

isabout

Queensland Art
Teachers Association



2011 Journal

QATA EXECUTIVE 2012

President:

Jessica Wall

Vice President:

Adam Jefford

Treasurer:

Graham Nash

Membership & PD Coordinator:

Angela Brown

Journal Editor

Dr. Kerrie Corcoran

Stay in touch with QATA via:

EMAIL:

qataexecutive@gmail.com

WEB:

<http://www.qata.qld.edu.au>

FACEBOOK:

<http://www.facebook.com/groups/queenslandartteachers/>

DELICIOUS:

<http://www.delicious.com/stacks/qata>

Content

QUT goDesign Workshop program	Hael Kobayashi	3
Where the hands go the mind follows	Jonathan Baxter	5
Strange Terrain	Matt Mansfield	7
Beyond Visual Arts	Sue Welch	8
Artist-in-residency programs – a key ingredient to the classroom	Kerrie Corcoran	14
From Art Sceptic to Artist	Susan Paterson	18
Smart Artz	Ben Hamley	23
Primary Network	Lee Reimers	25
Asia Perspective in Visual Arts	James Davis	28
Take Advantage of the Australian Dollar to support your Professional Development	Graham Nash	30
Art Teacher Art Exhibition		35



QUT goDesign Workshop program

In 2010 the QUT goDesign Workshop program staged a supportive and interactive workshop experience for both students and teachers from Brisbane schools and regional Queensland schools. Students came from as far afield as Mt Isa, Emerald and Chincilla; to schools closer to Brisbane, like Bundaberg and Gladstone. The teachers and students were from both government and independent schools.

Students and teachers were given the opportunity to explore, analyse and reimagine their local town. The problem solving activities were organised around the theme of 'places' and through this experience the participants were able to understand the relevance and value of design in everyday life.

The program was run in conjunction with the Design Institute of Australia unleashed-queensland design on tour 2012 Exhibition, showcasing the best work of professional Queensland product, interior and visual communication designers.

One of the keynote speakers was Hael Kobayashi, he took the time to speak to us. Here is what followed:

Q: Hael, can you say something about your personal journey as a maker/designer, from your original aspirations to practice dance through subsequent professional roles, to your current position in the film industry? Are there any lessons there about the nature of creative work?

A: There is a beauty to the world that many may glance at only occasionally. Keep an open mind as to how you are approaching your life and life interests. We often think that working "creatively" is vastly differently from those who are working "technically". That is a false distinction. When we see and appreciate wonderful ideas in and of the world, they can come from many different disciplines. Choose the discipline that works for you, at this particular moment. The idea that you are limited to one particular path or way of

expressing yourself was perhaps relevant after WWII. In the 21st century, we see people that can follow a single path. Yet we also see those who are following a multi-disciplinary path. Both are of value. The perspective of "user-centred design" can be found in science, manufacturing, health, digital media and many other approaches. What we can learn from a design perspective is to keep an open mind. Creativity is everywhere. To find your strengths, you may have to explore different disciplines.

*There is a beauty
to the world that
many may glance at
only occasionally...*

Q: In your opinion, what are the qualities our young people will need to equip them for a future in the creative industries, as practitioners, as team players, as innovators?

A: "Innovation" is a cool word and it used in many different ways. If you are really interested, in "innovation", start exploring the many interpretations. Basically, you will find that to be innovative requires you to consider possibilities and sometimes it is an original idea, and then to channel your own view into the mix. A strong appreciation for the creative process, that challenges known language and forms of expression, that refines or distils what you perceive in the world around you, are good



skills to develop. Keep an open mind as to how you create and design.

Q: How can education help foster and develop the innate creativity of our young people? Are the traditional subject disciplines in the arts for example still relevant?

A: Much of what we experience in education is definitely relevant. One of the greater challenges is that we are crossing a threshold in the life and education continuum, a threshold where technology is a strong enabler, often at the expense of other values. What is important is that we develop a more agile approach to our thinking about the world, and our ability to encourage creativity. The approach to 'design' and 'design thinking' encourages people to prototype or try out their ideas more frequently.

Q: In your talk to students at Unlimited Generation workshops, you mentioned your involvement in the Index awards for design, sponsored by the Danish Government. What are they, and why are they valuable in showcasing a special approach to design around the world?

A: The INDEX" Awards were created by a small team of visionaries who were considering the social aspects of design – how could design improve the quality of life, even daily life? In raising the question, they opened the door further on the perception of design, that it could fundamentally change the way we live our lives, the way we create processes that enable the way we live. The awards are presented bi-annually in five main categories: work, home, play, body and community. The winners in each of these categories receive 100K Euros and are connected into a global network of commercial and public representatives who are there to enable next stage development of ideas. There is also a 'people's choice' category, where viewers of the physical and online exhibition can vote for their favourite. There is no fee for the nomination process and people can nominate their own work or that of others. This year, the nomination process is open until December 17th for the 2011 awards. It's a great way to encourage people to look for the positive and constructive ways that we can support each other in life. The winner of the people's choice category, and of the special student award, in 2009, were both Australian. More information is



available at: <http://www.indexaward.dk>

Q: While unlimited was about fostering design awareness and design education, as you know, design learning currently has no dedicated curriculum space in most Australia schools. Is this something that should change? How would our young minds benefit from being exposed to the best design ideas from around the world, and from “doing design” in their own class rooms?

A: People stand much to gain from good design education. Maybe we should be thinking about ‘design’ in a similar way to how engineers think about ‘lateral problem solving’. Both encourage great thinking, yet perhaps engineering is more defined in our curriculum. Design is a great matrix of skills and disciplines, and perhaps that is why many are drawn to it. Design is not superior to engineering. Design is a perspective, a way of looking at

the world, whatever discipline you decide to express it in. So, yes, everyone stands to gain from keeping an open mind about this. There are some inspirational ‘thinking designers’ out there who are encouraging people to consider new possibilities to world problems. They are actually social entrepreneurs. In addition to INDEX:, do check out: Cameron Sinclair and Architecture for Humanity; Bunker Roy and the Barefoot College; Emily Pilloton and Project H; Chris Bangle; Thomas Heatherwick; IDEO; Marie So and Ventures in Development; and Design Indaba to get started. These are only several of the growing movement to design a better world, and there are many more. Plus, there is Collective Invention, using design thinking to revolutionise the way we think about education overall. Get out there and do.

Hael Kobayashi

December 2010

Where the hands go the mind follows

Q: Name a centuries old art form that has survived, not within the classroom through textbooks but perpetuated by students themselves through hands-on instruction using only a sheet of paper ?

A: If you guessed, fortune-teller, paper boat, plane or hat then you were close enough for all of these collectively fall under the correct answer 'Paper Folding' or by its Japanese name 'Origami' the country of its origin.

For centuries there were only a handful of these designs typically passed on from older to younger children as a recreational past time. However in recent years we have seen interest in paper folding pursuits expand at an amazing rate with artists, designers, scientists, mathematicians, and teachers discovering a wealth of possibilities contemporary paper folding can offer to each specialty. Today there is in excess of 40,000 designs that follow the simple rules of the Origami tradition, extracting the intended shape by only folding the paper, no cutting, gluing, taping, or tearing permitted.

The real beauty lies in its simplicity allowing everyone to create their interpretation of the world in paper. Origami can be defined as a 'metamorphic art form'. Sculpture and painting, where you are adding paint to canvas, adding clay, or connecting things together that's an additive process.

When you are chipping away at wood and stone and cutting paper, that's subtractive. With paper folding you've got that piece of paper, you don't add to it, you don't take away from it, you change it.

The story of how this largely unnoticed craft became a serious art form is a fascinating tale that encompasses the hands and minds of creative individuals around the world. This has expanded as new techniques have been discovered to ingeniously create more elaborate shapes from a single sheet of paper.



What hasn't changed is the ability of this hands-on activity to captivate and inspire the minds of our students with stimulating problem-solving challenges they find rewarding.

Enter a company named PLICO, that specializes in providing experienced instructors, and teaching materials, for the serious pursuit of this art form. Their philosophy of "Where the hands go the mind follows" is clearly observed when you see one of their teachers leading your students through a class activity. Focused on creating an artistic shape, pupils are often unaware its their spatial, cognitive, mathematical skills that are being rigorously exercised. The range of topics possible to encounter is extensive, classes can be targeted to specific curriculum areas, various skill levels can be catered to from beginner to advanced thus laying the ground work for follow-up once the instructor



has left. Recently Plico instructor - Jonathan Baxter completed a 2 week site visit to Kelvin Grove State College where he worked with students in the secondary, middle and junior schools.

With 30 years of experience to his credit he is able to teach, demonstrate, entertain students of all ages with designs ranging from simple to complex. Based in the Art & Design Department, 2010 marks his fourth year of such visits to KGSC. Under the direction of HOD Les Hooper, he has worked not only with students focused on the visual arts but also contributed to the math and science programs as well. In an age when Visual Arts departments face increased pressures from federal and state agencies it is refreshing to find a focus that provides constructive, valid material for core curriculum components.



Elsewhere in the Sunshine state he has completed his 3rd year at 'Churchie' Anglican Grammar School in South Brisbane. This time working out of the Japanese program where he has used the art form's rich cultural heritage as a springboard in to the intricacies of paper folding. Enthusiastic students wanting more were offered options to stay after school for further instruction and the numbers opting to do so only further emphasized the potential Origami has to turn kids on to learning.

PLICO recognizes that paper folding is a simple, direct, immensely rich activity with a material that is readily available. However it is the hands-on component that teachers wishing to use it in mainstream learning often find a hurdle. To assist with this the company is shortly to release a full colour textbook with an accompanying DVD that systematically leads participants through the steps required. Along with on-site class visits, and professional development days the organization is the first to bring a comprehensive focus to this medium and what it can offer to professional educators.

Appealing and highly motivating in its own right the medium carries a wide range of

associated learning, language, mathematical, scientific, artistic, and personal development pursuits. Origami offers a non threatening way of developing social skills as there are no ethnic or language barriers.

Hands and paper become the medium to provide an innovative platform within which to nurture and develop the artistic, aesthetic dimensions of human experience. Together they contribute to our intellectual ability and to our social, cultural, and sensory understandings of our world.

Interested in learning more? Contact PLICO at plico.brisbane@gmail.com or write to PLICO Design Pty Ltd, PO Box 273, Kenmore, Qld 4069.



Strange Terrain

Entering into a new environment is always confronting and this is no different when starting a new job. As much as universities try to replicate the classroom there really isn't anything that can prepare you for the world of teaching. This strange terrain is like nothing you have ever experienced before even if you can still fondly remember your own education. Of course, every job has its moments, but there is something different about teaching. Even in my short career (amounting to all of 1 year), I have somewhat adapted to this new terrain and through some incredible mentoring from both practicum teachers and current head of departments, I can offer the following advice.

Confidence is key

When I mention the word confidence here I am not talking about the boastful and proud kind; I am talking about the kind of confidence that is solid in the knowledge that it can do things well, and this starts from day one of your practicum. Work out what your strengths are and bring them to the front. If you are a people person, then get to know all of your kids names in the first week. If you are a planner, then plan your lessons water tight. You get the idea. Be confident with what you know and you can learn the rest from your mentors.

Tame your enthusiasm

Enthusiasm is a great thing and the students love to see that you are passionate about what you do. However, all schools understand that you are still an infant in your development so make sure that you can handle what you offer to do. Remember teaching is such a multifaceted environment and at the start you may not understand how long each task make take to complete.

Make friends

Every teacher at your school can help you in some way. Whether they are an experienced teacher that helps with behaviour management or a second year teacher that can help you with a few questions, they all offer something. Being an Art teacher, I have found that talking to teachers from other subject areas helps. The classrooms of English or Maths may have different approaches that you can try to help you evolve your pedagogy.

Getting that job

Getting a job in education is all about knowing your ability. There are a few reasons why schools hire graduate teachers ranging from enthusiastic approaches, skills needed or even cost. Furthermore, apply for everything that you find and be positive in the knowledge that there is a school out there looking for your skills.

What I have said is nothing really new but you will be surprised in the difference that a positive attitude makes in this industry. Being a teacher is an amazing experience and one thing that I have learnt in this short time is that this strange terrain just keeps on changing.

Matthew Mansfield

Beyond Visual Arts

This article aims to reach beyond the content of the Visual Arts curriculum. The subject matter of Visual Arts is of considerable intrinsic worth; it is very valuable for students and for society. However, it is for Visual Arts specialists to address the topic. It is a matter of considerable urgency because inter-disciplinary work, as advocated in this article, is dependent on each subject having a strong, defined core – otherwise there is nothing worthwhile to share. Also, Visual Arts has a lot to offer that is not found in other arts disciplines; educational administrators and others need to be made aware of this, otherwise they may feel that any arts subject will be a sufficient offering in a school's program.

The current situation is extremely challenging. A prescribed National Curriculum is being brought in; also, mathematics, science and English are increasingly being emphasised and resourced, whilst Arts areas are threatened with downsizing. Thus, it is helpful to consider multiple approaches in creating the Visual Arts future.

The arguments here concentrate on:

- Value-adding by developing passion and skills in individual students, thus improving the student's performance across a wide range of school subjects;
- Transferable skills — there is little 'wiggle room' in the content, but there are still opportunities available for developing skills and ways of thinking. If these can be shown to transfer across learning areas this enhances the status of Visual Arts;
- Making Visual Arts an integral part of the educational network – for example, by supporting the teaching of visual literacy across the school, including in the 'core' areas. If Visual Arts is highly connected in this way it will acquire a lot of goodwill;
- Publicising what Visual Arts education can achieve for students – especially in terms of transferable skills. Visual Arts must tell its story to the wider community

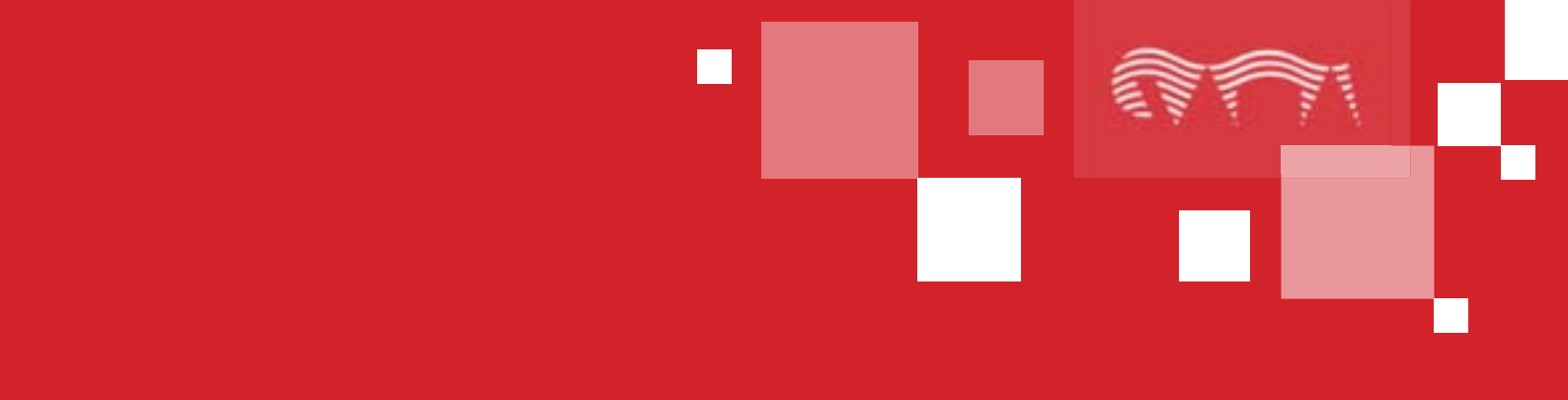
and the media. Regrettably, this will involve over-simplification – however, that is preferable to letting the 'back-to-basics' story reign alone.

Value-adding. Developing passion and skills

This section advocates something of a paradigm shift – or, at least, an alteration in focus. All the students at a school are important. If, in twelve years of schooling, no passion or ongoing interest has been sparked in an individual, this represents something of a tragedy. Ideally, one would hope for every student to have gained a range of possible directions they would like to follow after school. To this end, each student should be offered a broad and inspiring education. Once some confidence and excitement has been gained in one area, it is possible to assist the student to be more successful in all their subjects. Visual Arts is a particularly rich source of motivation – from painting, to web design, to film, to design and much more.

Developing interests and transferable skills can be seen in terms of value-adding – a clunky, but much in vogue, description of the amount students gain from their education. The largest opportunities for schools to achieve successful outcomes do not lie with those students who are currently doing really well academically. Of course, keen and talented students should never be neglected. However, targeting and tracking a range of interventions for lower and average-achieving students has the potential to gain

The current situation is extremely challenging. A prescribed National Curriculum is being brought in; also, mathematics, science and English are increasingly being emphasised and resourced, whilst Arts areas are threatened with downsizing.



substantially more return for the money and effort expended than putting the same amount of resources into programs for those who are already flourishing. These returns flow both to individual students and to the general community. The arts are a major conduit for value-adding with these students, rather than 'core' areas where they may feel discouraged because their current marks are not as good as those of some of their peers.

Ensuring that all students have as many opportunities as possible is an equity issue, as well as being important to the efficient use of educational resources. Also, we do not know what skills will be needed in the future:

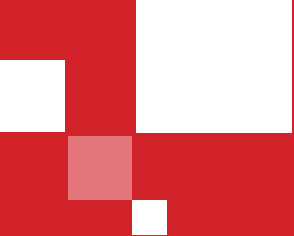
'We're trying to prepare kids for jobs that don't exist yet, using technologies that haven't been invented yet to solve problems we don't know are problems yet.' [Professor Erica McWilliam, Australian, 22 September, 2010, p.35] So it is essential to develop as wide a range of skills and talents as possible in order to ensure that all students have the best possible chance of being able to participate freely in society and the economy. Visual Arts is a major source for developing future-oriented thinking and skills and enhancing global awareness.

Increasingly, schools in Australia have to compete with each other to survive, or, at least, to thrive. If schools do poorly in the measures that are visible to parents, such as NAPLAN tests and university entrance scores, there is a good chance that those students who can will go elsewhere. Subsequently there is the potential for a downward spiral to occur. Those students whose parents can afford to pay school fees, and those students who are seen to be doing well academically, may attend 'more desirable' schools and this situation may then perpetuate itself. To combat this threat, schools tend to try to attract, and cater preferentially for, students with demonstrated academic ability. This is entirely understandable but it does not have a positive effect on equity within individual schools and it does not make the most efficient use of educational resources. It is no longer sufficient, if it ever was, to rely on

educating a minority of students to a high level then expecting them to take 'leadership roles', thus ensuring the prosperity of the country and the health of the community. All the students need as good and wide an education as can possibly be provided. But there are problems with deciding how broad success in education can be provided and assessed. Unfortunately, it is easy to end up in a situation where those aspects of education that appear to lend themselves to 'objective' testing are seen as more valuable than those which have to be evaluated in less scientific-looking ways. Consequently, the perception of the media and general community is that mathematics, English literacy and science are the most important things and those who test well in these subjects are the best students who deserve the most opportunities. Following on from this, many believe that lower-scoring students should spend extra time on basic mathematics, English and science so they too can be good performers. An alternative community view is that the students who are not thriving in these 'basic, core' areas should not worry but take up some other interest such as sport or art.

Numerous problems arise by following these models. Firstly, educational testing is very far from an exact science. There are simply too many variables that cannot all be taken into account in a simple test result. Here are a few examples of confounding variables:

- Some of the students may have practised on similar test questions while others have not;
- Those students who have performed well in previous tests are likely to be at an advantage because they are more confident and less likely to give up;
- Those who have learned general test taking strategies to do with managing time and always answering every question are also at an advantage;
- A student may have missed a significant amount of teaching due to poor school



attendance or frequent moves from one school to another;

- A student may be ill, have had insufficient sleep, no breakfast, an emotional upset etc. before taking a test;

Even if 'objective' testing can to some degree indicate a student's current attainment in areas such as arithmetic, it really cannot assess overall potential. To even begin to estimate this, a competent professional would need to interview the student, get information about him or her from a range of sources and administer a battery of assessments. These results could still be inaccurate. If, for example, a student subsequently finds an area of learning that s/he feels excited about and becomes competent in, then that student's aspirations for the future, personal confidence and overall performance may be transformed. This passion, that can transform everything for the student, is frequently triggered through the Visual Arts, especially now that such a wide range of activities is offered.

A second problem with much educational testing is that in a quest for efficiency and reliable results there is an understandable tendency to concentrate on assessing those aspects that are easiest to evaluate. Unfortunately, this downplays whole swathes of human potential such as social and emotional intelligence, bodily/kinaesthetic skills, inspiration, creativity and, in fact, any complex thinking where there may be multiple causation and a range of useful responses [i.e. the arts]. Some low scorers in 'objective' tests may, in fact, be highly intelligent and/or creative and have seen past the obvious answer. To pick this up, it would be necessary to find out why they chose those particular answer[s].

To provide extra teaching to students who have scored at an average or below average level in basic mathematics, English and science tests may be useful but this strategy can also have significant drawbacks. Just giving students more of the same type of teaching that they have already experienced is likely

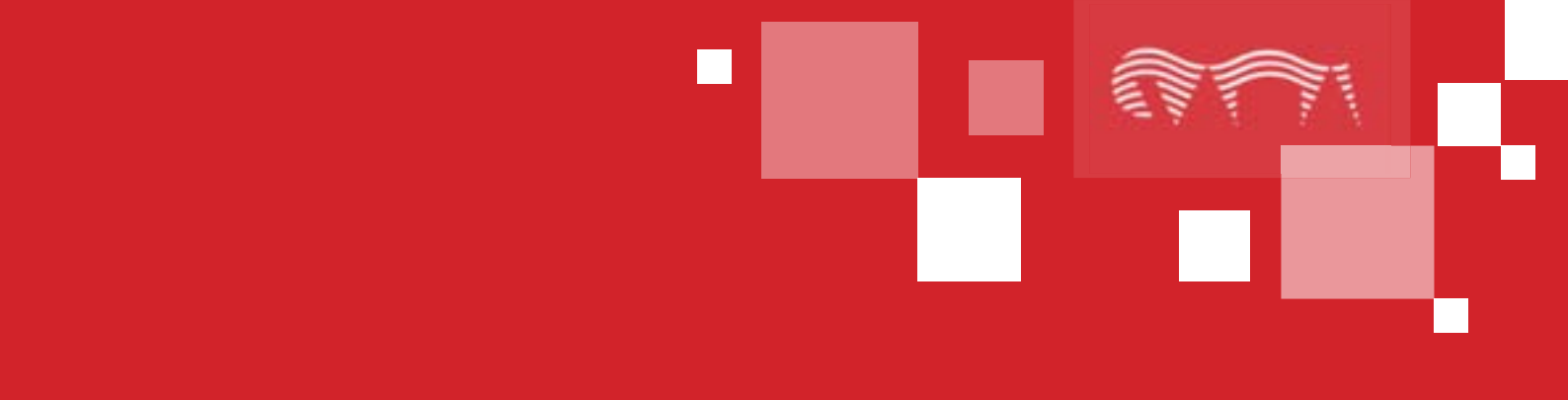
to be demoralising. A range of carefully orchestrated approaches is required; so is sensitive, accurate feedback. This can be time-consuming and expensive. It is also essential to lift students' confidence and motivation. Often, the students who have scored highly in tests are the only ones who get to do interesting and exciting 'extras'. But all the students can benefit from 'extras' that allow them to see the relevance and excitement of their learning areas. Projects mediated through the arts can frequently offer a wide range of aspects to get excited about and real world connections. This is especially so since the arts and sciences are inextricably entangled when they are applied e.g. public art uses physical and social science as well as art to ensure safety, quality, durability, cultural appropriateness and financial viability.

The view that those students who are not proceeding well in the core areas should, 'not worry and concentrate on something else,' is also problematic. Students will be disadvantaged if they leave school without the following:

- Good English communication skills;
- Financial literacy;
- An understanding of basic statistics so that they can, for example, decode public health messages;
- A good grasp of current science and how scientific investigation is conducted. This, in turn, relies on being able to comprehend the essential mathematics that underlies many concepts, especially in physics.

Furthermore, as the above areas are currently used as 'gatekeeper' subjects, lack of success here may limit future options such as access to higher education.

To be sustainable and acceptable, any interventions need to involve the smallest possible changes and the least effort on the part of already overstretched teaching staff. A continuing conversation, tinkering and



adjustment on an ongoing basis are also essential — that is, an Action Research model. Still, there needs to be an underlying rationale to support and guide these efforts. This is where the targeted value-adding comes in.

Students have different learning styles so they should be taught using the widest possible range of learning modes — spatial, kinaesthetic, creative, individual, co-operative, visual, etc. This may involve a range of subject areas such as the visual and performing arts, design, technology and physical education. Alternatively, it may involve interventions in the core areas, for example, using origami or robotics to boost understanding in mathematics and science or using an appreciation of pictures in storybooks to enhance comprehension and motivation for early readers. The idea is that these experiences play to individual students' aptitudes, allowing them to succeed and extend their skill repertoire. At the same time, these activities can be fun and highly motivating.

The crucial step is that accomplishment and interest should be followed up and capitalised on. While this may occur naturally in the earlier years of schooling, it becomes increasingly problematic as students get older and have a range of teachers. A rationale and some guidelines should facilitate the tracking process. This requires two main shifts in attitude. Currently evidence gained from 'objective', that is, quantitative assessment is highly valued whilst anecdotal, or qualitative, evidence is not. However, 'objective' testing cannot give good information about a lot of things that are actually very important. Here qualitative data such as anecdotal evidence, checklists and tracking have to be admitted and recorded - the alternative is no evidence at all. This is, of course, an important issue for Visual Art – the current school system demands a lot of assessment and prefers it to be as 'objective' as possible.

The second shift pertains to what is regarded as beneficial and effective. Many interventions are followed by assessment to see if the whole group of students has, on average,

benefited. However, it is also relevant to attempt to record whether one or more of the students have experienced a major gain. The literature is replete with examples of such, often life-changing, experiences. See, for example, Ken Robinson's book 'Out Of Our Minds, Learning to be Creative' [2001, Capstone Publishing]. Surely, during more than ten years of schooling, there is room for a range of learning modes and opportunities so each student can find entry points into areas of endeavour that appeal to him/her and through these can be led to an overall improvement. This will require a small amount of additional record keeping, counselling and communication with other teachers.

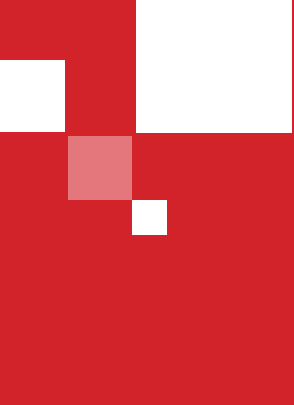
Developing transferable skills and ways of thinking

Students identified as having developed an interest, understanding or useful skills in specific areas, such as Visual Arts, need continuing relevant opportunities. [In cases where class time is too limited to allow this, opportunities can be scaffolded that allow progress to be made at home or during lunch breaks.] As an example:

- For a student who has been inspired to improve their reading by exposure to books with quality illustrations, or a presentation by a visiting children's book illustrator, further work could include producing their own book illustrations, producing their own book, expansion of their visual arts skills etc.

New skills and demonstrated aptitudes also need to be fed back through the student's overall schooling, including in the core areas.

It should be noted that skills often form clusters that can be exploited. Spatial skills and visualisation can be developed in many ways from designing a sculpture or installation to constructing origami [going from a flat piece of paper to a 3D model]. These skills, that are intrinsic to Visual Arts, are also relevant to mathematics, technology, design, physical education, science, navigation, driving



a car and many other subjects and activities. Observation skills are crucial and commonly not highly developed. Not only are these skills necessary for life drawing, photography and other artistic activities, they are also basic to science, and, in fact, to individual survival. In fact, the whole range of skills involved with visual literacy are essential and transferable across multiple learning areas from in-class Power Point presentations to understanding and manipulating information on displays used for complex machinery such as echocardiogram machines or aircraft control panels.

As for the different ways of thinking that are developed through Visual Arts practice, this is how Les Hooper explained it to me:

‘The art(s) studio is a space that differs markedly from other teaching/learning spaces in a school. When things are going well, it is clear that there are a number of points of difference.

The engagement with tasks is less scripted. There are no answers in the back of the book. There is more movement, more student-to-student interaction. Typically students will be working directly with their hands using tools and materials. They will be concentrating on mastering complex physical tasks and reflecting on the underlying ideas. They will be encouraged to push the boundaries of media and materials through experiment, with fewer constraints, (as opposed to an engineering lab where structures may be “tested to destruction”). Generally, their work will be self-paced. In the digital labs, they will be acquiring more profound knowledge of media by entering at points of interest and going deep in, rather than advancing lock-step in a linear process.

Such experiences provide the necessary balance to learning that may be underway in neighbouring classrooms.

The studio/lab experience (hands-on work with materials) makes possible a kind of “embodied” thinking – thinking by doing;

thinking through intuitive process; thinking by trial and error – that is the dark side of the moon maybe to the cognitive processes of language and maths. However, it is as important as, or even inseparable from, those modes in creative and innovative thinking.’ [Les Hooper, personal communication, July 2011]

Connections – Visual Arts as a skills and cultural hub

Visual Arts has a great deal to offer to other school disciplines. For example, consider the wide applicability of visual literacy skills – mathematics, science, English/literacy, HPE, IT, performing arts, geography, business... Art can provide support and resources to assist in interpreting and preparing displays in all of these areas and more. Visual Arts also has a major role to play in the image of the school – whether interpreted through murals, eco-friendly planting, supporting NAIDOC week or designing sets for a school production.

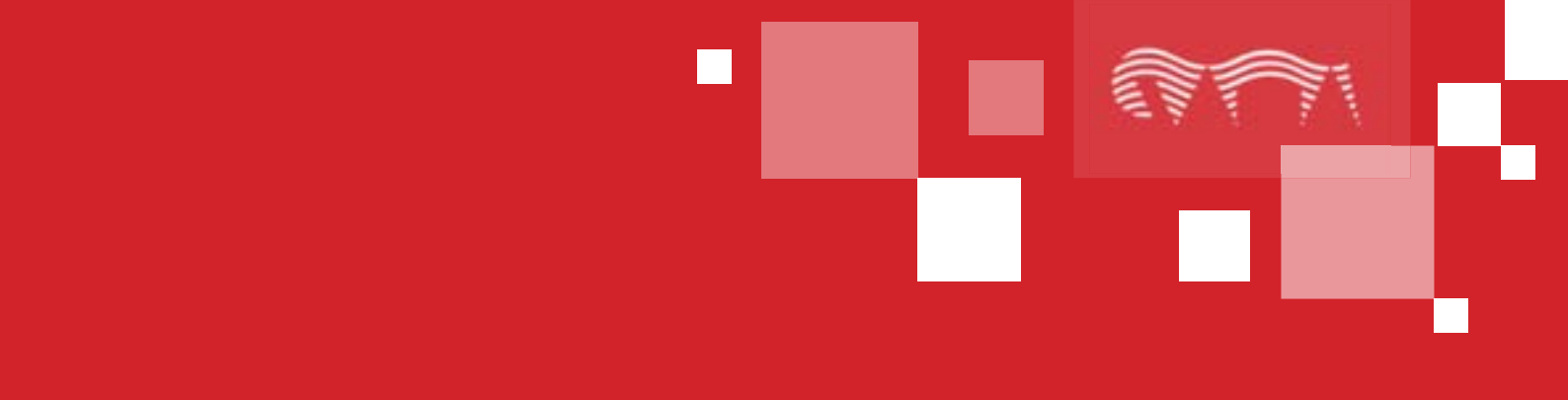
‘Fitness acquires a new meaning...the ability of a species to play a coherent role in the web of ecological processes.’ [Robert Ulanowicz, Growth and Development : Ecosystems Phenomenology, 1986]

Visual Arts can be a highly-connected mode in the web of school education. The more art is seen as an integral part of the school that other disciplines need, the more overall support is garnered for the area.

This can be accomplished while adding very little to the Visual Arts teachers’ burdens – many of these connections already exist, but may not be acknowledged. Also, ‘support and resources’ implies assisting teachers in other areas with expertise and materials – not running into numerous classrooms to teach the students directly.

Presenting alternate stories to the school and wider community including through the news media

Financial and other support for education ultimately flows from the community.



The stories about education in the media influence politicians both directly and through community attitudes. The dominant educational narratives currently portrayed through newspapers, radio and TV concern themselves with testing e.g. NAPLAN, 'back-to-basics' and the significance of mathematics, English literacy and science. While many parents and other members of the community may recognise the value in non-core subject areas and activities, others do not. It is crucial that an alternate picture is widely presented, but it needs to be strong and simple to compete with the back-to-basics messages. One approach to this would be to describe the competencies that are covered in various areas, especially where these are clearly relevant to future employment prospects. Lists can be compiled for all sorts of learning areas and extra-curricula activities. Again, this is a task for a Visual Arts expert, and, unfortunately, will probably have to be very simplistic and specific to ensure clarity of communication. Demonstrable competencies in handling materials, cameras, computers, web design, presentation, hand and representational skills, tool use [sculpture] etc are most likely to impress a lay audience.

The arts subjects, and the associated 'extras' represent a disproportionate amount of the observable social capital of schools — murals on the school walls, exhibitions, performances both within the school, for example, plays, student film showings and in the wider arena, projects such as Living City or Creative Generation. Other things being equal, a parent or prospective student would tend to choose a school with a visibly rich cultural environment over one that does not demonstrate this. Also, the arts generate a lot of co-operative projects, where success is dependent on supporting one's peers. Many of these endeavours also aim to assist the wider community. On this note, I understand that Community Arts Centres often form a focus for social support, especially in regional areas they are crucial in, for example, recovery efforts after a bush fire. It is vital that the stories detailing the contributions made by

Visual Art are told explicitly — in the media, to the school community and to educational administrators. This should ensure sufficient support to sustain Art in the future.

Where to from here?

The purpose of this article is to initiate a conversation that can lead to various pathways for ensuring that Visual Arts continues to thrive and develop within Queensland schools. Please enter any contributions to this conversations on the QATA website at *

Sue Welch, July 2011

[Sue's teaching background was initially in secondary teaching and then in TAFE, mainly in Learning Support. She conducted Action Research at Kelvin Grove State College for the Year of Creativity and has been involved with various Visual Arts projects at Kelvin Grove since then.]

'Fitness acquires a new meaning...the ability of a species to play a coherent role in the web of ecological processes...'

Artist-in-residency programs – a key ingredient to the classroom



The Australian Curriculum for the Arts asks that we “facilitate opportunities for young people to engage with professional artists and arts organisations in numerous ways” (Shape of the Australian Curriculum: The Arts pg 25). With the Australian Curriculum emphasising the inclusion of the Arts Industry and Community in the curriculum, Artist-in-residency programs are one solution worth investigating. As an advocate, I have experienced quite a few Artist-in-residency programs that have yielded great success. They certainly must be placed on your wish list of learning experiences.

Artist-in-residence programs have not just popped up in the last few years. Historically, they have been around the international art world since the turn of the last century. Yaddo, founded in 1900 and the Woodstock Guild/Byrdcliffe Arts Colony in 1903, both offered guest studios to individual artists as a new kind of patronage.

In the 1960s, a new wave of artist-in-residency programs emerged; adding two new models to the ones that already existed. One new model offered artists the opportunity to withdraw temporarily from a society which was considered bourgeois. They preferred to create their own utopia in seclusion. The other

new model, in contrast, wanted to engage the public in the creative process. They lived in villages and cities.

From the nineties a third wave of residency programs spread throughout the globe and now in the twenty-first century an unrestrained acceptance of artist-in-residency programs exist within society. The final frontier has been broken and artist-in-residency programs are now becoming an integral part in some school curriculums.

“Artist-in-residency programs enable students and teachers to interact and learn from the professional arts community. Current research indicates numerous benefits for students engaged with artists in school programs. The benefits include the development of problem solving and creative skills, increased self-esteem and improved achievement in other learning areas. The opportunity to engage with artists within schools allows students to take risks and try something new within a safe, supportive and familiar environment.

Hosting a visiting artist is an opportunity for teachers to develop their skills and gain professional knowledge in different approaches to teaching and learning. Many

come out of the experience with increased confidence in their own creative skills and their ability to facilitate students' creative work. [ArtsEdge Artists in Schools Guide, <http://www.artsedge.dca.wa.gov.au>].

At Cannon Hill Anglican College we have been fortunate to experience several artist-in-residency programs. One program was financially supported by Brisbane City Council through the Signature Brisbane grant. This grant of \$7,500 helped us to employ sculptress, Simone Eisler. So successful was the venture that we invited Simone back the next year in 2010 to work with Year 9 students. They worked collaboratively to construct a series of totem poles for our college's grounds. Simone worked over a six week period, visiting the school once a week. Simone visited the students in the initial stages of brainstorming, during the shaping of the concept, and finally in the construction of the individual totems. The totems were made by carving hebal. When grouped together they formed the 'guardians of the art block', warning off all evil spirits from entering the creative zone.

Spurred on by this success, this year we employed Glenn Skien, a printmaker. Glen made our college an art studio for a week,

working with all year levels, including our Year 7s from Primary. Each day Glen worked either with Yr 10 students on their printmaking editions, helping to print their monoprints, or with Yr 9s and their drypoint etchings. Glen also engaged many of our senior students in discussion as they worked on their Body of Work. Students were able to bounce ideas off Glen as he encouraged students to experiment and explore the medium to its fullest potential.

Glen is a professional Printmaker and is presently studying his PhD and working as a tutor at Queensland College of Art (QCA), Southbank. He took time out to come and work with CHAC students to help them look at the printmaking process with new eyes. Having an artist-in-residence enabled the students to visit Glen in their lessons as he worked in the upstairs mezzanine in Art Studio 3. He was also available during lunchtimes when the students would pop in for a chat or would continue working alongside him on their own work.

Glen's own work is a collection of 'nostalgic materials', various printmaking techniques and installation pieces. He selects objects as source materials and then builds his pieces around the rich imagery and unique aesthetic of these 'found objects'. If you are interested



you can view Glen's work on his website: www.silentparrot.com.

The whole artist-in-residency program added such a dynamic learning experience for both students and teachers. The classroom came alive as the 'expert' showed his skill and knowledge.

Artsedge, is a strategic partnership between the Department of Education (DoE) and the Department of Culture and the Arts (DCA), they have put together quite a comprehensive school guide to running artist-in-residency programs. The following is an extract from their website and outlines some suggestions on how to proceed with organising an artist-in-residency program.



How can I involve artists in my school?

Schools have the option of organising incursions, in which the artist visits the school; or excursions, in which students and staff visit the artists outside of school grounds. There are advantages to both options.

Artists in residence

An artist in residence allows an artist to carry out creative work at a school over a period of time. The artist works closely with students and the classroom teacher, using their own

work, ideas and skills as the catalysts for students' own creative explorations.

Visiting artists

Artists can visit schools for a few hours or a full day to present performances, demonstrations, workshops or master classes. These are more likely to be on a one-off basis than as a continuous program. While the connection that the artists can make with students in this time is limited, these events are less time-consuming to organise than a residency, and can be easier to accommodate within a busy school timetable.

Excursions

An excursion is a visit to a place outside of school grounds, for example an artist's studio, or a theatre. Many venue-based institutions run in-house education programs and/or employ Education Officers who can explain their programs and may be able to tailor them for your school.

Planning a Project

A key to the success of an artist in schools program is collaborative planning. The most rewarding programs are those which are thoroughly researched and have involved considerable consultation between artists and a wide ranging representation of the school community (including students, teachers, administration and parents) prior to commencement.

A Project Brief is a great way to document this planning, with emphasis on the intention, objectives, goals and anticipated outcomes. Not only an important written document, a Project Brief helps to focus the energies of all involved and acts as a reminder of why the project is taking place.

A project brief could describe:

- What sort of activity will be undertaken
- What art forms will be involved
- Where it will take place



- When the program will take place
- The intended outcomes for the project
- A stages of progress timeline, if appropriate
- The contact hours of the artist and how they will be structured
- Who will be involved (parents, teachers, school staff, artists) and what their responsibilities will be
- What materials will be required
- The budget for the program
- A copyright agreement
- A plan for documentation and evaluation

ArtsEdge <http://www.artsedge.dca.wa.gov.au>.

So what are you waiting for? Crank up the energy, get those pens working, or in the age of technology, your keyboard tapping and find

the time to write it into your budget for next year. It is well worth it!

Kerrie Corcoran

Cannon Hill Anglican College



From Art Sceptic to Artist

In a profession which is known for its high level of emotion, it is not surprising when you get those prickly feelings up your spine or lumps in the throat when you are moved by artworks, but when you are reduced to tears by students who are so appreciative of what you have told them and then they tell you that you have changed their lives, it is quite humbling. In a short three weeks where both art teachers and students arrived to class fearful of how

years to learn in teachers' college seemed an impossible task. However, after introducing our fears to our students, it did not take long to prove that art making still has a dynamic place in the classroom and indeed in the education of children

Without having to adopt the "recipe based" or "spoon feeding" approach to art education, we made a conscious decision to build their



art could be made, indeed magic happened through the transformative power of "hands on" art making.

Many art educators would agree that in recent times our studio identity seems to be under threat by the invasion of the digital revolution, and the push to put all learning online. Yet at the University of Tasmania our belief in art making as a powerful educative medium was re-confirmed as we taught a group of post graduate students about art and culture in three lessons a mere twelve hours.

From our point of view, the task of imparting our many years of teaching experience and the specialist arts skills, which had taken us four

art education lessons around art making, art appreciation and art criticism which we both believe are the cornerstones of good art education. We stressed that in the primary school class room these three aspects of art education are integrated together and are largely taught through art making. We explained how it was important for teachers to develop their own curriculum, that is, the syllabus, lesson sequences and lesson plans which were relevant to their students' interests and context. Indeed it was our aim to help these students feel confident enough to work with an emergent curriculum, which would suit their own artistic interests, as well as those of their students', yet would still sit well within the framework of national and



state curriculum directives.

We taught the elements of art and design through the techniques of drawing, painting, printing, ceramics and three-dimensional construction. We initially introduced these students to art through the medium of film, to describe how our culture is primarily visual and that our forms of communication come largely via the electronic medium. We used two you tube video clips of Nina Simone's classic song "My baby just cares for me". The first clip was Nina singing her song, the second was an animated clip where a plasticine figure was singing. The students were asked to watch and analyse the differences between the two video clips. We discussed the way the film-makers had composed the visual images and how the differences of camera angle, lighting and music could change the aesthetic, that is, the mood, the feeling and the message of the video clip. The students began to understand how contrasting imagery could emphasise significantly different emotional messages.

The students were then shown a range of video images from Marcel Marceau, Ginger Rogers and Fred Astaire and the French dance choreographer Maurice Bejart. The Maurice Bejart dance sequences were not explained and the students were asked to respond to the works and try to explain the story behind the dances. They found this very difficult, but after class discussion, they began to see how an art form contains symbols and messages, which can be imaginatively interpreted and that it was fine to interpret them in different ways. The exercise reinforced the notion that art can carry a different meaning for each individual and may even be different from what the artist had intended. One of the students wrote:

"My main reflection on this lesson was that the language of art takes various forms it is diverse and can be available to me via the internet and You Tube... art is timeless and there is an amazing variety as seen on You Tube from modern dance to Marcel Marceau mime and Ginger Rogers and Fred Astaire's amazing dancing of the 40s and 50s."





Another student wrote:

"I enjoyed the Nina Simone song, which was presented on You Tube in realistic and graphic form. This was an excellent example of how several art mediums can be brought into one lesson to demonstrate how different emotions can be portrayed through art."

One student who began the classes openly admitted he was an art sceptic. His attitude was typical of what we had both encountered often in classes during our professional careers. He began the sessions saying:

"I am an art sceptic. I understand its significance to humanity but struggle to see its educational point. It is a fun activity, and could be used as light relief in the classroom, but beyond that its relevance is questionable.....I do not see the educational point of art at the primary school level: it is too complicated. To me it seems like art is a skill that some people possess, not an educational tool."

By the end of the third lesson this same student was saying:

"I was excited about the third art lesson. I had never done any type of sculpture before in my life. Honestly, the lesson did not disappoint, it is the best time I have ever had at University. I particularly enjoyed making ceramics especially the choir. It made me believe that art is a fun activity that also makes people think creatively."

He concluded by saying:

"Overall these art lessons have changed the type of teacher that I will become. I can see that I would have been a teacher that ignored art and consequently damaged my student's creativity. Now I am a teacher who will regularly employ art and hopefully my student's creative talents will blossom."

Similarly other students were inspired by the magic of "hands on" art making in the same way. The end products of their art adventures inspired confidence and opened up their understanding of how art making

employs the mind to think laterally, openly and creatively. Through the art making activities they began to see the relevance of appreciating the artworks of others and they saw the relevance of offering children a range of different mediums through which to express themselves.

Another student wrote:

"I believe that this unit has helped me to remember lessons that I had perhaps forgotten from my own years of being taught. It does not necessarily matter if my artworks are not on the level of everyone else's. It is what I have gained from it and how I appreciate it.... at least I can say that I have tried and hopefully have learnt something along the way....."

I have found that I thoroughly enjoy marvelling and appreciating the work of others as well. I continually find myself amazed at how many different ways people can interpret the same painting or drawing. This unit has helped to reinforce that wonder and that is a valuable lesson indeed...

While my personal area of intelligence is not the visual arts, I will not let this stop me from finding inspiration in this area and enjoying the works of others."

In the primary school children's art work is not formally assessed and there are very good reasons for this: firstly because of the subjectivity of the subject and secondly because each student may have had different experiences in the past. We stressed how important it was to take a "Vygotskian" approach to teaching and learning and respect differences in individual learning abilities and indeed be aware of their differences in development. One of our students wrote"

"I do find that I enjoy what pieces I do produce but find myself frighteningly critical of myself. My challenge will be to find the fun side in my works as I so freely do in others."

Another student wrote:

"I find that the passion is there and the drive

is there to produce these great works of art, but when they arrive from my mind onto the paper I have this overwhelming urge to label them as "not good". So as I look forward to engaging the minds and passions of my future students, I will endeavour to explore what is good about my own works and hopefully encourage my own students to do the same. My biggest hope is that I will be able to hone an ability to let my students' unleash an unfettered passion for creating".

" from these lessons I learnt that mistakes are all part of learning and are to be embraced and enjoyed...art can be fun. It is ok to make a mess and make mistakes as long as you learn from them and adjust."



" what a great profession when I too can go back to being a "kid" again with my students- discovering and learning about art making and increasing my knowledge and therefore appreciation."

The power of "hands on" art making demonstrated to us the discovery based approach to teaching and learning has an ability to ally fears within the students' minds about the learning process, particularly when accompanied by an environment where there was no pressure to conform to a standard. No pressure to be assessed and no fear of chastisement.

Two students commented:

"I had thoughts of "I cannot draw or paint" "I cannot do art".

" when I first walked into the art room I was absolutely petrified. Ever since primary school my interest in art had been minimal, and hence my abilities were what I thought to be quite limited. In addition to this, the way in which art had been taught in my schooling was primarily based around drawing something in front of me. I have distinct memories of primary school art where the whole class would sit around in a circle in the library and draw one of those stuffed animals."

Another student from a foreign culture stated:

" We made a drawing... it wasn't exactly what it should have been, but unlike the lecturers back home: this lecturer wasn't ready to chastise me, obviously using the Vygotsky approach."

As lecturers and teachers who have been doing our job for many years, we can easily forget how students react when they walk in to the art room as adults after a 20 year gap from a studio session. These students reflective statements helped us to revisit the aims and objectives of our own lessons and prompted us to return to old texts such as Eisner, Lowenfeld and Read.

One student found amongst her readings this quote from Eisner (1982) which we feel sums up the value of art making in the early childhood and primary school classroom:

"If all meanings could be adequately expressed by words, the arts...would not exist".

In essence as lecturers we were privileged to have even 3 lessons to provide these young postgraduate students with an insight into how art can transform peoples' lives.

In conclusion this student recounts so eloquently sentiments we can all identify with:

"....I have learnt that art can be used to teach science, history, literacy and even mathematics. You only have to open your mind and you will see the possibilities art has to offer (a concept also explored throughout all of our visual art readings)...

I have learnt precious skills in effectively engaging children by challenging them to use and utilise their own creative filters. There is no wrong answers in art, only areas to explore and get lost in. It saddens me that much of what art is about has been lost on generations of children. I was privileged in my early and teenage years and now I am even more fortunate to have had the opportunity to reconnect and rekindle my artistic flame. What is very interesting is that it is only now that society is beginning to see the importance of art in the development of the child. Art has become widely accepted as a credible and pivotal tool in the education and growth of children on more than just a scholastic level. Art has the unique ability to teach life skills...

So what have I learnt in Visual Art in 12 hours? I have learnt that if we lived in a world where art didn't exist we wouldn't be living at all. Art is an incredibly powerful tool now at my disposal as a future educator. And for that I am incredibly privileged".

The reflections provided by our students at the end of the sessions are good examples of productive research data. Essentially these

reflections have helped us as lecturers to feel confident that we can eventually hand our baton of art education advocacy on to some wonderful young educators who have clearly been inspired by "hand on" art making. As John Dewey believed it is the "experience" that makes the difference and helps to develop intrinsic motivation and a love of learning.

It is now incumbent upon the institutions guiding and educating the next generation of Visual Arts teachers, to provide in depth training and education so they can do justice to their individual discipline area as offered to them in the forthcoming National Curriculum Arts framework.

Mrs Marilyn Gourley and Dr Susan Paterson

Dewey, J. (1934). Art as experience. New York: Perigee.

Eisner, E. (2002). The arts and the creation of mind. New Haven: Yale University Press.

Lowenfeld, V. (1939). The nature of creative activity. London: Kegan Paul,

Lowenfeld, V. & Brittain, L. [1947], (1982). Creative and mental growth. 17th ed. London: Collier Macmillan.

Read, H. (1956). Education through art. United States: Pantheon Books.

Vygotsky, L.S. (1978). Mind and society: The

*" from these lessons I
learnt that mistakes are
all part of learning and
are to be embraced and
enjoyed....art can be fun.*

Smart Artz

Inspiring Creative Intelligence

Smart Artz is a non-profit creative agency where young people concoct the ideas, the ways and the means to really communicate with their peers. Philanthropist and entrepreneur Graeme Wood founded the agency in September 2010.

Graeme has been a long-time supporter of the arts, and in particular, youth arts programs and organisations where creativity is the dominant theme.

Smart Artz takes project briefs from clients who wish to better engage with young audience. We then ask young people what they want to see and how they want to see it. Young people devise a message, idea or concept and showcase their vehicle for communication through their chosen medium.

The Smart Artz process is a highly collaborative one. It is driven by design thinking and human centred design principles to inspire creative intelligence and empathy in young people. Each project is selected on the basis that it adheres to Smart Artz principles (Smart Artz is not a market research firm) and contributes to the wellbeing of the young people it engages. Most importantly, Smart Artz workshops are FREE, for schools, and students.

Recently Smart Artz was engaged by the grassroots Australia Health Promotion Charity, Hello Sunday Morning (HSM) to develop a concept to help promote Hello Sunday Morning in Australia.

Hello Sunday Morning provides a platform for people to challenge drinking culture in their life and take a 3-month period of sobriety to reflect on what their life might be like without a hangover. More at www.hellosundaymorning.com.au

For the Hello Sunday Morning project, Smart Artz engaged a diverse group of creative talent from various local youth centres, schools and universities including:

- Carindale PCYC
- Coorparoo Secondary College
- Queensland University of Technology – Integrated Marketing Communications unit (AMB202)
- Newcastle University – Residential Life team



In each of these environments the mode of engagement was tweaked to allow for differences in contact time and student capacity. In high schools the workshop was conducted over a full day. At QUT the brief was embedded in an assessment task for students studying Integrated Marketing Communications. At the Carindale PCYC, the workshop took place in the afternoon with a group of young boys who regularly attend a youth group at the centre.

Smart Artz workshops are planned using Design thinking principles that guide students through process of discovery, interpretation, ideation, prototyping and evaluation / evolution.

At Coorparoo Secondary College, the Smart Artz process was completed over the course of a full day taking a 'student-focused' approach to learning. This included telling stories of the evolution of 'Hello Sunday Morning', how

the website works and discussing personal stories of alcohol use within the students' lives. These 'discovery' phase exercises encouraged participants to get accustomed to working at a more abstract level and applying their insights to the real lived experience of their peers.

The process is very visual and involves students leading the development of their own ideas in small teams.

(WORKSHOP_CSC)

The first session was spent clarifying the challenge, and detailing a 'question' that the students wished to answer over the course of the day. These questions were framed in the style of "What if.... Or How might we...?" to



encourage creative thinking. The students had to select which of the questions they believed had the most merit to pursue. This became the focus of the rest of the day.

(HSM1)

In the second half of the day - the interpretation phase - students had to refine the information they had gathered from their team discussions and research and develop a set of 'themes' for the solution to the challenge. Discussions around the interplay of the themes were discussed and any novel connections were recorded as insights.

(INSIGHTS1) (INSIGHTS2)

These insights formed the generation of

final ideas and solutions prototypes in the final phase. After presenting their ideas to the class, student participated in an open feedback session to 'build' their ideas before the end of the day. All concepts were then presented back to Hello Sunday Morning for review.

(PRESENTATIONS_CSC)

At QUT, Students had regular contact with a Smart Artz representative over the course of the semester (1hr / week) and were able to work on their concepts in a more self-directed manner. These ideas were then presented back to HSM and Smart Artz in a exhibition style afternoon.

(PRESENTATIONS_QUT)

Feedback from Chris Raine, CEO (Hello Sunday Morning)

I was inspired by the interactivity of it [the workshops] and getting people to 'play' with the brand. We have already actioned/ integrated three of the ideas from the class in some way or another.

Feedback from Sue Lonsdale (HOD - Arts, Aspley SHS)

The workshop leaders had great enthusiasm and energy. The workshop went all day and the energy level didn't appear to drop. We hope to establish a closer relationship with Smart Artz and introduce other faculties to your concept

Smart Artz place interdisciplinary creative learning at the centre of every workshop and all staff are qualified arts educators with current Blue cards.

If you would like more information or to book a workshop at your school, contact Ben Hamley (Project Manager – Queensland) directly on 0401 396 485 or ben.hamley@smartartz.org.au

Ben Hamley

Project Manager / Creative Catalyst

Mobile: +61 401 396 485

Skype: benjamin.hamley

Twitter: BenjaminHamley

Primary Network

ACARA and the Arts: Implications for the Visual Arts in Queensland Primary Schools

Lee FullARTon and Miranda Free, Teaching Artists

For anyone passionate about The Arts, the news that The Arts would be included as a Key Learning Area in the National Curriculum was met with great relief and satisfaction. Concerted lobbying by professional associations and teachers of The Arts from all five Art forms undoubtedly played a significant role in achieving this outcome. It also reflects and supports the National Education and Arts Statement (MCEETYA, 2007) which is underpinned by three key principals:

1. All children and young people should have a high quality arts education in every phase of learning.
2. Creating partnerships strengthens community identity and local cultures.
3. Connecting schools with the arts and cultural sector enriches learning outcomes.

In 2010, ACARA, following analysis of extensive consultation and feedback to the National Arts Curriculum Initial Advice Paper, released a Draft Shape of the Australian Curriculum: the Arts. This shaping paper articulated the rationale, included Art forms and definitions, organisation of the Arts curriculum, descriptions of the Arts learning area K-12 via the five Art forms, links to cross-curriculum priorities, general capabilities, other learning areas, the Arts Industry and the community. Queensland Professional Associations encouraged their members to make individual responses and also contributed census of member responses. The Queensland Studies Authority provided a response to the draft in December 2010 that expressed Queensland's support for the development of an Australian Curriculum that provides consistent and explicit expectations across Australia, and provided feedback acknowledging the strengths of the shaping paper, as well as raising issues and concerns relating to clarity;

cohesion and consistency; and contexts for learning. The response included specific comments that addressed consistency and coherence, definitions and terminology and contexts for learning with suggested ways forward and examples.

The purpose of this article is to discuss the implications for one of the Art forms, the Visual Arts, specifically as it relates to primary



educators in Queensland. It is written from the perspective of specialist primary teaching artists with input from generalist primary teachers and describes the experiences of a regional professional association, the Primary Arts Network Ipswich (PANI) that has been voluntarily organised and run by teachers and teaching artists passionate about bringing high quality Arts education to young people in Queensland.

In Queensland's response to the shaping paper, inconsistent definitions and descriptions of learning in art forms were raised as issues. Reflecting this were the findings of an informal survey of primary generalist and specialist teachers that found that they were concerned about understanding Arts language, what constituted a rich arts experience, and that they lacked the confidence and arts experiences needed to teach the arts well. Teachers were also concerned that implementation of the Arts



curriculum in the primary years would be confused and chaotic, particularly if the Arts were not valued by Principals and the schools as a whole:

"I'm concerned about usability – I don't have time to read heaps to be able to deliver it. It needs to be simple to follow, I need examples, I need to know what to teach..." Year 4 classroom teacher

"It depends on the Principal's focus as to the influence of the status of the arts in the school...and the follow up...otherwise it's just piecemeal... kids just do crafty things rather than Arts practice" Prep teacher

Another issue raised in Queensland's response was establishing the relationship between Arts learning and significant general capabilities such as literacy, critical and creative thinking, specific skills and techniques, personal and social competence and intercultural understanding. Primary teachers concerns about adequate professional development reflect the situation where there is a lack of understanding or knowledge amongst generalist teachers about how Arts curricular can most effectively be implemented.

As teaching artists in primary schools, it has been the experience of the authors that a curriculum document alone cannot sustain The Arts in primary schools. Without associated

key issues including infrastructure, facilities, resourcing, clear and agreed understanding of the value of the arts by the school and community, access to creative resources and expertise within the community(artists), adequate pre-service and teacher education being addressed, the curriculum will stand as an isolated pillar. ACARA documentation says little about these aspects though they are highly significant and integral to children's access to and participation in quality arts experiences and education. It is our belief that if it is stated in the rationale of the shaping paper that students have the opportunity through critical and practical study to explore, experiment, create, analyse, critique and ultimately discover multiple meanings in art works, (Paragraph 3) that the issues raised above are of crucial significance to quality outcomes in the primary context.

These views are consistent with the findings of our informal survey of primary teachers, with the following responses providing evidence of our contentions.

"The Arts happens intermittently and depends on my and others comfort-ability and background experience if it gets taught or not"
Year 2 Class Teacher

"There is no time to appreciate, respond or reflect"
Year 2 Class Teacher

"I buy the class art materials.... there is no budget and no space, no wet area"

Year 4 Class Teacher

"The veranda only fits 2 easels, the problem is space ... logistics... environment... and access to water... materials... then there's the cleaners"

Prep Teacher

"It needs to be more coordinated... a whole region approach ... there is no cohesive plan for whole area implementation"

Primary Visual Art Specialist

"I see a lot of works that are tokenistic rather than having substance we have a whole school plan but it is covered intermittently, so I'm not sure when they come to me what they've been taught"

Year 3 Classroom Teacher

PANI has long been familiar with the concerns of primary teachers who value the Arts in schools. Over the last nine years PANI has worked towards addressing these concerns and supporting greater outcomes in the Arts for teachers and students. PANI's work reflects the MCEEYTA principles, and has established programs and partnerships that support requirements articulated within the Arts shaping paper: working with professional artists and arts organisations thereby exposing students to the arts; developing partnerships between schools and the Arts industry; enabling mutual professional development opportunities for teachers and artists through artist in residence projects and providing an ongoing program of professional development opportunities in all five strands of the Arts.

Since the establishment of PANI in 2002, 47 professional development workshops and conferences have been run in the Ipswich and Moreton region, eight artist in residence projects have been implemented (all with wider community participation through culminating exhibitions and/or performances), partnerships have been created with the University of Southern Queensland, Griffith University, Ipswich City Council, Ipswich Art Gallery, Ipswich District Teacher Librarian Network and the Rubbish on Q arts/education/ environment project with Goodna Special School implemented.

Lee Reimers



Asia Perspective in Visual Arts

For many years teachers of the Visual Arts have recognised the importance of young Australians having an understanding of Asian cultures. In Queensland we have been well supported in this area with our state art gallery producing high quality Asia-Pacific Triennium exhibitions which have been a great resource for local teachers.

As indicated in the recent ACARA paper “The Shape of the Australian Curriculum for the Arts”, it is envisaged that:

“...through the Arts, young Australians develop new skills, knowledge and understandings related to the Asia region and Australia’s engagement with Asia. The arts and literature of Asia have a significant influence on the aesthetic and creative pursuits of people and societies in Australia enabling young people to engage, explore and ultimately re-imagine what we already are, that is, part of Asia.... ”

In 2009, the Asia Literacy Teachers’ Association of Australia Inc was formed in Brisbane, with the goal of providing specialised Asia literacy capabilities to teachers across all curriculum areas, including the Arts. The association operates Australia wide with individual and school members from every state. In support of art teachers, we have developed an Asia literacy in-country teacher professional development program focused around key activities in Beijing and Shanghai.

Our 12 day program commences in Beijing, and is designed to experience the history, culture and people of China, as well as the art of China. Teachers visit Tiananmen Square, the halls and galleries of the Forbidden City, the Summer Palace and the Great Wall over the first two days. These traditional icons of Beijing set the historical and cultural background for more curriculum focused activities. On our third day in Beijing we explore 798 Art Space, which is a massive former industrial complex in the inner northern suburbs of Beijing converted to small scale art galleries. Each gallery represents an independent artist with the complex providing





a diverse range of art – literally something for everyone. A second day is available to return to 798 Art Space, or to explore the China National Art Gallery, which is a public art gallery established in 1959 to celebrate the 10th anniversary of the People's Republic of China.

Moving south to Shanghai there is scope for a great deal of flexibility in the program, as cosmopolitan Shanghai offers so much for art teachers to explore. We arm you with a map of the key sites and galleries which include Moganshan Rd Art Precinct as well as a range of private galleries and museums peppered throughout the former French Concession area. Time is also available for a day trip to Hangzhou, where we visit the beautiful Lingyin Temple and Buddhist Grottoes with marble carvings. This site has its origins around 328AD with most of the current buildings constructed around 907-978 AD. It has always been an important part of Buddhist culture in China and remains an active temple today. It survived the cultural revolution of the 1960's under the protective order of Chinese philosopher and writer Zhou Enlai. Zhou's former residence can also be visited in Shanghai, not far from the Shanghai Museum.

We offer this program in most school holidays, with the next program available 10-22 December. For QATA members we are able to offer our membership prices which provide member sponsorship of \$1,500 per person. Our all inclusive pricing for QATA members is just \$3,600 plus taxes on airfares (estimated at \$480). For further information visit our Teachers PD section under China at www.AsiaLiteracy.org.au, talk to our Executive Officer James Davis on 07 3161 9800 or

0415 977 325 or email any queries to Info@AsiaLiteracy.org.au.

Take Advantage of the Australian Dollar to support your Professional Development

In late June 2011 twenty three Australian arts educators were in Budapest for 33 Triennial World Congress of the International Society for Education through Art [InSEA] . The Congress was concluded successfully with 885 participants from 55 countries and regions. It was a very rich and complex event and the details of papers are available on the InSEA website. At the opening ceremony there were 7 people from Brisbane present and the Australian representation was at its usual high level. Before you get the impression that the participants are all academics let me tell you that all from Brisbane were classroom teachers.

One of many highlights was the Conference dinner cruising on the Danube through Budapest.

This group is all from Brisbane. Graham Nash, Venus and John Ganis, Kathy and Steve Mackey

World Congress in Budapest in 2011.

This small Eastern European country has a valuable cultural heritage to share with the world, mainly in the field of art, and art education, based on the experiences of its dramatic history. In 1685, Comenius here compiled his famous *Orbis Sensualium Pictus*, the first internationally recognized work on the importance of visualization in education here in Hungary. Several distinguished artists were born and educated in Hungary, for example Victor Vasarely, Marcel Breuer, Laszlo Moholy-Nagy, and George Kepes – to mention only those with a legacy in art education. The congress was organized by the Hungarian Art Teachers Association (HATA), an association with a long history (established 1898.) and one of the largest memberships from among the art teachers' association in Europe. What we experienced while visiting Hungary is the genius loci, and the living message of the past.

The Research Pre-Congress [25-26 June] was held at the Molohy-Nagi University of



Art and Design and focused on the Theme: Authentic Assessment in Art Education: New Media, Models, and Tools. Art education is about creation, meaning making and sharing experiences through and about art. Evaluation of results should also serve these purposes: inspire, interpret and improve performance. The Research Pre-Conference focused on presentations about research into authentic and reliable methods of assessment and evaluation of student's performance and quality, as well as cultural, social and individual values. This conference could have been termed "evaluation beyond testing".

The Keynote presentations for this section were as follows;

1. History of assessment in art education in

the United States, Stanley MADEJA,
Northern Illinois University, US

2. Assessment of performance in the visual arts: what, who and how? Douglas BOUGHTON, Northern Illinois University, US
3. Developmental models reconsidered, Folkert HAANSTRA, Amsterdam School of the Arts, The Netherlands
4. Evaluating visual culture – consequences of a paradigm shift in art education for assessment, Kerry FREEDMAN, Northern Illinois University, US
5. National assessment of art and design skills in France. Bernard DARRAS, Centre of Research, Images, Cultures and Cognitions, (CRICC), University of Paris 1 (Sorbonne), France
6. From Child Art to Visual Language of Youth: The Hungarian Visual Skills Assessment Study, Andrea KÁRPÁTI, ELTE University, UNESCO Centre for Multimedia in Education, Budapest and Emil GAUL, President, National Art Educators' Association, Budapest, Hungary

The main Congress on the theme "ART –



SPACE - EDUCATION" was held at Eötvös Loránd University, (ELTE), [27 -30June]. This is the most prestigious University in Hungary having produced 11 Nobel Laureates and is

on the banks of the Danube. One of the Nobel Laureates gave the first keynote address. Art education has long gone beyond schools or even lifelong education environments. It penetrates all areas of life, where visual design, creation, communication and perception are a dominant activity. During the Budapest congress, members of InSEA were invited to enter a series of art spaces: contexts where visual culture is relevant, visual communication is dominant, where art sets the stage and the context is defined by the hands of the creator or the eyes of the beholder. We were invited to contribute in a variety of forms: themed sessions, roundtables, individual presentations, posters, exhibitions, workshops and online activities: e-seminars, discussions and workshops on internet based co-construction of knowledge about art spaces.

Keynote Speakers

1. Common Spaces for Arts and Science

Presenter: László LOVÁSZ, Professor of Mathematics, Member of the Hungarian Academy of Science, ELTE University, Faculty of Science, Budapest, Hungary

2. Cultural Spaces – Art education from a cultural anthropological and sociological perspective

Presenter: Christine BALLENGEE MORRIS, The Ohio State University, Department of Art Education,

3. Spaces and Objects – Environmental consciousness in the 21st century

Presenter: John STEERS, the SIR HERBERT READ AWARD RECIPIENT.

4. Virtual Art Spaces: creative potentials of new imaging technologies

Presenter: Nina CZEGLÉDY, independent media artist, curator and writer.

5. Common Spaces for Arts and Science: interdisciplinary models of creating a

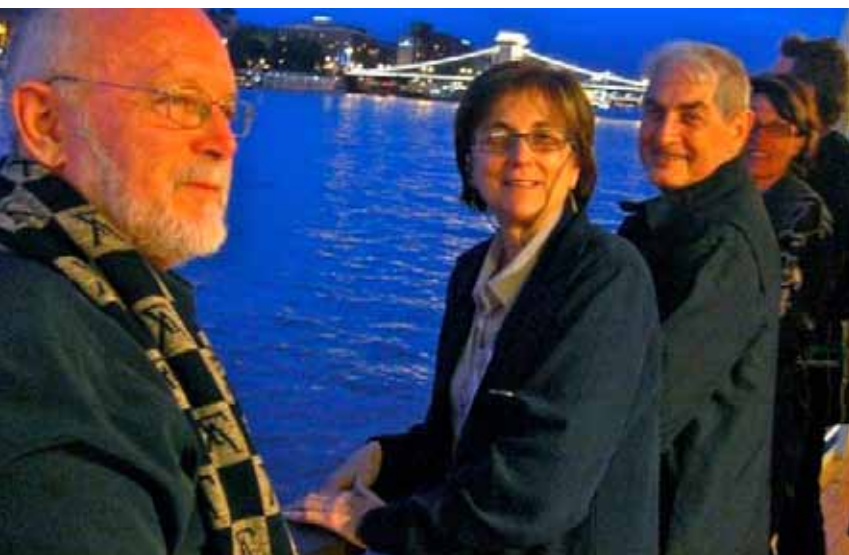
synergy among the fine arts, liberal arts and science

Presenter: Sara CALCAGNINI, Leonardo de Vinci Museum of Science, Technology and Arts, Milan, Italy

6. Authentic Assessment in Art Education

Presenter: Diederik SCHÖNAU, Senior Researcher, CITO, the Dutch Central Institute for Test Development, The Netherlands

InSEA is the international organization representing Arts Educators and is linked to UNESCO. As a policy and advocacy group InSEA works in conjunction with other Arts Education bodies such as Drama, Music and Dance through the World Alliance of Art Educators.



InSEA has 2 forms of publication. "The International Journal for education Through Art" has 3 issues per year and is a refereed Journal of the highest order. An online newsletter is available through the InSEA website www.insea.org

The following is a piece from a history written by InSEA historian John Steers.

"In this brief history I wish to consider just how

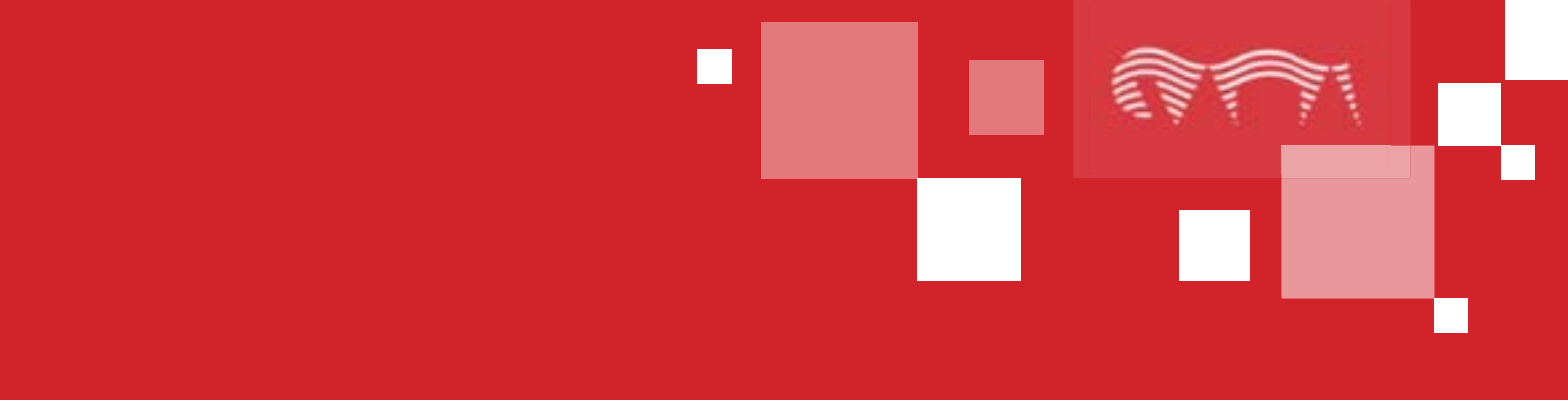
different the world was over fifty years ago – what inspired art educators in 1951 when the idea of International Society for Education through Art (InSEA) was formulated? But first a caveat: 'History isn't what happened. History is just what historians tell us. The verbal histories of the events of over half a century ago are becoming lost.

It is becoming more urgent to order some insights into the past as a way of providing both a key to understanding the present and as a source for constructive speculation about the future.

InSEA, like its parent organisation the United Nations Educational, Scientific and Cultural Organisation (UNESCO), was founded in the aftermath of the 1939-1945 World War. Richard Hoggart explains how UNESCO was conceived in a spirit of hope, in a heady confidence that a new style of international relations could be developed:

The world had just come through a terrible and protracted war, one initiated by false philosophies working on ignorance through massive control of free speech. The impulse, in 1945, to try to ensure that it did not happen again, and that people should understand each other better through education and all forms of cultural and scientific exchanges, the passionate emphasis on truth, justice, peace and the importance of the individual – these impulses were irresistible.

At UNESCO's first and second general conferences, held in 1946 and 1947, resolutions were adopted to inquire into art education. In 1948, Dr Herbert Read from the United Kingdom was appointed as chairman of a 'Committee of Experts' to look into this matter. This small group comprised Thomas Munro from the USA; the Hungarian composer Zoltan Kodaly; two government education inspectors, Georges Favre from France and Edward O'R Dickey from the United Kingdom; a professor of philosophy from the Sorbonne, M Bayer; two aestheticians, Professors Souriau and Lalo; and Mme Langevin, an art teacher from France.



From these beginnings followed the UNESCO seminar on 'The Visual Arts in General Education', held from 7-27 July 1951 at the University of Bristol, England, at which some twenty countries were represented. The delegates included a significant number of people who continued to take leadership roles in InSEA as the organisation developed. For example Dr Edwin Ziegfeld from the USA, who was a 'Specialist-Consultant' at the seminar became the first president of the Society (as well as being coincidentally the first president of the National Art Education Association in the USA). Charles Dudley Gaitskell from Canada directed the seminar (he subsequently became the first president of the Canadian Society for Education through Art). It seems evident from all accounts of the 1951 seminar that Sir Herbert Read (1893-1968) was central to proceedings as a leading figure in the avant-garde of art, literature and aesthetics. Read had been a soldier in the 1914-1918 World War and was decorated with the Military Cross and the Distinguished Service Order, but he later became a pacifist and a self-proclaimed anarchist. He regarded himself primarily as a poet, but literary and art criticism became his predominant activities. Read spoke of the human need to strive toward self-realisation, of the importance of developing full human potential, the need of individuals to be active and productive, true to themselves, and to relate to others in a spirit of mutuality. Read set out his view of the aims of aesthetic education: International declarations and conventions aim at securing for every child and adult the right to education and to opportunities that will ensure full and harmonious development and participation in cultural and artistic life. The basic rationale for making Arts Education an important and, indeed, compulsory part of the educational programme in any country emerges from these rights. Culture and the arts are essential components of a comprehensive education leading to the full development of the individual.

As we debate the Australian Curriculum, that at the present does not seem to involve the visual arts in any authentic way these points

are as relevant as ever. I would encourage you to look to InSEA as a resource. Each InSEA region is represented by three elected members in the InSEA World Council Three Council members represent each of six regions, worldwide and they are responsible to the General Assembly of the Society which meets every three years at each World Congress.

Australia is in the South East Asia Pacific Region and is represented by; Marian Strong; Australia marian.strong@arteducation.com.au Marian is President of Art Education Australia.

Purnima Ajay Sampat:
India purnima27@hotmail.com

Lourdes K. Sampson: Philippines;
lk_sampson@yahoo.com
Graham Nash; Australia secretary@insea.org
Graham has been appointed as Secretary of InSEA World Council for three years until 2014.

The InSEA World Council is looking at the make up of regions of the world over the next 12 months. The countries of the InSEA regions are listed on the website www.insea.org . Please send your comments or suggestions for change to Graham

Each region may host a congress in years other than years when a world congress is scheduled and Regional Congresses provide an opportunity for regional focus to be given to international issues. Programmes are similar to World Congress programmes and Research Conferences may be held in conjunction with the main event. Recent regional congresses have been held in the Germany, Portugal, Korea, Turkey, Finland and Australia in 2010

Future congresses are planned as follows;

The European Regional Congress of InSEA in Limassol, Cyprus, 25-27 June 2012. The theme is 'Art Education at the Crossroads of Culture'.

The InSEA European Regional Congress 2012 will be held in Limassol, Cyprus. Specifically in the Grand Resort Hotel. The newly renovated Grand Resort is among the finest



five star hotels in Cyprus set in beautifully landscaped tropical gardens, on a superb beach side location in the exclusive Amathus area of Lemesos. An exceptionally grand and elegant hotel about 11 km from Lemesos town center, the luxurious Grand Resort offers an impressive range of facilities and an unrivalled standard of personal service and sheer comfort. The Grand Resort is rightfully proud of its unparalleled conference and incentive facilities, which include one of the largest hotel-based congress halls on the island.

The Grand Resort Hotel will be the venue hotel and delegates will have the opportunity to also stay at the hotel. Out of the 255 rooms, we have secured a number of rooms (approx. 100-120 rooms) for the delegates.

In addition, some other properties will also be used for the purpose of accommodation for the delegates. The hotels have been selected to meet all price ranges and give delegates the opportunity to decide in which hotel category, according to their budget, they would like to stay. We have selected some 4 star properties like the Elias Beach Hotel which is next to the

venue hotel as well as some 3 star properties (near the venue hotel) with very attractive rates. We fully understand that we will also have students or people that would like cheaper accommodation and we will therefore give the opportunity to the delegates to book their accommodation according to their budget.

USSEA in June 2012 in Indianapolis, Indiana

South American Regional Congress in Cuba in November 2012,

2014 InSEA World Congress in Melbourne.

There are also Congresses in planning in Barcelona, Pilsen in the Czech Republic, Oman, China and Canada

Come join us in some far off location. Mix travel and professional development. Join InSEA online at www.insea.org.

*What we experienced
while visiting Hungary
is the genius loci, and
the living message of
the past...*

Art Teacher Art Exhibition

A great evening on Friday 20th June. Twenty five people turned out to admire and view the exhibition. This year it was held at the new gallery recently finished at Coorparoo Secondary College. The artwork reflected a broad diversity of styles and interests. Quite brilliant actually!





