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A new theoretical framework to evidence scholarly activity that includes the creative arts: Reconceptualising Boyer scholarship

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ABSTRACT

Reporting on scholarly activity can be problematic for those working in higher education and can feel almost impossible for creative arts academics and administrators. Few current studies explore scholarly activity from a creative arts perspective. This paper sets out to support creative arts educators through the development of a new framework underpinned by Boyer's four scholarships model. It is the first step in a research design-based methodology project. The practice-based disciplines have long been using an application-based model of Boyer scholarship. We took their research; our collective professional experiences informed by theory and research; and the extant Boyer literature as applied to the underpinnings of university life and clarified the domains of scholarship that includes the creative arts, removing current barriers for educators to express their scholarly contributions to the academic community. This new framework may not just assist in better rewarding and recognising academics in the creative disciplines, but all academics of higher education. This is timely given Australia's regulatory climate and the need for higher education providers to utilise frameworks that are transparent and meaningful to staff.

Introduction

Reporting on scholarly activity can be problematic for those working in higher education and can feel almost impossible for creative arts academics and administrators. Few current studies explore scholarly activity from a creative arts perspective. Despite examples of arts-based approaches to explore scholarship (Renwick et al., 2020), there are limited extant scholarship frameworks that guide creative arts academics to comprehensively address their professional practice. This paper aims to support creative arts educators through the development of a new framework underpinned by Boyer's four scholarships model. Boyer's seminal work *Scholarship reconsidered: Priorities of the*

professoriate (1990), while challenged by some and/or extended by others, has long been considered the bedrock of scholarly work. The term scholarship arises from Boyer's explanation that academic work ought to be founded on the engagement in original research and that such work benefits students in the way curriculum is designed for social good and for learning and teaching research (Boyer, 1990, 1996a).

In Australia, the regulatory authority Tertiary Education Quality and Standards Agency (TEQSA) uses a risk framework whereby higher education institutions must meet the Higher Education Standards Framework (HESF) (TEQSA, 2021) which includes evidence of academic scholarship. Scholarship is described as 'those activities concerned with gaining new or improved understanding, or appreciation and insights into a field of knowledge, or engaging with and keeping up to date with advances in the field' (TEQSA, 2022, p. 1). Speaking to the breadth of scholarship, TEQSA further states that 'a key component is that scholarship:

- advances knowledge or professional practice in a field, or
- transmits advances through contemporary approaches to teaching and learning, or research and training'. (2022, p. 1)

TEQSA included the Boyer model of scholarship in their *Guidance Note: Scholarship* (2018) to assist institutions to define and report on scholarly activity. For practice-based disciplines like the creative arts (we mean, music, dance, visual arts, dramatic arts, and media), categorising and documenting scholarly activity can be problematic for academics and administrators. For example, Neumann (1993) found that Australian higher education administrators had difficulties defining such activity as research. Nilsen (2015) found it would be useful for a higher education provider to demonstrate how creative work such as musical composition meets the criteria for scholarship in a systematic manner. That is, it is useful to conceptualise creative work as a framework, a structure, overview, outline, or plan with various descriptive categories. We recognise Boyer's model is not the only model of scholarship, but it is the one that resonates with TEQSA in the Australian context given that TEQSA legitimised the Boyer model (1990, 1996a) by using it to explain the concept of scholarship. It is also logical with reference to the socialised work functions of academics globally. Given its familiarity, and that Boyer's model is also used 'as a guide to name and subdivide the knowledge functions of academics' (Godbold et al., 2024, p. 94), we selected Boyer's model as an appropriate starting point to advance a more nuanced understanding of scholarship for the creative arts.

More specifically, a scholarship *Discussion Paper* (TEQSA, 2020) linked creative arts to peer reviewed presentations; novel work; engaging in latest ideas that contribute to course development and teaching pedagogies; and active involvement in scholarly academic societies. The resultant and current *Guidance Note* (TEQSA, 2022) refers creative scholars to: '[a]dvances in a creative field of endeavour (such as new insights, challenges to orthodoxy or innovative approaches to creative outputs)' (p. 2); 'creative community'; and 'creative practice' (p. 5).

A scan of the literature found that others have been thinking about framing creative arts research practice (Candy & Edmonds, 2018; Wilson, 2011). Despite this, there appeared to be little progress in the way that brings together Boyer's model of scholarship and the creative arts beyond Renwick et al. (2020), which utilised an arts-based approach

to explore scholarship for educators. However, by extending the review to include practice-based literature, an interesting pattern was identified. In nursing internationally, there has been steady guidance on the practical application of scholarship, particularly in the domain of application and integration including the use of Boyer's model of scholarship to address matters such as evaluation of nurse educators and nurse professional development (see Allen & Field, 2005; Pape, 2000).

Accordingly, this paper presents an integrative review of the 'Boyerdian scholarship'; firstly, literature that uses Boyer's model of scholarship as a frame of reference, and secondly, current practice-based disciplines and the application of the Boyer model of scholarship literature. Capturing the good work of those that came before us, practice wisdom (the collective professional experiences of the authors informed by theory and research) (Bamber & Stefani, 2016) is then applied, followed by the role of reflection in informing creative arts practice (Candy & Edmonds, 2018; Schön, 1987). Accordingly, the reflections on theory, research and practice combine to design a new framework which includes creative arts scholarship.

Literature review

We conducted an integrative literature review examining the application of the Boyer scholarship model to practice-based disciplines. This was further underpinned by a scoping review on a key practice-based discipline which was identified through literature searches on Scopus, Web of Science and Google Scholar.

Boyer's model of scholarship as a frame of reference

In 1990, Boyer promulgated a widely adopted idea that scholarship involves four interdependent types of domains:

- Discovery: the discovery of new discipline knowledge
- Integration: synthesising and making connections across disciplines or multidisciplinary research
- Application: using the knowledge discovered/synthesised be applied to consequential problems
- Teaching and learning: engagement in teaching pedagogy, communities of practice, research into teaching.

These four domains of scholarship have continued to be developed and refined by scholars (Glassick, 2000; Rice, 2002). Glassick (2000) extended scholarship to include a fifth domain of engagement. Glassick also provided criteria to assess scholarship including clarity of goals, preparation, methods, results and findings, presentation, and critical reflection. Rice (2002) clarified how Glassick's model worked in practice. Garnett and Ecclesfield (2011) argued that Boyer's model had three flaws; an artificial division between researchers and educators, it was linear, and that teaching was viewed as mostly instructional, requiring a revision to Boyer's model. They created a new model, which included a new domain of 'co-creating'. In addition, they provided a description

of the purpose of the types of scholarship and defined what might be expected of academics as performance measures in each of the domains.

Others have taken up the call to use research for community benefit in what has become known as the scholarship of community engagement (Barker, 2004) or community engaged scholarship (Saltmarsh et al., 2009). Boyer (1996a, 1996b) saw it as the duty of universities to apply their learnings to solve the social, civic, and ethical problems of their communities. Scholarship of (community) engagement was added as a domain by Hart et al. (2023). The framework of the University of the Western Cape described the partnerships that supported the social, economic, and cultural needs of the community.

The domain that is and continues to be problematic to define, and is often poorly understood by academics, is the Scholarship of Teaching and Learning (SoTL) (Godbold et al., 2024; Hoon & Martennsson, 2020). This category has unsurprisingly been the focus of much debate given the form of research is only 30 years old with multiple definitions (Poole & Chick, 2022). In working to offer a clearer framework, Trigwell's (2013) contribution has been key, arguing that for work to be determined as scholarly activity, evidence of teaching practice is required, supported by literature, and underpinned by teaching and learning models. Further, the activity had to encourage critical inquiry and reflection and be subject to peer review. Kern et al. (2015) offered further clarification in the form of the Dimensions of Activity Related to Teaching (DART) model, organising teaching activities into public and private. These were further separated into formal and informal.

Creative arts scholarship

In the literature search, few studies were identified on defining and evidencing scholarly activity in the creative arts. Renwick et al. (2020) investigated how community engagement in the discipline of education, using an arts-based approach to represent the voices in the community, fitted with Boyer's scholarship model. The researchers (Renwick et al., 2020, p. 1243) found 'connection and two way learning', leading them to propose that the model of four domains of scholarship was 'useful in helping academics to contextualise and build a cohesive approach to their work' (p. 1244). The work of Ling and Ling (2020) and Renwick et al. (2020) identified the broadening scope of Boyer's model to its use by institutions for staff reviews (appraisals) and promotions. We, as indicated in the literature above, are interested in outlining scholarly activities.

Application of practice-based scholarship

Having exhausted the creative arts literature, we decided to conduct an integrative review (1990–2024) of 'practice-based' scholarship frameworks underpinned by Boyer's model to examine how scholarly activity is applied in practice-based disciplines in higher education. The aim of the review was to consider key findings and recommendations to assist in producing a framework that includes the creative arts. The review found that nursing scholars are the primary practice-based discipline pushing the boundaries as they explore ways to adopt, then adapt, Boyer's scholarship model to evidence their practice. It showed the entwined nature of the domains of scholarship; sometimes the literature defined the

activities within the domain as unique, sometimes they were duplicated. There was information on what scholarly activity looks like in a practical and theoretical setting, providing definitions across all the scholarship domains. Studies showed that application and engagement are seen as key areas for nursing scholarship due to the practical application of theory and practice and engagement with the wider community. Scholars have detailed examples of what this looks like in practice. A broader view of Boyerdian scholarship was applied to activities examining practice-based applications. Presentations of practice innovations at public forums such as grand rounds or what Thoun (2009) terms 'professional scholarship' was identified as evidence. Scholarship also includes conferences, public advocacy, and Wilkes et al. (2013) noted sharing practice and knowledge with peers. Zlotnick et al. (2024, p. 6) refer to the 1996(b) document about practice by Boyer (Boyer, p. 5). What we have taken from this, is Boyer's later observation – 'I have this feeling that we are beginning to find a common language' (1996b, p. 6).

Application and engagement are seen as key methods to share knowledge across practice-based disciplines such as the creative arts to promote connection and help society. Engaged scholarship, in particular community engaged scholarship was evident. By maintaining their engagement with all the facets of scholarship nurse educators see how their practice can benefit and inform their teaching and learning from activities such as engaging with community service (Seibert & Harper, 2020), developing collaboration and partnerships (Beaulieu et al., 2018; Malinsky et al., 2010), providing professional expertise and working in multidisciplinary, dynamic, flexible partnerships (Duke & Moss, 2009).

Other examples provide guidelines for promotion (Honig et al., 2013; Limoges et al., 2015).

Honig et al. (2013) listed reputation as a clinical scholar, innovations, mentoring, new practice, consultant, and award as criteria to make the path to reward and recognition less ambiguous. Reflective practice within practice-based scholarship is discussed by Thoun (2009), and Aday and Quill (2000). One paper was found that specifically delt with integration, curriculum development, implementation, and evaluation (Storch & Gamroth, 2002).

Methodology

The development of the framework utilised a design-based research (DBR) approach. This methodology was deemed suitable to guide the development of the framework as design-based research has similarities to action research in that it takes place in an applied educational setting and involves problem identification, assessment, and analysis (Ford et al., 2017). McKenney (2016, p. 156) describes it as 'a family of approaches that strive towards the dual goals of developing theoretical understanding and also designing and implementing interventions in practice'. The methodology is also flexible, allowing for collaboration amongst researchers and educators in a functioning workplace leading to context-sensitive design principles and theories (Wang & Hannafin, 2005). More specific to our context,

> [i]dentifying problems amenable to DBR involves finding real-world challenges that are worthy of investigation and capable of being solved through the DBR process. Specific

problems may be identified by practitioners, by researchers, or through the study of literature. (McKenney & Reeves, 2020, p. 83)

Successive proponents have expanded on the design principles to introduce iterations, or phases, of the intervention, with evaluation stages after each one (McKenney & Reeves, 2019). We have combined the study of literature with 'practice wisdom'. Practice wisdom is a concept from a framework created by Bamber and Stefani (2016) proposed by drawing on work published from a special edition of Staff and Educational Development Association (SEDA) on *Evidencing the Value of Educational Development* (Bamber, 2013). 'It is the knowledge, often tacit, which we draw on when we make professional decisions' (Bamber & Stefani, 2016, p. 248). This wisdom is acquired through our relationships and the ensuing results such as changes to practices, policy, and projects. The expertise of the authors is underpinned by our collective professional experiences which is in turn informed by theory and research. As part of the cyclical nature of DBR, this paper is a report on phase one of the research design study process.

Findings and discussion

Currently, there are limited extant scholarship frameworks that guide creative arts academics to comprehensively address their professional practice. An examination of the key literature on Boyer scholarship had similarly failed to find a conclusive solution. Fortunately, an integrative review of literature covering the last two decades featuring practice-based scholarship informed by the Boyer model was generative. It found that nursing as a discipline has led the way in articulating clear and current guidelines for evidencing research, theory, and practice in frameworks. Adapting some of the findings from the frameworks described in the papers helped to create, in combination with our own practice knowledge, a new creative arts scholarship theoretical framework. There are three principles that underpin the creation of this new framework to support academics to articulate their practice-based work. It is beyond the scope of the paper to address them here, but they are in keeping with the purpose of creating the framework – to provide all academics with a tool that enhances their practice; one that recognises their lived experience and provides them with a vehicle for reward. The principles will not be surprising given the growing literature around the negative impact of managerialism on academic work and wellbeing (see, for example, Lee et al., 2022). The first is trust (Connell, 2022). The second is agency (Connell, 2022). At the heart of all this lay the need for kindness and compassion (Waddington & Bonaparte, 2004).

There are five domains in this new framework. The additional domain, the Scholarship of Reflective Learning and Teaching Practice, is influenced by the work of Glassick (2000) and Thoun (2009) to evidence scholarly practice and acknowledge a key feature of creative arts practice – reflection (Candy & Edmonds, 2018). It is also the result of the decision to attempt to reduce the challenges faced by the SoTL which remains its own domain. The domains are explained in more detail below.

Sitting under each domain is a description of the scholarly work. Beneath this is a list of indicators. This list arises from a synthesis of the literature, the findings of the literature review, and practice wisdom. We argue that the indicators' list brings together the underpinnings of university life. The indicators describe what practice looks like for academics. The framework has therefore been created to assist academics to identify ways in which they

can demonstrate activities and achievements they attain. The activities and achievements identified in the framework are not exhaustive, nor should they be used as a checklist.

The framework was created to enable academics to easily articulate their scholarship activities and so, where possible, there is minimal overlap between the domains. However, for the Scholarship of Reflective Learning and Teaching Practice, and the Scholarship of Synthesis and Interdisciplinary Collaboration and Contexts, while there are some activities that overlap, the scholarship from which they arise is different and can be evidenced as such. For example, for curriculum design, the former relies on the result of a reflection on multiple (ideally) sources of evidence from students, peers, and self about the current curriculum to make enhancing changes to it. The latter asks the academic to design/revise curriculum by engaging with contemporary scholarly sources. Both types of curriculum design/redesign to improve student outcomes that transform learning and teaching are a product of engaging in a robust practice (Boyer, 1996a, 1996b). Ideally, innovation occurs in all domains.

Each domain clearly articulates evidence of 'what it might look like when working with students' (i.e., impact students). To assist academics begin their scholarly pursuits, the framework also has listed how best the practice might be facilitated. For example, SoTL is facilitated by collaborating with students and disseminating learning and teaching innovations. The year 2014 firmly established the pedagogical practice of educators and students working together for better student outcomes with the release of *Engaging Students as Partners in Learning and Teaching: A Guide for Faculty* (Cook-Sather et al., 2014). The guide included a definition still used today:

> collaborative, reciprocal process through which all participants have the opportunity to contribute equally, although not necessarily in the same ways, to curricular or pedagogical conceptualization, decision making, implementation, investigation, or analysis. (pp. 6–7)

Supporting students and academics are the nine wrap around values: authenticity, honesty, inclusivity, reciprocity, empowerment, trust, courage, plurality, and responsibility (Healey & Healey, 2019).

The new framework is presented in Figure 1 (see below). Each domain, and how it was arrived at is unpacked below. Where research/theory has been used to underpin a decision, the authors are cited in text. If no literature is listed, then practice wisdom has been used.

Scholarship of discipline research

In *Scholarship Reconsidered*, Boyer (1990) identified that the Scholarship of Discovery is essential to being a scholar. Boyer argued, however, that this knowledge must be integrated; failure to do so results in 'pedantry' (1990, p. 131). Despite this, academics often use the term 'traditional research' (Macfarlane & Yeung, 2023). The privilege given to 'traditional' research is so well socialised that teaching focused academics have reported feeling isolated and devalued in their institutions. This is made worse by performance policies and 'mandates that differ for SoTL activities to those of disciplinary research' (Godbold et al., 2024, p. 97). We have proposed Scholarship of Discipline research instead of the broader term Discovery, as the latter more clearly identifies that SoTL is its own area of research. Further, given that scholars think that Discovery is their
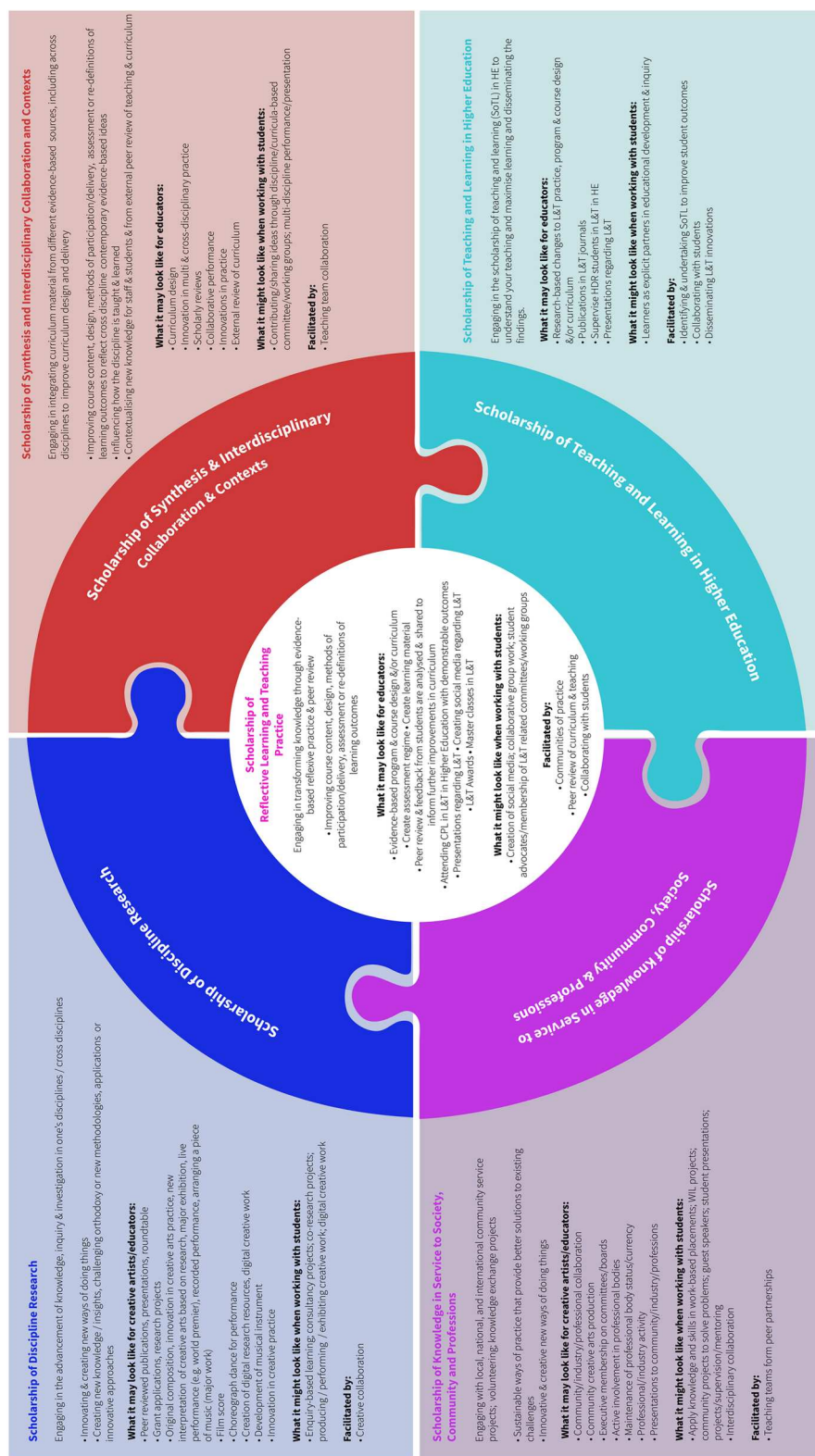
Scholarship of Synthesis and Interdisciplinary Collaboration and Contexts

Engaging in integrating curriculum material from different evidence-based sources, including across disciplines to improve curriculum design and delivery

- Improving course content, design, methods of participation/delivery, assessment or re-definitions of learning outcomes to reflect cross discipline contemporary evidence-based ideas
- Influencing how the discipline is taught & learned
- Contextualising new knowledge for staff & students & from external peer review of teaching & curriculum

What it may look like for educators:
- Curriculum design
- Innovation in multi & cross-disciplinary practice
- Scholarly reviews
- Collaborative performance
- Innovations in practice
- External review of curriculum

What it might look like when working with students:
- Contributing/sharing ideas through discipline/curricula-based committee/working groups; multi-discipline performance/presentation

Facilitated by:
- Teaching team collaboration

Scholarship of Teaching and Learning in Higher Education

Engaging in the scholarship of teaching and learning (SoTL) in HE to understand your teaching and maximise learning and disseminating the findings.

What it may look like for educators:
- Research-based changes to L&T practice, program & course design &/or curriculum
- Publications in L&T journals
- Supervise HDR students in L&T in HE
- Presentations regarding L&T

What it might look like when working with students:
- Learners as explicit partners in educational development & inquiry

Facilitated by:
- Identifying & undertaking SoTL to improve student outcomes
- Collaborating with students
- Disseminating L&T innovations

Scholarship of Synthesis & Interdisciplinary Collaboration & Contexts

Scholarship of Teaching and Learning in Higher Education

Scholarship of Reflective Learning and Teaching Practice

Engaging in transforming knowledge through evidence-based reflective practice & peer review

- Improving course content, design, methods of participation/delivery, assessment or re-definitions of learning outcomes

What it may look like for educators:
- Evidence-based program & course design &/or curriculum
- Create assessment regime • Create learning material
- Peer review & feedback from students are analysed & shared to inform further improvements in curriculum
- Attending CPL in L&T in Higher Education with demonstrable outcomes
- Presentations regarding L&T • Creating social media regarding L&T
- L&T Awards • Master classes in L&T

What it might look like when working with students:
- Creation of social media; collaborative group work; student advocates/membership of L&T related committees/working groups

Facilitated by:
- Communities of practice
- Peer review of curriculum & teaching
- Collaborating with students

Scholarship of Discipline Research

Scholarship of Knowledge in Service to Society, Community & Professions

Scholarship of Discipline Research

Engaging in the advancement of knowledge, inquiry & investigation in one's disciplines / cross disciplines

- Innovating & creating new ways of doing things
- Creating new knowledge / insights, challenging orthodoxy or new methodologies, applications or innovative approaches

What it may look like for creative artists/educators:
- Peer reviewed publications, presentations, roundtable
- Grant applications, research projects
- Original composition, innovation in creative arts practice, new interpretation of creative arts based on research; major exhibition, live performance (e.g. world premier), recorded performance, arranging a piece of music (major work)
- Film score
- Choreograph dance for performance
- Creation of digital research resources, digital creative work
- Development of musical instrument
- Innovation in creative practice

What it might look like when working with students:
- Enquiry-based learning; consultancy projects; co-research projects; producing / performing / exhibiting creative work; digital creative work

Facilitated by:
- Creative collaboration

Scholarship of Knowledge in Service to Society, Community and Professions

Engaging with local, national, and international community service projects; volunteering; knowledge exchange projects

- Sustainable ways of practice that provide better solutions to existing challenges
- Innovative & creative new ways of doing things

What it may look like for creative artists/educators:
- Community/industry/professional collaboration
- Community creative arts production
- Executive membership on committees/boards
- Active involvement in professional bodies
- Maintenance of professional body status/currency
- Professional/industry activity
- Presentations to community/industry/professions

What it might look like when working with students:
- Apply knowledge and skills in work-based placements; WIL projects; community projects to solve problems; guest speakers; student presentations; projects/supervision/mentoring
- Interdisciplinary collaboration

Facilitated by:
- Teaching teams form peer partnerships

Figure 1. A new theoretical framework to evidence scholarly activity that includes the creative arts.

core business, then it makes sense to weaken its hold on their imagination by renaming this domain. We also hope that by doing so, it highlights and brings to the conscience of academics other valuable attributes of their work and makes the distinction between research related to their discipline and that related to their teaching.

Indicators of this domain

Scholarship is a form of research in one's discipline that involves 'the creation of new knowledge and/or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies, inventions and understandings' (Australian Research Council, 2015). Research can be carried out in and between all fields and may involve a range of tools and media:

- Innovating and creating new ways of doing things (Honig et al., 2013)
- Creating new knowledge/insights, new methodologies, applications or innovative approaches and challenging orthodoxy (Boyer, 1990; 1996a; Wilkes et al., 2013).

What it may look like for creative arts/educators

- Peer reviewed publications, presentations, roundtables (Thoun, 2009)
- Grant applications, research projects (Thoun, 2009)
- Innovation in creative practice (Honig et al., 2013).

Scholarship of synthesis and interdisciplinary collaboration and contexts

Boyer (1996a) posited that once scholars discover knowledge, for it to be meaningful, 'connections must be made' (p. 3), i.e., the Integration domain. In his model, Boyer named this the Scholarship of Integration: synthesising and making connections across the disciplines or multidisciplinary research. It is our experience that the label is too broad and amorphous, so we sought to give it boundaries. This is especially the experience of the first author who has been teaching a formally accredited course on the introduction to SoTL to faculty for ten years. Staff failed to find 'Integration' meaningful to their everyday experience, and making connections, hard to 'pin down'. From the practice-based literature review, Scholarship of Integration described the interdisciplinary approach as 'collaboration' (Duke & Moss, 2009). Given it is an integral feature of creative arts practice, the domain was renamed 'synthesis and interdisciplinary collaboration and contexts'.

Indicators of this domain

Engaging in integrating curriculum using material from different evidence-based sources, including across disciplines, to improve curriculum design and delivery, assessment or re-definitions of learning outcomes to reflect cross discipline contemporary evidence-based ideas.

- Improving course content, design, methods of participation/delivery, assessment or re-definitions of learning outcomes to reflect cross discipline contemporary evidence-based ideas (Boyer, 1990)

- Influencing how the discipline is taught and learned
- Contextualising new knowledge for staff and students.

  What it may look like for creative arts/educators

- Curriculum design (Storch & Gamroth, 2002)
- Collaborative performance.

Scholarship of knowledge in service to society, community and professions

The idea of engagement as a scholarly area has been well documented (Glassick, 2000). Boyer named this domain Application: applying the knowledge discovered/synthesised to consequential problems. Engagement was an area that was strongly identified in the practice-based literature on Boyer, particularly engagement with the community (Beaulieu et al., 2018; Bosold & Darnell, 2012; Malinsky et al., 2010) and often includes engaged research (Beaulieu et al., 2018). Accordingly, we renamed the domain to reflect how creative arts academics develop and share works and knowledge in a community setting, in a wider field beyond the educational setting. An example from the literature, Honig et al. (2013) lists reputation, innovations, and mentoring, as key areas to promote and develop expertise in their practice. Other types of evidence include engagement with community and industry through committees and expert forums. It is also worth singling out Work Integrated Learning (WIL) as an important opportunity to engage students in scholarship given its significance in Australia with a new government blueprint heralding its role in reducing the predicted gap in national workforce skills (The Australian Universities Accord, 2024). Well-designed WIL for, and not for credit, gives students the opportunity to apply their learning in the community setting (Zegwaard et al., 2023).

Indicators of this domain

Engaging with local, national, and international community and service projects; volunteering; knowledge and exchange projects.

- Sustainable ways of practice that provide better solutions to existing challenges
- Interdisciplinary collaboration (Duke & Moss, 2009)
- Innovations and creation of new ways of doing things (Honig et al., 2013).

  What it may look like for creative arts/educators

- Community/industry/professional/collaboration (Beaulieu et al., 2018; Seibert & Harper, 2020)
- Executive membership on committee boards.

SoTL in higher education

We used the boundaries of HE as we found that made it clearer for those working in teacher education (birth to year 12). Next, it is underpinned by Trigwell's model

(2013) where, to improve student learning, a scholar investigates the learning of their students and their teaching by knowing and relating the literature on teaching and learning to discipline-specific literature and knowledge. They also collect and communicate the results and make these available for peer review. Importantly, it was recognised that for some, like academic developers, SoTL is their discipline (Wilson & Popovic, 2024). However, it was decided that it was more important to raise the profile of SoTL across institutions in the first iteration of the framework rather than focus on the power imbalance of 'discipline' and 'SoTL' research (Godbold et al., 2024). This first step is in keeping with the idea of Simmons et al. (2013, p. 15): 'SoTL becomes a second home that allows us to maintain a sense of self-worth where otherwise we might have faced criticism'. To not take this action will leave many creative arts practitioners facing these very criticisms.

Indicators of this domain

Engaging in the scholarship of teaching and learning in higher education to understand your teaching and maximise learning and disseminating the findings (Trigwell, 2013).
What it may look like for creative arts/educators

- Research-based changes to learning and teaching practices and programmes and course designs and/or curriculum
- Publications in learning and teaching journals.

Scholarship of reflective learning and teaching practice

Drawing on the work of Kern et al. (2015), we argue that reflection can be either private or public. Reflection has many definitions. One that comes well recommended is:

> a deliberate and conscientious process that employs a person's cognitive, emotional and somatic capacities to mindfully contemplate past, present or future actions in order to learn, and to better understand and potentially improve their actions. (Harvey et al., 2016, p. 19)

A creative sees the world through a creative lens (Barone & Eisner, 2012) and to do this, they need to reflect critically on their practice. Being able to critically reflect on their creative expression, and teaching and learning, forms a key part of their identity as a creative practitioner. Creative arts educators often utilise the reflection on action and reflection in the action model of Schön (1987). Further, a critical part of their skill development is to reflect on their creative and their teaching practice. Schön's model provides a scaffold for after the performance, lesson and more critically during the performance or lesson where being able to assess, modify and evaluate is a continuous cycle in live performance or creative arts lessons. An experiential learning cycle (Kolb, 1984) combined with Schön's reflective practice can provide structure for creative artists to increase and develop their knowledge and skill development to further their artistry.

Indicators of this domain

Engaging in transforming knowledge through evidence-based reflective and reflexive practice and peer review.

- Improving course content, design, methods of participation/delivery, assessment or re-definitions of learning outcomes (Kern et al., 2015)
- Innovating and creating new ways of doing things.

What it may look like for creative arts/educators

- Peer review and feedback from internal reviewers (Thoun, 2009)
- Attend continuing professional learning and teaching in higher education with demonstrable outcomes
- Reflecting on creative arts practice informed by theoretical and practical application (Barone & Eisner, 2012; Candy & Edmonds, 2018).

The framework has been designed and underpinned through the theoretical considerations of the literature and the practical expertise of the authors who are working in the scholarship space to guide educators (colleagues) about scholarship. The framework is designed to support creative arts educators, but it in practice is not limited in scope.

Conclusion

In Australia, TEQSA (2020) has welcomed tailored scholarship frameworks where institutions and their academics can systematically demonstrate that they meet national standards in relation to scholarship. Despite this, currently there is limited opportunity for academics working in the discipline of creative arts to demonstrate their scholarly achievement. Complicating this is the absence of substantive literature which explores scholarly activity from a creative arts perspective. TEQSA (2020) offers the Boyer model of scholarship (1990, 1996a) as a starting place. It was this that led us to reconceptualise Boyer's work and to propose a new theoretical framework to include the creative arts. In this respect, we are continuing the vision of Boyer (1996b) to find a common language to represent scholarship in all its diversity.

There are several goals of the framework. The first is to support both the institution and the individual academic. The second is to ensure that scholarship advances knowledge and professional practice and that scholarship transmits advances through contemporary approaches to teaching and learning, research, and training. The third is to make sure that we could bring together the underpinnings of university life listed in the items above and have them speak to the academic community. In this, it may be a solution to the fission felt by teaching academics 'and confusion around boundaries between research and SoTL' (Godbold et al., 2024, p. 93).

Academics now have a way to assist them to identify ways in which they can demonstrate activities and achievements they attain. In this way, the framework is part of embedded practice. To achieve this, the framework identifies strategies that support: academics to develop their individual scholarship; collaboration with colleagues; and opportunities to work in partnership with students. The examples are of accepted practices and should not be used as a checklist. This is the first iteration of the framework. We are currently in design phases two and three, determining the experience of implementing the framework at an institutional level.

The theoretical considerations of this paper provides further discussion about scholarship broadly and for the first time includes the creative arts. In reconceptualising the Boyer scholarship domains for the creative arts, we seek to provide further clarity to evidence and report on creative arts scholarly activity as an underrepresented area in the literature.

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Disclosure statement

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