

Presenter: Katy Ward

<p>1. Discussion: What inhibits authentic experiences?</p>	<ul style="list-style-type: none"> • WPHS/Risk management • Financial constraints • Time constraints • Schools don't always value excursions/ artist-in-residence programs • Schools don't always understand the need for large blocks of time to make this happen • School structure: 40 minute – 1 hour lessons are not enough; no double periods; mind set of logistical structure is logistical only and not considerate of specific subject needs • Weekends are taken up with sport and work commitments • Small staff numbers in visual art in regional areas limits opportunities for the curriculum • Schools only want to participate or value if there is marketing opportunities for the school • School thinks we can "Google" images – why do students need to see authentic artworks if that takes them away from other classes • Teacher can provide authentic demonstration, so what extra advantage do students get from the experience beyond the classroom? Teacher can't be the expert in all things. • Collaboration with other artists and community to fill gaps of teacher knowledge and experience and present divergent perspectives. • PD is important for staff, but is often limited by funding • Authentic experience of students is limited by conservative nature of the school culture e.g. sexual nature of artist's practice, anti-religion and other challenging content of student work • If we are challenging students to deal authentically with their own experiences and then won't allow students to make work that breaks boundaries of taste, etc – we are being hypocritical • Needs to be an immersion into something to allow students to come at it from any perspective or medium they want <p>Primary focus</p> <ul style="list-style-type: none"> • inhibitor is visual art being valued as a subject, process enterprise being valued over product; expectation that art is making Easter bunnies, Santa hats, etc • schools won't fund excursions; at the mercy of Principal's priorities as this is where money is spent • don't have to cover visual art in authentic manner in Primary; can be generic/fusion of Arts
<p>2. Solutions</p>	<ul style="list-style-type: none"> • Reliant on dedication of individual teachers giving time and energy to establish and change school culture and value of Visual Art authentic experiences • Sharing research-based advocacy with colleagues so it can be shared and presented to school leaders • Emphasise and celebrate the processes of Visual Art in both making and appraising, not just the products, e.g QR code reflective/conceptual artist statements with displayed artworks • Include authentic experiences in handbooks and budgets • Be prepared with justifications and evidence of student learning to gain support from wider school community • Build authentic experiences into assessment • Build a tradition in the school culture – annual artist-in-residence programs that target all year levels or excursions at a specific time in the school calendar • Never stop the advocacy – establish a community of support with colleagues and networks at other schools to share resources and build culture • Consider how funds can be shared across schools, e.g sharing the costs for travel and accommodation for travelling artists • Student studio – room access out of hours – the 'third room'; uni student mentors (would need blue cards, insurance, etc) • Video student processes e.g. working in the art space; conversation and discussions with artists or about artworks – to showcase and use as evidence • Use school social media (Facebook, websites, etc) to advocate for Visual Art practice and processes • Build archive of 'family' of artists who work well with schools.