**Art Design and Communication in Higher Education Journal**

Editorial for edition 14.1

Professor Susan Orr: Editor

It is a pleasure to be writing this editorial in my new role as editor of Art, Design and Communication in Higher Education. This is a journal that I know well from several perspectives. I have been a submitting author, I have peer reviewed submissions many times, I have been on the editorial board, I have guest edited the journal several times and I have been a reader of this journal since its inception. This gives me valuable insights into the workings of this publication.

Professor Linda Drew has shaped and steered this journal for 14 years and has left a thriving journal with an engaged readership. I want to extend warm thanks to Linda for her editorial work and the legacy she leaves behind. I am delighted to announce that Professor Alison Shreeve remains in post as Associate Editor and we have been working hard to ensure there has been continuity while the journal has moved to its new administrative base at the University of the Arts London.

In this edition we bring together a range of international perspectives. Mohsen al-Murahhem explores the ways that curriculum design shapes students’ practices. The author shares an example from her university where interior design students study art units in the early part of their course. The students are tracked over the course of study and the influences of the art based study in the early part of the course are evaluated. This article resurfaces debates about the role of the keyboard in design. Are there benefits to getting the clay out and putting the keyboard away to support the student’s emergent design development?

Yang et al explore issues of gender in relation to industrial design education in Taiwan. Sixty one percent of students studying industrial design at degree level in Taiwan are female but women continue to be seriously underrepresented in industry. The authors seek to understand this by exploring the extent to which female industrial design students are prepared for work- what they call the students’ ‘vocational maturity’. This illuminating work surfaces wider questions about the nature and purpose of our design degrees. Why is it considered to be a failure if a student does not progress into the field of industrial design if instead they are using their degree to find graduate work in other fields? This article will be of interest to those seeking to address gender differentials in relation to progression into industry.

Pollock el al explore the texture and nuance of feedback in fine art. In their survey and interview based study they expose the mismatch there can be between students and staff in relation to understanding the nature and purpose of feedback. The authors describe a cross year open studio crit approach that they deployed to encourage students to work with the range of feedback voices they typically encounter ‘these multiple voices’ include other students, their tutor, the course team and professional practitioners. They helpfully remind us that it is for the students decide whether or not they act on the feedback given.

The open studio approach outlined in this article brings to the fore the dialogic nature of feedback as being concerned with the co-construction of meaning. The approaches Pollock et al adopted helped the students make the transition from school to university based approaches to feedback.

There are two papers that explore MOOCs in relation to creative practice education. Firstly Peterson et al shed light on a subject that has rarely been considered within this journal. How do we lead change in creative teaching and learning? What does creative teaching and learning leadership look like? They explore the approaches and values that guide the work of creative teaching leadership. Using MOOCs as an example of potentially disruptive change in HE they propose that creative leadership should look at this initiative creatively and they propose that a DOOC (Distributed Online Collaborative Course) might better reflect the needs, values and creativity of the art, design and media community.

In the second paper looking at MOOCs McNamara explores the role of MOOCs in the context of design education. McNamara discusses the potential of MOOCs and the digital affordances of recent e-learning developments. He sets out the challenges and benefits that these developments offer in the contemporary HE design studio.

Holgate’s work focuses on students’ experiences of dyslexia in the context of architectural education. Highlighting the specificity of architectural education and the requirements of professional practice post graduation usefully surfaces the challenges students encounter as they move through the course and on to the world of work.

This journal shares the work of a wide network of international colleagues committed to developing and researching creative practice pedagogy. Over the coming year Alison and I will be working to promote this journal internationally to ensure that art and design researchers/scholars and practitioners are aware of it. As part of this work in June Alison and I hosted a workshop at the DesignXLearning 2015 conference in Chicago which focused on offering support to new researchers who would like to get published.

We are making plans for a series of specialist editions over the coming years. It is twenty five years since The Group for Learning in Art and Design (GLAD see http://www.gladhe.org.uk/) was launched and the next issue of the journal (14.2) offers the GLAD steering group guest editors, Professor Sally Wade, Professor Jill Journeaux and Tim Bolton an opportunity to share work presented at the 2015 GLAD conference in Sheffield.

To conclude this introduction I would like to thank Suzette La Pierre and Mehreen Talpur who supporting the administration of the journal in 2014 and to welcome Vicky Haverson who is our new Editorial Assistant. Vicky joins us from the Victoria and Albert Museum and she will deal with submission enquiries you might have.