

# Acicis

# Course

# Outline

Creative Arts & Design Professional  
Practicum

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# Acicis 2026 Creative Arts & Design Professional Practicum: Course Outline

## Program Details

Title	Acicis Creative Arts & Design Professional Practicum		
Dates	31 October, 7 November & 14 November (online seminar series)  20 November - 24 December 2026 (in-country)	Credit Points	Recommended equivalency: 50% of a full semester load (0.25 EFTSL). Actual subject weighting and academic credit awarded to be determined by a student's home university.
Location	Jakarta, Indonesia	Mode	Off-Campus

## Contact Details

Program Facilitator	Acicis
Website	<a href="http://www.acicis.edu.au">http://www.acicis.edu.au</a>
Perth Office	Acicis Secretariat
Email	enquiries@acicis.edu.au
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Acicis Resident Director	Dr Adrian Budiman
Email	<a href="mailto:a.budiman@acicis.edu.au">a.budiman@acicis.edu.au</a>
Phone Number	+62 274 225 3471
Contact hours	<p>Total Program time commitment: Approximately 300 hours</p> <p>Comprised of approximately:</p> <p>40 hours of Indonesian language classes</p> <p>30 hours of seminars and field trips</p> <p>70 hours of independent study and structured assignments</p> <p>160 hours of professional placement</p>
Online program description	<a href="https://www.acicis.edu.au/our-programs/fine-arts-design/creative-arts-design-professional-practicum-cadpp/">https://www.acicis.edu.au/our-programs/fine-arts-design/creative-arts-design-professional-practicum-cadpp/</a>

## Description

The Acicis Creative Arts and Design Professional Practicum (CADPP) is a six-week program designed to introduce Australian and international students to the vibrancy of contemporary Indonesian creative arts and design, combining academic elements with hands-on practical creative production experience. Running from early January to mid-February each year, the CADPP combines a course of study with a supervised professional placement that provides an opportunity for students – or early career professionals – to gain professional experience working within Indonesia's creative industries.

The course of study blends intensive Indonesian language tuition with a series of seminars led by experts and practitioners from Indonesian creative arts and design organisations. Professional Placement Organisations for the professional placement include companies and organisations operating in a wide range of fields within Indonesia's creative industries, including but not limited to: graphic design, web design, sound design, arts management, museum curation, performing arts, film and television, animation, digital and multimedia, app design, as well as architecture and urban design. Placements provide students with the chance to engage first-hand with the dynamism of contemporary Indonesian art, design and cultural production. All industry placements provide an English-language working environment.

The CADPP is designed as an academic credit-bearing university program that meets the requirements for work integrated learning modules and other practicum-based courses at Acicis member universities.

## Aims

The main aims of the CADPP are to:

- Provide students with a practical learning experience with a Professional Placement Organisation (or individual artist, artist collective or art/design studio) in an Indonesian creative arts and design workplace environment;
- To develop students' knowledge of creative arts and design practices in the Indonesian context; and
- To enhance bilateral understanding through the creation of new partnerships between Australian and Indonesian counterparts, and to serve as a medium for the exchange of ideas in the field of creative arts and design.

## Supervision

An Academic Program Officer (APO) is assigned for the duration of the CADPP to oversee all aspects of the program, including the supervision of its academic content. The APO also acts as the primary source of guidance and advice for students. The APO is available for student consultations on a regular schedule or by appointment.

Participants will also be allocated a workplace mentor at their respective practicum Professional Placement Organisation who will manage the student's work within the

organisation for the duration of the student's professional placement. Participants must endeavour to regularly meet with their workplace mentor (as a guide, approximately three times a week) throughout the placement. Over the course of the program, the APO will attend at least two meetings between the student and their Professional Placement Organisation mentor.

All Acicis programs operate under the direction of the Acicis Resident Director, Dr Adrian Budiman, assisted by administrative staff in both Australia and Indonesia. Acicis' administrative staff will check in with participants throughout the program and are available during business hours to assist with any concerns.

### **Structure and Schedule of Learning Activities**

The CADPP will run from 20 November - 24 December 2026. The structure of the program is as follows:

- 40 hours of intensive Indonesian language classes at Atma Jaya University, designed to give participants basic Indonesian language capacity;
- 30 hours of seminars, tutorials, and field trips led by industry experts and practitioners from Indonesian creative arts and design organisations operating within Indonesia;
- A 160-hour supervised professional placement to give participants an English-speaking professional experience within an Indonesian or international firm operating within Indonesia.

### **Professional Placement Options and Selection**

In their initial program application, students are asked to nominate sectoral interests and preferred professional industry placements. A student's preferences will be considered alongside their academic record, established portfolio of work, demonstrated skill set, relevant work experience, future career goals, and Professional Placement Organisation requirements in order to assign the student to a placement that is appropriate to both student and the Professional Placement Organisation.

The Academic Program Officer and Acicis Resident Director manage selection and professional placement allocation. Professional Placement Organisations are encouraged to provide details in advance of preferred or required candidate skill sets for their workplaces. Acicis will confer with Professional Placement Organisations prior to confirming students' placements. Professional placement organisations may nominate to review participant qualifications or to arrange an interview over ZOOM or phone prior to accepting a practicum candidate.

## Educational Principles and Graduate Attributes

Through the CADPP, students are encouraged and assisted to:

- Develop and apply their academic skills and knowledge in an Indonesian workplace;
- Make a valued contribution to the Professional Placement Organisation;
- Enhance employability by increasing awareness of employers' expectations of performance and conduct;
- Enhance their understanding of Indonesian organisational culture;
- Gain first-hand experience of the challenges of intercultural management and communication;
- Increase their knowledge of creative arts and design practices in the Indonesian context, and
- Establish networks and contacts with professionals working within Indonesia's business community.

## 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 within the context of creative arts and design projects;
- Identify and analyse work-related situations and problems;
- Perform tasks set by an employer to a satisfactory standard;
- Critically reflect and report on their experience in the workplace;
- Demonstrate sound cross-cultural communication skills and the ability to work effectively within a cross-cultural team, and
- Respect diversity in a range of academic and professional environments.

## Teaching and Learning Strategies

Students undertake an unpaid professional placement (160 hours) in a work environment in Indonesia under the professional supervision of a Professional Placement Organisation mentor as well as the academic supervision of the Acicis CADPP Academic Program Officer. This experience is augmented by an academic program conducted at Atma Jaya University (UAJ) — undertaken prior to students' professional placements. This academic program consists of compulsory Indonesian language classes as well as a series of industry seminars and field trips designed to equip students with an understanding of Indonesia's business culture and environment.

## Evaluation

Throughout the program, the CADPP Academic Program Officer will conduct monitoring visits to each student's workplace to garner feedback from both student and the Professional Placement Organisation mentor. Upon completion of the program, students are invited to provide specific feedback to the Academic 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 required to attend a minimum of 80% of all language classes, seminars and field trips, as well as the professional placement to complete the program satisfactorily. Without good reason and the permission of their Professional Placement Organisation mentor, students must attend their placement during all contracted working hours.

### **Assessment**

Upon completion of the program, the CADPP Academic Program Officer provides a student's home university with a two-page 'Student Outcome Evaluation' report detailing the student's academic performance on the program. Student performance will be assessed only as 'Satisfactory' or 'Unsatisfactory' (equivalent to an 'ungraded pass/fail').

The student's Professional Placement Organisation workplace mentor is also required to provide a brief report on the student's activities and performance while undertaking their placement. This includes evaluation of a student's professional demeanour and conduct, their ability to reflect critically and adapt to issues encountered in the workplace, their approach to work, and their demonstrated cross-cultural communication skills (both oral and written). Assessment of the academic components of the program will be carried out by the Acicis CADPP Academic Program Officer.

To complete this program satisfactorily, students must demonstrate the ability to perform tasks in a workplace, at a satisfactory standard, as well as to reflect on the experience and relate it back to their academic studies. Students must attend a minimum of 80% of scheduled language classes, industry seminars and field trips, as well as achieve a grade of at least 60% 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 to be awarded upon a student's successful completion of the program, it is up to the home universities to determine their own protocols and rules for awarding academic credit to students who undertake and successfully complete the program.

### **Assessment Mechanisms**

The following components are used to inform the Acicis CADPP Academic Program Officer's 'Student Outcome Evaluation' report. Students are required to satisfactorily complete all components in order to achieve an overall grade of 'Satisfactory' for the program:

#	Component	Weighting	Notes
1	Indonesian Language Classes	10%	Undertaken at Atma Jaya University - assessments Language administered by Atma Jaya University's Language Teaching Centre through regular assignments and written tests.
2	Seminar series and Field Trips	10%	Attendance at, and participation, all seminars and field trips organised by Acicis is required. Evidence of familiarity with set readings will be assessed through seminar participation.
3	Professional Placement	50%	Professional placement organisation workplace mentor to submit an evaluation to the CADPP Academic Program Officer (APO); APO to gauge performance based on monitoring visits and discussions with Professional Placement Organisation mentor and student.
4	Reflective Journal	10%	Weekly submissions are to be submitted electronically to the APO by <b>11:59 PM on 4, 11, 18 and 24 December</b> . Evidence of familiarity with set readings will be assessed through reflective journal submissions.
5	Final Creative Project	20%	Students are to submit a 2,000 - word report on a contemporary issue within the Indonesian context relevant to their field of study by <b>11:59 PM on Sunday, 27 December</b> to be assessed by the APO.

### Assessment Component Details

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

### **Indonesian Language Classes (40 hours)**

Students are required to attend 40 hours of intensive classes in Indonesian language and culture at Atma Jaya University to develop language skills that will help them operate more effectively in their professional placements and the wider Indonesian community. Students sit a placement test on the first day of orientation and be placed in Beginner, Intermediate or Advanced Indonesian language classes at Atma Jaya's Language Teaching Centre. 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 component. To be awarded an overall 'Satisfactory' grade for the CADPP participants must achieve a mark of at least 60% for this component.

### **Seminar Series and Field Trips (30 hours)**

The Seminar Series and Field Trip component of the CADPP consists of six seminars and two field trips. Students are expected to attend and participate actively in a minimum of 80% of all scheduled seminars and field trips. Prior to each seminar, students are required to complete a number of set readings. Students must demonstrate adequate preparation for each seminar and field trip 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.

### **Professional Placement (160 hours)**

Students undertake a supervised professional placement at a participating Professional Placement Organisation. Required tasks will vary depending on the Professional Placement Organisation. Without good reason and the permission of their Professional Placement Organisation mentor, students must attend their placement during all contracted working hours. Furthermore, students must satisfy both their Professional Placement Organisation and the CADPP Academic Program Officer that they have performed all assigned tasks to a satisfactory standard. On completion of the practicum, the Professional Placement 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. A marking rubric for the component is provided in [Appendix IV](#).

### **Reflective Journal: 300 - 500 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 Academic 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-reflective learning. The list of readings is provided at [Appendix II](#).
- Keep a weekly log of activities and duties performed in the workplace during their professional placement to be submitted at the end of each week of the placement to the CADPP Academic Program Officer. Students should provide a brief account (no more than 1-2 paragraphs each day) of observations, challenges, learning experiences, or unexpected outcomes. 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 or 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 Indonesian creative arts & design sector.

Reference and reflect on the set readings and seminar topics.

Students are encouraged to use the Reflective Journal to record and elaborate on the significant issues encountered during each week of their professional placement, and to talk these through with their Professional Placement Organisation mentor and/or the CADPP Academic 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 Academic Program Officer electronically by **11:59 pm on 4, 11, 18 and 24 December**.

A template for the Reflective Journal is provided in [Appendix II](#). A marking rubric for this assessment component of the CADPP is provided in [Appendix IV](#).

### **Final Creative Project: 2,000 words (40 hours)**

Students are required to complete a 2,000-word report on a contemporary theme relating to the Indonesian creative arts and design sector, to be submitted no later than 11:59pm on

Sunday, 27 December 2026. The aim of the report is to encourage students to think critically about contemporary creative arts and design issues in Indonesia. 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 Academic Program Officer. In writing the report, students are expected to draw on a range of secondary sources (academic journal articles, research papers, books and online articles) as well as their own experience of observing and participating in the Indonesian creative industry first-hand through the CADPP program. An outline of this assignment can be found in [Appendix III](#). A marking rubric for this assessment component of the CADPP is provided in [Appendix IV](#).

### **Award of Grade for the Course**

Both the student and the student's home university will receive a copy of the CADPP Academic Program Officer's Student Outcome Evaluation (SOE) report as well as an official academic transcript from Atma Jaya University. These assessment documents will be sent electronically 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 2, 3, 4 and 5 (seminar series, professional placement, reflective journal, and thematic research essay) are provided in [Appendix IV](#). These rubrics are provided as background information to students and home university course coordinators regarding how the Acicis CADPP Academic 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

Abu-Lughod, Lila. 2002. "Do Muslim Women Really Need Saving?: Anthropological Reflections on Cultural Relativism and Its Others." *American Anthropologist* 104(3): 783-790.

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. 2009. "Many Forms of Culture." *American Psychologist* 64(3): 194–204.

Gordon, Robert. 2010. Going Abroad: Traveling like an Anthropologist. Boulder, CO: Paradigm Publishers.

Green, Madeleine. 2012. "Global citizenship – what are we talking about and why does it matter?" Trends and Insights for International Education Leaders

<http://www.nafsa.org/about/default.aspx?id=30005>

Jones, P, Miles, D & Gopalkrishna, N 2018. Intercultural Learning: Critical preparation for international student travel. UTS ePRESS, Sydney. Available from:

<https://utsepress.lib.uts.edu.au/site/books/m/10.5130/978-0-9945039-9-2/>.

Yershova, Yelena, Joan DeJeagbere, and Josef Mestenhauser. 2000. "Thinking not as usual: Adding the intercultural perspective." *Journal of Studies in International Education* 4 (1): 59-78.

### Self-reflexive learning

Bell, Martha. 1993. "What Constitutes Experience? Rethinking Theoretical Assumptions." *Journal of Experiential Education* 16(1): 19-23.

Boud, D. and Middleton, H. 2003. "Learning from others at work: communities of practice and informal learning." *Journal of Workplace Learning* 15(5): 194-202.

Fanthome, C .2004. *Work Placements: a Survival Guide for Students*. Basingstoke: Palgrave Macmillan.

Gardner, Philip, Steglitz, Inge, and Gross, Linda. (2009) ."Translating Study Abroad Experiences for Workplace Competencies.0)." *Peer Review* 11, no. 4: 19.

McCormick, D.W. 1993. "Critical thinking, experiential learning, and internships." *Journal of Management Education* 17(2): 260-262.

## Seminar readings

Akbarina, F, Krisprimandoyo, D, Indrawati, R, Tabran, M, & Gymnastiar, I 2023, 'Sustainable branding revolution: Building an environmentally conscious brand and influencing consumer choices', JB, vol. 2, pp. 36–43. DOI: [10.15575/jb.v2i1.29106.g9471](https://doi.org/10.15575/jb.v2i1.29106.g9471) [23 October 2024].

Ellis, K & McElroy, C 2022, 'Putting sustainable design intentions into action', Medium, 15 December. Available from: <https://thisiszone.medium.com/putting-sustainable-design-intentions-into-action-ffc8481dcbe2> [23 October 2024].

Gumulya, D & Meilani, F 2023, 'New design ideas from traditional culture through artful thinking: Study case on product design', New Design Ideas, vol. 7, no. 3, pp. 612–632. Available from:

[http://jomardpublishing.com/UploadFiles/Files/journals/NDI/V7N3/Gumulya\\_Meilani.pdf](http://jomardpublishing.com/UploadFiles/Files/journals/NDI/V7N3/Gumulya_Meilani.pdf) [14 October 2024].

Kent, E, Hooker, V & Turner, C 2022, Contextualising Art in Indonesia's History, Society and Politics, in Living Art: Indonesian Artists Engage Politics, Society and History. ANU Press, Canberra. Available from: <https://www.jstor.org/stable/jj.399499.5> [20 October 2023].

Klimenko, I & Berdnik, T 2018, 'Meaning, function and design of object in culture', Postmodern Openings/ Deschideri Postmoderne, vol. 9, no. 2, pp. 110–119. DOI: <https://doi.org/10.18662/po/22> [12 October 2024].

Malasan, P L, Triharini, M, & Ihsan, M 2020. 'The Role of Socio-technical Instruments in Craft and Design Practice in Indonesia', Pivot 2020: Designing a World of Many Centers, pp. 217-229. Available from: <https://designethno.id/publications> [20 October 2023].

Margried, N 2015, 'Batik Fractal Community: Creative engagement through technology', Procedia - Social and Behavioral Sciences, vol. 184. DOI: 10.1016/j.sbspro.2015.05.082. Available from:

[https://www.researchgate.net/publication/277478159\\_Batik\\_Fractal\\_Community\\_Creative\\_Engagement\\_through\\_Technology](https://www.researchgate.net/publication/277478159_Batik_Fractal_Community_Creative_Engagement_through_Technology).

Millman, D 2022, 'The personal brand paradox', WePresent. Available from: <https://wepresent.wetransfer.com/stories/personal-brand-paradox-debbie-millman> [05 November 2024].

Prameswari, I and Hibino, H 2020, 'Indonesian Cultural Design Concept: Analysis on Association of Indonesians' Design Perception and Culture', Proceedings of the International Conference on Aesthetics and the Sciences of Art (AESCIART), pp. 157-167.

Available from: <https://media.neliti.com/media/publications/338630-indonesian-cultural-design-concept-analy-2c6ec191.pdf> [14 November 2023].

Puri, L.A., Dharsono, & Wijaya, A.N 2022, 'Reinterpretation of Wayang on Indonesian Contemporary Art (Case Studies: Heri Dono and Indieguerillas)', IICACS: International and Interdisciplinary Conference on Arts Creation and Studies, vol. 4, no. 1, pp. 29–45. DOI: [10.33153/iicacs.v4i1.194](https://doi.org/10.33153/iicacs.v4i1.194) [12 October 2024].

Reksodipoetro, A & McCarter, A 2022, 'How ethnographic exhibits can shift business paradigms', Epic People. Available from: <https://www.epicpeople.org/how-ethnographic-exhibits-can-shift-business-paradigms/> [12 October 2024].

Saad, R W 2020, 'A Possibility of New History of Graphic Design in New Normal', Medium, blog post, 4 August. Available from: <https://medium.com/@rouzel.waworuntusaad/a-possibility-of-new-history-of-graphic-design-in-new-normal-794aaa7104d4> [14 September 2023].

Setiawardhani, S.D & Park, H.W 2022, 'Design characteristics of sustainable fashion products of Indonesian brands', International Journal of Costume and Fashion, vol. 21, no. 1, pp. 36–51. DOI: <https://doi.org/10.7233/ijcf.2022.22.1.036> [3 October 2024].

Sheth, J.N, Sethia, N.K & Srinivas, S 2011, 'Mindful consumption: A customer-centric approach to sustainability', Journal of the Academy of Marketing Science, vol. 39, pp. 21–39. Available from:

[https://www.researchgate.net/publication/226100566\\_Mindful\\_Consumption\\_A\\_Customer-Centric\\_Approach\\_to\\_Sustainability](https://www.researchgate.net/publication/226100566_Mindful_Consumption_A_Customer-Centric_Approach_to_Sustainability) [30 October 2024].

Suardana, I W 2020, 'Traditional Aesthetic Exploration in Development of the Indonesian Contemporary Art', Proceedings of the third International Conference on Arts and Arts Education, pp. 303-305. Available from: Atlantis Press Portal: Atlantis Press Digital Library [24 October 2023].

Supangkat, J 2023, 'A Brief History of Indonesian Modern Art' in E Kent, V Hooker, & C Turner, (eds), Living Art: Indonesian Artists Engage Politics, Society and History, pp. 199–216. ANU Press, Canberra. Available from: <http://www.jstor.org/stable/jj.399499.10> [12 October 2023].

Wardani, F 2019, 'Finding a place for art archives: Reflections on archiving Indonesian and Southeast Asian art', Wacana, Journal of the Humanities of Indonesia, vol. 20, no. 2, Article 2. DOI: 10.17510/wacana. v20i2.736. Available from:  
<https://scholarhub.ui.ac.id/wacana/vol20/iss2/2> [Accessed 30 October 2024].

Watkins, N 2022, 'The secret life of leftovers', The New Atlantis, Fall. Available from: <https://www.thenewatlantis.com/publications/secret-life-leftovers> [02 November 2024].

Yustiono, Dr. 2020, 'Art, artist and culture in 21st century Indonesian contemporary art', International Conference on Aesthetics and the Sciences of Art, Bandung, Indonesia, September 2020. Bandung Institute of Technology. [DOI: 10.51555/338675](https://doi.org/10.51555/338675) [30 October 2024].

Zhuang, J 2016, 'Saving Indonesia's Graphic Design History Before It's Lost Forever'. AIGA Eye on Design, book review, 4 April. Available from: <https://eyeondesign.aiga.org/saving-indonesias-graphic-design-history-before-its-lost-forever/> [13 October 2023].

## Appendix I: Seminars, Tutorials and Field Trips

#	Date	Title	Speakers	Readings
Week One (Online)				
1	31 Oct	<b>Seminar 1:</b> <b>Introduction to Indonesia (Plenary - All Program)</b> This seminar will introduce students to Indonesia's history, politics, society and culture	TBC	<p><b>Required:</b></p> <p>Through reputable, recent sources, <i>Familiarize yourself with Indonesia's history, political system (including key players and recent developments), society and culture. Possible sources include, but are not limited to:</i></p> <p>Central Intelligence Agency 2021. Indonesia. Available from: <a href="https://www.cia.gov/the-world-factbook/countries/indonesia/">https://www.cia.gov/the-world-factbook/countries/indonesia/</a>.</p> <p>Indonesia Investments n.d. Politics of Indonesia. Available from: <a href="https://www.indonesia-investments.com/culture/politics/item65">https://www.indonesia-investments.com/culture/politics/item65</a>.</p> <p>Legge, J, McDivitt, J, Leinbach, T, Mohamad, G, Wolters, O &amp; Asvi, A 2021, 'Indonesia', Encyclopædia Britannica. Available from: <a href="https://www.britannica.com/place/Indonesia">https://www.britannica.com/place/Indonesia</a>.</p> <p>Rush, JR 2018, 'Southeast Asia: A Very Short Introduction', Oxford University Press, Oxford.</p> <p><b>Tutorial Discussion:</b>  <i>How does Indonesia's history, politics, society, and culture differ from other countries, particularly Australia?</i></p>
Week two (Online)				
2	7 Nov	<b>Seminar 2:</b> <b>Introduction to Contemporary Art &amp; Design in Indonesia</b>	TBC	<p><b>Required:</b></p> <p>Kent, E, Hooker, V &amp; Turner, C 2022, Contextualising Art in Indonesia's History, Society and Politics, in Living Art: Indonesian Artists Engage Politics, Society and History. ANU Press, Canberra. Available from: <a href="https://www.jstor.org/stable/jj.399499.5">https://www.jstor.org/stable/jj.399499.5</a> [20 October 2023].</p> <p><b>Recommended</b></p>

#	Date	Title	Speakers	Readings
		<p>This seminar introduces Indonesia's contemporary art and design landscape, touching on historical influences, the evolution of graphic design, and the role of major art festivals et biennales.</p>		<p>Saad, R W 2020, 'A Possibility of New History of Graphic Design in New Normal', Medium, blog post, 4 August. Available from: <a href="https://medium.com/@rouzel.waworuntusaad/a-possibility-of-new-history-of-graphic-design-in-new-normal-794aaa7104d4">https://medium.com/@rouzel.waworuntusaad/a-possibility-of-new-history-of-graphic-design-in-new-normal-794aaa7104d4</a> [14 September 2023].</p> <p>Supangkat, J 2023, 'A Brief History of Indonesian Modern Art' in E Kent, V Hooker, &amp; C Turner, (eds), <i>Living Art: Indonesian Artists Engage Politics, Society and History</i>, pp. 199–216. ANU Press, Canberra. Available from: <a href="http://www.jstor.org/stable/jj.399499.10">http://www.jstor.org/stable/jj.399499.10</a> [12 October 2023].</p> <p>Wardani, F 2019, 'Finding a place for art archives: Reflections on archiving Indonesian and Southeast Asian art', <i>Wacana, Journal of the Humanities of Indonesia</i>, vol. 20, no. 2, Article 2. DOI: 10.17510/wacana.v20i2.736. Available from: <a href="https://scholarhub.ui.ac.id/wacana/vol20/iss2/2">https://scholarhub.ui.ac.id/wacana/vol20/iss2/2</a> [Accessed 30 October 2024].</p> <p>Zhuang, J 2016, 'Saving Indonesia's Graphic Design History Before It's Lost Forever'. <i>AIGA Eye on Design</i>, book review, 4 April. Available from: <a href="https://eyeondesign.aiga.org/saving-indonesias-graphic-design-history-before-its-lost-forever/">https://eyeondesign.aiga.org/saving-indonesias-graphic-design-history-before-its-lost-forever/</a> [13 October 2023].</p> <p><b>Tutorial Questions</b></p> <p><i>How has art and design in Indonesia evolved over the years? What are the key factors that have shaped its development?</i></p> <p><i>How do these influences distinguish Indonesian design from global trends?</i></p>

#	Date	Title	Speakers	Readings
				<i>How have interactions with international art movements and artists shaped the direction of Indonesian creative practices?</i>
Week Three (Online)				
3	14 Nov	<b>Seminar 3:</b> <b>Artists' Talk – Folk Art, Cultural Narratives, and Modern Expression in Indonesia</b>  This seminar introduces students to how traditional Indonesian art forms, folklore, and cultural narratives continue to shape contemporary identity and values.	TBC	<p><b>Required:</b></p> <p>Puri, L.A., Dharsono, &amp; Wijaya, A.N 2022, 'Reinterpretation of Wayang on Indonesian Contemporary Art (Case Studies: Heri Dono and Indieguerillas)', IICACS: International and Interdisciplinary Conference on Arts Creation and Studies, vol. 4, no. 1, pp. 29–45. DOI: <a href="https://doi.org/10.33153/iicacs.v4i1.194">10.33153/iicacs.v4i1.194</a> [12 October 2024].</p> <p><b>Recommended:</b></p> <p>Klimenko, I &amp; Berdnik, T 2018, 'Meaning, function and design of object in culture', Postmodern Openings/Deschideri Postmoderne, vol. 9, no. 2, pp. 110–119. DOI: <a href="https://doi.org/10.18662/po/22">https://doi.org/10.18662/po/22</a> [12 October 2024].</p> <p>Margried, N 2015, 'Batik Fractal Community: Creative engagement through technology', Procedia - Social and Behavioral Sciences, vol. 184. DOI: 10.1016/j.sbspro.2015.05.082. Available from: <a href="https://www.researchgate.net/publication/277478159_Batik_Fractal_Community_Creative_Engagement_through_Technology">https://www.researchgate.net/publication/277478159_Batik_Fractal_Community_Creative_Engagement_through_Technology</a> [12 November 2024].</p> <p>Suardana, I W 2020, 'Traditional Aesthetic Exploration in Development of the Indonesian Contemporary Art', Proceedings of the third International Conference on Arts and Arts Education, pp. 303-305. Available from: Atlantis Press Portal: Atlantis Press Digital Library [24 October 2023].</p> <p>Yustiono, Dr. 2020, 'Art, artist and culture in 21st century Indonesian contemporary art', International Conference on Aesthetics and the</p>

#	Date	Title	Speakers	Readings
				<p>Sciences of Art, Bandung, Indonesia, September 2020. Bandung Institute of Technology. DOI: <a href="https://doi.org/10.51555/338675">10.51555/338675</a> [30 October 2024].</p> <p><b>Tutorial Discussion</b></p> <p><i>How do contemporary Indonesian artists and designers reinterpret traditional art forms and folklore to express modern identity and values?</i></p> <p><i>In what ways can traditional cultural narratives and folk art be adapted to resonate with global audiences while preserving their authenticity?</i></p> <p><i>When collaborating with brands, how would you balance personal artistic values with commercial demands? How do you think this balance might differ in Indonesian art partnerships?</i></p>
Week Four (In-Country)				
4	23 Nov	<b>Seminar 4:</b> <b>Cultural Insights in Design Thinking in Indonesia</b>  This seminar introduces students to Indonesian approaches to design thinking, emphasizing the influence of cultural context, social values, and community	TBC	<p><b>Required:</b></p> <p>Reksodipoetro, A &amp; McCarter, A 2022, 'How ethnographic exhibits can shift business paradigms', Epic People.</p> <p>Available from:</p> <p><a href="https://www.epicpeople.org/how-ethnographic-exhibits-can-shift-business-paradigms/">https://www.epicpeople.org/how-ethnographic-exhibits-can-shift-business-paradigms/</a> [12 October 2024].</p> <p><b>Recommended:</b></p> <p>Gumulya, D &amp; Meilani, F 2023, 'New design ideas from traditional culture through artful thinking: Study case on product design', New Design Ideas, vol. 7, no. 3, pp. 612–632.</p> <p>Available from:</p> <p><a href="http://jomardpublishing.com/UploadFiles/Files/journals/NDI/V7N3/Gumulya_Meilani.pdf">http://jomardpublishing.com/UploadFiles/Files/journals/NDI/V7N3/Gumulya_Meilani.pdf</a> [14 October 2024].</p> <p>Malasan, P L, Triharini, M, &amp; Ihsan, M 2020. 'The Role of Socio-technical Instruments in Craft and Design Practice in Indonesia', Pivot</p>

#	Date	Title	Speakers	Readings
		<p>insights on creative problem-solving. Students will explore how Indonesian designers and strategists integrate local narratives and traditions into their methodologies to develop culturally relevant and impactful solutions.</p>		<p>2020: Designing a World of Many Centers, pp. 217-229. Available from: <a href="https://designethno.id/publications">https://designethno.id/publications</a> [20 October 2023].</p> <p>Prameswari, I and Hibino, H 2020, 'Indonesian Cultural Design Concept: Analysis on Association of Indonesians' Design Perception and Culture', Proceedings of the International Conference on Aesthetics and the Sciences of Art (AESCIART), pp. 157-167. Available from: <a href="https://media.neliti.com/media/publications/338630-indonesian-cultural-design-concept-analy-2c6ec191.pdf">https://media.neliti.com/media/publications/338630-indonesian-cultural-design-concept-analy-2c6ec191.pdf</a> [14 November 2023].</p> <p><b>Tutorial Discussion</b></p> <p><i>'See, Think, Wonder' exercise.</i></p> <p><i>How do cultural insights influence the design thinking process, and what are the key elements that should be considered when creating inclusive designs for a diverse market like Indonesia?</i></p> <p><i>Which methods could you adopt to make your own work more culturally relevant?</i></p> <p><i>Identify a cultural element or narrative that resonates with you. How could you incorporate it into a design thinking approach to create an experience or product that connects with a particular audience?</i></p>
5	24 Nov	<b>Field Trip 1: Museum of Fine Arts and Ceramics and Ceramics Workshop</b>	Museum of Fine Arts and Ceramic teams	<p><b>Required:</b></p> <ul style="list-style-type: none"> <li>-</li> </ul> <p><b>Recommended:</b></p> <p>Martinez, R and Masron, IN 2020, 'Jakarta: A city of cities', Cities, vol 106. Available from: <a href="https://www.sciencedirect.com/science/article/pii/S0264275120312166">https://www.sciencedirect.com/science/article/pii/S0264275120312166</a> [15 November 2023].</p> <p><b>Tutorial Discussion</b></p> <p><i>In what ways do the layers of Jakarta's history, from colonial Batavia to modern Jakarta,</i></p>

#	Date	Title	Speakers	Readings
				<p><i>provide context for Indonesia's current art and design?</i></p> <p><i>How does the diversity of historical and contemporary artworks in the museum reflect Indonesia's complex cultural landscape?</i></p>
6	25 Nov	<p><b>Seminar 5:</b></p> <p><b>Sustainable Design: Product, Branding, and Space</b></p> <p>Explores sustainability in design across products, branding, and spatial design.</p> <p>Students will learn how top professionals integrate sustainability without sacrificing aesthetics or functionality.</p> <p>The session will focus on practical strategies for embedding sustainability into projects in a way that is globally applicable</p>	TBC	<p><b>Required:</b></p> <p>Ellis, K &amp; McElroy, C 2022, 'Putting sustainable design intentions into action', Medium, 15 December. Available from: <a href="https://thisiszone.medium.com/putting-sustainable-design-intentions-into-action-ffc8481dcbe2">https://thisiszone.medium.com/putting-sustainable-design-intentions-into-action-ffc8481dcbe2</a> [23 October 2024].</p> <p><b>Recommended:</b></p> <p>Akbarina, F, Krisprimandoyo, D, Indrawati, R, Tabran, M, &amp; Gymnastiar, I 2023, 'Sustainable branding revolution: Building an environmentally conscious brand and influencing consumer choices', JB, vol. 2, pp. 36–43. DOI: <a href="https://doi.org/10.15575/jb.v2i1.29106.g9471">10.15575/jb.v2i1.29106.g9471</a> [23 October 2024].</p> <p>Setiawardhani, S.D &amp; Park, H.W 2022, 'Design characteristics of sustainable fashion products of Indonesian brands', International Journal of Costume and Fashion, vol. 21, no. 1, pp. 36–51. DOI: <a href="https://doi.org/10.7233/ijcf.2022.22.1.036">https://doi.org/10.7233/ijcf.2022.22.1.036</a> [3 October 2024].</p> <p>Sheth, J.N, Sethia, N.K &amp; Srinivas, S 2011, 'Mindful consumption: A customer-centric approach to sustainability', Journal of the Academy of Marketing Science, vol. 39, pp. 21–39. Available from: <a href="https://www.researchgate.net/publication/226100566_Mindful_Consumption_A_Customer-Centric_Approach_to_Sustainability">https://www.researchgate.net/publication/226100566_Mindful_Consumption_A_Customer-Centric_Approach_to_Sustainability</a> [30 October 2024].</p> <p>Watkins, N 2022, 'The secret life of leftovers', The New Atlantis, Fall. Available from:</p>

#	Date	Title	Speakers	Readings
		and impactful.		<a href="https://www.thenewatlantis.com/publications/secret-life-leftovers">https://www.thenewatlantis.com/publications/secret-life-leftovers</a> [02 November 2024].
7	26 Nov	<b>Field Trip 2:</b> <b>Jakarta Fashion Hub X Setali Indonesia Workshop</b> <p>This field trip introduces students to Indonesia's sustainable fashion industry at Jakarta Fashion Hub (JFH), a collaborative space by Asia Pacific Rayon (APR). Students will tour the facilities, learn about eco-conscious fashion design, and attend a presentation by JFH and Setali Indonesia, highlighting large- scale sustainability efforts and community-</p>	Setali Indonesia team and Jakarta Fashion Hub team	<p><b>Recommended:</b>  Febriani, R 2023, 'Exploring sustainable fashion market in Indonesia. Case study: Sukkha Citta, Setali Indonesia, and TukarBaju', in DAW Sintowoko, I Resmadi, H Azhar, G Gumilar and T Wahab, (eds), Sustainable Development in Creative Industries: Embracing Digital Culture for Humanities, pp 316-320. Routledge, New York. Available from:  <a href="https://www.taylorfrancis.com/chapters/oa-edit/10.1201/9781003372486-59/exploring-sustainable-fashion-market-indonesia-case-study-sukkha-citta-setali-indonesia-tukarbaju-febriani">https://www.taylorfrancis.com/chapters/oa-edit/10.1201/9781003372486-59/exploring-sustainable-fashion-market-indonesia-case-study-sukkha-citta-setali-indonesia-tukarbaju-febriani</a> [13 December 2023].</p> <p><b>Tutorial Discussion</b>  <i>Could you highlight specific examples where Setali Indonesia's projects have contributed positively to environmental and social issues in Indonesia?</i></p> <p><i>How might these approaches resonate with the Australian fashion industry?</i></p> <p><i>From your perspective, how can design play a pivotal role in tackling environmental challenges within the creative industry? Share examples from your personal experiences.</i></p>

#	Date	Title	Speakers	Readings
		driven fashion initiatives. The trip concludes with a mindful stitching workshop led by the Setali team.		
8	27 Nov	<b>Seminar 6:</b> <b>Self-Marketing and Portfolio Presentation Workshop</b> In collaboration with Hatching Academy, this seminar will help students learn effective self-marketing strategies and refine their portfolios to stand out in competitive creative fields. Through hands-on activities and guided feedback,	TBC	<b>Required:</b> TBC  <b>Recommended:</b> Millman, D 2022, 'The personal brand paradox', WePresent. Available from: <a href="https://wepresent.wetransfer.com/stories/personal-brand-paradox-debbie-millman">https://wepresent.wetransfer.com/stories/personal-brand-paradox-debbie-millman</a> [05 November 2024].  <b>Tutorial Discussion</b> TBC

#	Date	Title	Speakers	Readings
		students will focus on presenting their work professionally, communicating their creative identity, and building a cohesive portfolio that showcases their unique strengths.		

EXAMPLE

## Appendix II: 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:

Abu-Lughod, Lila. 2002. "Do Muslim Women Really Need Saving?: Anthropological Reflections on Cultural Relativism and Its Others." *American Anthropologist* 104(3): 783-790.

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. 2009. "Many Forms of Culture." *American Psychologist* 64(3): 194–204.

Gordon, Robert. 2010. Going Abroad: *Traveling like an Anthropologist*. Boulder, CO: Paradigm Publishers.

Green, Madeleine. 2012. "Global citizenship – what are we talking about and why does it matter?" *Trends and Insights for International Education Leaders*  
<http://www.nafsa.org/about/default.aspx?id=30005>.

Jones, P, Miles, D & Gopalkrishna, N 2018. Intercultural Learning: Critical preparation for international student travel. UTS ePRESS, Sydney. Available from:  
<https://utsepress.lib.uts.edu.au/site/books/m/10.5130/978-0-9945039-9-2/> >

Yershova, Y, DeJeagbere, J & Mestenhauser, J 2000, 'Thinking not as usual: Adding the intercultural perspective', *Journal of Studies in International Education* vol. 4, no. 1, pp. 59-78.

#### 2. Self-reflexive learning

Bell, M 1993, 'What Constitutes Experience? Rethinking Theoretical Assumptions.' *Journal of Experiential Education*, vol. 16, no. 1, pp. 19-23.

Boud, D & Middleton, H 2003, 'Learning from others at work: communities of practice and informal learning.' *Journal of Workplace Learning*, vol. 15, no. 5, pp. 194-202.

Fanthome, C 2004, *Work Placements: a Survival Guide for Students*, Palgrave Macmillan: Basingstoke.

Gardner, Phil, Linda Gross, and Inge Steglitz 2008. "Unpacking Your Study Abroad Experience: Critical Reflection for Workplace Competencies." *Collegiate Employment Research Institute (CERI) Research Brief 1(1)*. East Lansing, MI: Michigan State University

McCormick, D 1993, 'Critical thinking, experiential learning, and internships.' *Journal of Management Education*, vol. 17, no. 2, pp. 260-262.

### Reflective Journal Template

Work Placement: Week One

Day	Activities	Personal Rewards	Challenges/Obstacles	How can I overcome these?
Mon 30 Nov	E.g Met team, had induction, read through trading reports	Found the office, understood my first team meeting on a specific marketing campaign and its associated design tasks	E.g. New to the team, feeling shy.  Don't know much about marketing strategies as applied within the Indonesian market	Ask questions, be friendly  Socialise with different people, ask questions, read as much as possible
Tue 1 Dec	Project-related team meeting	Incorporated meeting notes in my tasks	'Jam Karet' poses an issue for me	Trying to adapt to my co-workers work patterns and habits
Wed 2 Dec	Sent project to supervisor for feedback	Supervisor was happy with project status  Feeling more comfortable in my new environment	Communicating in Indonesian	Practice
Thu 3 Dec	Project related meeting	My project was accepted	Traffic made it hard to get to work	Ask colleagues/students for other/better options
Fri 4 Dec	Weekly summary			

	<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 'Professional Placement Organisation/Company', 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' in Australia. This is a very different environment. I'm looking forward to seeing how an Indonesian organisation operates compared to its Australian counterpart.</li> <li>• AUTHOR NAME (Year) argues that sustainable tourism development aims to alleviate poverty and preserves cultural heritage. 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>
	<p>Sent to CADPP Academic Program Officer?</p> <p>Yes, Friday, 4 December</p>

Students will be assessed on their:

- Ability to accept feedback
- Level of initiative and awareness and acceptance of personal limitations;
- Demonstrated willingness to reassess their own practice in light of feedback; and
- 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 did you feel you related to staff at your Professional Placement Organisation, and the organisation's other stakeholders? What techniques or strategies did you find useful in building rapport with others?
- How did you feel about any differences in culture or communication encountered while working at your Professional Placement Organisation? 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 ways 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?
- What were the most enjoyable elements of the experience? What were the least enjoyable elements of the experience?

## Appendix III: Final Creative Project Outline

### Assessment

Students are required to complete a 2,000-word report on a contemporary issue in the Indonesian creative arts and design sector, supplemented (if appropriate) by a digital portfolio/poster/artwork to support their report. In consultation with the Academic Program Officer, students may also choose to submit extensive documentation of a specific creative output related to their placement, supplemented by a 1,000-word exegesis that contextualises the work within creative art and design issues in Indonesia.

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

1. Outline how Western misconceptions about Indonesian culture influence global perceptions. How do these stereotypes manifest in creative industries, such as advertising or design, and how can they be challenged?
2. Explore the cultural significance of sustainable materials in contemporary Indonesian art and design. How do these materials reflect traditions and address modern challenges?
3. What cultural considerations are essential when designing artworks for an Indonesian market? Focus on specific fields such as photography, graphic design, product design, furniture design, interior design and/or the arts, to illustrate your analysis.
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. Analyse a major artistic movement in Indonesia of your choice, exploring how it shaped or continues to influence modern design or art practises.
6. Analyse how local culture influences design practices in tourist-heavy areas versus regions less influenced by globalisation. How are these differences reflected in branding, products, or visual storytelling?
7. How do global influences intersect with local traditions in Indonesian creative industries, such as fashion, illustration, or graphic design?
8. Investigate the cultural significance of sculptures in Indonesia. Examine this through comparison of an historical artefact with a contemporary work.
9. Explore how craft-based industries, such as textile, jewellery or batik design, represent Indonesian culture while engaging with modern global trends.
10. Investigate the career of a prominent Indonesian designer or artist. Trace their career and identify and evaluate the influences on them.
11. Analyse how technological advancements, such as AI, digital tools, and social media, have transformed creative industries in Indonesia. Discuss the opportunities and challenges these innovations present for artists and creative professionals.
12. Identify and discuss successful contemporary Indonesian commercial 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 topic, in consultation with, and the approval of, the CADPP Academic Program Officer.*

In this report, a student will select their main topic, design a research question, and then critically examine their chosen topic by drawing on both creative industry theory and the student's experiences on the CADPP.

An example of the structure of the report will be provided.

### **Creative Project**

Submission of the creative project should follow these guidelines:

- A series of digital images documenting both the final work, as well as the work-in-progress (WIP). The number of images will depend on the work in question, but as a guide it should include at least 3 WIP images, and 1 image of the final work if it is 2-dimensional, 3 final work images if it is 3 dimensional, and video documentation of any time-based final works such as performances, participatory works, films etc.
- An exegesis between 800 and 1000 words, which explains both the technical, theoretical and creative processes involved in reaching the final work. This should answer the following questions (conventionally it would be in an essay form):
- Why did you decide to make this creative work in the context of your internship/placement? What questions or situations are you responding to?
- What medium did you decide to use and why?
- Which theories/readings/other creative practitioners did you refer to or draw influence from in making this work? This may be technical ('following MacDougall (1999) I employed a 'long-take' approach during filming') and/or theoretical (Bishop's (2014) identifies participatory art as a "genre in its own right", and this is the genre into which my work falls).
- What did you learn through the process of making this work, and what do you intend to express through it?

### **Learning Outcomes**

Following the completion of the CADPP creative project, students should be able to:

- Identify a contemporary creative arts and design issue or field of practice within the Indonesia creative sector, and its related sub-issues;
- Analyse the history and background context of this issue or field of practice in Indonesia;
- Situate the issue or field of practice in the Indonesian 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 Professional Placement Organisation relate to this issue; and

- Offer recommendations or suggestions as to how this issue or field of practice might be ameliorated/ developed in Indonesia in the future, based on the academic literature and student's own observations on the CADPP.

### **Weighting & Grading**

The creative project is worth 20% 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 professional placement (50%). In accordance with Acicis' final grading of 'Satisfactory' or 'Unsatisfactory', the thematic research essay will be graded on a 'pass/fail' basis with extensive feedback provided by the CADPP Academic Program Officer on a student's topic selection, analysis, quality and breadth of case studies and references used, and insightfulness of observations drawn from a student's own experience on the CADPP.

Students are advised to consult with the CADPP Academic Program Officer 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, 4 December 2026.**

### **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 the 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 APO on topic selection and suitability no later than: **Friday, 4 December 2026.**
- The CADPP Creative Project is due: **11:59, Sunday, 27 December 2026.**

## Appendix IV: Marking Rubrics

### Seminars and Field Trips

Student Name										
Date										
Professional placement organisation										
Academic Program Officer										
Final Mark for component	/50 (Represents 10% of total program assessment)									

**1. Attendance:** Student consistently attended seminars and field trips.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

**2. Contribution of Ideas:** Student demonstrates understanding of relevant topics by contributing to discussion ideas.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

**3. Evidence of Preparation and Critical Thinking:** Student Demonstrates familiarity with set seminar readings and evidence of critical engagement with texts.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

**4. Level of Communication:** Student can describe clearly the key elements of the issues being discussed and can communicate these clearly to others within a seminar context.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

**5. Integration of Experiences and Learning:** Student demonstrates an ability to apply seminar readings to experiences and observations drawn from the program as a whole.

<i>None</i>		<i>Poor</i>		<i>Weak</i>	<i>Pass</i>	<i>Average</i>		<i>Good</i>		<i>Excellent</i>
<i>0</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>

### Professional Placement

Student Name										
Date										
Professional placement organisation										
Academic Program Officer										
Final Mark for component	/50 (Represents 50% of total program assessment)									

**1. Professional Placement Organisation's Expectations met:** Overall satisfaction with student's performance.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

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

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

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

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

**4. Application of discipline-specific knowledge:** Student showed ability to draw on previous experiences, skills and academic studies and apply these to their Professional Placement Organisation's workplace setting

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

**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 Professional Placement Organisation/PPO; and to reflect, report on and analyse their own experience in the workplace.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

### Reflective Journal

Student Name										
Date										
Professional placement organisation										
Academic Program Officer										
Final Mark for component	/40 (Represents 10% of total program assessment)									

**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.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

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

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

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

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

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

None		Poor		Weak	Pass	Average		Good		Excellent
0 <input type="checkbox"/>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>	6 <input type="checkbox"/>	7 <input type="checkbox"/>	8 <input type="checkbox"/>	9 <input type="checkbox"/>	10 <input type="checkbox"/>



**CADPP Creative Project**

Student Name										
Date										
Professional placement organisation										
Academic Program Officer										
Final Mark for component	/40 (Represents 20% of total program assessment)									

**1. Depth and breadth of knowledge demonstrated:** Student shows a deep understanding of the issue or field of practice being examined within the context of Indonesia's creative industry.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

**2. Research:** Quality academic sources used, supporting evidence to back up claims, correct and consistent referencing of all source materials.

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

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

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

**4. Presentation of research:** Depth and quality of exploration of issue. Overall engaging, appropriate, and relevant to the topic chosen

None		Poor		Weak	Pass	Average		Good		Excellent
0	1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>										

## Acicis Creative Arts & Design Professional Practicum (Indonesian Partner University)



### *Universitas Atma Jaya (UAJ)*

Universitas Atma Jaya (UAJ) is one of Indonesia's premier private universities. Founded in 1960, this dynamic institution has two campuses located in the heart of the bustling capital, Jakarta. Atma Jaya has consistently been ranked in Indonesia's Top 5 private universities by Globe Asia and Tempo magazines, and has been Acicis' Professional Practicum partner in Jakarta since 2007. Its Faculty of Business Administration and Communication Sciences, which facilitates all Acicis Professional Practica, is staffed by industry professionals with both Jakarta-based and international teaching and research experience.

Acicis Professional Practica academic module takes place at the Semanggi campus, located in the centre of Jakarta's business and commerce district on Jl. Jenderal Sudirman

### *Acknowledgements*

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Acicis is gratefully hosted by The University of Western Australia (UWA), one of Australia's leading teaching, learning and research universities. From its heritage riverside campus in Perth, UWA is consistently ranked in the top 100 universities in the world and is a national leader in student demand, graduate starting salaries, research grants and more.