

What Now for the Creative Campus

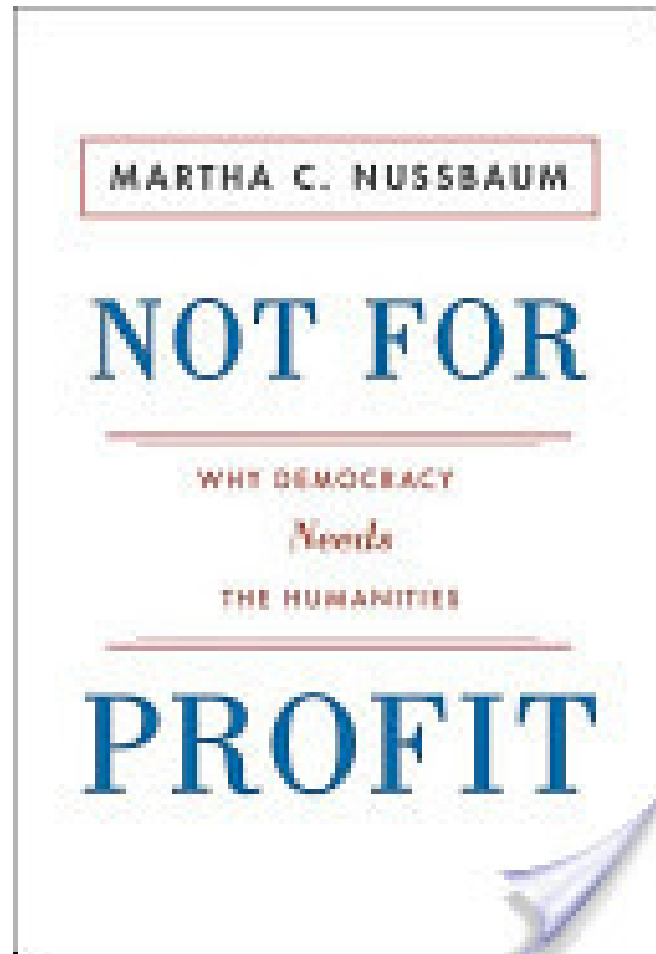
Justin O'Connor

ECPS, Monash University

HE, Creative Engagement and the
Creative Economy

UWS 12th July 2013

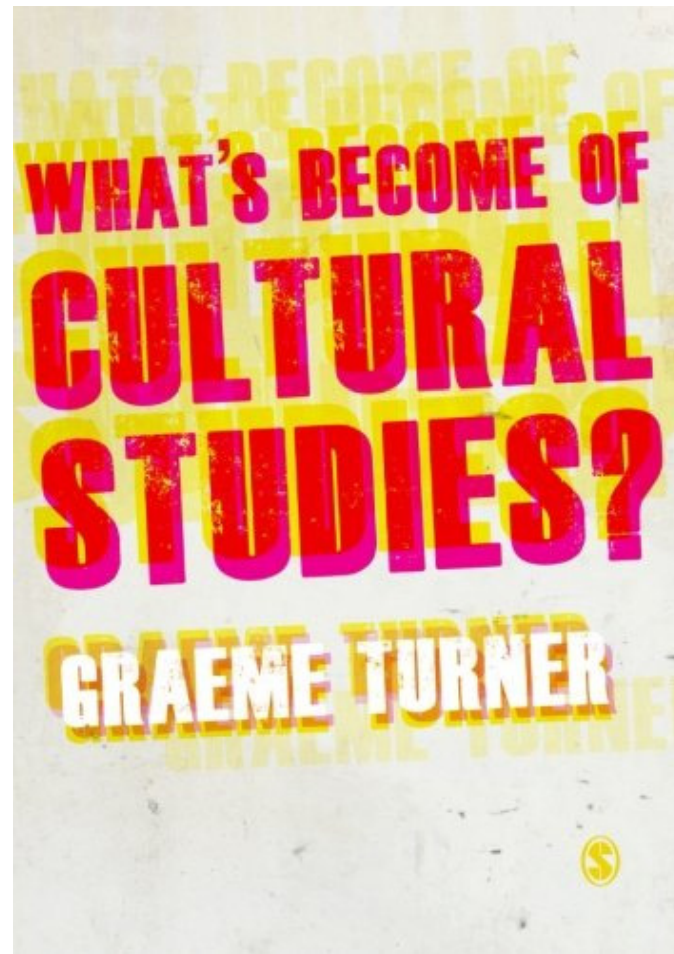
Martha Nussbaum



“Australia, like Britain (sic) has long thought of education as commercial and instrumental, and there is a further issue in that profoundly egalitarian society: people have grown used to thinking of the humanities as elitist”. (153)

“...there was a very successful battle to re-imagine the humanities in a non-elitist way, as part of a general education for all citizens. This effort was renewed and enhanced in the 1970s by the introduction of the study of race, the study of woman, and the study of human sexuality to the UG curriculum”.

“an opening for both arts and humanities has been created by the urgently felt need to show respect for the aboriginal people and their traditions, as well as to confront the best ideas of social justice more generally”. (154).



**WHAT'S BECOME OF
CULTURAL
STUDIES?**

GRAEME TURNER



1998 Cultural Production Manchester

- “What is certain is that amongst those with cultural occupations the role of higher education is crucial. In 1991 it was 58%. Given the massive weighting to the 20- 34 age group, and the wider take up of HE [77% with cultural occupations with higher artistic qualifications 77% 20 to 34], then we could expect this to be higher in 1999. A conservative estimate would be two thirds”.

- What the figures do show clearly however is that artistic training is certainly not a prerequisite for a cultural occupation, only 1 in 5 possess such. In the cultural industries this is under 1 in 10. This varies between groups, but no occupational group goes over one-third with such qualifications. Thus higher education is important but 'creative arts' education less so.

Arts Council Definition

‘art and design’, ‘drama’, ‘music’, and
‘combinations with art and design, drama and
music’

- This throws light on the periodic debate between 'education' and 'training'. It is clear that the ability to work within a cultural sector demanding creativity, entrepreneurialism, flexibility, multi-skilling, career portfolio building etc. derives from a wider or deeper capacity than that acquisition of specific skills represented by 'training'. This capacity seems to be partly acquired through participation in education. It is a personal capacity which we could, following Pierre Bourdieu, call cultural capital. That is, the acquisition of a particular set of knowledges, understandings and behaviours which allows the person to operate in the cultural field with a certain expertise.

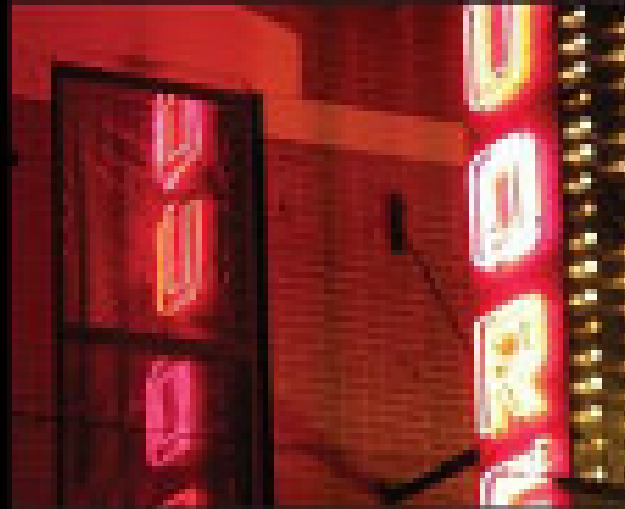
- This cultural capital is not just about formal knowledge transmitted by education, it is about a way of acting, a way of understanding, a way of conceiving one's self-identity. This sense of identity, linked to a cultural capacity, a cultural capital, can also be called a habitus - a way of thinking and acting which is 'learned' though not necessarily conscious or codified.

- The ability to deal in cultural knowledge, to manage the flexible and fragmented, to construct a career across a number of jobs, to be self-reflexive - this is the habitus of the new cultural entrepreneurs and it is acquired through formal and informal learning systems, of which 'training' is the least important

Neo-Bohemia

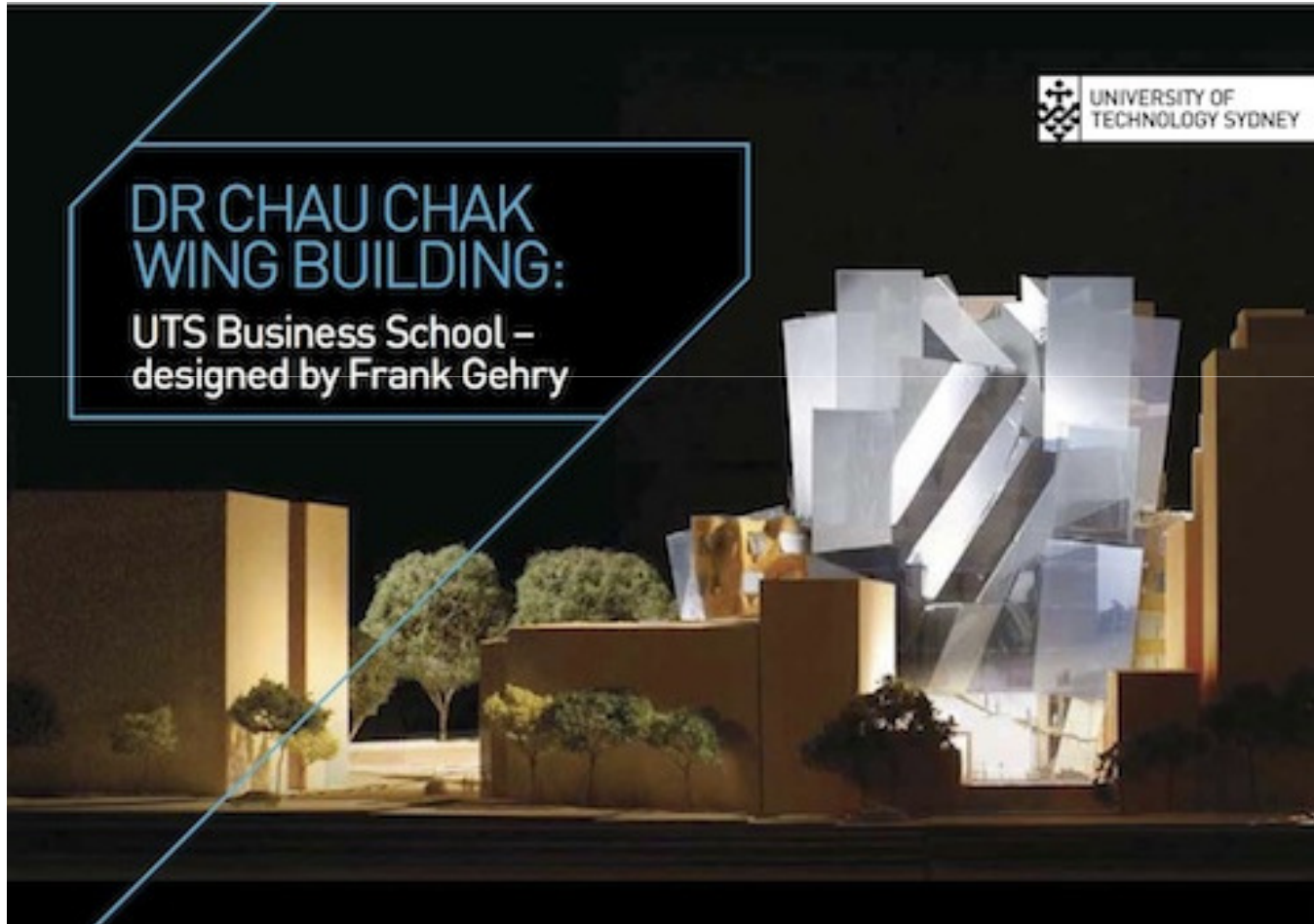
Art and Commerce in the Post-industrial City

Second edition



Richard Lloyd

**DR CHAU CHAK
WING BUILDING:**
UTS Business School –
designed by Frank Gehry





Fox

“UTS's \$1 billion campus redevelopment, with its centrepiece the new Frank Gehry designed Business School, would deliver a cutting-edge campus of the future, where industry is encouraged to collaborate and integrate with teaching and research programs”.