

EDITORIAL

Introducing ACCESS Special Issue and Guest Editors

The second Special Issue of *ACCESS: Critical Perspectives on Communication, Cultural & Policy Studies* for 2015 focuses on supervising practices in the emergent field of creative practice, doctorate programmes. The field raises a range of pedagogical concerns, consistent with educational philosophy and practices. With this in mind, this Special Issue devotes itself to investigating what such concerns may be, and how they manifest in, and through the creative fields of doctorate education—the visual arts, performing arts, media, music and sound art, design and creative writing.

The guest editors, Jillian Hamilton and Sue Carson, are well positioned to bring together this Special Issue. They both work actively in the creative practice fields of higher education, as teachers, researchers and supervisors at the Creative Industries Faculty of Queensland University of Technology, Brisbane. Also they hold leadership positions, citations and awards for their contributions to the field of teaching and learning in higher education. Arising from their key roles in a government-funded project, which was designed specifically to investigate distributed leadership in the effective supervision of creative practice doctorates, Jillian Hamilton advanced the idea of this Special Issue of ACCESS. This was gratefully accepted. This theme fitted comfortably with the overarching mission of ACCESS, which is to sustain cultural and policy analysis, as well as research on the politics of knowledge in and through communications and creative arts in education.

In accordance with the above, this Special Issue provides a balance to the previous issue of ACCESS, which addressed philosophical questions of aesthetics (EPAT Volume 47, Number 6, June 2015). This present collection hinges on the practical experiences and knowledge bases of those working in the field of creative practice doctorates. The different approaches and perspectives ensure a rich and varied collection of articles.

The manifestation of new knowledge, as required of a doctorate, is a 'big ask' when the research is undertaken through creative practice itself; and the expertise of a supervisor becomes crucial in this regard. In their Introduction, Jillian Hamilton and Sue Carson provide a comprehensive background to this model of education, and by introducing the articles collected here, they raise questions of what a creative practice doctorate may 'look like', how research may be undertaken through creative practice, and how effective supervision may take place. They draw attention to the points of contestation in this diverse field and the inevitable difficulties of trying to fit traditional conventions of academic research and supervision into a model ill-suited to the task.

As editor of ACCESS, I thank Jillian Hamilton and Sue Carson for lending their expertise to this scholarly publication. Through their leadership, they are advancing the knowledge and understanding of what academic work involves in creative practice doctorate programmes. They add significantly to the growing literature on this creative, and challenging, field of education.

Elizabeth M. Grierson

Royal Melbourne Institute of Technology (RMIT) University

ARTICLE HISTORY

First published in *Educational Philosophy and Theory*, 2015, Vol. 47, No. 12, 1241–1242