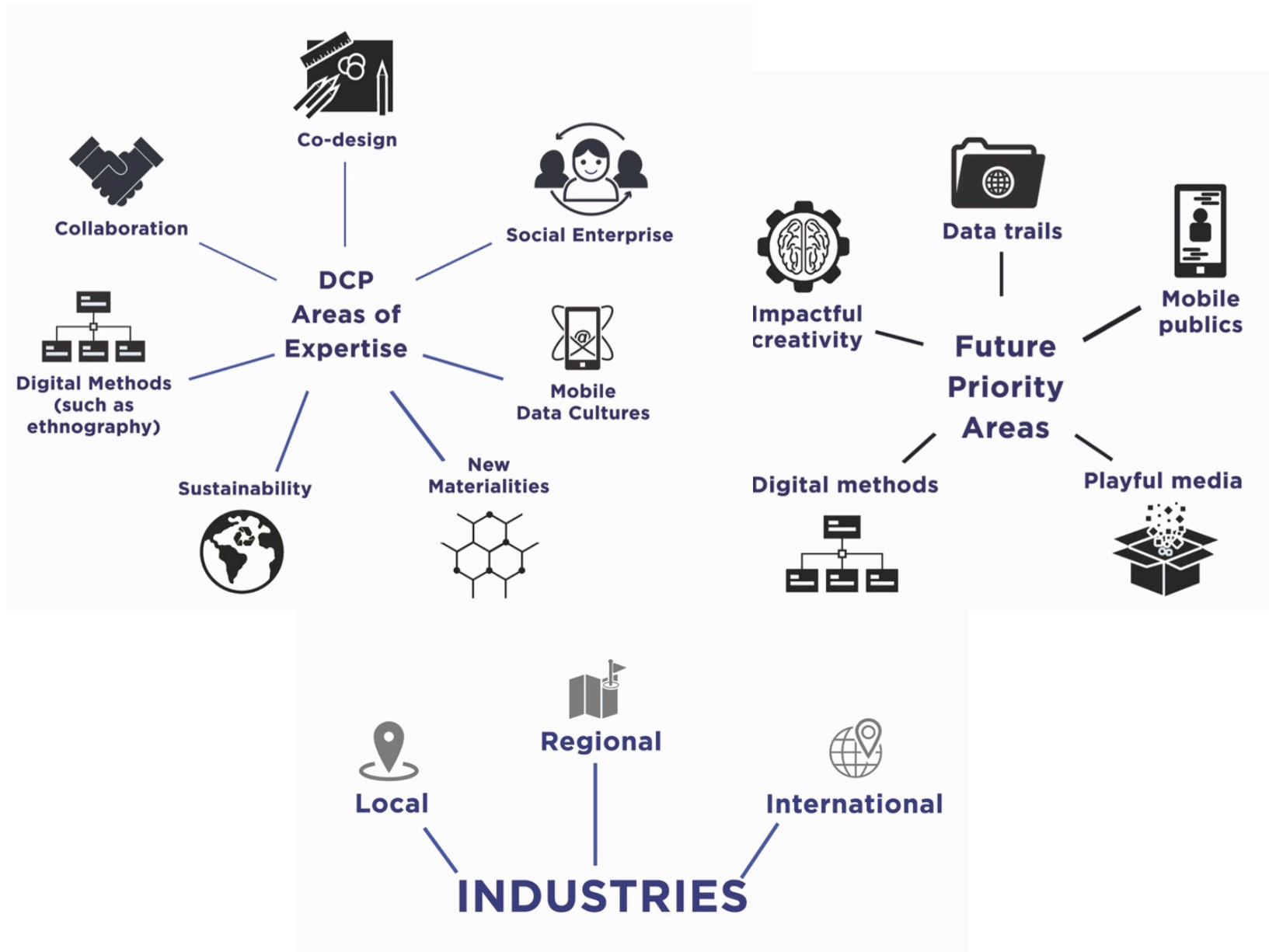
SCALE? LAYERED?

8

Brainstorming Session #2

19 April 2017

During this brainstorming session participants were asked to discuss and consider:

1. What are OUR STRENGTHS in terms of our people and the way we work?

2. What makes RMIT UNIQUE in the Design & Creative Practice space?

3. What are the MOST SUCCESSFUL MODELS for collaborative and interdisciplinary research in your field? What types of activities encourage STEAM collaboration?

4. What are some of the KEY RESEARCH QUESTIONS OR THEMES in this ECP that will resonate in years to come?

The discussions were recorded and sent to all participants for feedback.

Co-design

Collaboration

Social Enterprise

DCP Areas of Expertise

Digital Methods (such as ethnography)

Mobile Data Cultures

Sustainability

New Materialities

Impactful creativity

Data trails

Mobile publics

Future Priority Areas

Digital methods

Playful media

Local

Regional

International

INDUSTRIES

Industry Roundtable

22 May 2017

Each participant was asked to discuss:

1. The challenges they currently face

2. The opportunities/needs within the DCP industry

3. What success may look like and how to achieve this success

The following mind maps outline the discussions that took place

The participants included:

1. Anabelle Lacroix – Liquid Architecture Melbourne Festival
2. Kaye Glamuzina – City of Melbourne
3. Chanon Goodwin – Bus Projects, All Conference
4. Mark McMillan – Professor of Law and Deputy Pro Vice Chancellor Indigenous Education and Engagement at RMIT
5. Kylie Robertson – AFL, digital publishing at Penguin
6. Emma Crimmings – Artbank, Gertrude Contemporary
7. Timothy Moore – Sibling Architecture
8. Jessie French – MPavillion
9. Kate Rhodes – Design Hub
10. Naomi Cass – CCP
11. Peter Handsaker – Creative Victoria
12. Simone LeAmon – NGV Design
13. Hugh Davies – Freeplay
14. Lucie Paterson – ACMI
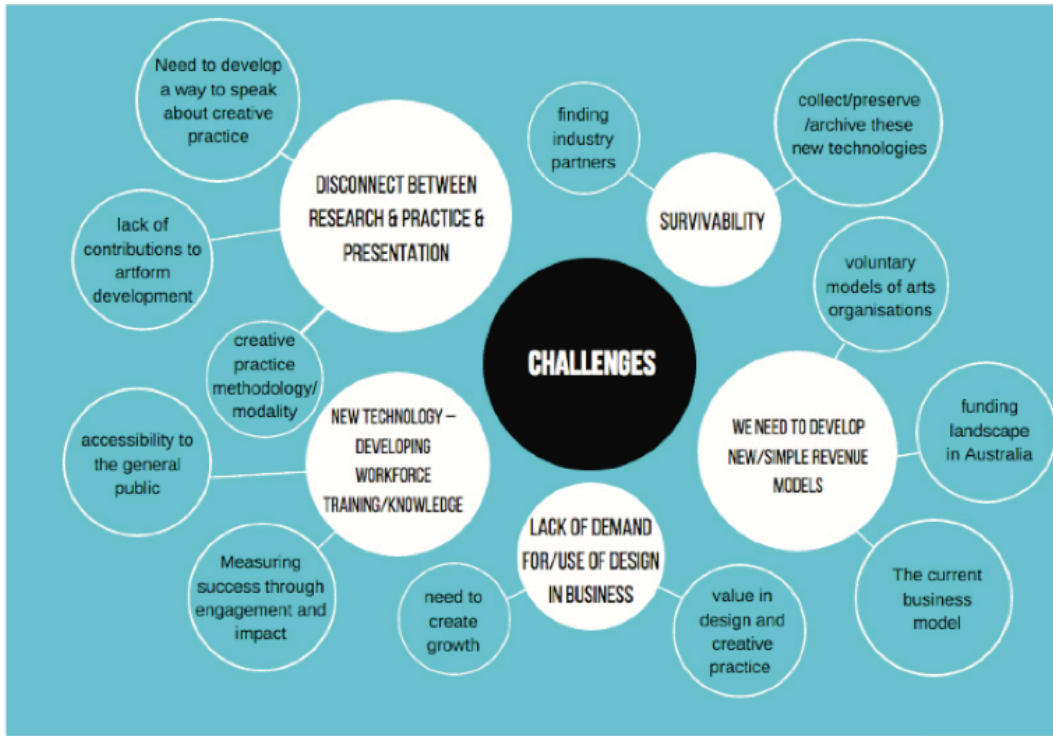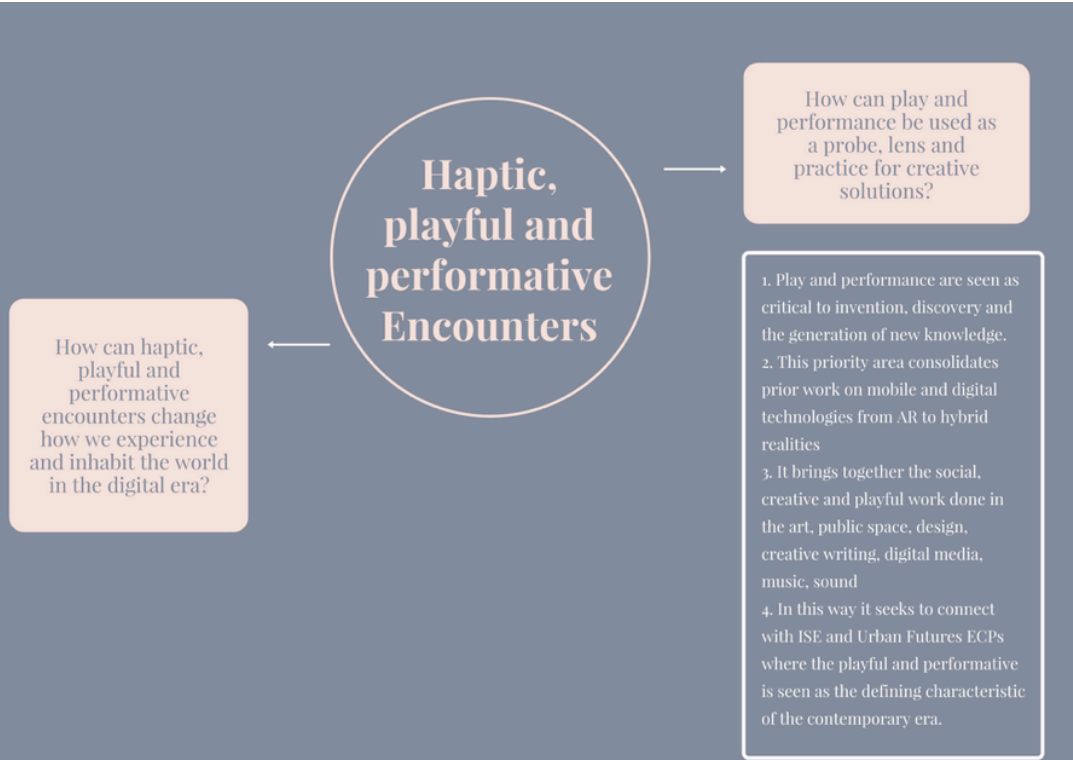
Brainstorming Session #3

25 May 2017

During this brainstorming session participants were divided among the four key priority areas and asked to discuss the following, in regard to their particular area:

1. Vision/mission statement

2. What are the questions we should be asking to address the key challenges/opportunities now and in the future (five years time)?

3. How are these questions encapsulated by the priority areas?

4. How can we measure success?

5. What roadmaps will deliver us to success?

Data, Materiality & Informatics

possibilities and potentialities of emerging data materialities and informatics practice

Vision

IDENTIFICATION, METHODOLOGY

Key Questions

new tech; future ready; impact on practice; large scale vs personal; jobs

NOW

production vs creativity, collaboration disciplines, skills adaptations, exploratory

FUTURE

social network, multimodality, QS, home, health

Priority Areas

mixed reculity, digital fabrication (3D food, DNA), hyper connected n/ws

Visual Chart

Harnessing emerging technologies through creative practice

Inception → speculation → experimentation → evaluation → translation

Haptic, playful and performative Encounters

How can play and performance be used as a probe, lens and practice for creative solutions?

How can haptic, playful and performative encounters change how we experience and inhabit the world in the digital era?

1. Play and performance are seen as critical to invention, discovery and the generation of new knowledge.
2. This priority area consolidates prior work on mobile and digital technologies from AR to hybrid realities
3. It brings together the social, creative and playful work done in the art, public space, design, creative writing, digital media, music, sound
4. In this way it seeks to connect with ISE and Urban Futures ECPs where the playful and performative is seen as the defining characteristic of the contemporary era.

*From this session the 4 priority Areas were finalised

Reimagining Health & Care

Resilience

Descriptors?

Multiple audiences

Material + immaterial / tangible + intangible

initial ideas

Relationships

Well being

sociology

Mind/depression

Road-map

Library of descriptors → for talking with externals

mobile media

health & sport

NOW

Diversity of methodologies/ strategies and techniques

Ability to work with other ECPs → seeking out opportunities

How do you measure SUCCESS?

Pathway to impact

Engagement (which may be measurable over the long term)

Mentoring, inclusions and internal capacity building

DCP Executive Feedback

31 May 2017

The internal DCP Executive were presented with the first draft of the Capability Development Plan and asked to provide feedback to further develop the plan.

The DCP Executive includes:

1. Assoc Prof Craig Batty
2. Assoc Prof Jessica Bugg
3. Assoc Prof Pia Ednie-Brown
4. Prof Esther Charlesworth
5. Assoc Prof Anne Harris
6. Assoc Prof Lawrence Harvey
7. Prof Martyn Hook
8. Professor Renata Kokanovic
9. Prof Helen Lingard
10. Assoc Prof Keely Macarow
11. Prof Mark McMillan
12. Dr Grace McQuilten
13. Prof Sujeeva Setunge
14. Dr Helen Stuckey
15. Prof Michael Trudgeon
16. Dr Julienne Van Loon
17. Dr Soumitri Varadarajan
18. Prof Laurene Vaughan
19. Dr Fleur Watson

CAPABILITY DEVELOPMENT PLAN

June 2017

As part of the ECP remit, directors submitted a Capability Development Plan the first week of June. Over the last three months, directors have met with groups and individuals to identify key areas of expertise.

Vision

RMIT's Design & Creative Practice researchers are inventive, explorative and progressive in their approach to real-world problems which lie at the intersection of digital design, sustainability and material innovation.

Focused on critical, agile and interdisciplinary practice-based research, this platform is committed to advancing social and digital innovation, alternative pathways for knowledge production and impact through collaboration.

SWOT Analysis / internal issues

STRENGTHS

· **Internationally renowned experts in the fields**: We have capacity to grow co-design/ user experience and games through the new Design School as well as through strategic collaborations within the ECP and our international / external collaborators.

· **Alternative modes for engagement:** We have key vehicles for alternative modes of engagement and impact through the RMIT Gallery and Design Hub. These are complimentary models for public engagement but have very different remits for collaboration and impact. The DCP ECP is also inherently well-placed to capitalise on alternative modes of engagement given this is the DCP way of operating in industry and public spaces. We bring multi-sector approaches to collaboration together with innovative research/making practices in order to broaden traditional tertiary modes of engagement. This is an area in which the DCP ECP naturally leads.

· **Formalise the informal:** The ECPs are well-placed to build and formalise much of collaboration and sharing learnings between the different creative practice communities and their disciplines. Much of the interdisciplinary collaboration was through *informal* networks. The ECP allows us to *formalise* processes.

WEAKNESSES

· **Unevenness for collaboration across the disciplines:** Some areas in creative practice are solitary and so present a challenge when thinking about strategic collaboration. Specific disciplines might be disadvantaged by the interdisciplinary collaborative model of the ECPs, and the DCP will endeavour to nurture the more individual and/or solitary DCP modes/ disciplines in order to capacitate these valuable areas.

· **Education piece on the value of design and creative practice:** Lastly, there is need for an education piece around the value-add of design and creative practice beyond aesthetics, especially in terms of embedding design and creative practice at the beginning of STEM research. Need to build more initiatives across STEM and HASS as well as acknowledging the important work done in studio-embedded practice through integrated scholarship models.

OPPORTUNITIES

· **Agility:** The ECP offer a platform to facilitate interdisciplinary collaboration and move beyond current disciplines. In particular, the D&CP ECP offers the ability to be CROSS Platform by providing creative solutions to the other ECPs. It has been important to ensure collaboration with experts in the consultation process and so their voice is captured in the vision.

· **Impactful:** Given the ECPs focus on impact and translation, this puts RMIT in a good place to start recalibrating its research and collaboration in terms of the national agenda.

· **Integrated Scholarship Models:** With the reconfiguration of the centres and labs from schools to Colleges and the establishment of the Design School, this is a good time to be rethinking research's relationship to teaching through integrated scholarship models and initiatives.

THREATS

· **Reframing change as an opportunity:** As is the case with all change processes, initially it was met with resistance. An important part of addressing the perceived threat of the ECPs was to ensure as many internal stakeholders were engaged with as possible. This required meeting, listening and taking on their concerns and ideas. Hence various iterations of brainstorming workshops were required.

· **Need STEAM initiatives:** These workshops also functioned to address another issue — breaking down hierarchies between disciplines and Schools especially across the Colleges. Part of the planning of initiatives has sought to address the fact that there was little impetus to collaborate across especially STEM and HASS apart from disciplines that already do that like architecture and construction.

19

SWOT Analysis / external issues

STRENGTHS

· **Benchmarking:** Internationally renowned. Top Aust ranking in QS & 5 in ERA. Innovative research with real-world impact. Great to leverage this existing strength.

· **Reconfiguring the importance of Design:** With the implementation of the new Design School aligning well with the DCP ECP, we should seek to leverage this expertise and ideally take collaborations to new levels.

· **Mapping the Future of Creative Practice**: DCP has the ability to move a lack of university-level interdisciplinary collaboration toward a think tank-style model in which our expertise is deployed alongside external partnerships including economists, and various sector reps, to chart new models for business and cultural innovation.

· **Impactful industry collaborative research:** We have some strong partnerships with key industries like NGV, Lendlease and SLV. We need to have strategies for moving forward in translating our strong industry partnerships into new 21st century models for design-led industry impact goals/KPIs.

WEAKNESSES

· **Messaging the internal role Design & Creative Practice plays in Industry:** Need models/ visualisations to argue for the "value-add" of Design & Creative Practice in Australian industries. We have already done a pilot on the state of play of Creative Industries as part of the broader discussion piece of selling design and creative practice to industries more generally. This would involve working with key successful examples like Aesop and also providing more sustainable models for small-sized businesses.

OPPORTUNITIES

· **Timing:** The ECPs demonstrate RMIT's forward-looking research that addresses the National Impact Agenda. The ECPs are going to be an important part of how RMIT highlights its infrastructure supporting impactful research, and DCP is poised to lead, given its inherent industry and innovation focus.

· **STEAM (Science, Technology, Engineering, Arts and Medicine):** RMIT is already a leader in interdisciplinary collaboration in the fields of Design and Creative Practice. It is in a good position to push a track record for STEM (Science, Technology, Engineering, and Medicine) and HASS (Humanities, Arts, and Social Sciences) partnerships especially around the digital and technological.

· **Best Practice Models:** In order to move towards more enduring forms of impactful research with industry collaborations, it is recommended that we have an advisory board or think tank of key external experts to provide insightful guidance. This would be triangulated with an internal Executive.

THREATS

· **ERA:** Given the recent losses in areas of architecture and design, the current ERA 5 in this area (1201) is looking like being lost in ERA2018. However, there are some FoR codes that could be strengthened in this area such as 1202 (Building), and 1203 (Design Practice & Management). Moreover, creative practice areas like 1902 (Film/ TV), 1903 (journalism) and 1904 (creative writing) have the capacity to be built. With the current restructure of RMIT in terms of ECPs, we will have an advantage in terms of framing an impactful research narrative for these areas.

Four Key Priority Areas

Design & Creative Practice ECP provides interventions into contemporary challenges, through agile, playful and critical approaches.

Its priority areas highlight the ability to solve social problems through creative solutions in, and around design and technology.

The DCP ECP uses creative and human centred solutions to contemporary problems. Working closely with STEM our designers can translate technological innovations into adoptable practices that promote sustainability.

The DCP ECP will map business models for the future of creative industries and contribute to a better understanding of their value-add to business.

The DCP ECP has identified key strengths and capacity in four areas these are:

1. **Resilience, Health & Care**

   How can design and creative practice be deployed to reimagine health, resilience and care?

2. **Playful & Material Encounters**

   How can play and the notion of 'the playful' be used as a probe, lens and practice for creative solutions to digital and material problems?

3. **The Social & Sustainable**

   How can we envisage a world that has equality, biodiversity and sustainability at its core?

4. **Design & Creative Practice Industries**

   What are the models for conceptualising design & creativity as value-creation for industry?

Key research areas

1 Resilience, Health & Care

How can design and creative practice be deployed to reimagine health, resilience and wellbeing? In the face of automation, globalisation and artificial intelligence, how can creativity be used to re-centre the social as the core for diverse cultures and communities?

With expertise at the intersection of art, design, health, medicine, and science, the DCP ECP works with care facilities and sectors to advance ideas around wellbeing and personhood through imaginative, speculative, and investigative research, and solves social problems through creative solutions in and around design and technology. This area promotes a STEAM approach whereby designers collaborate with STEM discipline's help to re-imagine care services, facilities, infrastructure and behaviours, to promote health and implement novel ideas through innovation in digital and physical and medical technologies.

2 Playful & Material Encounters

How can play and the notion of 'the playful' be used as a probe, lens and practice for creative solutions to digital and material problems?

This thematic asks how can creative practice provide new possibilities for how we harness technological innovations creatively, to reinvent and reinterpret our material world for the better. Under this thematic, DCP consolidates prior work on hybrid realities (from augmented reality [AR] to virtual reality), wearables, IoT, user experience, games, 3D printing, performance and co-design in ways that bring together the social, creative and playful to transform how geographic places are experienced and defined, and provide inventive solutions to real-world problems. A great example is changing commuter behaviour from cars to public transport or cycling through use of games, streetscapes etc. as a solution to the problem of transport congestion. The outcomes of these can be quantified with pre and post implementation analysis.

3 The Social & Sustainable

How can we reimagine a world that has equality, biodiversity and sustainability at its core?

This priority area highlights the ways in which the social is pivotal to all that we do. Practitioners and designers can offer different ways to imagine, visualise and experience our environments, specifically by reimagining the intersection between business, art and the social through social enterprise models. It also considers the future of labour especially in terms of the digital.

This area seeks to identify key social/sustainable questions and develop solutions through a multidisciplinary approach. Some core questions in STEM disciplines are around convincing people to adopt solutions that foster sustainable outcomes. Here designers can provide ways in which to translate technological innovations into social aspects that promote sustainability.

4 Design & Creative Practice Industries

What are the models for conceptualising design & creative as value-creation for industry?

This priority area addresses the specific and intrinsic value proposition of design and creative practice to value-add to industries in ways that are only now being understood through paradigms such as design thinking. For example, burgeoning areas around ageing and dying well need creative health solutions that marry the arts to STEM approaches (STEAM). Furthermore, with the rise of the urban, creative practice and design can conceptualise better ways of living in socially and environmentally sustainable ways. By the same token, with the increasing rise in the digital media, industries such as creative writing, music and communication design are also being transformed.

This priority area seeks to identify the multiple ways value can be added via creative practice and the ways in which this ECP can create new models for evaluating cultural practice (i.e. museum engagement) as well as how new models for entrepreneurship are developing around the artisan, sound and screen cultures.

Capability Development Plan

Working Models

Through a series of working models/methods deployed across the four key priority areas DCP will strengthen our leadership at the intersection of creative interventions into the digital and social.
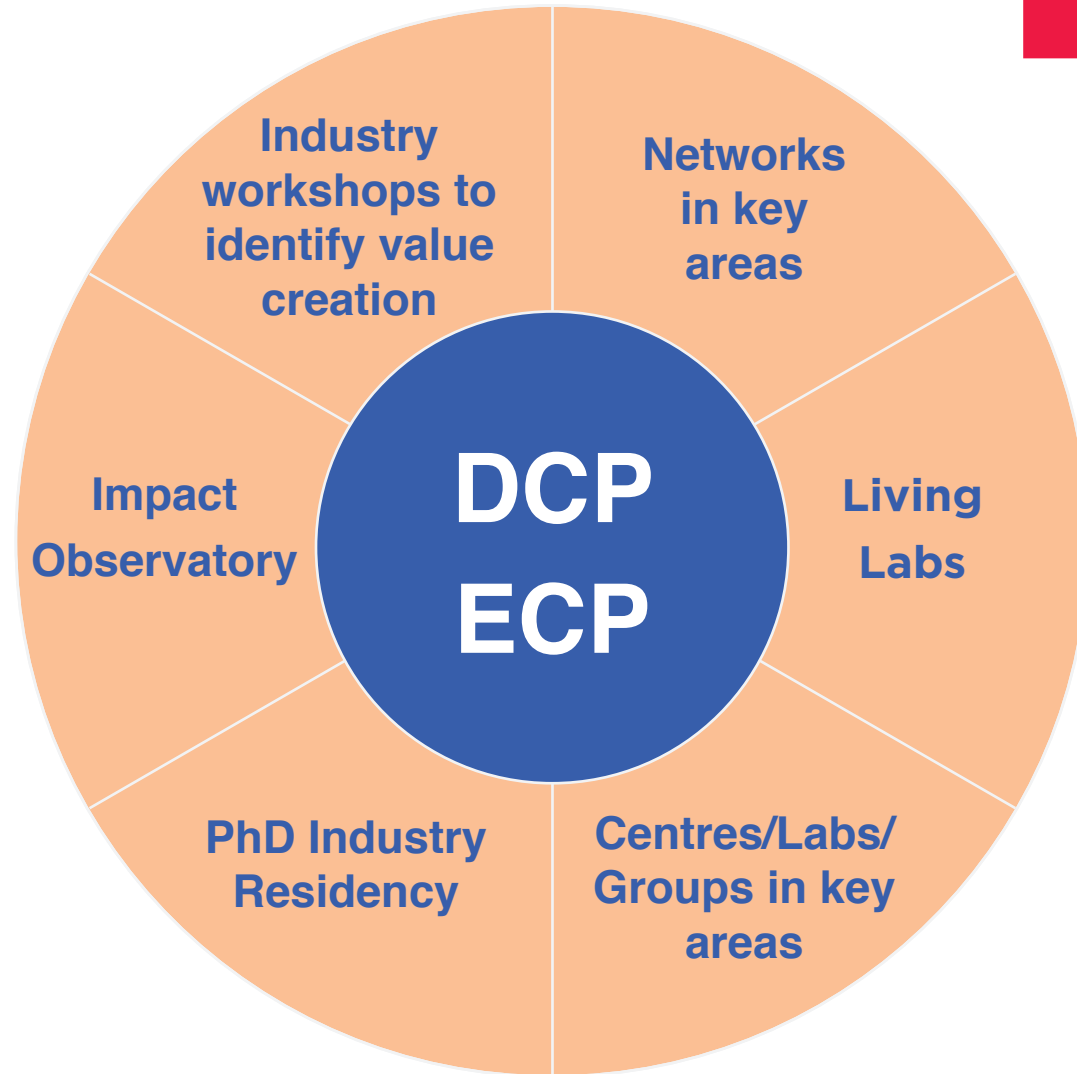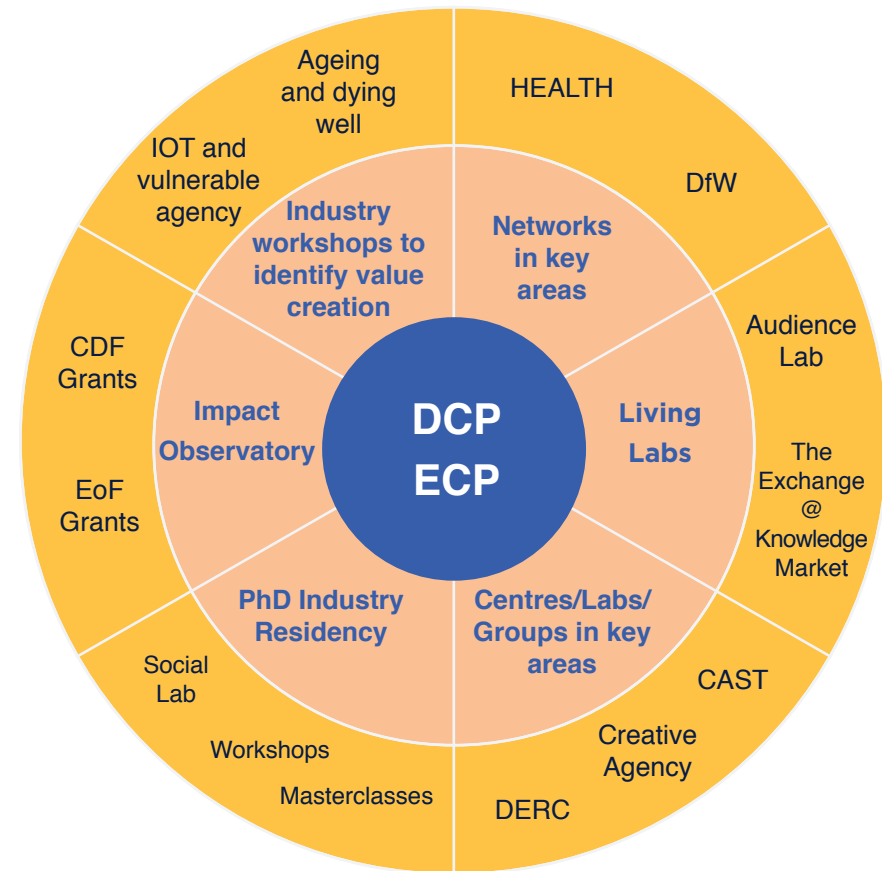
Capability Development Plan

Strategic Initiatives

DCP will provide ways for enabling capability building around areas of expertise through DCP ECP initiatives. These initiatives seek to address gaps in current models for enabling our research to grow and develop greater impact.

These strategies will embed RMIT's Reconciliation Action Plan, Gender Equality Action Plan, and Diversity & Inclusion Action Plans across all activities and outcomes. The DCP ECP strategic initiatives/ working models include:

— **Networks in key areas** (Design for Wellbeing; Design & Art as Social Practice; HEALTH network)

— **HDRs working group** (comprising of reading groups, masterclasses, workshops, mentoring scheme and writing bootcamps)

— **Early Career Resaerch Network** (ECRN)

— **Emerging Research Leaders scheme** (to mentor and provide opportunities for future leaders)

— **Labs** and **Living Labs** in key areas such as Creative Agency and The Exchange @ Knowledge Market)

— **Impact Observatory**

— **Industry workshops** to identify key challenges and value creation opportunities

Diagram: DCP ECP circular model showing inner working models — Industry workshops to identify value creation, Networks in key areas, Living Labs, Centres/Labs/Groups in key areas, PhD Industry Residency, Impact Observatory — surrounded by outer examples of models/strategic initiatives: Ageing and dying well, HEALTH, DfW, Audience Lab, The Exchange @ Knowledge Market, CAST, Creative Agency, DERC, Masterclasses, Workshops, Social Lab, EoF Grants, CDF Grants, IOT and vulnerable agency.

Legend:
- Examples of models/ strategic initiatives
- Working Models

Working Models and Initiatives

In Practice

The DCP initatives and working models, deployed across the four key priority areas, seek to address gaps in current models for enabling our research to grow and develop greater impact. The following are examples of implementation of these models developed during the consultation period.

Impact Observatory

The Impact Observatory will act as a repository in which the impact generated throughout the research journey (of various DCP projects) will be collated reported upon and presented to end-users and bodies such as ARC, the university itsself, idustry partners etc.

Creative Agency

Creative Agency is a purpose built creative space for international, transdisciplinary collaborations and research.

The network strengthens and supports projects working across multiple sectors including design, arts, education, and creative/cultural industries.

Impact Observatory

The Impact and Engagement story is a way to promote the undeniable significance of design and creative practice as social and cultural innovators. The DCP's impact observatory will tell that story.

The change in approach to research

As the Australian Government increases its focus on showcasing or measuring the societal benefits from research, we propose the deployment of the Impact Observatory as a way to better coordinate our reporting and to also promote the impact of design and creative research.

Impact Observatory

— Provides evidence of activities and approaches to research that were outstanding in their engagement with external organizations/industry partners and end-users.

— Exists in the form of a digital portal, providing clear evidence of 'impactful' elements of a research project (all in the one place). The portal will make visible and vocal all the innovative ways creative practice research approaches impact – in a method accessible to all stakeholders.

— Exists on a public forum, where impact case studies and other evidence of 'impact' are public. This means that the Observatory will also act as a tool for public engagement – a form of 'soft PR' for the DCP ECP.

Creative Agency

Creative Agency is a purpose built creative space for international, transdisciplinary collaborations and research. The network strengthens and supports projects working across multiple sectors including design, arts, education, and creative/cultural industries.

Launched in August 2017, Creative Agency is an innovative new research community emerging from RMIT's School of Education and Design and Creative Practice.

It seeks to Innovate—Activate—Educate creativity, creative practice and cultivate power to change social structures. Working as a transdisciplinary network across sectors and disciplines, and co-design interdisciplinary projects provoking social change through making.

In early 2018 Creative Agency will facilitate an inspiring space for creation and a place-making tool for community building in Melbourne's CBD.

40 core members from across community arts, public education, design and digital media, government and industry invite people to engage with Creative Industry to kick-start change in your worlds and relationships.

RMIT UNIVERSITY

HEALT HEALTH: Network for Health, Education, Arts, Learning, Technology and Humanities

How can creativity and the arts help to solve real-world problems around health and wellbeing?

The purpose of the network is to develop deep partnerships and ongoing collaborations to connect individuals and institutions working in this dynamic area of interdisciplinary research to solve real-world problems.

The Network will engage with international researchers working on larger scale health humanities projects to showcase collaborations in the field and provide opportunities for linking RMIT/ Australian researchers with international research groups.

HEALTH Advisory Board

— Prof Renata Kokanovic
— Prof Tania Lewis
— Assoc Prof Jonathan Duckworth
— Assoc Prof Anne Harris
— Assoc Prof Keely Macarow

DCP ECP CONSULTATION STAGE 2

Planning Day #1

9 August 2017

With the Capability Development Plan already submitted to Calum, this planning day was directed at:

1. How can we action our initiatives and models to embed impact in all that we do?

2. How is the DCP plan engaging with RAP, diversity and inclusion and also future researchers – HDRs

3. General Discussion around Impact and Creative Practice

4. Focusing on HDRs

5. A discussion of how ECP initiatives and strategic partnerships will focus on impact. How DCP can best engage HDRs and ECRs in ways that address current gaps.

Planning Day #2

6 September 2017

In this session, key initiatives were mapped out to ensure correlation with key expertise across labs, groups, centres and research strength then deployed as part of the engagement plan to support impactful partnerships. These initiatives were also workshopped to find pathways to impact and discuss the measure of success.
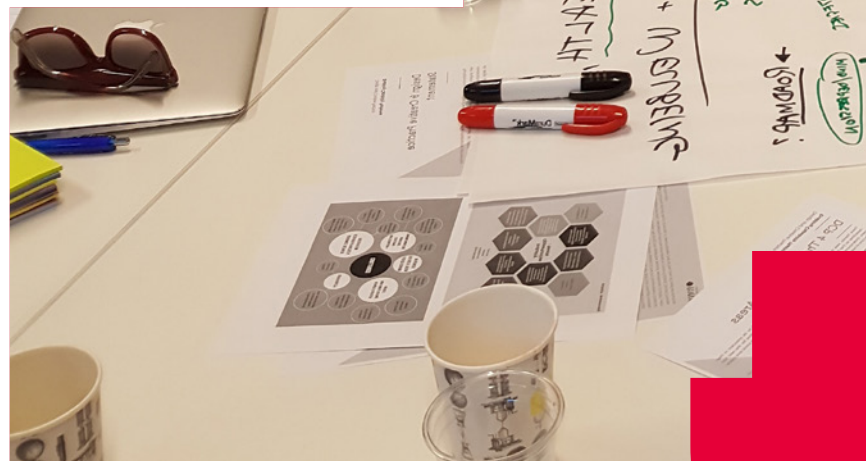
INDUSTRY ENGAGEMENT

Industry Overview

98% of Australians engage with the arts and since 2013 there has been a substantially increased recognition of the positive impact of the arts on our wellbeing and ability to develop new ideas. The DCP ECP responds to the needs of a significant industry.

Creative sectors and occupations account for almost $23 billion in gross value added, and make up about eight per cent of the Victorian economy.

The sector employs approximately 220,000 people state-wide. Australia and the regions ageing population and the introduction of the National Disability Insurance scheme presents the need for innovative and design centred responses—a key focus of the ECP.

Collaborations with STEM also respond to industry need for well-designed and innovative solutions to current world challenges such as climate change.

The ECP priorities are in response to key industry priorities including:

- Creative State—Victoria's first Creative industries Strategy—2016—2020, Dept. Economic development, Jobs & Transport (2016)

- Connecting Australians: The National Arts Participation Survey, Australia Council for the Arts (2017)

- Boston Consulting Group, Victoria's Creative and Cultural Economy (April 2015)

- National Disability Insurance Scheme rollout

- Aging population - Department of Treasury 2015. The 2015 intergenerational report. Canberra

- Global Megatrends—Hajkowicz, Stefan; Cook, Hannah; Littleboy, Anna. Our Future World: Global megatrends that will change the way we live. Brisbane: CSIRO(2012)
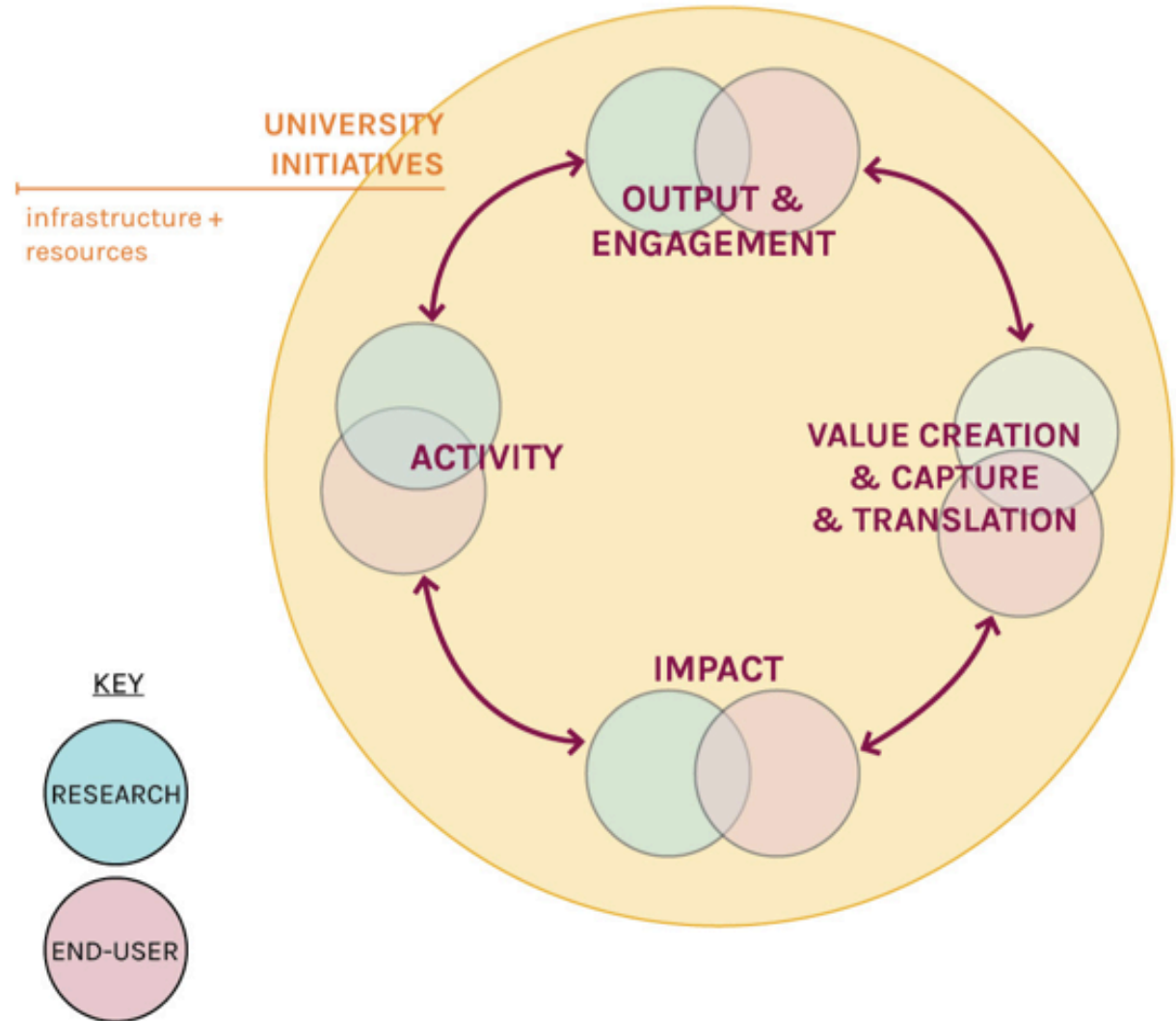
DCP ENGAGEMENT PLAN

The DCP ECP provides interventions into contemporary challenges faced by the creative industires.

Design and creative practice has a long history in knowledge transmission and alternative forms of public engagement — this is why we need to build a DCP specific framework when considering Research Impact models.
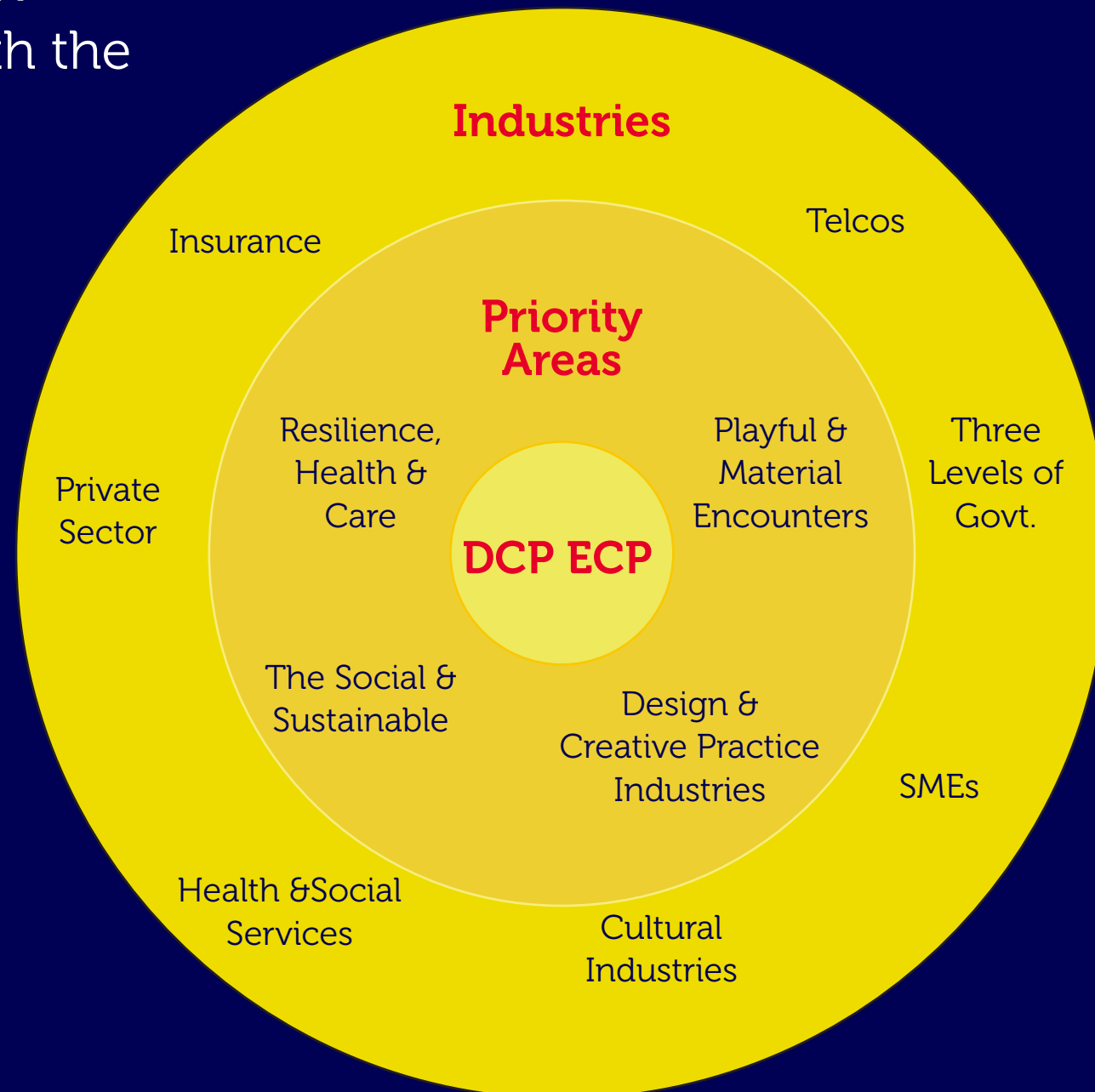
Collaborative, Iterative Model for Generating Impactful Research

In this model, partnership and collaboration between the end-user, the research and university infrastructure and resources start at the beginning for design and creative practice research — this partnership is core to each step.

Industry Partners that may benefit from engagement with the DCP ECP

Industries

Priority Areas

DCP ECP

- Insurance
- Telcos
- Private Sector
- Resilience, Health & Care
- Playful & Material Encounters
- Three Levels of Govt.
- The Social & Sustainable
- Design & Creative Practice Industries
- SMEs
- Health & Social Services
- Cultural Industries

DCP Sector Advisory Board

Our board is built from Australias leading Creative Industry Experts.

Natalie King (Chair)
MPavillion

Kimberly Moulton
Museums Victoria

Seb Chan
ACMI

Simone Leamon
NGV

Emma Crimmings
Artbank

Zara Stanhope
QAGOMA

Peter Handsaker
Creative Victoria

Kaye Glamuzina
City of Melbourne

IMPACT STORIES

Change is possible. And it's happening right now. See how Australian support is driving progress through research and industry collaborations around the world.

Our case studies were made possible by the support of DCP's Capability Development Funds

RMIT & ACMI Media Lab Symposium

Thee ACMI Audience Lab workshop brought together institutional players with industry and academia to discuss the collaborative possibilities of a publicly-facing testing ground for media.

Towards a Social Practice Network Across Art and Design

This project aims to build a network of social practice artists, designers, researchers who employ collaborative methods to work with people and across inter-sectoral partnerships

#SiteAnalytics: Using data capture technologies to solve environmental and technological challenges

#SiteAnalytics looks at how data capture technologies can be used with maps, mobile media and apps to generate new understandings about consumer behaviour, sites, audiences and impact. Information was collected from a range of urban and regional environments and from the people who visit these locations using a Tobii2 eye tracker, augmented reality software and social media content to capture real time and historical data.

Young People, Digital Play and Creative Citizenship

Industry professionals, teachers, scholars and young people were given the opportunity to collaborate at MONA (Tasmania) and Melbourne Museum (Victoria). The exclusive team of experts and eager-to-learn youth from local schools generated exciting partnerships and innovative outcomes using digital and live play.

43

FoodCHI

In this unique two day event, we invite participants to four sessions of delicious discussion and hands-on activities (programs organised like a food menu incorporating art performances) around different facets of food experiences. Along with piloting an innovative program, this cross-disciplinary symposium will pioneer debates about how the convergence between design, technology and food can address real-world problems (i.e. 3D printing food to address poverty). Moving beyond traditional outcomes, the symposium will create an open-source report and design cards that practitioners can use in real-world projects, delivering the value that design can bring to a broader context.

This project brings together science and design to rethink how waste water recovery might be integrated into 21st Century parklands in Western Sydney to contribute to environmental, recreational, cultural and social sustainability goals.

Hydrating Bungarribee

Hydrating Bungarribee is a new international cross-college collaboration taking the first steps in designing a low cost, low maintenance water treatment system for public gardens. Based on the premise that waste water systems often carry valuable resources away from where they may be treated and utilised and that public open space is particularly well placed to benefit from the water recovered from the underground sewer network.

This project resulted in a pilot design for a "Treatment Garden" treating water daily and providing educational and recreational outcomes. The Garden is made up of a number of planted basins of varying height through which the waste water flows.
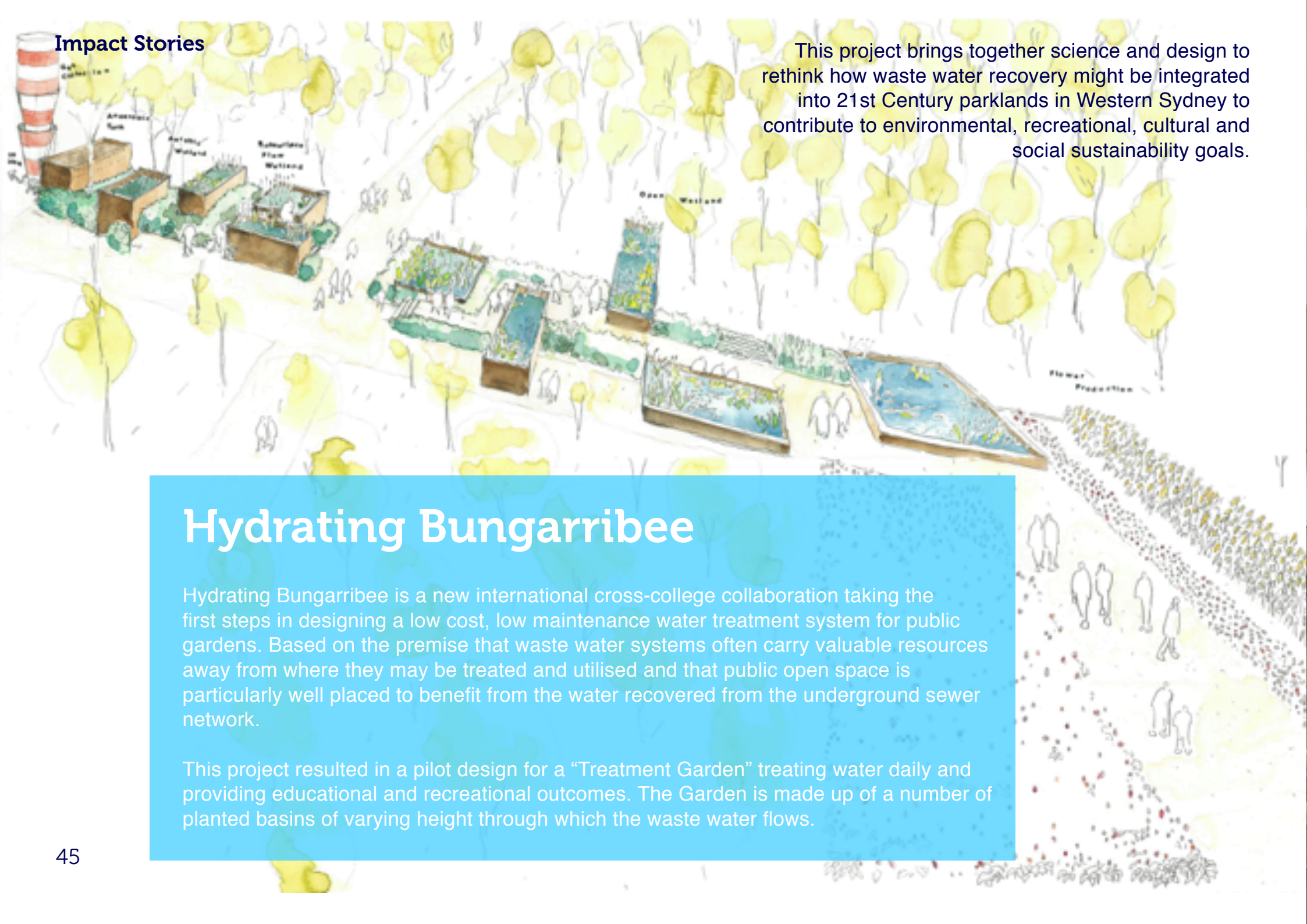
Design for Wellbeing Network (DfW)

The Design for Wellbeing Network is an international and interdisciplinary group of researchers who work across architecture, design, health technologies and social science. Focusing specifically on hospitals and other formal healthcare settings, the network aims to improve the understanding of how people experience these services and environments, and to work towards improvements in these experiences through rigorous qualitative and practice-based research.

Designing an Online Platform with Wiradjuri for Storytelling, Connection and Self-determination

Wiradjuri citizens are co-designing an online platform to test the viability of digital spaces as a means of pursuing Indigenous self-determination. The workshops planned on Wiradjuri country and in Melbourne are responding to particular needs concerning the on-going participation in generating dialogue and experiences of what it means to be Wiradjuri.

Playful Resistance Workshop

The Interdisciplinary international workshop consisted of a variety of provocations into the debate around how playful resistance as a tactic, strategy, mode of inquiry and creative, critical practice might be used to intervene on hybrid reality–encompassing everything from artificial intelligence (AI), virtual reality(VR) augmented reality(AR), quantified self (QS), automation and algorithm cultures

Care, media and ritual: creative design, social and ethnographic interventions

In July 2017 we had a workshop at Keio University (Japan) on this topic with key interdisciplinary experts across social work, design thinking, urban planning, creative practice, anthropology, sociology and new media.

The workshop concluded that inter and transdisciplinary methods and models were needed to address some of these complex questions. Some key concepts, questions and impactful outcomes emerged.

49

Digital Media & Ethnography: HDR ECR Methods Seminar

This two day seminar brings together leading qualitative game studies scholars from SE Asia and Oceania to engage with students and early career researchers in the processes and research practices of qualitative games and digital media research. Participants will have an opportunity to engage with a core set of digital ethnographic research skills, specifically engaging in qualitative fieldwork exploring networked games and play in Ho Chi Min City, Vietnam.