

# Creative Arts and Design Professional Practicum 2017

Curriculum Outline



**ACICIS**  
Study Indonesia

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## Program Details

### ACICIS Creative Arts and Design Professional Practicum

January 4 – February 18, 2017

Jakarta, Indonesia

**Credit Points:** Recommended equivalency 50% of a full semester load (0.25 EFSTL). Actual subject weighting and academic credit awarded to be determined by a student's home university.

**Mode:** Off-Campus

**Contact hours:** 40 hours language classes  
30 hours lectures and seminars  
70 hours independent study  
Approximately 160 hours practicum placement  
**Approximately 300 hours in total**

<http://www.acicis.edu.au/programs/practicum/creative-arts-and-design-professional-practicum-cadpp/>

## Contact Details

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## Description

Piloting in January – February 2017, ACICIS' Creative Arts and Design Professional Practicum (CADPP) is designed for students who do not necessarily have Indonesian language skills or experience in Indonesia but wish to gain experience in Indonesia's creative arts and design sector. The program will consist of a two-week academic component, followed by a four-week industry placement. The academic program is a combination of Indonesian language tuition (40 hours), and field trips and seminars on contemporary Indonesia and industry-relevant themes (30 hours).

Host organisations for the month-long industry placement will be sourced from a wide range of Indonesia's creative arts and design sectors, including but not limited to: contemporary art and design, arts management, performance, short film, animation, sound and video art, digital and multimedia, and social media app-building. Placements will give students the chance to engage in the vibrancy of contemporary Indonesian art, design and cultural production. The CADPP is designed as an accredited university program, to meet requirements for work integrated learning modules and other practicum-based courses at ACICIS member universities. The CADPP is a competitive entry program with an anticipated limit of 25-30 participants per program iteration.

### Aims

The two main aims of the CADPP are to:

1. Provide students with a practical learning experience with a Host Organisation (or individual artist, artist collective or art/design studio) in the Indonesian creative arts and design workplace environment; and
2. To enhance bilateral understanding through the creation of new partnerships between Australian and Indonesian counterparts, and serve as a medium for the exchange of ideas in the field of creative arts and design.

### Supervision

ACICIS' programs in Indonesia operate under the direction of the ACICIS Resident Director, Ms Elena Williams.

In addition, a professional Program Officer (PO) will be assigned for the duration of the CADPP to oversee all aspects of the program, including the supervision of its academic content. ACICIS' CADPP Program Officer for 2017 is Elly Kent. Participants will also be allocated a workplace mentor at their respective practicum host organisation who will manage the student's work within the organisation for the duration of the student's practicum placement.

### Structure and Schedule of Learning Activities

The CADPP will run from 4 January – 18 February, 2017. The structure of the six-week program is as follows:

- ◆ Two weeks of intensive Indonesian language classes (mornings) at Universitas Katolik Indonesia Atma Jaya (Atma Jaya University), designed to give participants basic Indonesian language capacity. It is then followed by English-language seminars, workshops and field trips (afternoons), led by experts and practitioners from Indonesian creative arts and design organisations and industry; and
- ◆ A four-week supervised practicum placement designed to give participants an English-speaking professional experience within an Indonesian or international organisation (or with an individual practitioner, artist collective or art/design studio) operating within Indonesia's creative industries.

### Practicum Placement Options and Selection

In their initial program application, students are asked to nominate sectoral interests and preferred industry placements. A student's preferences will be considered alongside their academic record, demonstrated skill-sets, portfolio and Host Organisation requirements in order to assign the student a placement that is appropriate to both student and Host Organisation.

The CADPP Program Officer and ACICIS Resident Director manage selection and practicum placement allocation. Host Organisations are encouraged to provide details in advance of preferred or required candidate skillsets for their workplaces.

ACICIS will confer with Host Organisations prior to confirming the placement with students and Host Organisations may nominate to review participant qualifications or to arrange a pre-acceptance interview over phone, video call, or email prior to accepting a practicum candidate.

## Educational Principles and Graduate Attributes

Throughout the CADPP, students are encouraged and assisted to:

- ◆ Develop and apply their academic skills and knowledge in a real-life workplace;
- ◆ Make a valued contribution to the Host Organisation;
- ◆ Enhance employability by increasing awareness of employer's expectations of performance and conduct;
- ◆ Enhance their understanding of Indonesian organisational culture;
- ◆ Gain first-hand experience of the challenges of intercultural management and communication; and
- ◆ Establish networks and contacts with professionals working within Indonesia's creative industries.

### Learning Outcomes

Students who complete the CADPP successfully should be able to:

- ◆ Apply discipline-specific knowledge and academic skills to a workplace environment;
- ◆ Demonstrate an aesthetic sensibility in creative arts and design;
- ◆ Apply relevant skills into personal and professional art and design projects;
- ◆ Critically identify and evaluate real-life creative opportunities and problems;
- ◆ Perform tasks set by an employer to a professional industry standard;
- ◆ Reflect and report on experience in the workplace;
- ◆ Demonstrate sound cross-cultural communication skills and cross-cultural teamwork behaviours; and
- ◆ Respect diversity in a range of professional environments.

## Teaching and Learning Strategies

Students undertake an unpaid practicum placement (160 hours) in a real-life work environment in Indonesia under the professional supervision of a Host Organisation mentor as well as the academic supervision of the ACICIS CADPP Program Officer. This experience is augmented by a two-week academic program conducted at Atma Jaya University — prior to students' practicum placements — consisting of compulsory Indonesian language classes as well as a series of industry seminars, field trips and workshops designed to equip students with an understanding of Indonesia's creative industries.

### Evaluation

Throughout the program, the CADPP Program Officer will conduct two monitoring visits to each student's workplace to gauge feedback from both student and Host Organisation mentor. Upon completion of the program, students are invited to provide specific feedback to the Program Officer at a final debriefing session. Students are also asked to complete an anonymous online student feedback survey to assist ACICIS in improving the quality of subsequent iterations of the program.

### Attendance

Students are expected to attend a minimum of 80% of all language classes, seminars and field trips, as well as the practicum placement to complete the program satisfactorily.

## Assessment

Upon completion of the program, the CADPP Program Officer provides an onepage evaluation report on the performance of each student. In accordance with standard ACICIS practice, student performance in the CADPP Program Officer's evaluation report will be assessed only as 'Satisfactory' or 'Unsatisfactory' (equivalent to 'ungraded pass/fail').

Mentors in Host Organisations are also requested to provide a brief report on the student's activities and performance. This should include criteria relevant to professional demeanour and conduct, reflective approach to work, and cross-cultural communication skills (both oral and written). Assessment of the academic classwork component of the program will be carried out by academic personnel.

To complete this program satisfactorily, students must demonstrate the ability to perform tasks in a workplace, at a professional industry standard, as well as to reflect on the experience and relate it back to their academic studies. Students must attend a minimum of 80 per cent of scheduled language classes, industry seminars and field trips, as well as achieve a grade of at least 60 per cent in the Indonesian language component.

A student's home university retains the right to set and grade other assessment tasks related to the program. While ACICIS makes a recommendation about the appropriate level of academic credit for a student's participation in the program, it is up to individual home universities to determine their own protocols and rules for awarding academic credit to students who undertake and successfully complete the program. Home universities are able to adjust ACICIS' recommended CADPP assessment weightings to suit home institution requirements.

## Assessment Mechanisms

The following components are used to inform the Project Officer's evaluation report. Students are required to complete satisfactorily all components in order to achieve an overall grade of 'Satisfactory' for the practicum:

#	Component	Dates	Weighting	Notes
1	Orientation	4-6 January	-	
2	Language Classes	9-20 January	10%	Undertaken at Atma Jaya University – assessments administered by Atma Jaya 's Language Centre (PKBB) through weekly assignments and written tests.
3	Creative Arts and Design Seminars and Field trips	9-20 January	10%	Attendance at, and participation in, all field trips and workshops organised by ACICIS is required. Evidence of familiarity with set readings will be assessed through seminar participation.
4	Practicum Placement	23 January - 17 February	55%	Practicum workplace mentor to submit an evaluation to the CADPP Program Officer (PO); PO to gauge performance based on two monitoring visits and discussions with host organisation mentor.
5	Reflective Journal	23 January – 17 February	10%	Weekly submissions to be submitted by email to the CADPP PO and/or uploaded to the CADPP blog by 4pm each Friday throughout the practicum placement. Evidence of familiarity with set readings will be assessed through reflective journal submission.
6	Practicum Report	22 February	15%	Student to submit a 2,000-word report documenting their work and contextualising their creative discipline within the Indonesian creative arts and design environment.

## Assessment Component Details

The CADPP is designed to meet the Australian university equivalency requirements of half of a full-time semester load (0.25 EFTSL) at ACICIS member universities, and includes the following assessable components:

### 1. Language Classes (40 hours)

Students are required to attend two weeks of intensive classes in Indonesian language and culture at Atma Jaya in order to develop language skills that will help them operate more effectively in their practicum placements and in the wider Indonesian community. Students will sit a placement test on the first day of orientation and be placed in Beginner, Intermediate or Advanced Indonesian language classes based on the test results. Language classes are four hours in duration each day from Monday to Friday for the first two weeks of the program. Students will be assessed on four macro skills areas: Listening, Speaking, Reading and Writing. Students will sit a final language exam and be given a percentage mark and grade for this assessment. To be awarded an overall 'Satisfactory' grade for the CADPP; participants must achieve a mark of at least 60% for this component.

## 2. Industry Seminar Series and Fieldtrips (30 hours)

The Industry Seminar and Field Trip component of the CADPP consists of six seminars, one workshop and two field trips. Students must attend and participate actively in a minimum of 80% all scheduled seminars, workshops and field trips. Prior to each seminar, students are required to complete a number of set readings. Students must demonstrate adequate preparation through informed contributions to discussions and activities in order to pass this component. Lively discussion groups and Q&A sessions will be a key aspect of these sessions. Please see Appendix I for more detail about this component of the program.

## 3. Practicum placement (160 hours)

Students undertake a supervised practicum placement at a participating Host Organisation. Required tasks will vary depending on the Host Organisation. Without good reason and the permission of their Host Organisation mentor, students must attend their placement during all contracted working hours. Furthermore, students must satisfy both their Host Organisation and the CADPP Program Officer that they have performed all assigned tasks to a professional industry standard. On completion of the practicum, the Host Organisation mentor will be asked to evaluate the student's performance. The mentor will be asked to comment on criteria related to both generic skills (e.g. interpersonal, communication, professionalism, initiative) and discipline-specific knowledge.

## 4. Reflective Journal: 2,000 words (30 hours)

The purpose of the Reflective Journal is to encourage critical thinking and reflection from students on their theoretical and vocational learning processes while on the CADPP. It should serve as a space in which students are able to reflect on the challenges and rewards of working in a cross-cultural professional environment, and guide students' workplace tasks week-by-week based on input from their CADPP Program Officer and workplace mentor. The reflective journal should also demonstrate evidence of a student's understanding of set course readings and ability to relate these readings to their practicum experience.

To complete the Reflective Journal, students are required to:

- ◆ Complete a set of required readings on cross-cultural learning and self-reflexive learning. The list of readings is provided at Appendix 2.
- ◆ Keep a **weekly log submitted to the CADPP blog** of activities and duties performed in the workplace during their practicum period. Include brief lines (no more than 1-2 paragraphs each day) along with photos, videos, illustrations, or graphics that detail observations, challenges, learning experiences, or unexpected outcomes encountered in the practicum workplace. Students should note down any important meetings they attended or interesting stakeholders with whom they met.
- ◆ Some questions students may like to reflect on at the end of each week might include, but are not limited to:
  - ◇ How did your daily tasks contribute to your project's end goals?
  - ◇ Did you come up against any hurdles this week (and if yes, how did you overcome them?)
  - ◇ How do you find working in a cross-cultural environment?
  - ◇ Do you notice different styles of management/teamwork in your Indonesian workplace compared with your home country?
  - ◇ How does this compare with workplaces in which you have worked previously?
  - ◇ How does your experience in the workplace compare with your university studies in this field previously?
  - ◇ Describe your organisation's location in the broader context of the creative industries (in Indonesia,

regionally, or internationally).

- ◆ Reference and reflect on the set readings and seminars topics.

Students are encouraged to use the Reflective Journal to record and elaborate on the significant issues encountered during each week of their practicum placement, and to talk these through with their Host Organisation mentor and/or the CADPP Program Officer wherever possible.

A useful way to complete the Reflective Journal can be for students to complete this in Microsoft Word or Excel as the last task done each day (for 10 -15 minutes) prior to leaving the office. Students can then – on Fridays – allocate around 20 minutes to jot down their longer weekly reflections.

Weekly logs are to be submitted to the CADPP PO by email and/or uploaded to the CADPP blog **by 4pm each Friday** during the practicum placement.

A template for the Reflective Journal is attached as Appendix 2.

## 5. Creative Arts and Design Professional Practicum Report: 2,000 words (40 hours)

Students are required to complete a 2,000-word report on a contemporary issue in the Indonesian creative arts and design sector as well as to create a digital portfolio/poster/artwork displaying the student's creative discipline within the Indonesian creative arts and design context. A list of report topics for students to choose from is provided in Appendix III. Alternatively, students may request permission to work on an alternative topic, with the approval of the CADPP Program Officer.

## Award of Grade for the unit

Both the student and the student's home university will receive a copy of the CADPP Program Officer's evaluation report as well as an official academic transcript from Atma Jaya University. These assessment documents will be sent (electronically in the case of the student and by post in the case of a student's home university) from the ACICIS Secretariat in Perth **within six weeks** of a student's completion of the program. The home university may choose to award a grade or an ungraded pass/fail on the basis of these documents and any additional home university assessment requirements for the program.

Detailed marking rubrics for assessment items 4, 5 and 6 (practicum placement, reflective journal, and practicum report) are provided in Appendix IV. These rubrics are provided as background information to students and home university course coordinators regarding how the ACICIS CADPP Program Officer assesses these particular assessment items and their contribution to a student's overall grade of 'Satisfactory' or 'Unsatisfactory' for the program.

## Reading List

### Cross-cultural learning and development

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Fanthome, Christine. *Work Placements: A Survival Guide for Students*. Basingstoke: Palgrave Macmillan, 2004.

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Geertz, Clifford. "The Year of Living Culturally - The Sculpture of Indonesia by Jan Fontein Et Al / Court Arts of Indonesia by Helen Ibbitson Jessup / Beyond the Java Sea by Paul Michael Taylor and Lorraine V. Aragon / Modern Indonesian Art by Joseph Fischer Et Al" *The New Republic* 205, no. 17 (1991): 30.

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World Bank. 2011. "Looking towards a rising middle class in Indonesia." *Indonesia Economic Quarterly: 2008 again?* March 2011: 38-42

### Seminar readings

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Asian Art Newspaper. "Documentary Photograph: Erik Prasetya and Oscar Motuloh in Indonesia". Accessed March 08, 2016. <http://www.asianartnewspaper.com/article/documentary-photograph-erik-prasetya-and-oscar-motuloh-indonesia>

Afterhours Books. "Soulscape Road By Oscar Motuloh." YouTube video, 1:04. December 14, 2015. <https://www.youtube.com/watch?v=eDVAcizAn4w>.

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## Appendix I: Industry Seminar Series and Field Trips

#	Date	Title	Speaker/s	Readings
Week One				
1	Monday 9 January	<p><b>CADPP Seminar 1: Indonesian Contemporary Art Today:</b></p> <p>By exploring a selection of artistic practices in the Indo – Pacific region, this seminar will survey Indonesian art which has become influential in today's contemporary art.</p>	<ol style="list-style-type: none"> <li><b>Agung Hujatnika Jennong</b> Curator of Selasar Sunaryo</li> <li><b>Aminudin TH Siregar</b> Independent curator and Director of Gallery Sumardja</li> <li><b>Carla Bianpoenn</b> Art Journalist</li> </ol>	<p><b>Required</b></p> <p>Brown, Colin. "The Indonesian Context". In <i>A Short History of Indonesia: The Unlikely Nation?</i>, 1-9. Sydney: Allen &amp; Unwin, 2004</p> <p>Brown, Colin. "Guided to Pancasila Democracy". In <i>A Short History of Indonesia: The Unlikely Nation?</i>, 185-223. Sydney: Allen &amp; Unwin, 2004</p> <p>Brown, Colin. "Reformasi: The Post-Suharto era". In <i>A Short History of Indonesia: The Unlikely Nation?</i>, 225-247. Sydney: Allen &amp; Unwin, 2004</p> <p>Darling, John and Lorne Blair. <i>Lembad Bali</i> (Ronin Films, 1980). UWA Kanopystreaming Video, 1:46:39. <a href="https://uwa.kanopystreaming.com/video/lempad-bali">https://uwa.kanopystreaming.com/video/lempad-bali</a>.</p> <p>Eko Nugroho. "Eko Nugroho". Accessed March 13, 2016. <a href="http://ekonugroho.or.id/index.php?page=artwork">http://ekonugroho.or.id/index.php?page=artwork</a>.</p> <p>Geertz, Clifford. "Popular Art' and the Javanese Tradition." <i>Indonesia</i> 50 (1990): 77-94.</p> <p>George, Kenneth M. "Ethical pleasure, visual dzikir, and artistic subjectivity in contemporary Indonesia." <i>Material Religion</i> 4, no. 2 (2008): 172-192.</p> <p>Holt, Claire. "The Setting" In <i>Art in Indonesia: Continuities and Change</i>, 191-210. Ithaca, N.Y: Cornell University Press, 1967.</p> <p>Kee, Joan. "Introduction Contemporary Southeast Asian Art" <i>Third Text</i> 25, no. 4 (2011): 371-381.</p> <p>Queensland Art Gallery. "Indo Pop: Indonesian Art from APT17" (Brisbane: Queensland Art Gallery, 2015): 1-8.</p> <p>Putranto, Sugathi, and Nita Purwanti. "Indonesian Alternative Comics from Yogyakarta, Indonesia". Accessed March 08, 2016. <a href="http://www.seasite.niu.edu/Indonesian/kartun/Apotik/apotik_bkggrnd.htm">http://www.seasite.niu.edu/Indonesian/kartun/Apotik/apotik_bkggrnd.htm</a></p> <p>Siregar, Aminudin TH. "Everything Is Allowed." <i>Inside Indonesia</i>. April-June 2013. Accessed March 8, 2016. <a href="http://www.insideindonesia.org/everything-is-allowed">http://www.insideindonesia.org/everything-is-allowed</a>.</p> <p>Toko, Bambang. "Kirik - the Complete Comic - Page 1." Accessed March 08, 2016. <a href="http://www.seasite.niu.edu/Indonesian/kartun/Apotik/kirik1.htm">http://www.seasite.niu.edu/Indonesian/kartun/Apotik/kirik1.htm</a>.</p> <p>Vickers, Adrian. "What is contemporary Indonesian art?". <i>Inside Indonesia</i>. April-June 2013. Accessed March 08, 2016. <a href="http://www.insideindonesia.org/what-is-contemporary-indonesian-art">http://www.insideindonesia.org/what-is-contemporary-indonesian-art</a>.</p> <p><b>Optional</b></p> <p>ERIK PRASETNYA</p> <p>Invisible Photographer Asia. "The Banal Aesthetics Of Erik Prasetya's Jakarta". Accessed March 08, 2016. <a href="http://invisiblephotographer.asia/2012/11/02/erikprasetya-jakarta-estetikabanal/">http://invisiblephotographer.asia/2012/11/02/erikprasetya-jakarta-estetikabanal/</a>.</p> <p>Jambore Street Photography Indonesia. "Jambore Street Photography Indonesia". Accessed March 08, 2016. <a href="http://jamborespi.com/">http://jamborespi.com/</a>.</p> <p>Sidewalkers Asia. "Bedah Buku: Jakarta Estetika Banal, Oleh Erik Prasetya." YouTube video, 7:39. April 8, 2013 <a href="https://www.youtube.com/watch?v=5d8CE5UGM-4">https://www.youtube.com/watch?v=5d8CE5UGM-4</a>.</p> <p>Widodo, Kurniadi. "Photographs &amp; Words by Kurniadi Widodo: Review: Jakarta Estetika Banal by Erik Prasetya." Accessed March 08, 2016. <a href="http://kurniadiwidodo.blogspot.com/2011/02/review-jakarta-estetika-banal.html">http://kurniadiwidodo.blogspot.com/2011/02/review-jakarta-estetika-banal.html</a>.</p> <p>OSCAR MOTULOH</p> <p>Afterhours Books. "Soulscape Road By Oscar Motuloh." YouTube video, 1:04. December 14, 2015. <a href="https://www.youtube.com/watch?v=eDVAcIZAn4w">https://www.youtube.com/watch?v=eDVAcIZAn4w</a>.</p> <p>Asian Art Newspaper. "Documentary Photograph: Erik Prasetya and Oscar Motuloh in Indonesia". Accessed March 08, 2016. <a href="http://www.asianartnewspaper.com/article/documentary-photograph-erik-prasetya-and-oscar-motuloh-indonesia">http://www.asianartnewspaper.com/article/documentary-photograph-erik-prasetya-and-oscar-motuloh-indonesia</a></p> <p>Whiteboard Journal. "Indonesia and Photojournalism with Oscar Motuloh." Accessed March 08, 2016. <a href="http://www.whiteboardjournal.com/interview/11170/indonesia-and-photojournalism-with-oscar-motuloh/">http://www.whiteboardjournal.com/interview/11170/indonesia-and-photojournalism-with-oscar-motuloh/</a>.</p>

#	Date	Title	Speaker/s	Readings
2	Tuesday 10 January	Opening Ceremony at Atma Jaya University and Australian Embassy Briefing		
3	Wednesday 11 January	<b>CADPP Field Trip 1: Jakarta Contemporary Art Galleries:</b> This trip will introduce students to leading contemporary art spaces in Jakarta	<ol style="list-style-type: none"> <li>1. Galeri Nasional</li> <li>2. Museum Macan</li> </ol>	<b>Required</b> Berghuis, Thomas. "Ruangrupa - What Could Be 'art to Come.'" <i>Third Text</i> 25, no. 4 (2011): 395-407. Flores, Patrick D. "Southeast Asia: Art History, Art Today". The Solomon R. Guggenheim Foundation (SRGF). (blog). Posted October 11, 2012. Accessed March 08, 2016. <a href="http://blogs.guggenheim.org/map/southeast-asia-art-history-art-today/">http://blogs.guggenheim.org/map/southeast-asia-art-history-art-today/</a> . Ingham, Sue. " 'Sisa' Under the radar: Thoughts on Indonesian exhibition strategies." In <i>Gang Re:Publik Indonesia-Australia Creative Adventures</i> , edited by Alexandra Crosby, Rebecca Conroy, Suzan Piper, and Jan Cornall, 156-161 Newtown: Gang Festival Inc., 2008. Sambrani, Chaitanya. "Blowing in the wind". <i>ArtAsiaPacific</i> . Posted Nov/Dec 2008. Accessed April 4, 2016. <a href="http://artasiapacific.com/Magazine/61/BlowingInTheWind">http://artasiapacific.com/Magazine/61/BlowingInTheWind</a> Protschky, Susie. "Articles of Faith." In <i>Images of the Tropics: Environment and Visual Culture in Colonial Indonesia</i> , 103-26. Leiden: Brill, 2011. Watson, William, and Claire Holt. "Art in Indonesia: Continuities and Change." <i>Pacific Affairs</i> 41, no. 3 (1968): 452. Wee, Darryl. "Thomas Berghuis on the New Museum of Modern and Contemporary Art in Nusantara" . Blouinartinfo. (blog). Posted February 9, 2016. Accessed March 08, 2016. <a href="http://www.blouinartinfo.com/news/story/1327603/thomas-berghuis-on-the-new-museum-of-modern-and-contemporary">http://www.blouinartinfo.com/news/story/1327603/thomas-berghuis-on-the-new-museum-of-modern-and-contemporary</a>
4	Thursday 12 January	<b>CADPP Seminar 2: Spirituality and Subjectivity in Indonesian Performance Art:</b> This seminar will explore how performance art in Indonesia has utilised and incorporated elements of indigenous traditions, philosophy, and spirituality.	<ol style="list-style-type: none"> <li>1. Tisna Sanjaya Bandung-based performance artist</li> <li>2. Melati Suryodarmo Yogyakarta-based performance artist</li> </ol>	<b>Required</b> Creative Cowboy Films. "Tisna Sanjaya" ( <i>blog</i> ). Last updated July 28, 2013. Accessed March 08, 2016. <a href="http://www.creativecowboyfilms.com/blog_posts/tisna-sanjaya">http://www.creativecowboyfilms.com/blog_posts/tisna-sanjaya</a> . Jurriens, Edwin. <i>Indonesia at Melbourne</i> . "Tisna Sanjaya and the Art of Snapping and Mapping". (blog). Posted December 15, 2015. Accessed March 08, 2016. <a href="http://indonesiaatmelbourne.unimelb.edu.au/tisna-sanjaya-and-the-art-of-snapping-and-mapping">http://indonesiaatmelbourne.unimelb.edu.au/tisna-sanjaya-and-the-art-of-snapping-and-mapping</a> . Melati Suryodarmo. "Melati Suryodarmo." Accessed March 08, 2016. <a href="http://www.melatisuryodarmo.com/works.html">http://www.melatisuryodarmo.com/works.html</a> NUS Museum. "Cigondewah: An Art Project by Tisna Sanjaya". Accessed March 08, 2016. <a href="http://nuseum.blogspot.com.au/2011/03/cigondewah-art-project-by-tisna-sanjaya.html">http://nuseum.blogspot.com.au/2011/03/cigondewah-art-project-by-tisna-sanjaya.html</a> Swastika, Alia. " Audiences as Part of the History of the Performing Arts: A Study of Performing Arts Spaces in Jakarta Post 1998" In <i>Performing Contemporary Indonesia: Celebrating Identity, Constructing Community</i> , by Barbara Hatley and Brett Hough, 1-16. Leiden: Brill, 2015. Weintraub, Andrew N. "Televisual Mediations." In <i>Power Plays: Wayang Golek Puppet Theater of West Java</i> , 189-207. Athens, OH: Ohio University Press, 2004.

#	Date	Title	Speaker/s	Readings
5	Friday 13 January	<p><b>CADPP Seminar 3: Digital Illustration and Motion Graphics:</b> This seminar will explore the current Indonesian digital art and design sectors including motion graphics and multimedia-based industries.</p>	<ol style="list-style-type: none"> <li><b>Representative from Sembilan Matahari</b> Visual Agency</li> <li><b>Isha Hening</b> Motion Graphics Artist and Visual Jockey</li> </ol>	<p><b>Required</b></p> <p>Hening Isha. "Isha Hening". Accessed March 08, 2016. <a href="http://www.ishahening.com/">http://www.ishahening.com/</a>.</p> <p>Instagram. "Indonesian Illustrators". Instagram Photos and Videos. Accessed April 4, 2016. <a href="https://www.pinterest.com/plussixtwo/indonesian-illustrators/">https://www.pinterest.com/plussixtwo/indonesian-illustrators/</a></p> <p>Instagram. "resatio". Instagram Photos and Videos. Accessed April 4, 2016. <a href="https://www.instagram.com/resatio/">https://www.instagram.com/resatio/</a>.</p> <p>Issuu.com. "Unguarded Guards-agugn". Accessed April 4, 2016. <a href="https://issuu.com/agugn/docs/unguarded_guards_-_agugn">https://issuu.com/agugn/docs/unguarded_guards_-_agugn</a>.</p> <p>Kolesnikov-Jessop, Sonia. "FX Harsono's Rebellious, Critical Voice Against 'Big Power' in Indonesia". NYTimes. Posted March 11, 2011. Accessed April 4, 2016. <a href="http://www.nytimes.com/2010/03/12/arts/12iht-Jessop.html">http://www.nytimes.com/2010/03/12/arts/12iht-Jessop.html</a></p> <p>Payne, Alistair. "The Virtual and Interdisciplinarity". In <i>Digital Media and Technologies for Virtual Artistic Spaces</i> by Dew Harrison 105-116. Hershey, PA: IGI Global, 2013</p> <p>Ramocki, Marcin. "DIY: The militant embrace of technology" In <i>Transdisciplinary Digital Art: Sound, Vision and the New Screen</i> by Randy Adams, Steve Gibson and Stefan Mueller Arisona, 26-32. Springer-Verlag: Berlin Heidelberg, 2008</p> <p>Sembilan Matahari. "Sembilan Matahari". Accessed March 08, 2016. <a href="http://sembilanmatahari.com/">http://sembilanmatahari.com/</a>.</p> <p>Simanjuntak, Tertiani ZB. "FX Harsono: Exposing the beauty of ugly truth". The Jakarta Post. Posted January 29 2015, Accessed April 4, 2016. <a href="http://www.thejakartapost.com/news/2015/01/29/fx-harsono-exposing-beauty-ugly-truth.html">http://www.thejakartapost.com/news/2015/01/29/fx-harsono-exposing-beauty-ugly-truth.html</a>.</p> <p>Soekarna, Marishka. "Marishka Soekarna". Accessed April 4, 2016. <a href="http://www.marishkasoekarna.blogspot.com.au/?view=magazine">http://www.marishkasoekarna.blogspot.com.au/?view=magazine</a>.</p> <p>Tumblr. "Bersama Sarkodit". Accessed April 4, 2016. <a href="http://bersama-sarkodit.tumblr.com/">http://bersama-sarkodit.tumblr.com/</a>.</p> <p>Van Kokswijk, Jacob. "Legal Aspects of Virtual Identity." <i>Cyberworlds, 2007. CW '07. International Conference on, 2007, 77-82.</i></p> <p>Wordpress. "Rehartanto". Accessed April 4, 2016. <a href="https://rehartanto.wordpress.com/">https://rehartanto.wordpress.com/</a>.</p>

Week Two

6	Monday 16 January	<p><b>CADPP Seminar 4: Video Art and Indonesian Internet Culture:</b> This workshop will explore how the digital age in Indonesia has given rise to local forms of internet culture and new methods of creativity using a variety of media.</p>	<ol style="list-style-type: none"> <li><b>Representative from Fluxcup</b> Bandung-based Internet Artist</li> <li><b>Representative from A Stone A</b> Bandung-based Artist Collective</li> <li><b>Representative from Malesbanget.com</b> Indonesian Viral Media and Online Video Channel</li> </ol>	<p><b>Required</b></p> <p>Boellstorff, Tom. "Ethnolocality". <i>The Asia Pacific Journal of Anthropology</i> 3, no. 1 (2002): 24-48.</p> <p>Fluxcup. "Them On Yet - Kehilangan Data " YouTube video, 6:32. November 19, 2015. <a href="https://www.youtube.com/watch?v=dX7xLVshoHM">https://www.youtube.com/watch?v=dX7xLVshoHM</a>.</p> <p>Hanan, David. "Innovation and Tradition in Indonesian Cinema." <i>Third Text</i> 24, no. 1 (2010): 107-21.</p> <p>Jurriens, Edwin. "Shaping Spaces: Video Art Communities in Indonesia." In <i>Performing Contemporary Indonesia: Celebrating Identity, Constructing Community</i>, by Barbara Hatley and Brett Hough, 1-24. Leiden: Brill, 2015.</p> <p>Malesbanget.com. "malesbangetdotcom" YouTube channel. Accessed March 08, 2016. <a href="https://www.youtube.com/user/malesbangetdotcom">https://www.youtube.com/user/malesbangetdotcom</a>.</p> <p>Malesbanget. "Website Humor Kesukaan Kita Semua Sejak Tahun 2002." Accessed March 08, 2016. <a href="https://www.malesbanget.com/">https://www.malesbanget.com/</a>.</p> <p>Ratna, Lulu. "Indonesian Short Films after Reformasi 1998." <i>Inter-Asia Cultural Stud. Inter-Asia Cultural Studies RIAC</i> 8, no. 2 (2007): 304-07.</p> <p>Varela, Miguel Escobar. "Wayang Hip Hop: Java's Oldest Performance Tradition Meets Global Youth Culture." <i>Asian Theatre Journal</i> 31, no. 2 (2014): 481-504.</p> <p><b>Optional</b></p> <p>Low, Nicolas. "PUNKASILA at Muma." <i>Art Monthly Australia</i>, no. 244 (2011): 30-33.</p> <p>Edwin Roseno. "Edwin Roseno". Accessed March 08, 2016. <a href="http://edwinroseno.com/">http://edwinroseno.com/</a>.</p> <p>Oppenheimer, Joshua. <i>The Act of Killing</i>. Directed by Joshua Oppenheimer. Copenhagen: Final Cut for Real, 2012.</p> <p>PUNKASILA. "PUNKASILA". Accessed March 08, 2016. <a href="http://punkasila.com/">http://punkasila.com/</a>.</p> <p>The Global Contemporary Art Worlds After 1989. "Tintin Wulia " Accessed March 08, 2016. <a href="http://www.global-contemporary.de/en/artists/6-tintin-wulia">http://www.global-contemporary.de/en/artists/6-tintin-wulia</a>.</p> <p>Tintin Wulia. "Tintin Wulia". Accessed March 08, 2016. <a href="http://tintinwulia.com/">http://tintinwulia.com/</a>.</p>
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#	Date	Title	Speaker/s	Readings
7	Tuesday 17 January	<p><b>CADPP Seminar 5 :</b>  <b>Experimental Art :</b> By exploring technology and media, this seminar will focus on creating art in various form and definitions including interactive projects and technology research.</p>	<ol style="list-style-type: none"> <li><b>Christian Siagian, Lifepatch</b> Community-based organisation run by multi-disciplinary people working in the fields of art, science and technology.</li> <li><b>Representative from House of Natural Fiber</b> New Media Art Laboratory</li> </ol>	<p><b>Required</b>  HONF Foundation. "HONF Foundation". Accessed March 08, 2016. <a href="http://www.natural-fiber.com/">http://www.natural-fiber.com/</a>.  Indoartnow. "Tromarama" YouTube video, 5:41. February 15, 2015. <a href="https://www.youtube.com/watch?v=DD5SHhpC2hQ">https://www.youtube.com/watch?v=DD5SHhpC2hQ</a>.  Jurriëns, Edwin. "Between Utopia And Real World." <i>Indonesia and the Malay World</i> 41, no. 119 (2013): 48-75.  LifePatch. "Bioart Now" . Accessed March 08, 2016. <a href="http://lifepatch.org/Bioart_Now">http://lifepatch.org/Bioart_Now</a>.  Schott, Christina. "Setulegi goes Airbus" In <i>Gang Re:Publik Indonesia-Australia Creative Adventures</i>, edited by Alexandra Crosby, Rebecca Conroy, Suzan Piper, and Jan Cornall, 150-155. Newtown: Gang Festival Inc., 2008.</p>
8	Wednesday 18 January	<p><b>CADPP Seminar 6:</b>  <b>Option 1:</b>  <b>Indonesian Contemporary Surface Design and Textile Arts:</b>  This seminar will explore current Indonesian surface design and textile arts including trends in contemporary batik and the emergence of local Indonesian fashion brands.</p>	<p><b>Option 1:</b></p> <ol style="list-style-type: none"> <li><b>Representative from Pikel Indonesia</b> Batik Fractal</li> <li><b>Kleting Titis Wigati</b> Fashion Designer at KLE</li> <li><b>Patrick Owen</b> Fashion Designer</li> </ol>	<p><b>Option 1: Indonesian Contemporary Surface Design and Textile Arts:</b></p> <p><b>Required</b>  Australiaplus. "Connecting Cultures through Fashion". Last updated 8 April 2015. <a href="http://www.australiaplus.com/international/2015-04-08/connecting-cultures-through-fashion/1431254">http://www.australiaplus.com/international/2015-04-08/connecting-cultures-through-fashion/1431254</a>.  Bandungcreativecityforum. "Bandungcreativecityforum" Accessed March 08, 2016. <a href="https://bandungcreativecityforum.wordpress.com">https://bandungcreativecityforum.wordpress.com</a>.  Greeneration Foundation. "Greeneration Foundation." Accessed March 08, 2016. <a href="http://www.greeneration.org/">http://www.greeneration.org/</a>.  Instagram. "kle_thelabel" Instagram Photos and Videos, March 31, 2016, <a href="https://www.instagram.com/kle_thelabel/?hl=en">https://www.instagram.com/kle_thelabel/?hl=en</a>.  Jakarta Globe. "Indie Designer Kleting Fills Indonesian Fashion Gap". Accessed March 09, 2016. <a href="http://jakartaglobe.beritasatu.com/features/indie-designer-kleting-fills-indonesian-fashion-gap">http://jakartaglobe.beritasatu.com/features/indie-designer-kleting-fills-indonesian-fashion-gap</a>.  Jones, Carla. "Fashion and Faith in Urban Indonesia." <i>Fashion Theory: The Journal of Dress, Body, &amp; Culture</i> 11, no. 2-3 (2007): 211-32.  Kle. "Kle" Accessed March 08, 2016. <a href="http://iamkle.com/">http://iamkle.com/</a>.  Luvaas, Brent. "Third World No More: Rebranding Indonesian Streetwear." <i>Fashion Practice: The Journal of Design, Creative Process &amp; the Fashion</i> 5, no. 2 (2013): 203-28.  Luvaas, Brent. "Designer Vandalism: Indonesian Indie Fashion and the Cultural Practice of Cut 'n' Paste." <i>Visual Anthropology Review</i> 26, no. 1 (2010): 1-16.  Pikel Indonesia. "Pikel Indonesia" . Accessed March 08, 2016. <a href="http://pikelindonesia.com/">http://pikelindonesia.com/</a>.  The Jakarta Post. "Java Hokokai Batik: Legacy of Wartime Indonesia." Last modified September 17, 2000. <a href="http://www.thejakartapost.com/news/2000/09/17/java-hokokai-batik-legacy-wartime-indonesia.html">http://www.thejakartapost.com/news/2000/09/17/java-hokokai-batik-legacy-wartime-indonesia.html</a>.  The Jakarta Post. "Kleting Titis Wigati: Bold &amp; Confident." Last modified June 05, 2011. <a href="http://www.thejakartapost.com/news/2011/06/05/kleting-titis-wigati-bold-confident.html">http://www.thejakartapost.com/news/2011/06/05/kleting-titis-wigati-bold-confident.html</a>.  The Jakarta Post. "Patrick Owen: Instagram for Self Expression, Inspiration." Accessed March 08, 2016. <a href="http://www.thejakartapost.com/news/2014/03/22/patrick-owen-instagram-self-expression-inspiration.html">http://www.thejakartapost.com/news/2014/03/22/patrick-owen-instagram-self-expression-inspiration.html</a>.</p> <p><b>Optional</b>  Adams, Kathleen M. "The Politics of Heritage in Tana Toraja, Indonesia: Interplaying the Local and the Global." <i>Indonesia and the Malay World</i> 31, no. 89 (2003): 91-107.  Jenkins, Laura Dudley, and Michael Romanos. "The Art of Tourism-driven Development: Economic and Artistic Well-being of Artists in Three Balinese Communities." <i>Journal of Tourism and Cultural Change</i> 12, no. 4 (2014): 293-306.  Schefold, Reimar. "Art And Art Trade In Siberut, Mentawai Archipelago Part 1: Toys For The Souls-Toys For The Shops: Siberut Art From Domestic Uses To Faking." <i>Indonesia and the Malay World</i> 30, no. 88 (2002): 319-35.</p>

#	Date	Title	Speaker/s	Readings
		<p><b>Option 2:</b>  <b>Games, Apps, and Indonesia's Start-up Landscape:</b>            This seminar will survey the state of game design, development and start-ups in Indonesia and how they could be the next-big-thing in Indonesia's creative economy.</p>	<p><b>Option 2:</b></p> <ol style="list-style-type: none"> <li><b>Representative from Touchten</b> Mobile Game Development Agency</li> <li><b>Representative from Jack's Labs</b> Start-up Incubator Agency</li> </ol>	<p><b>Option 2: Games, Apps, and Indonesia's Start-up Landscape:</b></p> <p><b>Required</b></p> <p>"Business: Eat, Pray, Tweet; Social Media in Indonesia." <i>The Economist</i> 398, no. 8715 (Jan 08, 2011): 64.</p> <p>Lim, Merlyna. "Many Clicks but Little Sticks: Social Media Activism in Indonesia." <i>Journal of Contemporary Asia</i> 43, no. 4 (2013): 636-57.</p> <p>Mashable. "Meet the Startup Power Couple Dominating Indonesia's Tech Scene." Accessed March 08, 2016. <a href="http://mashable.com/2015/11/12/power-couple-indonesia-startups/#V3bE1FWMXkqb">http://mashable.com/2015/11/12/power-couple-indonesia-startups/#V3bE1FWMXkqb</a>.</p> <p>NASDAQ. "Indonesia Set to Implement New Regulations for Internet Companies." Last modified March 08, 2016. <a href="http://www.nasdaq.com/article/indonesia-set-to-implement-new-regulations-for-internet-companies-20160308-00232">http://www.nasdaq.com/article/indonesia-set-to-implement-new-regulations-for-internet-companies-20160308-00232</a>.</p> <p>Nikkei Asian Review. "Widodo Promises Digital Economy Boom for Indonesia". Accessed March 08, 2016. <a href="http://asia.nikkei.com/Politics-Economy/Economy/Widodo-promises-digital-economy-boom-for-Indonesia">http://asia.nikkei.com/Politics-Economy/Economy/Widodo-promises-digital-economy-boom-for-Indonesia</a>.</p> <p>The Boston Consulting Group. <i>Asia's next big opportunity. Indonesia's Rising Middle-Class and Affluent Consumers</i>. Accessed March 08, 2016. <a href="https://www.bcgperspectives.com/Images/Asias_Next_Big_Opportunity_Mar_2013_tcm80-128797.pdf">https://www.bcgperspectives.com/Images/Asias_Next_Big_Opportunity_Mar_2013_tcm80-128797.pdf</a></p> <p>Tapsell, Ross. "Indonesia's media oligarchy and the "Jokowi phenomenon". <i>Indonesia</i>, no. 99 (2015): 29-50.</p> <p>Tapsell, Ross. "Digital Media in Indonesia and Malaysia: Convergence and Conglomeration." <i>Asiascape: Digital Asia</i> 1, no. 3 (2014): 201-22.</p> <p><b>Optional</b></p> <p>McKinsey &amp; Company. "The Archipelago Economy: Unleashing Indonesia's Potential." Accessed March 08, 2016. <a href="http://www.mckinsey.com/insights/asia-pacific/the_archipelago_economy">http://www.mckinsey.com/insights/asia-pacific/the_archipelago_economy</a>.</p>
9	Thursday 19 January	<p><b>CADPP Seminar 7: Historical and Cultural Relevancy of Moving Images Tradition in Indonesia:</b> This seminar explores time-based media – including video, sound, installation and analogue-based production – and its expanding critical role in contemporary Indonesian art and society.</p>	<ol style="list-style-type: none"> <li><b>Representative from Tromarama</b> Video Artist Collective</li> <li><b>Representative from Lab Laba Laba</b> Film Community</li> </ol>	<p><b>Required:</b></p> <p>Indoartnow. "Acehouse Collective." YouTube video, 4:55. November 18, 2015. <a href="https://www.youtube.com/watch?v=OzSYZHdHXhc">https://www.youtube.com/watch?v=OzSYZHdHXhc</a>.</p> <p>Indoartnow. "Krisna Murti" YouTube video, 4:34. February 23, 2015. <a href="https://www.youtube.com/watch?v=fxHzzZbgdIQ">https://www.youtube.com/watch?v=fxHzzZbgdIQ</a>.</p> <p>Jurriëns, Edwin. "Video Spa : Krisna Murti's Treatment of the Senses." <i>Bijdragen Tot De Taal-, Land- En Volkenkunde / Journal of the Humanities and Social Sciences of Southeast Asia</i> 166, no. 1 (2010): 1-24.</p> <p>Krisna Murti. "Video Spa Krisna Murti." YouTube video, 0:49. February 18, 2011. <a href="https://www.youtube.com/watch?v=JmqUloBeZDE">https://www.youtube.com/watch?v=JmqUloBeZDE</a>.</p> <p>Lab Laba-Laba. "Lab Laba-Laba". Accessed March 08, 2016. <a href="http://lablabalaba.weebly.com/">http://lablabalaba.weebly.com/</a>.</p> <p>Tromarama. "Tromarama". Accessed March 08, 2016. <a href="http://tromarama.blogspot.com.au/">http://tromarama.blogspot.com.au/</a>.</p>
10	Friday 20 January	<p><b>CADPP Field Trip 2: Art communities in Jakarta:</b>            This trip will introduce student to arts community in Jakarta: Ruang Rupa, Forum Lenteng, and Komunitas Salihara</p>	<ol style="list-style-type: none"> <li><b>Representatives from Leo Burnett</b> International Advertising Agency</li> <li><b>Representatives from Ruang Rupa</b> Community Arts Organisation</li> <li><b>Representatives from Komunitas Salihara</b></li> </ol>	<p><b>Required:</b></p> <p>Crosby, Alexandra. "Ruangrupa: Mapping a collective biography" In <i>Gang Re:Publik Indonesia-Australia Creative Adventures</i>, edited by Alexandra Crosby, Rebecca Conroy, Suzan Piper, and Jan Cornall, 129-134. Newtown: Gang Festival Inc., 2008.</p> <p>Frith, Katherine Toland, and Frith, Michael. "Western Advertising and Eastern Culture: The Confrontation in Southeast Asia." <i>Current Issues and Research in Advertising</i> 12, no. 1-2 (1990): 63-73.</p> <p>Leo Burnett. "Leo Burnett Indonesia". Accessed March 08, 2016. <a href="http://leoburnett.co.id/">http://leoburnett.co.id/</a>.</p> <p>Mosterd, Gerard. "Indonesia &amp; Performing Arts: A Talk With Goenawan Mohamad". <i>Latitudes</i>. Posted November 14, 2012. Accessed March 08, 2016. <a href="https://latitudes.nu/indonesian-performing-arts-a-talk-with-goenawan-mohamad/">https://latitudes.nu/indonesian-performing-arts-a-talk-with-goenawan-mohamad/</a>.</p> <p>RuangRupa. "15 Years!". Accessed March 08, 2016. <a href="http://ruangrupa.org/15/">http://ruangrupa.org/15/</a>.</p> <p>Salleh, Nur Asyiqin Mohamad. "Goenawan Mohamad: 'I write to liberate the language'." <i>Straitstimes</i>. Posted November, 2015. Accessed March 08, 2016. <a href="http://www.straitstimes.com/lifestyle/arts/goenawan-mohamad-i-write-to-liberate-the-language">http://www.straitstimes.com/lifestyle/arts/goenawan-mohamad-i-write-to-liberate-the-language</a></p> <p>The Conversation. "We Can Rebalance Australia's Economy with Creative Industries." Accessed March 08, 2016. <a href="http://theconversation.com/we-can-rebalance-australias-economy-with-creative-industries-23458">http://theconversation.com/we-can-rebalance-australias-economy-with-creative-industries-23458</a>.</p> <p>Whiteboard Journal. "Forum Lenteng: Traversing Media Literacy through the Corner of the Country". Accessed March 08, 2016. <a href="http://www.whiteboardjournal.com/focus/21440/forum-lenteng/">http://www.whiteboardjournal.com/focus/21440/forum-lenteng/</a>.</p>

## Appendix 2: Reflective Journal Reading List & Journal Template

### Reflective Journal Reading List

Prior to commencing the CADPP program, all students are required to read the following readings in the three thematic areas: cross cultural learning and development, self-reflexive learning, and introduction to Indonesia. These readings will help students understand the purpose of reflective journal writing and the challenges in cross-cultural vocational learning.

#### 1. Cross-cultural learning and development readings

##### Required

Bird, Allan, and Osland, Joyce S. "Making Sense of Intercultural Collaboration." *International Studies of Management and Organization* 35, no. 4 (2005): 115-32.

Cohen, Adam B., and Anderson, Norman B. "Many Forms of Culture." *American Psychologist* 64, no. 3 (2009): 194-204.

##### Optional

Yershova, Yelena, DaJaeghere, Joan, and Mestenhauser, Josef. "Thinking Not as Usual: Adding the Intercultural Perspective." *Journal of Studies in International Education* 4, no. 1 (2000): 39-78.

#### 2. Self-reflexive learning

##### Required

Bell, M. "What Constitutes Experience? Rethinking Theoretical Assumptions." *Journal of Experiential Education* 16, no. 1 (1993): 19-24.

Boud, David, and Heather Middleton. "Learning from Others at Work: Communities of Practice and Informal Learning." *Journal of Workplace Learning* 15, no. 5 (2003): 194-202.

Fanthome, Christine. *Work Placements: A Survival Guide for Students*. Basingstoke: Palgrave Macmillan, 2004.

Gardner, Philip, Steglitz, Inge, and Gross, Linda. "Translating Study Abroad Experiences for Workplace Competencies.(PRACTICE)." *Peer Review* 11, no. 4 (2009): 19.

Mccormick, D. W. "Critical Thinking, Experiential Learning, and Internships." *Journal of Management Education* 17, no. 2 (1993): 260-62.

#### 3. Introduction to Indonesia

##### Required

Bain, Lauren. "Knowledge in Working with Arts and Asia." In *Gang Re:Publik Indonesia-Australia Creative Adventures*, edited by Alexandra Crosby, Rebecca Conroy, Suzan Piper, and Jan Cornall, 101-04. Newtown: Gang Festival Inc., 2008.

McKinsey Quarterly. "Understanding the diversity of Indonesia's consumers." Accessed March 31, 2016. <http://www.mckinsey.com/global-themes/asia-pacific/understanding-the-diversity-of-indonesias-consumers>

Geertz, Clifford. "The Year of Living Culturally - The Sculpture of Indonesia by Jan Fontein Et Al / Court Arts of Indonesia by Helen Ibbitson Jessup / Beyond the Java Sea by Paul Michael Taylor and Lorraine V. Aragon / Modern Indonesian Art by Joseph Fischer Et Al." *The New Republic* 205, no. 17 (1991): 30.

George, Kenneth M. "Some Things That Have Happened to 'The Sun After September 1965': Politics and the Interpretation of an Indonesian Painting. (Painting by Indonesian Artist A.D. Pirous)." *Comparative Studies in Society and History* 39, no. 4 (1997): 603.

Hatley, Barbara, and Brett Hough. "Contemporary Performance in Central Java - Staging Identities, Constructing Communities". In *Performing Contemporary Indonesia: Celebrating Identity, Constructing Community*, 1-24. Leiden: Brill, 2015.

Jurriëns, Edwin. "Social Participation in Indonesian Media and Art: Echoes from the Past, Visions for the Future." *Bijdragen Tot De Taal-, Land- En Volkenkunde* 169, no. 1 (2013): 7-36.

Weintraub, Andrew N. "The 'Crisis of the Sinden': Gender, Politics, and Memory in the Performing Arts of West Java, 1959-1964." *Indonesia*, no. 77 (2004): 57-78.

##### Optional

Tapsell, Ross. "Old Tricks in a New Era: Self-Censorship in Indonesian Journalism." *Asian Studies Review* 36, no. 2 (2012): 227-45.

World Bank. 2011. "Looking towards a rising middle class in Indonesia." *Indonesia Economic Quarterly: 2008 again?* March 2011: 38-42

Weintraub, Andrew N. "The Politics of Performance." In *Power Plays: Wayang Golek Puppet Theater of West Java*, 229-37. Athens, OH: Ohio University Press, 2004.

## Reflective Journal Template

### Work Placement: Week One

Day	Activities	Personal Rewards	Challenges/obstacles	How can I overcome these?
Mon 16 Jan	<ul style="list-style-type: none"> <li>E.g. Met team, had induction, was given a small design project to work on</li> </ul>	<ul style="list-style-type: none"> <li>Found the office, understood my first team meeting on a specific marketing campaign and its associated design tasks</li> </ul>	<ul style="list-style-type: none"> <li>E.g. New to the team, feeling shy</li> <li>Don't know much about marketing strategies as applied within the Indonesian market</li> </ul>	<ul style="list-style-type: none"> <li>Ask questions, be friendly</li> <li>Sit with different people, ask questions, read as much as possible</li> <li>Research readings</li> </ul>
Tues 17 Jan	<ul style="list-style-type: none"> <li>Project- related team meeting</li> </ul>	<ul style="list-style-type: none"> <li>Incorporated meeting notes in my tasks</li> </ul>	<ul style="list-style-type: none"> <li>"Jam karet" poses to be an issue for me</li> </ul>	<ul style="list-style-type: none"> <li>Trying to adapt to my co- workers</li> </ul>
Wed 18 Jan	<ul style="list-style-type: none"> <li>Send a project to supervisor for feedback</li> </ul>	<ul style="list-style-type: none"> <li>Supervisor was happy with project status</li> <li>Feeling more comfortable in my new environment</li> </ul>	<ul style="list-style-type: none"> <li>Communicating in Indonesian</li> </ul>	<ul style="list-style-type: none"> <li>Practice</li> </ul>
Thurs 19 Jan	<ul style="list-style-type: none"> <li>Project- related team meeting</li> </ul>	<ul style="list-style-type: none"> <li>My marketing campaign was accepted</li> </ul>	<ul style="list-style-type: none"> <li>Traffic made it hard to get to work</li> </ul>	<ul style="list-style-type: none"> <li>Ask colleagues/ students for other /better options</li> </ul>
Fri 22 Jan	<p><b>Weekly summary</b></p> <p>Two long paragraphs to half a page reflecting on your week:</p> <ul style="list-style-type: none"> <li>In my first week with 'Agency/ Artist', I spent most of my time adjusting to..</li> <li>It's been really different working here compared to when I worked with "Business Name" / "Individual Practitioner's Name" in Australia- this is a very different environment for being creative and I'm looking forward to seeing how an Indonesian advertising agency operates compared to its Australian counterpart.</li> <li>NAME (Year) argues that it is Indonesia's rising middle class which is driving the rise of Indonesia's creative economy. I got a sense of that this week when..</li> </ul> <p>Goals for next week:</p> <ul style="list-style-type: none"> <li>Next week I hope to look up more readings/ meet with my supervisor and ask her more about the growing number of opportunities within the creative sector ..</li> </ul>			

Sent to CADPP PO and/or uploaded to CADPP blog?

Yes: Friday 20 Jan

Students will be assessed on:

- ◆ Their ability to accept feedback.
- ◆ Level of initiative and awareness and acceptance of personal limitations.
- ◆ Demonstration/evidence of a willingness to reassess their own work practice in light of feedback.
- ◆ Reflection on overall work experience and their expectations.

Overall students should reflect on:

- ◆ The degree to which you were able to draw on your existing skills and experience? What knowledge did you gain during the placement?
- ◆ How students feel they related to staff at their host organisation, and the organisation's other stakeholders. What techniques or strategies did you find useful in building rapport with others?
- ◆ How students feel about any differences in culture or communication. How successful do you feel you were at "fitting in?" How did the way you presented yourself affect the way that others related to you?
- ◆ How did you develop your professional skills? How successful were you at working autonomously, or within a team? How did you exercise initiative in your position? In what way were you required to be flexible in your role? What might you do differently to be more effective if you had the opportunity again? What advice might you give another student about undertaking the CADPP?
- ◆ Most enjoyable elements of the experience? Least enjoyable elements of the experience?



## Appendix 3: CADPP Report Outline

### Assessment

As part of the overall assessment load of the CADPP program, students are required to complete a 2,000-word report on a contemporary theme related to Indonesian creative art and design accompanied by a digital portfolio/poster reflecting the student's discipline within the Indonesian context. The aim of the report is to encourage students to think critically about contemporary creative arts and design sector in Indonesia, from a range of secondary sources (academic journal articles, research papers, books and online articles) as well as the experience of observing and participating in the creative arts and design sector first-hand through the CADPP program.

Students should choose **one** of the 12 topics below to serve as the basis for their CADPP Report:

1. Outline common Western misconceptions regarding Indonesian culture. How do those misconceptions colour the projection abroad of Indonesia and its people? What cultural myths surrounding Indonesia exist in the Western World and how is this reflected in Western creative advertising?
2. What materials are most commonly used in Indonesian art and what is the cultural significance of these preferences?
3. What cultural aspects need to be considered when designing artworks for an Indonesian market? (You can focus on specific fields such as photography, graphic design, product, furniture, interior design and or the arts)
4. Explore an event or period in recent Indonesian history that has impacted modern design. Discuss the cultural significance and long term implications of the phenomenon.
5. Offer an historical overview on a specific period in Indonesian art history of your choice of and the formative influences exerted on it.
6. How does Indonesian culture differ between the touristic destinations and those less affected by Western consumerism? How do these differences manifest themselves physically?
7. How is the Indonesian creative industry influenced by other cultures?
8. Investigate the cultural significance of sculptures in Indonesia. Examine this through a comparison of an historic artefact with a contemporary work.
9. What role does jewellery design play in representing culture in general and Indonesian culture in particular?
10. Investigate a famous Indonesian designer or artist. Trace their career and identify and evaluate the influences on them.
11. How have technological developments affected the Indonesian photography industry? (You can focus on specific fields such as photography, graphic design, product, furniture, interior design and or the arts)
12. Identify and discuss successful contemporary commercial, Indonesian illustrators. What opportunities are available to them locally and internationally, and how does their style differ from other illustrators around the world?

Alternatively, students may suggest their own report topic, in consultation with, and the approval of, the CADPP Program Officer.

In this report, having selected their topic, students will need to critically analyse the issue based on contemporary art and design theory and their experiences on the CADPP.

### Learning Outcomes

Following the completion of the thematic practicum report, students should be able to:

- ◆ Identify a contemporary creative arts and design topic in Indonesia, and its related sub-issues;
- ◆ Analyse the history and context of this issue or field of practice;
- ◆ Situate the issue or field of practice in a local context, and identify the key stakeholders involved;
- ◆ Critically reflect on the relationship between theory and practice;
- ◆ Identify and analyse how the activities of their practicum host organisation relate to this topic or field of practice;
- ◆ Offer recommendations or suggestions as to how this issue or field of practice might be developed in Indonesian in the future, based on the academic literature and student's own observations on the CADPP.

### Weighting & Grading

The thematic practicum report is worth 15% of a student's overall participation mark on the CADPP program, along with language classes (10%), seminar and field trip attendance (10%), reflective journal (10%) and practicum placement (55%). In accordance with ACICIS' final gradings of 'Satisfactory' or 'Unsatisfactory', the practicum report will be graded on 'Pass'/'Fail' basis with extensive feedback provided by the CADPP Program Officer on your topic selection, analysis, case studies and references used, and observations included from your experiences on the CADPP.

Students are advised to consult with the CADPP PO by the end of the two-week academic program (language classes and seminar series) regarding topic selection and suitability to individual CADPP placements. Please do this by: **Friday, 13 January, 2017.**

### Formatting and Referencing

Students should format their practicum report in Calibri or Times New Roman font, 11 or 12 point; double-spaced and justified. The report must be completed to an academic standard. Students should include a bibliography with standard Harvard referencing (including page numbers). Footnotes can be included, if they are relevant to, and support, the argument. Students are advised to consult their home university learning resource pages for more information on academic referencing.

### Deadlines

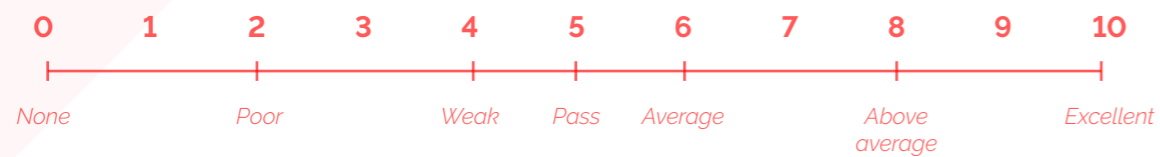
- ◆ Consult with CADPP PO on topic selection and suitability no later than: **Friday, 20th of January 2017.**
- ◆ The CADPP practicum report is due: **6pm, Sunday, 22 February, 2017;** by email to the CADPP PO **TBA**

# Appendix 4: Marking Rubrics

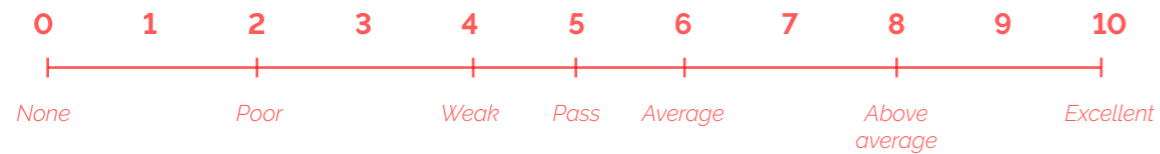
## Practicum Placement

Student Name		
Date		
Host Organisation		
Program Officer		
Final Mark for component	/50	(represents 55% of total mark)

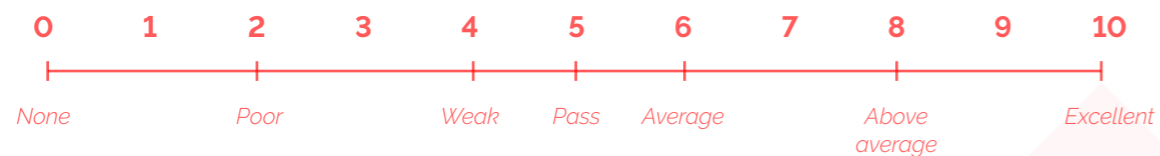
1. **Host Organisation's Expectations met** - Overall satisfaction with student's performance



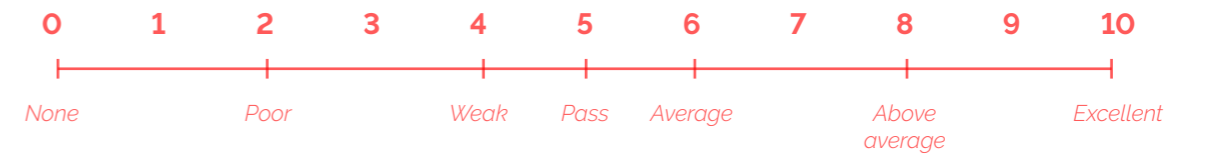
2. **Work initiative** - Student worked proactively, independently and demonstrated a flexible approach to tasks assigned by Host Organisation



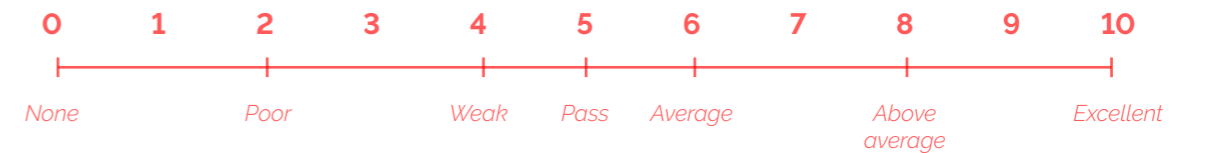
3. **Social and intercultural skills** - Student demonstrated sound cross-cultural communication skills and cross-cultural teamwork behaviours in the workplace.



4. **Application of discipline-specific knowledge, as well as previous skills and experience in the workplace** - Student showed ability to draw on previous experiences, skills and academic studies and apply these to their Host Organisation's workplace setting; and student demonstrated an aesthetic sensibility in the creative arts and design discipline of their choice.



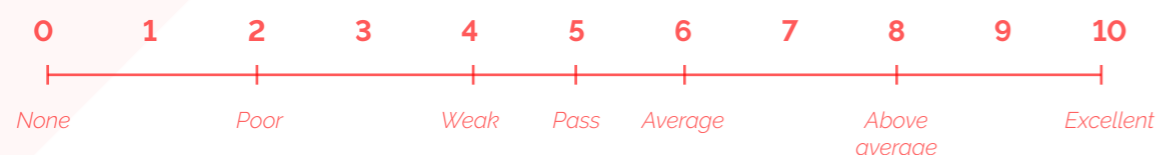
5. **Critical reflection on workplace performance and practice** - Student demonstrated ability to identify and evaluate real-life creative opportunities and problems encountered within their practicum Host Organisation; and to reflect, report on and analyse their own experience in the workplace.



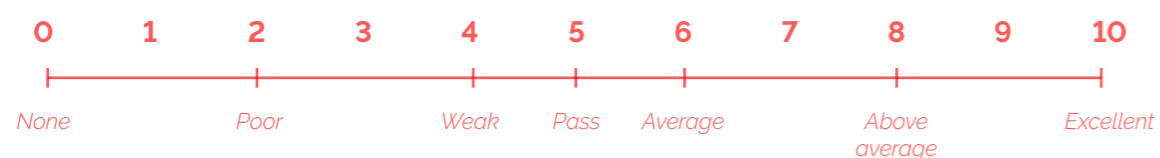
## Reflective Journal

Student Name		
Date		
Host Organisation		
Program Officer		
Final Mark for component	/50	(represents 10% of total mark)

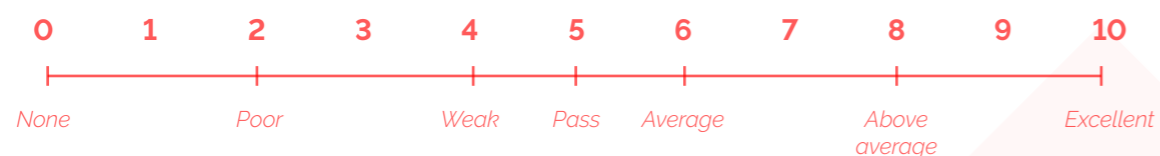
- 1. Reflexive practice:** Student demonstrates ability to identify problems encountered in the workplace, to reflect on behaviour and expectations – both their own and that of others – in relation to identified problems in the workplace, and a willingness to modify their own work practice. Student also shows an awareness and acceptance of personal limitations.



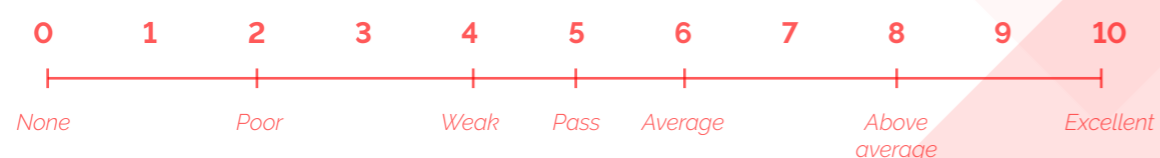
- 2. Intercultural understanding:** Evidence of development of adequate techniques and strategies to overcome cultural barriers encountered in the Host Organisation workplace during course of practicum.



- 3. Critical engagement with, and application of, readings to practicum placement:** Student demonstrates familiarity with set course readings, evidence of critical engagement with texts and an ability to apply these readings to experience on practicum placement.



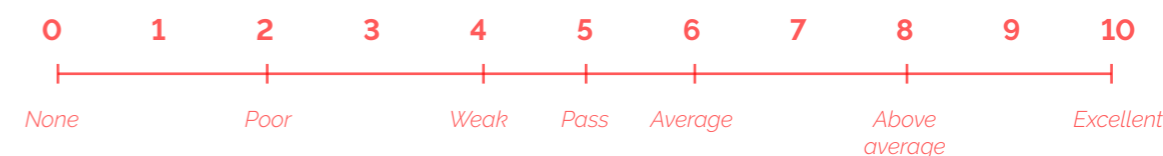
- 4. Existing skills:** Student showed ability to draw on pre-existing skills, experience and academic studies in reflecting on experience within Host Organisation workplace during course of practicum.



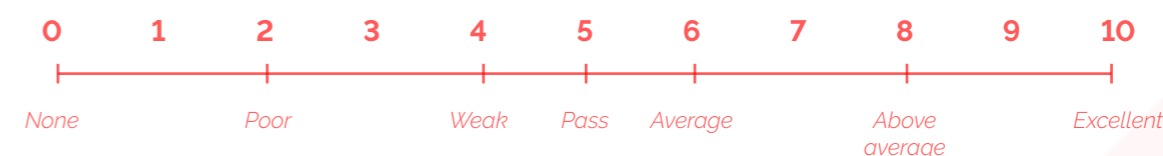
## Practicum Report & Digital Portfolio / Poster / Artwork

Student Name		
Date		
Host Organisation		
Program Officer		
Final Mark for component	/50	(represents 15% of total mark)

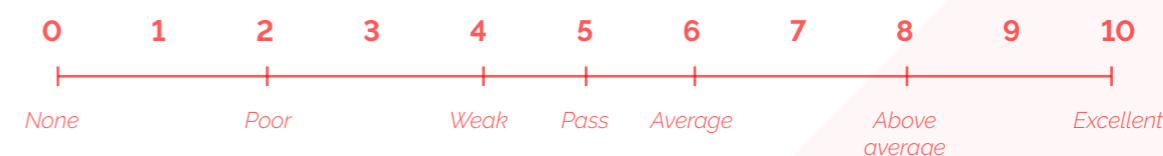
- 1. Depth and breadth of knowledge demonstrated** - Shows a deep understanding of the issue or field of practice being examined within the contemporary Indonesian Creative Arts and Design context.



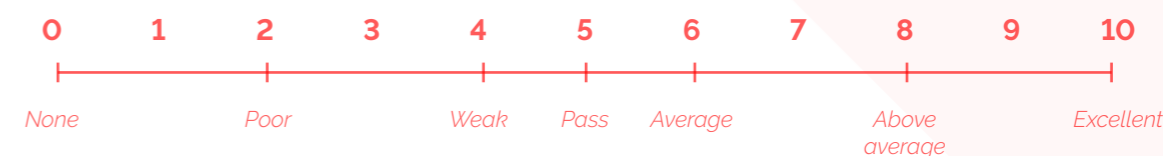
- 2. Topic in relation to host organisation** – Identifies and analyses how the activities of the student's practicum host organisation relate to this topic or field of practice; and critically reflects on the relationship between theory and practice.



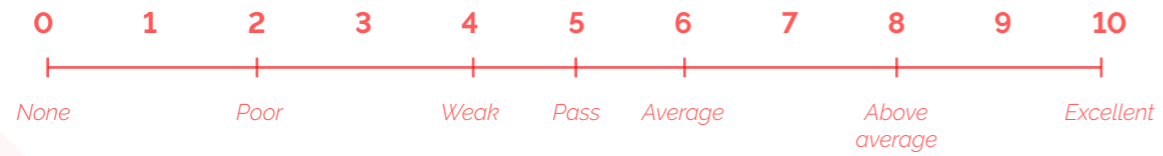
- 3. Research** – Quality academic sources, supporting evidence to back up claims, correct and consistent referencing of all source materials.



- 4. Writing** – Well written, clear, concise, with spelling and grammar checked, usage of appropriate headings and structure, and adherence to correct word limit.



5. **Visual Presentation of Research** – Depth and quality of exploration of design principles, typography and colour. Overall visually appealing, engaging and relevant to the discipline chosen.



## Acknowledgements

ACICIS gratefully acknowledges the financial and in-kind support it has received from the Australian Government's New Colombo Plan Mobility Program, which has partially funded the development of ACICIS' Creative Arts and Design Professional Practicum for in 2017 through the provision of student mobility grants. The New Colombo Plan is a signature initiative of the Australian Government which aims to lift knowledge of the Indo-Pacific in Australia by supporting Australian undergraduates to study and undertake professional experiences in the region. For more information on the New Colombo Plan, please visit: <https://www.dfat.gov.au/new-colombo-plan/>

ACICIS also gratefully acknowledges the significant assistance and input provided by the Australian National University, Charles Darwin University, Curtin University, Griffith University, Murdoch University, RMIT University, The University of Adelaide, University of Tasmania, University of Technology Sydney, and UNSW Australia into the drafting and design of this CADPP Curriculum Outline.



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