

Communities of practice: Building an internationally connected practice in and for the book arts

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Introduction

At the Centre for Fine Print Research at the University of the West of England in Bristol, UK, 'book arts' investigates contemporary artists' book practice nationally and internationally. The findings from these research are disseminated freely and are accessible to a wide audience through the 'bookarts' website, where artists' books projects, news, events, lectures, conferences, essays, published papers, symposia and exhibitions are archived online. We also have a section for research resources for students.

Our projects with artists' books are inspired by and built upon the needs of artists in the international field. This includes publishing the *Book Arts Newsletter* to disseminate up-to-date news, *The Blue Notebook* journal in which artists and writers can publish non-traditional essays, and the *Artist's Book Yearbook*, a biennial reference publication that surveys recent practice, critical writing and artists' independent publishing. Our projects exist to help artists who are unsure if their work 'fits' into the field of book arts, and to give a voice to book artists so they can test their ideas, and begin a discussion with their peers.

Curatorial

As artists, Tom Sowden (who is now Head of Design at Bath Spa University) and I also engage with curatorial practice to showcase contemporary artists' books to a wide public audience. Some projects have included *Sitting Room*, a travelling exhibition of a sitting room full of artists' books, touring 2006-2008 in Europe and Mexico, curated by Lucy May Schofield and Tom Sowden, Righton Press, Manchester, Metropolitan University, UK. All the books were dispersed for people to pick up from tables and occasional furniture, to be able to sit and read. *Arcadia id Est* was a handling exhibition of 110 artists' books on nature/landscape that toured Australia, Europe and the USA from 2005-2008 (all the books and symposium talks are archived at:

<http://www.bookarts.uwe.ac.uk/news-archive/arcadia.htm>). *RUKSSIAN Artists' Books from the UK and Russia* was shown at the Tsaritsyno State Historical, Architectural, Art and Landscape Museum Reserve, Moscow and toured Russia and the UK from 2014 – 2015 (curators: Sarah Bodman, Mikhail Pogarsky, Vasily Vlasov, Viktor Lukin). The project aimed to demonstrate the unique and common features of the artist's book, presenting works by artists from the UK and Russia united by national artistic traditions. *Follow-ed (after Hokusai)* is a collaborative project edited and curated by Michalis Pichler and Tom Sowden, an ongoing exhibition of books produced by artists in tribute to Ed Ruscha, held in the curators' collections (see tomsowden.com and buypichler.com).

Publishing

The *Artist's Book Yearbook* focuses on international activity in the field of book arts. It was established in 1994 by the contributing editors: Tanya Peixoto, John Bently, Stephanie Brown and Stefan Szczelkun and continues to be published on a biennial basis. The Yearbook arose from their collective passion to offer book artists an opportunity to read critical writing on the subject, to gain an overview of artist's book production and most importantly to encourage greater discussion and awareness of book arts. As the publishing editor, Tanya Peixoto produced the Yearbook under her Magpie Press imprint until 1999 when she went on to set up bookartbookshop in London, a fantastic place to see and buy a huge selection of artists' books.

The *Artist's Book Yearbook* serves as a resource for artists, academics, students, collectors, librarians, dealers, publishers and researchers, and anyone interested in artists' books. Each issue of the publication includes essays and information on many aspects of the book arts, artists' listings, information on book arts galleries, archives and collections, book arts courses, events, journals, bibliographies and reference publications, studios and websites, with book arts contributors from around the world. We encourage artists to list up to 3 of their recent or upcoming books in any issue, creating a snapshot of contemporary artists' books which can be used as a guide for purchasing/curating by librarians, curators, gallerists and collectors.

Research projects

Artists' Books Creative Production and Marketing was initially an AHRC supported survey that ran from 2004-2005. Since then the project's findings have been updated twice, with the last version published in May 2010. It was inspired by the many artists who regularly contacted us to ask how they could price their editions and where could they sell them. As much of our time was being spent answering individual questions, we thought it would be a good idea to scope the field and establish some basic rules, advice and information for artists that we could publish as a guide to help them market their work. For book artists it is often difficult to assume the multiple roles of producer, publisher and distributor that are needed to create and sell their work. They are not often represented by galleries or dealers and have to do everything themselves, from working out prices, to marketing and interacting with potential purchasers at book fairs, and approaching collections. Our project discussed some of the practical issues arising from this.

When we began, we examined the types of questions we were often asked and tailored a series of questionnaires to send out to artists, librarians, collectors, educators, dealers and bookshops. These were used as a base to start our quantitative research, with more detailed questions posed via targeted interviews for the qualitative part of our study.

We handed out the questionnaires at book fairs, and posted to our mailing list, asking artists to tell us about their own making and marketing problems. We also launched our 'artist's book surgeries' at book fairs, inviting anyone who wanted to come and ask for advice about making or selling their books. These surgeries have carried on since the project ended and are often run when visiting venues such as the Minnesota Center for Book Arts, USA; London Centre for Book Arts, and Counter Art Book Fair in Plymouth, UK.

For the marketing guide we also interviewed a range of artists with 2 - 30+ years experience of making and marketing artists' books, zines, multiples and unique books to publish a series of 24 case studies exploring their

experiences in Europe, Japan, Argentina, Australia and the USA. These form a resource for those wanting to find out more about producing and marketing artists' books. We asked them to share their working practice and experiences of book fairs, their interactions with purchasers for collections, and discuss any problems or offer advice, and we did the same ourselves. We also asked private and institutional collectors to tell us about the ways in which they would prefer to be contacted by artists selling their books and any issues they had from their own collecting. Whilst travelling to book fairs, we interviewed some established figures such as Max Schumann (Printed Matter) for some in-depth accounts of selling, purchasing and collecting artists' books, and published their responses.

The findings were published as a free download guide covering subjects including: How to price your work; how to prepare for artist's book fairs, and which ones to go to; understanding collection acquisition policies; how to approach institutional collections; what information to supply to collections for cataloguing your books; utilising the Internet; places to see, buy and sell artists' books. Our aim for the project was to give artists confidence in the making and selling of their work, and we hope that we have helped them in this through the publication of our guidebook (download a free, 87pp PDF, 3rd edition 2010 at: <http://www.bookarts.uwe.ac.uk/publications/index.html>).

A Manifesto for the Book is also a free download 187pp reference publication, one of the results of a two-year, Arts and Humanities Research Council project (March 2008 - February 2010): *In an arena including digital and traditional artists' publishing formats - What will be the canon for the artist's book in the 21st Century?*

The research project was a responsive exploration with a collaborative, international audience of artists, academics, presses, publishers, curators, dealers, collectors and students involved in the field, in order to propose an inclusive structure for the academic study, artistic practice and historical appreciation of the artist's book. You can read all of the published outcomes online including, interviews, essays, conference papers, 45 case studies and

the *Manifesto for the Book* on the project's home page (<http://www.bookarts.uwe.ac.uk/projects/canon.html>).

Conversational topics and a diagram were posted online; asking respondents to make their own version of Tom's deliberately annoying ABTREE, a family tree of book arts that could be rearranged, redrawn or redesigned visually. An online forum discussed questions with the public such as: "Do you have any proposals for what can and cannot be included in the description 'book'?" and, "Do we use the term Artists' Books or Artists' Publications?"

We also targeted individual artists, professionals, curators, academics and collectors in Brazil, Europe, Australia, Asia, and the USA for interviews to discuss their definitions of artists' books and their current practice. For the project we also curated an exhibition 'New Wave' showcasing examples of contemporary artists' books, the ABTREE diagrams and a reference reading room, to demonstrate some of the possibilities for contemporary book arts production. *New Wave* was a handling show of 133 artists' books proposing an inclusive structure for the book in the digital age. Examples of artworks ranged from traditional craft print to experimental works, unique knitted books to iPod publications, free download e-books, hypertext works, phone-based works, POD books, letterpress, generative texts, reassemblings, DIY books and so on (these are also all archived online).

Our findings were debated at a conference at our university in 2009, which introduced new publishing by artists and writers from Europe, the USA and Australia to delegates in order to explore and extend current understanding of artists' books. This included presentations from traditional printmaking to the book as performance (such as Sally Alatalo's performative books published through her Sara Ranchose imprint), video and e-publications, live Wikipedia interventions with artist Emily Artinian, and the 'liberature' movement in Poland.

We also investigated how a contemporary book arts centre might work, and nominated the Minnesota Center for Book Arts (MCBA: www.mnbookarts.org)

as an exemplar. This small seed contributed in turn to the model for the first artists' books centre in the UK, established by Simon Goode and Ira Yonemura as the London Centre for Book Arts (www.londonbookarts.org).

One of the key points of our research was to try and include all the book related activity that artists engage with - if the artist considered what they were producing to be a book, then we felt it should be included. Our project had no intention of solving any puzzles, or establishing any rules, in fact, it was just the opposite; we wanted to kick the international field into discussion and reflection on the books they make, how they describe them and what they might look like in the future. Our intention for the project's outcomes was that the manifesto would ask people to state their position and begin talking from there, which I think we managed to achieve. Some particular discussions were towards an agreement on a more inclusive terminology: Artists' books, artists' publications or book arts? After two years of debate, predominantly with artists (and, artists are after all the people who should be defining the terminologies with which their works are discussed and defined), respondents circled through our questions of defining artists' books and book arts, and almost landed on 'artists' publishing' (my favourite as it refers to the more democratic nature of the book) until it was dashed by one response on the public forum from the artist Sara Bowen in Australia. Bowen stated that she didn't want to use the term "artist's publication" to describe her practice for two reasons: it made her small, hand printed editions of artists' books sound trivial, and it in no way described her unique bookworks. And then came more voices confirming that they didn't "publish" one-off books.

"Artists' books" is the term we are all probably most familiar and at ease with when describing the works that we make. But it also has the problem of being so brutally singular in definition, an artist + a book; it cut out all the other emerging platforms and associated works that could be embraced with "publishing". The term "book arts" allows everything to be possible in practice. And then there are also the complications that come with the multiple permutations of translation into other languages, and how each of these terms can be interpreted nationally. For example, for the project we spent an

intense week in Poland, interviewing the writer and artist Radoslaw Nowakowski, Pawel and Jadwiga Tryzno, founders of the Book Art Museum in Łódź, Alicja Slowikowska founder of the Book Art Festival programmes in Warsaw, Tomasz Wilmanski founder of Galeria AT and artist Joanna Adamczewska in Poznan.

Apart from Alicja Slowikowska who concentrates on curating rather than making, not one of them would admit that they made artists' books. We found this incredibly confusing as all the artworks they were showing us were artists' books as far as we could determine. We kept insisting that these were artists' books but Tomasz Wilmanski in particular was quite adamant that they were not, and seemed to become more offended each time that we suggested that they were.

After much conversation the reason for this transpired; in Poland, Alicja Slowikowska curates a huge programme of artists' books exhibitions, so much so that these are the main events at which the art gallery-going public form their opinions of the genre. The Book Art exhibitions include invited artists and open calls; there are no limitations on what can be included under the Book Art umbrella. Both established and younger artists are encouraged to participate and show objects, illustrations, fine press books, authors' books, limited editions, children's book, artists' books and book installations. Many of the books are sculptural, one-off books, altered books and book objects, and rarely are the works the kind of books that could be described as artists' publications. So, in Poland, the term 'artist's book' instantly implies a sculptural object, which is the exact opposite of the performance-based, multiples and experimental publishing that Tomasz Wilmanski and Joanna Adamczewska were making and exhibiting. Although they appreciated the work that Slowikowska does in bringing books to the attention of the wider public they were not interested in being classified within that area of practice.

Wilmanski has been curating exhibitions of artists' books in Poland since 1982. In 1990 he launched a series 'Book and What Next' showing artists' books, concrete, experimental and visual poetry by national and international

artists including Ann Noël, Wladamar Kremser, Jaap Blonk, Stanislaw Drozd, Kurt Johannessen, Henri Chopin, Babsi Daum, Emmett Williams and Sef Peeters. These exhibitions have also included panel discussions and lectures by theorists including Dr Katarzyna Bazarnik and Zenon Fajfer – founders of the Liberature movement. For many years Galeria AT has also collected book works and visual sound poetry, building a wide collection of works related to this artform. *BOOK AND WHAT NEXT: 25 years* edited by Tomasz Wilmanski was published by Galeria AT in December 2016, with Polish and English texts to celebrate some of the last 25 years of the series.

To complicate things further, Radoslaw Nowakowski described his works as author's books and Katarzyna Bazarnik and Zenon Fajfer of the Liberature movement only agreed to come and speak at our conference if we promised to clearly state on all promotional material that they definitely did not produce artists' books. Once they had attended though, they realised through conversations that they were part of the wider field of artists' books and connected with artists in the USA who invited them to visit for exhibitions and talks about their work.

For Nowakowski, who we interviewed over many hours in his home in the tiny hamlet of Dabrowa Dolna for our project, he described how over the last 40 years he has moved from smuggling paper into his native Poland, hidden inside his drum kit when allowed on tour in a band, up to the late 80s, to using the Internet and digital design to publish books that he writes, designs, illustrates and assembles himself. It was illegal to publish editions of books in Poland until the revolution and collapse of the state system in the late 1980s. It was only after 1990 that writers and artists were able to freely publish their books without fear of arrest. Nowakowski began his publishing using paper, a typewriter and sheets of carbon paper to make editions of up to 5 copies at once. He hand illustrated all of his books and bound them himself. He now has the luxury of a computer, access to the Internet, an inkjet printer and a local bindery to produce his books which are all based on his 'non-descriptions' of the world around him (<http://liberatorium.com>). For Nowakowski, as for Pawel and Jadwiga Tryzno, publishing was difficult and

contact with other publishers was extremely limited due to poor telephone lines and the fear of arrest if caught printing illegal materials. The Tryznos have been squatting in the building that houses their museum for over 20 years now. Initially moving in after the building had been abandoned for many years in the 1990s, they began collecting working presses, metal and wood type and bookbinding equipment. Initially producing their own paper from textile production waste smuggled in from a local factory, printing and binding in house in their apartment, they have now established a significant collection of artists' books, a working studio and have published books with many national and international artists and writers. They are still under the threat of eviction today despite having won many awards for their books from the local council and the American Printing History Association. The museum is housed over three floors, the top floor now a lenticular print studio producing 3D prints, run by their son Pawel (you can read our full interview with the Tryznos at: <http://www.bookarts.uwe.ac.uk/news-archive/tryznos.htm> or visit their website at: <http://www.book.art.pl>).

The Liberature movement was established in 1999 by Katarzyna Bazarnik and Zenon Fajfer in Poland, which demands absolute attention to considering and conveying a book in its entirety. As small press publishers, Liberature's books celebrate all aspects of the work, from concept to format, paper, type size, imagery, etc. Their recent publications include the first translation of Nobel Prize winner Herta Müller's poetry volume *Strażnik bierze swój grzebień / Der Wächter nimmt seinen Kamm* and a Polish translation of *Finnegans Wake*, following Joyce's original layout, typography and design very closely (<http://www.liberatura.pl>). Despite their previous protestations at not being connected with artists' books, Katarzyna Bazarnik kindly invited me to write an article for translation into Polish in 2016, in which I explored the similarities between their publications and artists' books 'Liberature, Literature and the Artist's Book: Context, Content and Material Meaning' for the journal *ER(R)GO*. (You can read this article in English at: <https://tonnard.files.wordpress.com/2017/01/ergo-english-version.pdf>).

Do It Yourself - AKA Build It and They Will Come!

Or - If it doesn't exist, make it yourself...

Although South Africa may seem very remote in terms of connecting with the wider international community of book artists, there are ways to get things done or make them happen. As I hope some of the artists and projects discussed above have shown, people in geographically remote areas have made and distributed books, established studios and museums, and managed to talk to others in the field through sheer determination. What follows are some ideas to help get your books out into the wider world; use these as models to make it work for you.

Artistsbooksonline.com is a collaborative group founded by Noëlle Griffiths in the UK, as she wanted to be able to show her work with others and meet other artists. It's for artists making small editions, to connect and share the costs of exhibiting at artist's book fairs nationally and internationally. AMBruno is a coalition of artists, established in 2008 with MA Fine Art graduates from Central Saint Martins (part of University of the Arts, London, UK); since then, participation has widened to include artists based throughout the UK and internationally (<http://ambruno.co.uk>). Each year they set a project theme for members to work towards (for example RED), with the books then shown collectively at fairs and in exhibitions. Between them they have attended many fairs including the Printed Matter Art Book Fair in New York. Both of these groups have managed to do this by splitting the costs of stands, accommodation and travel to fund the people taking the books to an event. Sarah Nicholls created the *Brain Washing from Phone Towers* informational pamphlet series to share her practice. She funds printing of her beautiful letterpress and relief print editioned books (usually between 150-200 copies) through a cheap subscription package, which allows her to send copies free of charge to those she thinks would enjoy her work (www.sarahnicholls.com). Otto of Ottographic established his own open access screenprint studio in the UK and prints all of his books there. One of which Book Jacket (2014) is both a book and a wearable jacket (ornamental) offering advice to books on how to get into a library (<http://ottographic.co.uk>). In Australia Tim Mosely organises the 'Codex Event' series to collaborate with other artists on the production of one-off or small editions of books. He also established ABBE – the Artist's

Book Brisbane Event in 2015 to engage with critical discourse on artists' books. The next ABBE event will take place this July at Queensland College of Art in Brisbane, in conjunction with an artist's book and multiples fair organised by Grahame Galleries (<http://bit.ly/2og1wiR>). In Norway, Kurt Johannessen uses the artist's book as an extension of his performance practice, producing self-published editions each year which he sells online and through bookshops and galleries. British artist John Bently produces all of his books by hand as an extension of his love of text and image, poetry and musical performance. The narratives are written and performed by himself alongside his band Bones & the Aft, with books sold to his followers via postal subscription or at gigs (www.liverandlights.co.uk).

Some examples of organisations and projects that have been established without funding include: In Denmark, Torben Soeborg has set up a free artist's book listing website at <http://artists-books.eu>, where you can show examples of your publications. In Australia, Robert Heather of the State Library of Victoria set up Artist Books 3.0 as a ning.com site which has recently migrated to Facebook (<https://en-gb.facebook.com/artistbooks3.0/>). He founded the group to help connect artists, curators, librarians, students, and researchers interested in artists' books, who live and work in the vast geographically distant areas of Australia, over the years it has grown with many international artists - over 3000 members (including South Africa) joining and sharing news, calls for participation and events. In the USA, Library of the Printed Web was founded in 2013 by artist Paul Soulellis to showcase physically printed artists' books produced with content gathered from the Internet – under the motto 'search, compile, publish'. Earlier this year it became part of the MoMA Library and a publication is forthcoming (<http://libraryoftheprintedweb.tumblr.com>). Also in the USA, artist Emily Larned established Impractical Labor in Service of the Speculative Arts (ILSSA), as a membership organisation for those who make experimental or conceptual work with obsolete technology, including artists' books. ILSSA is both a union and research project that investigates publishing and practice that embraces old technology and the idea of taking time to create work. Members can join for 20 US\$ a year, share their ideas on the discussion

board and join in events remotely (<http://impractical-labor.org>). In the UK, Angie Butler created LENvention as an annual convention for letterpress artists involved in books. They meet for 2-3 days each year, inviting artists and printers to work collaboratively on a project to share knowledge and ideas for best practice (<http://www.bookarts.uwe.ac.uk/events/lenvention.html>). Poet and artist Nancy Campbell successfully used crowdfunding for a residency trip to Upernavik Museum in Greenland in order to spend time working on a book *How To Say 'I Love You' In Greenlandic: An Arctic Alphabet*, published by her Bird Editions imprint in 2011 with a larger edition later published by Miel Editions in 2014 (<http://nancycampbell.co.uk/residencies/>). More recently she has utilised crowdfunding again to successfully fund a new anthology *The Polar Tombola: A Book of Banished Words* in March 2017.

There are also small artist's book groups dotted around the world. Most of these have been established by artists working alone who wanted to connect with other practitioners for ideas and feedback. They usually meet once a month in cafés, libraries, pubs, etc. and it costs nothing to organise one yourself and invite others to come along.

Artists' publishing residencies

It is always worth looking at artists' websites to see where they have produced their books. Many artists have benefitted from residency publishing programmes where accommodation and studio access are exchanged for a share of the editioned books produced. Elisabeth Tonnard for example made *In this Dark Wood* on an artist's residency at Visual Studies Workshop, Rochester, NY, USA in 2008 (<http://elisabethtonnard.com>). Women's Studio Workshop (WSW) in Rosendale USA offers 4-6 week residencies annually for artists to work in any of their studio disciplines and have a long-term commitment to artists' books production (all opportunities are in WSW's online calendar at www.wsworkshop.org). Artist Imi Maufe (www.imimaufe.com) has undertaken many funded and non-funded residencies with artists' books as the outcome, including LK243 UnderSail, a VARC residency in Northumberland and at Grafikverkstan Godsmagasinet (Warehouse

Workshop), Uttersberg, Sweden. Grafikverkstan Godsmagasinet welcomes artists to visit their studios in the remote village in Sweden; they are keen to connect with other book artists and letterpress printers to share ideas and practice (www.grafikverkstan.se).

Other opportunities

Events such as the MCBA Prize - the first honour to recognise book art from across the field and around the world – can be of great benefit in both prize money and opportunities from the award (<http://mcbaprize.org>). The Center for Artists' Publications in Bremen recently invited artists from all over the world to contribute to an exhibition about the international artist's book (<http://www.zentrum-kuenstlerpublikationen.de>). The London Centre for Book Arts has launched a new project called A6 BOOKS. The aim is to help promote and distribute books, zines and publications by emerging artists (<http://www.londonbookarts.org>). Founded by Simon Ryder, Liverpool Book Art is interested in collaborating with artists around the world. They have recently taken an exhibition of artists' books to Sarno, Italy and welcome new connections (<https://liverpoolbookart.com>).

Join us for World Book Night!

Since 2010 I have collaborated with artist/poet Nancy Campbell in organising an annual artist's book project for World book Night that is open to all. From an initial small beginning in tribute to the writer Patricia Highsmith, the project has evolved to include artists and writers from around the world through open calls to submit contributions on a particular book. We produce an artist's book and video each year in collaboration with musicians, with each contributor receiving a copy of the book for their involvement. To date we have made eight works in tribute to Margaret Atwood, Charles Bukowski, Raymond Carver, Douglas Coupland, Patricia Highsmith, Stephen King, and Donna Tartt. Our tribute this year was to all the investigators and writers who have been involved in the search for the Loch Ness Monster. An open call invited anyone to send in either a photograph of a 'sighting' of the monster, or to design a potential book cover, all of which were included in our publication made after our small expedition to Loch Ness: *BookIshNess - An in depth*

interrogation of the mystery of Loch Ness by the Loch Ness Investigation Bureau Rebooted 2017. This year saw 46 artists from the UK, USA, Norway, Sweden, Germany and Denmark sending in artworks and photographs. In 2018 we will be producing a collaborative book in celebration of Mary Shelley's *Frankenstein; or, the Modern Prometheus*, first published in 1818, making 2018 the 200th anniversary, and the focus of our project for World Book Night in April. A call for contributors will go out on our website and in the Book Arts Newsletter.

Some of our resources

Download the free PDF *Book Arts Newsletter* (BAN) for information on: National and International Exhibitions, Courses and Lectures, Artist Opportunities, Book Fairs and Events, New Artists' Publications, Reports and Reviews. Send in news about your new artists' books, events, workshops or exhibitions... (all deadlines are on the download page at: <http://www.bookarts.uwe.ac.uk/newsletters.html>). I also use Twitter to post last minute news and opportunities that come in too late for the BAN (see: @SarahBodman).

Our journal *The Blue Notebook* (est. 2006) was specifically created for artists and writers to publish ideas around contemporary artists' books practice internationally, including 'difficult' texts that don't fit mainstream publications. We have published articles on artists' books in South Africa, Cuba, Hawai'i, the Ukraine, Cyprus, Australia, and many more countries. We welcome submissions of writing on artists' books for *The Blue Notebook*, so please feel free to get in touch with your ideas, you can find the guidelines on our website (<http://www.bookarts.uwe.ac.uk/publications/blue-notebook.html>).

Come to BABE our biennial artist's book event at Arnolfini, Bristol, UK, the next event will be held in 2019. Tom and I established BABE in collaboration with Arnolfini in 2007 as we really wanted an artist's book fair to take place in our home city of Bristol. It has grown a lot, with 7000 visitors to each event. It runs every two years to give artists time to plan ahead and make new work. Each event has around 90 exhibitors featuring the work of artist's book

makers and small presses from around the world.

I hope this has offered you some ideas on building an internationally connected practice in and for the book arts, and for your book art. The field of artists' books is a wide and open community to join in with, and one that is a great place to be part of. Please feel free to contact me with questions or ideas.

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While intentionally created communities of practice have continued to grow within the higher education context, simultaneously an organic "networked" community has grown amongst those involved in...^Â Identifying, building and sustaining leadership capacity for communities of practice in higher education. Project Report. Sydney: Australian Government Office for Learning and Teaching. <http://www.olt.gov.au/resource-identifying-building-and-sustaining-leadership-capacity-communities-practice-higher-educati>. Mirriahi, N., & Alonzo, D. (2015). Shedding light on students' technology preferences: Implications for academic development.