
Contributors

Shakuntala Banaji, PhD, is a lecturer in Media and Communications at the London School of Economics and Political Science, and Programme Director for the Master's in *Media, Communication and Development*. She teaches courses on International Cinema and Film Theory, Development, Media and the Global South and Methods in Media and Communications. Shakuntala has conducted research projects on the socio-political contexts of audiences, the meaning, history and textual study of cinema, particularly Bollywood, critical approaches to creativity and pedagogy, communication and development, politically innovative development projects, news reception, tensions between popular and elite media, internet cultures, online civic participation, young people and cultural identities. Her books include *Reading Bollywood* (2006/2011) and *South Asian Media Cultures* (2010/2012) and a forthcoming co-authored volume *The Civic Web: Young People, the Internet, and Civic Participation* (MIT Press, 2013).

Tim Barker, PhD, is a Lecturer in Digital Media in the School of Culture and Creative Arts, University of Glasgow and a Visiting Fellow at the iCinema Research Centre, UNSW.* As a new media theorist he is interested in the relationship between technology and creativity, and particularly in identifying experimental patterns of use across a range of practices in digital culture. Tim is the author of *Time and the Digital* (Dartmouth College Press, 2012), which explores digital technology in terms of the new experiences of time, memory and history that it facilitates. He has also written a number of essays and book chapters on media art and creative practice, including a chapter in Mark Nunes *Error: Glitch, Noise and Jam in New Media Culture* (Continuum, 2010) and articles for *Leonardo*, *M/C*, *Time and Society* and *Digital Creativity*.

David Berry, PhD, is Associate Professor in Digital Media in the Department of Political and Cultural Studies at Swansea University and affiliated researcher at *Institutt for Medier og Kommunikasjon* (IMK), University of Oslo. He is author of *Critical Theory and the Digital* (2013), *The Philosophy of Software: Code and Mediation in the Digital Age* (2011), *Copy, Rip Burn: The Politics of Copyleft and Open Source* (2008), co-author of *New Aesthetic, New Anxieties* (2012), and is editor of *Understanding Digital Humanities* (2012) and *Life in Code and Software* (2012).

Chris Bilton, PhD, is Director of the Centre for Cultural Policy Studies at University of Warwick. He has published widely on cultural policy and management in the creative industries. Recent publications include *Management and Creativity: From Creative Industries to Creative Management* (Blackwell, 2007) and *Creative Strategy: Reconnecting Business and Innovation* (Wiley, 2010), co-authored with Professor Stephen Cummings. Currently he is co-editing a *Handbook of Management and Creativity* with Professor

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Cummings for publication in 2013. Research interests include: management of creative and media businesses; alternative approaches to organization, employment and strategy formation in the cultural sector; cultural policy and the creative industries; creativity and innovation. He continues to teach in the MA in Creative and Media Enterprises, a course he set up and ran from 1999 to 2010, and he has recently delivered various workshops and masterclasses on innovation and creativity for Warwick Business School and The Roads Academy. Before pursuing an academic career, Chris worked in the cultural sector for ten years, touring Britain and Europe as a writer, performer and manager with Balloonatics Theatre Company and working in community arts in London and as Arts Development Officer for City of Westminster Arts Council.

Neil C.M. Brown, PhD, is Emeritus Professor and researcher in the areas of cognitive theory of art, design and education. He was inaugural head of the School of Art Education at College of Fine Arts, UNSW from 1992 to 1996, and was appointed Associate Dean, Research at College of Fine Arts in 1997. From 1992 to 2006 he was a fellow in the Centre for Cognitive Issues in the Arts (CCIT) at the University of Bristol, and was Visiting Professor at the Ohio State University in 1995. In 2002 he was appointed co-director of the iCinema Research Centre at UNSW where he is currently Distinguished Professor. Neil's research centres on two projects. The first investigates theoretical grounds for a philosophically neutral ontology of the artefact. The second seeks evidence for the way in which children and adults' vernacular theory of art conditions their understanding of works and informs their practice. In addition to a number of Australia Council consultancies, he has made significant innovations in the international field of visual arts curriculum and to the politics of curriculum reform in Australia. Winner of the ACUADS Award for Visual Arts Research, Brown is the recipient of many competitive research grants and has published widely.

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Janet Chan, BSc, MSc, MA (Toronto), PhD (Sydney), MFA (UNSW), FASSA, is Associate Dean (Research) and professor at UNSW School of Law. She has a long-standing research interest in empirical studies of occupational cultures and practices. Janet has received over \$2 million in Australian Research Council grants, for a range of research projects including the practices of police, jury, restorative justice, lawyers, artists, scientists, and art-science collaboration. Her work is inspired by Pierre Bourdieu's social theory. Her publications include *Changing Police Culture* (Cambridge University Press, 1997), *Fair Cop: Learning the Art of Policing* (University of Toronto Press, 2003), and numerous articles and chapters. She is co-editor (with Mann) of *Creativity and Innovation in Business and Beyond: Social Science Perspectives and Policy Implications* (Routledge, 2011). Janet is currently supervising two PhD theses on creative writing practices. She is also a visual artist, working at the intersection of drawing and digital media.

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Arthur J. Cropley, PhD, is Emeritus Professor of Psychology at the University of Hamburg. He previously worked at the UNESCO Institute for Education in Hamburg. He has also previously been a visiting professor of psychology at the University of Latvia. Arthur has published extensively in a wide range of journals over a period of nearly 50 years and is the author of more than 25 books, which have appeared in a total of 12 languages. His interest in creativity research began in the 1960s as a graduate student and he has written on many aspects of the topic. He is co-editor of *The Dark Side of Creativity* (2010), co-author of *Fostering Creativity: A Diagnostic Approach for Higher Education and Organisations* (2009), and with co-author David Cropley has written *Creativity and Crime: A Psychological Analysis*, which will be published in 2013. Arthur is also an experienced journal editor and was the founding editor of the *European Journal for High Ability* (now known as *High Ability Studies*).

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Christian De Cock, PhD, is Professor of Management and MBA Director at Essex Business School, University of Essex. Christian has a long-standing interest in the role of the arts, literature and social theory in management theory and management development, and has been researching the topic of creativity on and off for the past 20 years. His work has appeared in journals such as *Organization Studies*, *The Sociological Review*, *Journal of Management Studies*, *Organization*, *Management Learning*, *British Journal of Management*, and the *Journal of Management Inquiry*. He serves on the editorial boards of *Culture & Organization*, *Organization*, and the *Journal of Management Studies*.

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Vivien Johnson, PhD, is Visiting Professor, College of Fine Arts, UNSW and a Sydney teacher, writer, researcher and curator. Her pioneering monographs on Western Desert artists and her work on Indigenous cultural and intellectual property rights have had

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James C. Kaufman, PhD, is Professor of Psychology at the California State University at San Bernardino, where he directs the Learning Research Institute. He received his PhD from Yale University in Cognitive Psychology in 2001. James is the author or editor of 23 books either published or in press. These include *Creativity 101* (Springer, 2009); *Cambridge Handbook of Creativity* (with Robert Sternberg; Cambridge, 2010); *Essentials of Creativity Assessment* (with Jonathan Plucker and John Baer; Wiley, 2008), and *International Handbook of Creativity* (with Sternberg; Cambridge, 2006). He has published more than 200 papers, chapters, and reviews. James is the President of American Psychological Association's Division 10 (Aesthetics, Creativity, and the Arts). He is the founding editor of APA's newest journal, *Psychology of Popular Media Culture*. His awards include the 2003 Daniel E. Berlyne Award and the 2012 Paul Farnsworth Award from APA's Division 10, the 2008 E. Paul Torrance Award from the National Association of Gifted Children, the 2011–2012 Mensa Education & Research Foundation's Award for Excellence in Research, and the 2009 Early Career Research Award from the Western Psychological Association.

Nobuko Kawashima, PhD, is Professor at the Department of Economics, Doshisha University in Kyoto, Japan, teaching cultural economics and cultural policy. Prior to her appointment at Doshisha, she was a Research Fellow at the Centre for Cultural Policy Studies, the University of Warwick in England, from 1995 to 1999, where she received her PhD in Cultural Policy in 1999. Nobuko also holds a MSc in Social Policy and Administration and LLM, both from the London School of Economics. She has written widely on cultural policy and management, including issues of copyright, drawing on theories from cultural economics, public administration, law and sociology. Nobuko has published many articles and books in English and Japanese, including articles in *Culture, Media and Society* and *International Journal of Cultural Policy*. She co-edited *Global Culture: Media, Arts, Policy, and Globalization* (Routledge, 2002). Nobuko is currently Vice President of the Japan Association for Cultural Economics, and internationally, has served on the Scientific Committee of the International Conference on Cultural Policy Research.

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Jim McGuigan, PhD, is Professor of Cultural Analysis in the Department of Social Sciences at Loughborough University, UK. In the past, he has worked for the Arts Council of Great Britain and BBC Television's Drama (Plays) Department. He has published many articles in academic and popular journals, and several books, including *Writers and the Arts Council*, *Cultural Populism*, *Culture and the Public Sphere*, *Modernity and Postmodern Culture*, *Rethinking Cultural Policy* and most recently *Cool Capitalism* (2009) and *Cultural Analysis* (2010). His work has been translated into Chinese, Croatian, Farsi, German, Japanese, Korean and Spanish. He has served on research panels for the British Arts and Humanities Research Council and the European Commission; and he has been a visiting fellow or professor at, amongst others, the universities of Bergen, Canberra, Canterbury at Christchurch, Jyväskylä, Rostock and Warwick, and at the Internationales Forschungszentrum Kulturwissenschaften (IFK) in Vienna during the autumn of 2012. Jim is currently preparing some of Raymond Williams's writings for republication and working on his next book, provisionally entitled *Culture, Critique and Policy*. In his spare time, Jim draws cartoons and caricatures and paints portraits and other pictures.

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David Philip Miller, PhD, is Professor of History and Philosophy of Science at the University of New South Wales, where he has taught since 1981. He has published extensively on the history of science, technology and industrialization in Britain and the United States, on the imperial uses of science, and on the relationship between science and technology. His most recent book is *James Watt, Chemist: Understanding the Origins of the Steam Age* (Pickering & Chatto, 2009). Current major projects include *The Eureka! Myth* (a history of changing conceptions of discovery, invention and their relations to intellectual property since the eighteenth century), and a study of the life, work and legend of James Watt. David is a Fellow of the Australian Academy of Humanities and of the Royal Historical Society.

Michael D. Mumford, PhD, is the George Lynn Cross distinguished research professor of psychology at the University of Oklahoma where he directs the Center for Applied Social Research. He received his doctoral degree from the University of Georgia in 1983 in the fields of industrial and organizational psychology and psychometrics. Mike is a fellow of the American Psychological Association (Divisions 3, 5, 10, 14), the Society for Industrial and Organizational Psychology, and the American Psychological Society. He has authored more than 270 articles on creativity, leadership, planning, and ethics. Mike has served as senior editor of the *Leadership Quarterly* and is on the editorial boards of the *Creativity Research Journal*, the *International Journal of Creativity and Problem Solving*, the *Journal of Creative Behavior*, and *IEEE Transactions on Engineering Management*. He has served as senior principal investigator on grants totaling more than \$30 million, from the National Science Foundation, the National Institute of Health, the Department of Labor, the Department of Defense, and the Department of State. He is a recipient of the Society for Industrial and Organizational Psychology's M. Scott Myers award for applied research in the work place.

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Edward Scheer, PhD, is a Professor in the School of the Arts and Media at UNSW. He has published articles on performance art and aesthetics in *TDR*, *PAJ*, *Parkett* and *Performance Research* and has written numerous catalogue essays for the AGNSW, Documenta (12), the Biennale of Sydney (2006) and the Auckland Triennial (2010) as well as pieces on arts and culture in *The Sydney Morning Herald* and *The Monthly*. Author of *Scenario*, a study of new work from the iCinema Project (UNSW Press and ZKM, 2011), his latest book is entitled *Multimedia Performance* (Palgrave, 2012) with Rosie Klich. Ed's study of Mike Parr's performance art, *The Infinity Machine* (Schwartz City Press, 2010) is the first comprehensive account of this aspect of the artist's practice. He was President of PSI, Performance Studies international, from 2007 to 2011.

Emery Schubert, PhD, is Associate Professor and ARC Future Fellow in the School of the Arts and Media at UNSW. He is co-leader of the Empirical Musicology Group and 'Music Science at UNSW'. His research interests are concerned with the 'scientific' study of aesthetics, including measuring and predicting emotional responses to music, continuously. He is on the Editorial Board for *Empirical Musicology Review*, *Psychology of Music*, *Musicae Scientiae* and *Journal of New Music Research*, and is a founding member of the Australian Music and Psychology Society (AMPS).

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Great Psychologists and Their Times; Creativity in Science; Genius 101; and Great Flicks. Simonton received the William James Book Award, Sir Francis Galton Award for Outstanding Contributions to the Study of Creativity, the Rudolf Arnheim Award for Outstanding Achievement in Psychology and the Arts, the Theoretical Innovation Prize in Personality and Social Psychology, the George A. Miller Outstanding Article Award, the E. Paul Torrance and President's Awards from the National Association for Gifted Children, and the Robert S. Daniel Award for Four-Year College/University Teaching. He is Fellow of several professional organizations, including the American Association for the Advancement of Science, the American Psychological Society, and ten divisions of the American Psychological Association (APA). He has served as President of the International Association of Empirical Aesthetics, the Society for the Psychology of Aesthetics, Creativity and the Arts (APA, Division 10), and the Society for General Psychology (APA, Division 1).

Terry Smith, PhD, FAHA, CIHA, is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh, and Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, UNSW. In 2010 he was named Australia Council Visual Arts Laureate by the Australian Government, and won the Mather Award for art criticism conferred by the College Art Association (USA). He is the author of *Making the Modern: Industry, Art and Design in America* (University of Chicago Press, 1993; inaugural Georgia O'Keeffe Museum Book Prize 2009); *Transformations in Australian Art*, volume 1, *The Nineteenth Century: Landscape, Colony and Nation*, and volume 2, *The Twentieth Century: Modernism and Aboriginality* (Craftsman House, Sydney, 2002); *The Architecture of Aftermath* (University of Chicago Press, 2006), *What is Contemporary Art?* (University of Chicago Press, 2009), *Contemporary Art: World Currents* (Laurence King and Pearson/Prentice-Hall, 2011), and *Thinking Contemporary Curating* (Independent Curators International, 2012).

John Steers, PhD, was General Secretary of the UK National Society for Education in Art and Design (UK) for 30 years until retirement in 2011. He served on the editorial board of the *International Journal of Art and Design Education* from its inception in 1981 until that time. He has served on many national committees and as a consultant to government agencies. He has published widely – principally on curriculum, assessment and policy issues. He was a visiting Senior Research Fellow at Roehampton University, London from 1997 to 2007. He was the 1993–96 President of the International Society for Education through Art (InSEA) and served on its executive committee for many years. He received the Edwin Ziegfeld Award of the United States Society for Education through Art in 1998 for distinguished leadership in international art education and InSEA's Sir Herbert Read Award for significant lifelong contributions to art education in the UK and internationally in 2011. He continues to be a trustee of the Higher Education in Art and Design Trust and a member of the Advisory Committee of the National Arts Education Archive, Bretton Hall. He is Chair of the UK Council for Subject Associations and a governor of Plymouth College of Art.

Stephanie Taylor, PhD, is Senior Lecturer in Psychology, Social Sciences at the Open University, UK, and author or editor of nine books. Her most recent book (with Karen

Littleton) is *Contemporary Identities of Creativity and Creative Work* (Ashgate, 2012). It draws on research with novice and established workers in a range of specializations in order to investigate the new cultural meanings in play around a creative career, and the aspirations and practical difficulties associated with a contemporary creative identification. Stephanie's ongoing research problematizes the closure and completion associated with 'identity', exploring through close data analyses the complexity and constrained processes of the formation of a contemporary gendered subject.

Kerry Thomas, PhD, is a Visiting Fellow at the College of Fine Arts, UNSW where she previously taught for 10 years in the School of Art History and Art Education. Her research focuses on two interconnected projects. The first investigates creative practice as a function of practical and social reasoning. Her studies are culturally situated in the social, political and institutional realities of art and design classrooms in secondary schools and university studios. The second investigates curriculum design in the arts including how knowledge and the creative object are theorized and made intelligible for teaching and learning. Recent articles have appeared in *Studies in Art Education*, *International Journal of Art and Design Education* and *Art Education Australia*. Prior to her positions at COFA, Kerry was Inspector, Creative Arts at the NSW Board of Studies with responsibilities for statewide syllabus development in the arts K-12. She was a Visiting Professor at the University of Illinois, Urbana-Champaign in 2010 and awarded an Australian Learning and Teaching Council Citation in 2011. Kerry is recognized as a leading advocate for a non-reductive approach to visual arts education in current Australian curriculum debates.

Enid Zimmerman, EdD, is Professor Emerita of Art Education and current Coordinator of Gifted and Talented Programs at Indiana University, USA. In her research, Enid focuses art talent development, creativity and art education, art teacher education, feminist art education, leadership and mentoring, global art education, and art education curriculum and policy issues. She has authored or co-authored over 130 articles, 20 book chapters, and 25 books and monographs and has taught or conducted workshops in over 25 countries. Recently Enid was a consultant to the Hong Kong and Korean Departments of Education. She has received numerous national and international awards. Presently Enid is co-editing two books to be published by NAEA, *Connecting Creativity Research and Practice in Art Education* and *Cultural Sensitivity in a Global World*. She recently served as editor of 14 NAEA Advocacy White Papers (2012), wrote one of these papers, and has several other chapters in press about developing art skills, talents, and creativity. *Through the Prism: Looking at the Spectrum of Writings of Enid Zimmerman*, co-authored by Robert Sabol and Marjorie Manifold, published by NAEA, summarizes Enid's influences on art education through her own writings and those of her former students and colleagues.