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Anne Bamford

Institute for Interactive Media and Learning
University of Technology, Sydney

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Abstract: Images play a major role in understanding the world. The "information age" has led to the need to process volumes of data quickly and efficiently and the adage of "a picture being worth a thousand words" is revealed in the expressive way images are utilised in interactive media. The moment we turn on a TV, computer or DVD, we are in the world of imagery.

From the days of earliest cave art, learning has always been a visual process. People have always encountered visual images in their daily lives, yet in recent years the advent of digital technologies has led to a cognitive revolution in the perception of images. Visual information processing is a vital skill for people and involves more than simply being able to 'see' an image. People need to be able to use, interpret, analyse and think critically about visual images and the significance of what they are seeing. Art is about communication in visual forms. It can be argued that through the study of art, people develop the ability to read the visual with a critical eye and an awareness of the power and persuasiveness of the visual.

Introduction:

I want to tell you of great things... of love and of passion, and of the meaning of life... of human nature and our needs and desires ... of technology and our future... The story I want to tell you is about the absolute essentialness of the arts not only in education but also in our entire lives.

The arts resonate with the patterns of nature, the globe, the universe and humanity. Art marks our identity as humans and instills in us a binding sense of community and reciprocity. The arts allow us to explore the non-verbal parts of our minds and develop ways of learning within the context of a busy fractured world filled with multi-layered symbols and rich meanings. Human organisms have a variety of ways that they make sensory links to the environment. The more complex that environment the more humanity has relied on art to make sense of the world. Images speak immediately, directly and emotionally, bypassing conscious evaluation. In an instance we can perceive an image and use that image to be able to communicate with others about the difficult things of life, complexities that may be impossible to say in other communication forms. Visuals are economical and immediate.

Art articulates life's concerns. Through ritual, visual arts embellish our physical and social environment and allow us to deal with anxieties and uncertainties, accessing the deeper and higher parts of human nature. Over time and in all parts of the world, aesthetics have been at the heart of the way in which we relate to each other and our environment. Even today, the way we greet people is an aesthetic statement, the clothes we wear represents an artistic decision. The more sig-

A system that allows students to take their life long learning funds/debt to the provider of their choice and with technology convergence this will not be limited to local providers. In countries like Australia this will be ideologically driven in the first instance. There is a large powerful lobby in Australia who want to see a return to a multi-tiered educational structure. At University, they would like to see a return to the status of the so-called 'big 8' around the country as elite institutions, prohibitively expensive and exclusive: A proliferation of other Universities and Colleges in a cheaper second division sector. We have already seen something of this in the government's allocation to high schools.

A sense that Australia missed the boat in terms of education reform in the last decades of the 20th Century may see a reversal of current trends of students from abroad studying here with Australia's brightest and richest students studying overseas, perhaps fighting to get a place in an elite Chinese University.

Unrestrained ideological economic rationalism will, I believe, remove art schools from the landscape altogether. There will be extraordinary pressure on high school teachers of art to blur their disciplines into a blended yoghurt version of design. This we must resist. In its worst manifestation Design is an Art Without Content and it is for content, even dangerous and provocative content, that we must fight. It has always been that art is an irritant to society but we are also essential to its purpose and there can be no design culture without a vigorous experimental contemporary art culture.

As I have already so eloquently stated to you earlier this year at the QATA conference, Art departments at school university or college that don't remain responsive to change, will cease to exist or rather they will cease to be a creative force amidst a students choices of study.

Some of the schools which I termed my Jurassic Park model will definitely survive in a hostile deregulated market driven by full fees but they will exist as a shell; a sort of expensive theme park; an Art equivalent to Westworld. Welcome to Artworld where you can be anyone you want, experience the angst of Brett Whitely or Van Gogh, thrill to the sensual abandon of Suzanne Valadon or bristle with electricity amidst the icy intelligence of Louise Bourgeois. Exhausted workhorses will bring their life long learning debts here after having served a temporarily useful industrial function and they will immerse themselves in the romance of turpentine and the therapy of mud. Education: Therapeutic, reasonably priced and beautifully useless.

Well that's the negative vision out of the way. Lets try a few drops from the positive bottle. Students will expect and demand greater choice. We must ensure that the systems we use to teach with are flexible enough to accommodate these demands. It makes no sense to be trying to predict what someone a fraction of you age is going to want. To paraphrase Billy Clinton: "It's the structure, stupid!!!" Choice is the banner students' wave on campus today. Even amidst the extraordinary level of change and opportunity we have just been through at QUT, neither I, nor any of my colleagues, predicted that the identifiable demand would be for Visual Art and Creative Writing. Design and Art, yes, we expected that one but we were in fact wrong as the tide was for writing and visual arts. Luckily our massive attention had been on systematic change and a system that would allow and net just this kind of surge. Some of you will have had the misfortune to have gone to art school as bad as the ones I attended. You have my deep sympathy.

nificant the occasion in our lives, the more we include the arts in our rituals. The human race is into visual display. We like giving and receiving gifts. We are into body adornment and decoration. We shape and embellish our environment.

Aarons (Aarons 1991) described art as 'soul or thought prints in the sands of time'. So what makes art different from just another mark animals leave behind, a footprint or discarded feather as a mark of their existence? Art is different because it provides valid evidence of people mentally engaged in the act of conception, conveyed in finite terms as visual marks. Images are far more than merely what is contained in art galleries or concert halls. The arts have always been with us, thought the term 'art' is a recent Western phenomenon. Or example, to Australian Aboriginal people, art is so vital to their spiritual existence and every aspect of their life that no word could adequately describe its complete significance. It is there. It is the totality of their existence. It is not a thing. Art is the perception of qualities of the mind and heart. It is expressive and communicative. Art is symbolic and universal. Yet it is also highly social and specific. Through at we can understand complexities and relationships otherwise beyond human grasp.

Retracing our steps

We know that at least 30 000 years before any written language was developed, animal bones were etched with visual representations of the lunar calendar (Horn 1998:23). Among the earliest traces of human life on earth are the innumerable carvings, wall paintings, graffiti and other decorations that attest to humanity's attempt to modify the environment and to add beauty (Csikszentmihalyi and Robinson 1990). As far back as we know people have felt awe and exhilaration upon seeing or hearing something beautiful. Palaeolithic cave art and Aboriginal Dreaming depictions provide very striking examples of visual display and communication. The first writing was pictographic. Up until about 1600 AD, illustration dominated human communication. It is inter-

esting that while we have moved through oral, written, printed and electronic forms of communication, the visual has always remained there as part of the new communication form. It is a flexible and dynamic form of communication that is instantly responsive to new ideas. Visual communication plays an essential part in human existence.

Children are both aesthetically aware and they engage in the arts long before they can speak or write. Whichever view of creation you choose, it would seem impossible to argue that the arts must not serve some purpose. Why are we born with so many aesthetic receptors if it would not be of some help to us? Similarly, if artistic behaviour did not serve some purpose, we would have long ago evolved to not include it in our lives, in the same way as we lost hair and tails! Yet this is not the case. All societies in the world still engage actively in the arts, and in contrast to becoming an extinct curiosity, the arts are flourishing in modern society and we rely even more strongly upon their powers to get our message across. In short, we have evolved to be 'art-inclined' individuals.

The technological world of today is saturated with visual imagery. Yet throughout history, and in every culture, people have found meaning and pleasure through the visual. Csikszentmihalyi and Robinson (Csikszentmihalyi and Robinson 1990: 2) note, "among the various senses that define the parameters of human experience, the ability to see is a tremendous evolutionary breakthrough, because it allows the organisms to gather detailed information about its environment without needing to be in a physical context with it." Visual art is one particular form of seeing that relies on not just the perception of objects but the embodying of those images with percepts of the mind. As Paul Klee noted, art does not respond to the visual, rather it makes things visible. Throughout

time, artists have found ways to use artistic media to develop pleasurable formal patterns, to describe complex social events and subtle emotions: to decode information in such a way as to make it accessible to viewers, who are able to share in states of being that would otherwise not be accessible to them (Csikszentmihalyi and Robinson 1990)

Aesthetics has a universal quality and it crosses cultural boundaries, unlike other forms of language! Art is not a dispensable luxury or ornament, it is an essential part of our nature. The universality of the arts would suggest that an important appetite is being satisfied. If you watch young children at play, they will sing, draw and engage in make believe. Art allows us to ritualise and sytlise aspects of our life making them universally understandable and easier to deal with. Art is a normal and necessary behaviour of human beings that like other common and universal occupations and preoccupations such as talking, working, exercising, socialising, learning, loving, caring and playing should be recognized, encourage and developed in everyone (Dissanayake 1999).

Art is above all and act of intelligence designed to communicate the 'special' things of life. Teh term art has always been used to describe a situation where heightened skill or sensitivity is employed. We talk, for instance of the 'art of remembering' or the 'art of public speaking'. Things are called art when they impress, are retained and connect us as individuals to the world. The arts are a modality in through which people think and communicate. Artistically rendered images, "give us insights that stir and inform us in ways that only images can make possible." (Diamond and Mullen 1999). As Roger Fry (Langer 1957: 31) indicates;

> The needs of our actual life core are so imperative that the sense of vision becomes highly specialised in their service. With an admirable economy we learn to see only as much as is useful for our purposes; but it is in fact very little...In actual life the normal person really only reads the labels as

it were, or the objects around him and troubles no further. Almost all the things which are useful in any way put on a more or less cap of invisibility. It is only when an object exists in our lives for no other purpose than to be seen that we really look at it, as for instance at a China ornament or precious stone, and towards such even the most normal person adopts to some extend the artistic attitude of pure vision abstracted from necessity.

Through art, students construct meaning in a unified form. The arts are rich in connectivism (Hicks 1993). Holistic thinking and synthesis of ideas are fundamental to the future world. Given this view, art is fundamental to survival skills for the unforeseeable future (Hicks 1993).

One of he most significant roles art has played in the past and continues to play in the future is that of a vital mode of communication. The current age of information and communication technologies brings with it a renewed consciousness about the communicative role of the arts. With Television, CD roms and the Internet, there has been a sharp increase in the use of the arts in all levels of multi-communication systems (Hicks 1993). The arts exist now as the natural and cultural thinkprints of our time. It is interesting, that when writing was invented it did not replace the arts. On the contrary, the more advanced our communication in other forms became, the more significant and vital images are.

In everything we do there is at least an element of art. Consider the way we eat, sleep or even sign our name. These are all inherently aesthetic activities. Traffic lights are a simple example of the literally thousands of instances of visual communication devices that the average person confronts on a daily basis (Kissick 1993). The traffic light works as a form of visual communication as all of society shares the same codes the code being that 'red equals stop', 'yellow slow down' and 'green go'. It is not that red is stop in the 'literal' sense, since red is only a colour, but rather than we as a society have been

brought up to identify such colour, when situated in the context of a traffic light, means 'stop'. Visuals are used constantly to help us explain difficult concepts. Even dictionaries revert to drawings to describe esoteric objects. Simple pen sketches are capable of showing so much more than words. This is true to the ever-expanding use of charts, graphs, signs, and pictures in education, advertising, and science. The World Wide Web and TV are filled with visual symbols and maps of social and cultural change.

It has always been the case that complex ideas have been represented visually. Thinking in pictures dominates the manifestations of the unconsciousness, the dream, the psychotic hallucinations, and the artist's vision. The highest compliment we can pay someone is to say that they are "visionary thinkers". People will say 'Can you **see** what I am saying? Or 'I hear you, but I don't **see** what you are getting at.' Visual communication is the product of highly complex intelligences, of which we have little understanding (Horn 1998). What we see is a major part of what we know and visual communication can help us to "see what we see and to know what we know" (Horn 1998: 252). Guttegno (horn 1998: 252) indicates the efficiency and magnificence of visual communication.

> Sight is swift comprehensive, simultaneously analytic and synthetic. It requires so little energy to function, as it is dies, at the speed of light, that it permits our minds to receive and hold an infinite number of items of information in a fraction of second. With sight, infinities are given at once; wealth is in its description.

Guttegno's comments point to the ecological significance of visual communication. We need no formal education to be able to see images. It is a received form of communication that is instantaneous. Writing on the other hand is a perceived language that takes specialised knowledge to e able to decode the symbol and make sense of the communication. This immediacy and accessibility of visual images can mask the complexity of being able to fully understand the hidden depths and complexities

within some visual imagery.

In the new literacies, art has not been pushed to the background. In fact, quite the opposite has occurred. Art is about interpretation, confusion, multiplicity, relativity, ephemera, fragmentation, chaos and disjuncture. Teachers are realising this. English teachers will now accept videos, computer images, performances or visual presentations as better than a written paper. As students have become involved in desktop publishing, they have become involved in design and aesthetics. They have learnt that the space on a page is as important as the copy! Effective whole language programs encompass visual elements and visual experiences. Interdisciplinary trends are increasing as content and classroom isolation are seen to be inadequate to meet the needs of a global society (Hicks 1993).

Modern communication has become more insidious. Students need to be aware of hidden meaning and the persuasive power of the arts as a form of communication. Students, who have not been taught to appreciate the arts from a critical standpoint, remain ignorant to sub-surface meanings and allusions. Art is evident of symbolic behaviour and students need training in reading this form of symbolism. There is a growing need for students to be aware of visual symbols, iconography and the complexity of communication in a global era. Our communication incorporates multi-modes of delivery and form. Students need to be able to read these complex forms, and this training is most effectively done through the arts, where multiple forms have always existed. "Christ on the Virgin's lap is not a child, but a numinous representation of the glory, majesty and dignity of Christ the man." (Read 1946: 30) Art communicates through the senses to instill values. It conveys messages by means of social re-

leases and cultural symbols, encased in aesthetic and appealing ways. Art is a human activity consisting in this, "that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them" (Read 1946: 219).

The tragedy of our schooling at the moment is that we are largely ignoring this kind of literacy. Expect written literacy and numeracy in our schools, and see these as vital to the future employability and adulthood of our children. Yet very little importance is given to aesthetic literacy. The arts have always been a fundamental form of communication. The future is an era dominated by the arts as multi-dimensional communication, and yet schools are not seeing this as vital in the curriculum. The prevailing attitude is that the arts are elitist...nice but not really necessary?

Technology and visual communication

Technology is like a chameleon blending so easily with its surroundings that we are almost aware of the way it has impacted on the learning environment in which we teach. John Sculley, the former CEO of Apple Computers predicts that 98% of all the words and pictures created in the world today for public viewing will have been in some way computer mediated (Lester 1995:418). While a comment such as this reveal a great deal about the impact of global technology, it also demonstrates the way in which this executive has defined the world. The world has become the 'global village' as defined by those places within the globe that have economic access to computer technology. It largely ignores traditional cultures and the effective modes of communication that they have employed for millennia. The IBM executive, Luci Fjeldstead, when speaking at the 1991 National Invitation for the Getty Institute for Education, spoke of the importance of making children more visually literate in the wake of the rapid expansion in technology, ""e urge you to think critically about the meaning of what you are seeing,

hearing, sensing and experiencing."

New technologies are promoting new codes of communication. Human communication has always been made up of multiple codes, but as the information we need to communicate become more complex, diverse, deep and extensive, humans are developing more simple ways to communicate that can make connections between increasingly complex forms. To this extent, technology comes into focus as a meeting place for multiple codes of communication, including, the representational, the iconographic, the compositional and the narrative. The mix of technologies now available to serve human communication has now irreversibly changed the way we make meaning now and the ways we will interact with knowledge in the future.

The World Wide Web has opened new and exciting possibilities. Non-linear Hypertext provides the ability to create multiple, individual paths through a plethora of information. Information is now more fragmented, allowing the potential for individualised and more flexible ways of making meaning. Animation and 3D virtual reality provide a medium that enables intelligent and interactive communication that works through all the senses.

Visual literacy

It is interesting how new forms of communication, refer back to previous forms to define themselves. On the computer screen, we talk of the 'desktop', the 'files' and the 'documents' to describe the interactions we have with a computer. Humans find it easier to understand a new technology if it can mimic the communication systems of an older technology. Similarly, in recent times there has been a growing interest in what is being termed **visual "literacy"**. The use of the literacy metaphor to describe the way people make meaning from images is not accidental. As adults, we are more familiar with reading

Pivotal to visual communication on technology is the way images can be manipulated. 'Seeing is believing' is now a naïve concept. Technology allows for the deliberate disruptions of the inherent truthfulness of a picture. Manipulated images serve to re-code culture. This re-coding may or may not lead to 'progress' or improved culture. Views of objectivism associated with visual communication are exploded by technology. We can no longer assume that there is a 'real' world 'out there', or that an object's properties result from established sets of shared understandings. The visual world of technology is created, manipulated and presentational. This virtual world becomes the new symbol system for he way in which we perceive the reality of images we are presented with.

To achieve this, highly complex symbol systems are used. These symbols form the interface to how we talk about culture and become rapidly part of our social discourse. These symbols become enculturated to describe who we are and become part of our life. For example, take the imagery of Coca-Cola Santa, who is now, the only acceptable image of Santa that children will readily identify. These symbols get configured to form new models of thought-like processes and new ways to process information (Gozzi 1999). There is a proliferation of highly specialised forms of visual communication. Pop music video clips are a perfect example of these new forms in action. In the fleeting images of young girls that accompany the equally disjointed music, we see the characteristics and conventions of this new from of visual communication. Video clips are moving, active and non-sequential. The symbols presented within them are noisy and iconic designed to be read presentational not logically. The symbols are composed and combined to achieve dramatic or emotional impact rather than to be informative or narrative. The symbols are combined into highly complex units where meaning is gained from context not from syntax. Video clips represent a poetic and romantic form of communication that is based on metaphor. It is a highly elaborate and complex form of communication. It is Shakespeare set to computer generated rap beats and sampled musical texts.

Yet, despite the complexities of these new forms of communication, traditionalists bemoan perceived falling literacy standards and blame this on the technology. There is a common (if not necessarily correct) view that we are living in a time of declining literacy. Children are reading text less and sitting in front of TV and computer screens more. Newspaper readership and library users are becoming an aging minority. Gozzi (Gozzi 1999) suggests that reading of text will become an elitist activity, akin to going to the opera or listening to classical music. This perception is only of concern if you hold to the false assumption that to be literate, that is to be able to read and write, equates to being able to communicate. Being able to read and write is only a small snippet of the total way that humans have communicated over time. Visual communication has been a far more powerful way of communicating for a greater length of time over the life of the human race. We have extensively relied on visual and spoken communication to survive. While, as a member of the class of people who love nothing better than to curl up and read a good book, I would like to think that as a pleasurable pastime, reading and writing will be around for a very long time. Traditional literacy is still undoubtedly a useful skill in employment and society more generally. But, more than ever in the world of Hyper-reality the need to be able to understand and produce visual communication will be essential.

For the future, new literacies will be about being able to imagine and model possible actions that might be taken into a future world. These models will be communicated visually and sensually. Words will be used as need to clarify the message or limit diversified meanings. As Gozzi (Gozzi

1999) points out, he real world has just become too dull by comparison to an imaginable world. Lara Cross is more real than Marilyn Monroe is! School, by comparison to this world of Hyper-reality, is a place of exquisite and painful boredom. Teh television and computer have become the metaphor for this process of social discourse. The media is the message. Within the metaphor for a "global village" (which is really an oxymoron), the wise elders have become the Lara Crosses, the Digimons and the chat lines. In Japan the young people know Tom Cruise but not Jesus. The evolution of these new technologies is inevitable. They fashion new mental environments that have largely been ignored by teachers in schools (Loveless 1990). The way we teach communication in schools has ignored the new Hyper-reality, which has become the 'home' environment for students. In this new environment, the students rely on identification with others to form a sense of self. Authenticity has become more and more difficult. Teenagers will talk of needing to 'psych themselves up" to go out. In this process, they will transform themselves aesthetically through costume and drama into the model of the person they want to be perceived as on the dance floor. How do teachers respond to the challenges of children who are challenged to internalise some sense of personal reality and aspire to become hyper-reality?

When children "read" in this new environment they talk of 'lurking', 'watching', 'vegging out', 'interacting' and 'framing'. The computer screen or TV set becomes a conduit through which the students enter this technical, metaphoric and dramatic environment. Each moment, this environment changes as ways of communicating are enacted that would have been inconceivable only months before. Creative and artistic understanding becomes pivotal in this environment. As Freedman (Freedman and Hernandez 1998: 183) sug-

gests, "We are now in the sixth wave (of communication), one of expansion to include all visual culture, which is grounded in global, sociocultural concerns and what it mean to live in increasingly image-based, technological environments". Interactive mediums rely heavily upon visual imagery, movement, drama and sound to communicate. This is where artists are a vital part of this increased reliance on visual communication. Artists serve as the resource for designing the instruments of interactive communication. This is a very exciting time for visual arts. Not only are artists essential to the adoption of new technologies but these new technologies open up a range of ways to view and make art. The wealth of images existing in these new technologies offer input to art learning and studio experiences that are exciting and challenging. They can be used in all aspects including studio, art history, aesthetics and art criticism.

If we look to the future, the growing importance to technology has led to the start of a renaissance of interest in the arts. 'User friendliness' is now synonymous with aesthetics. As technology increases, it is essential that the arts lead the way. There are enormous social and aesthetic implications associated with the media and the use of technology. The media is now what society uses to make its mark. Marks are now largely not in written or numerical forms but in the form of music and images. The new visual culture goes way beyond what we would previously have terms 'art'. Visual art is now about music, image, fashion, architecture, and communication.

Today I may take a picture with a filmless camera, to be stored and perhaps compared to another visual experience in the future – one that I have not yet decided that I even want to undergo. What we have is a switching of roles. I am the artist. I can make my own marks. I am at once the producer and the consumer of my own media forms. I can control how, when and whether I will consume any, all or part of the experience. All children,

no matter what career or way of life they choose, need to develop understanding about the impact of the mass media in their lives. Loveless (Loveless 1990: 202) notes when talking of new technology.

> The primal technology of sticks become that of stories, and then of charcoal and raw pigment. In time the berries yielded to chemicals, the slate to film, paper replaced the walls of caves and fire gave way to electricity. The still image was set in motion and became moving pictures. Then came video, and video married computer and all three visual marking systems became a moving picture. And so for the twentieth century child, alphabet soup has been replaced with apples and PC's. Flash cards yielded to calculators. Sound turned into recordings. Still images into TV, computer graphics and satellite communication networks.

The visual aspects these systems require design concepts and thinking skills associated with good art classes. Our school need to focus on education that encourages thinking, associations, problem solving, and the creation of problems to be solved. The new reality is the critical and aesthetic realm of learning. The arts are integral to technology and communication systems, and are bound by transformation, fragmentation, synthesis and abstraction that will be the fundamental literacies of new age children.

As art teachers we must be the advocates of the primary role of aesthetics in every day lives. There are no pictures in the future that will be without meaning. Teachers need to exploit the perceptual and cognitive aspects of art in their preparation of children for the future. Aesthetics in the information age is about a greater focus on process. It must extend students' cognitive vocabulary. Programs should stress openness to collaboration and cooperation and a greater focus on spontaneity and the unexpected. Educators should openly promote diversity with a greater focus on cross-cultural and cross-technical connections. Closer rela-

tionships need to be forged between the arts, science, and mathematics, engineering and manufacturing.

In our economy today, innovation and bringing new products on line are necessary for survival. Innovation demands that ideas are free flowing, which in turn requires that people be creatively and well educated. The business world has made the art world its partner. We have entered an age of aesthetics in society where companies focus their attention on selling aesthetics environments rather than separate items. Many restaurants are successful because of their ambience, as much as the quality of their food. Good quality is taken as a given, and consumers now want more. They want an image, a life style, a spiritual encounter... put simply they want an aesthetic experience. They want to be moved and form is now far more important than function. Products they buy, things they do and their education must now all offer the potential for making personal aesthetic statements. I wold like to relate an example described by Hicks (Hicks 1993: 45);

> Nine years ago a small furniture dealership had a staff of eight sales and secretarial people. Five years later the company had a staff of sixteen. Seven of the eight new employees were artists. The senior executives of the company did not anticipate the need for artists, but all of a sudden they were there. What happened to create this change? One key factor made the difference. In five years the company went from selling furniture to selling aesthetic environments. The customers had reached a point where the furniture and the quality of the furniture were "givens". A given means a phenomenon or object is accepted automatically – no longer of concern. Holistic attention was focused on environmental beauty and personalization rather than function alone. The company had gone from selling parts to selling

This description also points to another quality of art that cannot be overlooked. Art is about beauty. It is easy to get caught up in all the functional reasons the arts are important to our futures and to overlook the fundamental that the arts add joy and pleasure to our lives and make our lives special. Aesthetics is about the culturally based 'rules' which govern what we define as being beautiful. An aesthetic sense is inherent in all people. We take pleasure from beautiful things. Humans have an innate aesthetic sensibility and prefer order rather than disorder. The cannons of beauty have always been very heavily protected in every culture, from white skin to lip plates, from fatness to thinness, until we know 'what we like' without knowing too much about it or why we do it (Aarons 1991). We know very little of the mechanisms that govern our taste in beauty, our imagination or our creativity. We do know however, that the arts and beauty form a wondrous daydream in which we all engage. Every time you experience a new and wondrous piece of art you are moved by a deep sense of awe at being in the presence of a manifestation of the divine act of creativity.

Visual communication and culture

Issues of race, ethnicity, age, occupational identification, economic status and beauty are closely linked to an understanding of visual communication. When images are examined, they reveal a tangled web of cultural presentations that are largely tacitly absorbed by the viewer. The way we view culture is largely conditioned by art images. Think of the visual images that are a vital part of your life... the passionate look in the eyes of your first lover, your child's first smiles... these pictures weave themselves into our memory systems. While some images have a universal appeal, others such as the sight of a Qantas plane, or a jar of Vegemite, may only have meaning if you possess a particular set of cultural heritages, or have been trained through personal experiences to see these images as special. For example, in Australia the symbol 'x' on an exam means you have the answer wrong, and the symbol ' ' means you had a correct answer. We accept those symbols without even thinking about them. But in Japan ' ' indicates an incorrect answer, whereas 'O' indicates a correct answer. This is a very simplistic example, but at a greater level, visual images represent the way we present our culture and ourselves. It serves a vital role in maintaining community over time. It is like a message stick that is carried from one generation to the next, bringing all that is vital from the last to the future. The most substantive reason why art is an imperative form of understanding for students is the role that visual communication plays in gaining cultural meaning. Visual illiteracy may not be as immediately obvious in a single child as textual or numerical literacy, but from the viewpoint of society, a communal lack of visual communication skills would have devastating impact on the quality of life and improvement of culture for the whole community.

Images guide choice and behaviour, and assist people to decide what is possible and impossible. For example, if standing on one side of a cliff and looking across to the other side, we will decide in an instance if the distance would be possible to jump. This is an obvious example of visual communication. On the other hand, when we see an advertisement image of a luxury car, we might make the same choices... Is that care possible for

me? What would I be like if I owned that car? Will I be more successful and important driving a car that looks like that? In this way, images both mirror and lighthouse society. The images produced through art reflect and illuminate the culture for which they are produced. The meaning for these images therefore reside in an understanding of the visual codes contained.

A portrait of N-gen student

The 1960's witnessed an explosion in interest in children and youth culture. The rise of youth culture coincided with the introduction of televisions and the accompanying emphasis on visual communication. Visuals were used as the mediums for sharing the stories and collective experiences of youth.

The N-gen (short for Internet generation) represents that group of students under 16 years of age that have grown up with computers. To these communicators, computers and appliances of every day life. Innovation is the hallmark of this generation (Tapscott 1998). They want communication that is responsive, that can change as rapidly as they change their minds. They want to be able to try a whole range of things. They want things that can be understood in quick grabs of time. They want a technology mediated communication environment that is flexible and can be customised to their needs. They want experiences that are real and meaningful and that involve all their senses. Like all teenagers, they are concerned with personal communication, sharing ideas, stretching the boundaries, finding a mate and challenging authority. They have limited time and value speed and efficiency. They are self-directed and independent, but they need nurturing and support.

The N-gen will require learning that is expansive and stimulates further inquiry. They will need to be taught the skills of interpreting and analysing images from a critical standpoint. Faced with the conflict of what it means to cultured now, these students will need to be able to explore ideas of post-modernism and techno! They should be encouraged to analyse and document the visual language of their time and to understand the visual conventions that enrich visual communication. The study of art provides a powerful source of images that can be analysed by students to determine how images are used to construct reality. Students need to develop understandings of the way contemporary images communicate ideas and meanings. They should be considering which images around them today, will be considered the master works of tomorrow, and which will simply add to the environmental pollution of most large cities.

What implications does all this have for the future of education? Our education systems must be places where we are challenged to dream about the future. The young people of today will be the inventors of the new cultural patterns and social philosophies of tomorrow. They will need to be able to invent/design the materials, conditions and community to fit this new world. Students need to e provided with sustained and sequential learning within the art. We need curriculum that is more flexible and in-depth. Educational institutions would extend the classroom boundaries to include art and cultural institutions and be flexible with timetables to allow students to become immersed in their investigations. Students need to develop skills and understandings through being actively engaged in directing their learning in the arts. Students should be encouraged to see aesthetics as an integral part of their total learning. The need for re-education is a growing trend because of rapid social and technological change. The workers of the future will need to be more creative. Our education system must emphasise problem solving skills, perceptual development and evaluative skills.

In addition to these demonstrable skills, visual arts play an enormous part in the total experience of education that students received. Students develop greatly in terms of risk taking, task persistence and ownership of learning through involvement in art. The arts really are **involving**. Visual arts are a public demonstration of learning and reveal the creative energies of the teachers. The Securing the Future paper (1999: www.dicta.gov.au and www.pcah.gov) demonstrated that students involved in the arts as part of their total educational/school experience performed at a higher academic level and were more community minded than the low arts group. Schools with strong arts programs were perceived to be more dynamic, interactive, energetic and innovative than non-participating schools. Learning in visual arts in multi-dimensional. It involves making connections. Playing with ideas, extrapolating, evaluating and criticising. It is highly co-operative and collaborative. Consistent involvement in the arts showed up pronounced academic advantages.

To conclude, I would just like to stress the overwhelming importance of art in people's lives. Imagine living in a world where art played no role! In the hardest of regimes, the cruelest punishments are not physical, they are spiritual in nature, depriving people of their dreams, imagination, culture, history, rituals and things of beauty. The human behaviour of art is far wider and deeper than simply the practice of art by artists and the exhibition of their works in galleries and museums (Dissanayake 1999).

Cognito Ergo Sum... I think therefore I am. Visual arts provide us with the imagination to develop new ways of looking, living and making things. Art is a naturally occurring behaviour that is not stamped by aggression, but by the indelible presence of an aesthetic and spiritual dimension. We cannot take this gift for granted. Art is the true 'living treasure' that we have. Images are not a reflex actions, but rather a triumph of mind over matter... an experience that makes us feel good, with the capacity to lift us to heights beyond our wildest imagination. I would like to finish with a brief quote from Rebecca West (Dissanayake 1999:54) describing the art experience;

> *This blazing jewel that I have at the bottom of my pocket, this crystalline concentration of glory, this deep and serene and intense emotion that I feel before the greatest works of art... It overflows the confines of the mind and becomes an important physical event. The blood leaves the hands, the feet, the limbs, and flows back to the heart, which for the time seems to have become an immensely high temple whose pillars are several sorts of illuminations, returning to the numb flesh diluted with some substance swifter and lighter and more electric than itself... Now what in the world is this emotion? What is the bearing of supremely great works of art on my life which makes me feel so glad?*

The answer must surely be humanity, love and passion. These are the poetry and fibre, the stories and the knowledge of our life.

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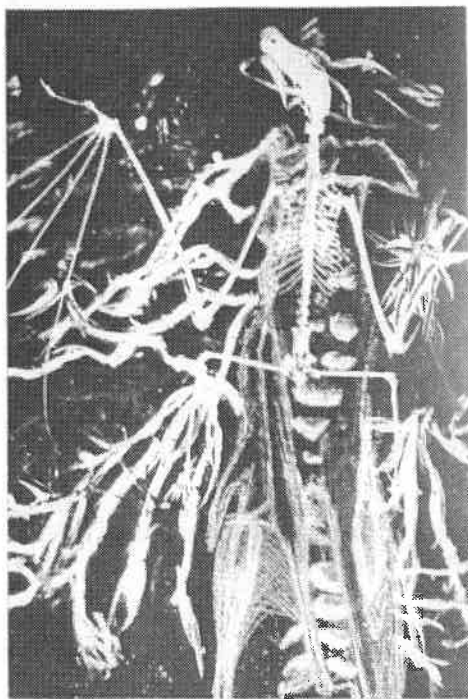
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Mary Tehan from Hilda Road State School
Photographic Contact Print. 20 cm x 25cm.
June 2001.

Lee Parsons from Rainworth State School.
Photographic Contact Print. 20cm x 25cm
June 2001

THE URGENT NEED FOR VISUAL LITERACY EDUCATION

Julie Peachey

Headlines in a recent edition of Education Views state that "EQ leads in literacy education". (Queensland Government, 2000) A grass roots view of literacy might present a different headline. Literacy has always been a hot topic in educational and public debate and Education Queensland has responded by reviewing current literacy practices and programs under the leadership of Professor Allan Luke. A policy document has been written to guide future developments in literacy education. This document determines that Queensland needs a new teaching and learning approach, defining literacy as "the flexible and sustainable mastery of a repertoire of practices with the texts of traditional and new communication technologies via spoken language, print and multimedia". (Luke, 2000) While finding this a fairly inclusive statement and acknowledging the importance of learning in and through text based literacy, many teachers would think that the definition and the document do not clarify THE IMPORTANCE OF VISUAL LITERACY and its capacity to develop other literacies. It must be a large component of literacy education, now and in the future, if we as educators seek engagement and long-lasting, deep learning to occur as well as to equip our students with the necessary skills to determine their visual future.

Our culture increasingly uses visual means to communicate and yet Secondary Education is entrenched in teaching literacy through text, confident in the "Western notion of culture that focuses on the spoken word as the highest form of intellectual practice" (Mirzoeff, 1999, 6). Schools are cautious innovators, moving slowly forward in a straight line and generally reluctant to confront this postmodern, multifaceted world our students know. Life outside school focuses increasingly on the visual with images formed or manipulated by technology creating a changed relationship between maker and consumer and forever altering our notions of space, time and reality. The visual image is central to our being and, unlike the book, has an immediacy students respond to. (Mirzoeff, 1998, 9) Seeing no longer equates to believing as images become more complex and low cost computer imagining programs give the capacity to construct and falsify images to everyone. The viewer's role is certainly more demanding, often interactive and a minefield for the visually illiterate.

Educating for visual literacy has always been the domain of Art, but of the 47,952 students that exited Year 12 in 1999, only 7357 were Art students. (BOSSSS, 2000) That means that the majority of students progressed through much of their secondary education with limited exposure to visual literacy debate and construction and maximum exposure to images. Students studying Art have been grounded in Visual Literacy defined by the Art Senior Syllabus as "understanding and applying visual language and concepts through researching, developing and resolving individualized ideas". (BOSSSS, 1995, 3) While this is a very vague statement, certainly not articulating a clear definition of the term, it encapsulates a complex set of interwoven ideas, including its capacity to generate, challenge and shape culture. (Chambers, 1986, 213) Visual culture encompasses wider issues of race, gender, sexuality and class. Images are everywhere, dominating and polluting, powerful and persuasive. As the digital revolution strengthens, our students need to be well equipped with visual literacy skills.

The impact of the image is not new to culture. As far back as the end of the first Christian millennium, Nicerphorus, Patriach of Constantinople, in response to the Iconoclasts, said "If we remove the image, not only Christ, but the whole universe disappears." (Virilio, 1994, 117) The image has been used throughout history to clarify meaning and enhance memory. Christian mosaics relied on stylized representations constructed in glass, ceramic and stone tiles to spread Christian ideology, just as it has remained the role of the artist to determine and replicate visual style and the role of the viewer and critic to appreciate, discriminate and convert to memory. Division between viewer and the view of image are no longer clear as the image increasingly pervades and persuades society in more complex ways. From advertising to medical imaging and virtual reality, visualizing continues to advance with codes, sign and photographs and is here to stay. Developments in Advertising, Photography, Video, Film and the Internet have changed forever the form of images. They have become increasingly confrontational, layered, constructed and manipulated, offering possibilities that may or may not be seen. (Mirzoeff, 1999, 257) Developments in the immediacy of television have resulted in many powerful moments for audiences. Being the most dominant visual medium of our time, it has created an imagined sense of community, witnessed with the televising of Princess Diana's funeral to 2.5 billion people who felt a sense of participation and community in this event. (Mirzoeff, 1999, 253) Her death made it clear that the transition from a local community to a global one had occurred and largely been achieved through visual means. No other visual medium has the capacity to transport the viewer in the way television does and nowhere was it more in evidence than in the televising of the Sydney Olympic Games, a fortnight's feast that transported a nation. Those same viewers were watching when little James Bulger was shown, being abducted from Liverpool Shopping Mall in 1998. Security cameras had captured his abduction

on video tape, a horrific reminder that we live in a monitored society with the web cam and video acting as efficient information gatherers and monitors. (Mirzeoff, 1998, 127)

Changes in viewing patterns wrought by cable, digital and satellite television stations and enhanced by MTV have created a new visual style which is fragmented, rapid and repetitive, allowing the viewer to swap from channel to channel with the sound muted, searching for the most attractive segment or program. (Mirzoeff, 1999, 96) Bear in mind that this has shaped a viewer seeking greater engagement and wrought changes in the way students prefer to construct knowledge opting for greater interactivity. The visual image certainly assists memory and this thinking process. Knowledge is no longer easily managed and calculable and so much information competes for attention. It is scaffolded differently by students, whereby a scrap of an image connects with a sequence of a film and a strip of text or a hidden message combining to inform. As the power of the viewer increases, it is important that they are able to interpret the image, select appropriately and contest meaning. Using the tools of current media and popular culture, sophisticated responses can be constructed by students. Such highly visual tasks are valued and engaging allowing for diverse outcomes and demonstrating higher order intellectual engagement. Students through long-term exposure to television, film, advertising, internet and multimedia, all with their mobile meanings, shifting connections, temporary encounters are keen to produce new outcomes. Rather than despair at the lack of streamlined focus and clear cut thinking of young people, let's relish the flexibility of thought and push them further to explore these media and generate multidimensional responses. In the words of Iain Chambers, this complexity needs to be respected. (Chambers, 213) Unless we act

now, the ability or lack of to look, survey, observe and review may have as deep a set of problems as those associated with text and reading.

Let's reshape the curriculum to better reflect this visual world, a world that has, to a large degree, been enriched and clarified by visual means and in other aspects, polluted by the image. A radical approach would be to remove the subject English from the curriculum and replace it with Literacy or Communication Studies. Text based literacy, visual literacy, media and cultural studies should form core learnings. The study of literature should become an elective area or an entirely separate curriculum offering. Change approaches to teaching and learning to incorporate the technology that mirrors popular culture, whereby the students become the designers and producers, experiencing first hand all aspects of visual literacy.

Cultural Studies with a major focus on "popular" culture is an alternative solution. Cultural Studies are certainly gaining a foothold in tertiary institutions, but treated warily by both teacher and learner in a secondary setting evidenced by the recent caning the new P-10 Social Science syllabus has received by the media and some members of the community. Another approach would be to ensure all students have increased contact time in the Visual Arts with a focus on Visual Literacy and Design Studies. This appears to provide the most likely opportunity for success as staff are already trained in visual literacy and constructivist methodology, and many resources are already in place. Accompany this with the use of the media of popular responses using these media. The student designer/producer develops as the critical and discriminating agent of change.

Tasks in the Visual Arts are already challenging, multi-dimensional and use technology to construct sophisticated responses that demonstrate new constructions of knowledge and totally engage the learner. Technology is pervading schools, but certainly not maintaining the pace of change. The majority of teachers are unable to immerse themselves in a digital world although they have worked hard and embraced technology as a great learning and management tool in the time available to them. There is still a significant lack of teacher skill and support for technology. Generally our students are comfortable users of text based computing, but make the greatest leaps in application and engagement when given the opportunity to use the medium in new ways and particularly when developing visual imagery. It is imperative that we go beyond the notion of using words to determine learning outcomes and intellect and become more knowledgeable and comfortable with the conceptual leaps required to translate, interpret, develop and present a response in a visual or multimedia format. These issues of curriculum and pedagogy need to go beyond the classroom into the political arena. Reactions by a conservative public make it difficult for schools to pursue real curriculum revitalization. Poor funding, lack of time, expert help, pressures of a myriad duties and responsibilities and the artificial and vertical constraints of time work against us.

Continuing to ignore the need to change curriculum and pedagogy is not an option. Tensions amongst our young people are increasing. In some respects this is due to a curriculum those students don't value, that aligns itself with "high" culture and is shy of the popular culture that they are immersed in. For many, the future appears bleak. Texts and images such as Gibson's "Neuromancer" present an image of the future as one filled with conflict on a planet laid waste. (Mirzeoff, 1999, 103) The notion of progressing forward to a better future no longer appears valid and children increasingly prefer to explore and enjoy the moment without the sense of urgency engendered by the school environment.

Many prefer to withdraw from this flawed physical world to that of cyberspace where life online is without constraints of time, distance, identity and expression. In a world that is increasingly constructed and artificial, our students have grown to distrust with good reason, as it is now possible to create "photographs" of scenes that never existed without the fakery being directly observable. (Mirzeoff, 1999, 88) Timely reminders of our "popular" culture being largely manipulated by constructed pop star images was found in the Courier Mail this week (Dudley, November 1st 2000, 7). Professor Graeme Turner, Dr. Frances Bonner and Dr. P. David Marshall have written a text "Fame Games" in which they explore the notion of role models for young people no longer coming from such areas as the church, teaching or law, but from the entertainment industry. These artificially constructed and presented celebrities now have the capacity to persuade our young and not so young people on health issues, self-identity, relationships and fashion and the industry that spawned them has mushroomed.

Grateful Dead lyricist and founding member of the Electonic Frontier Foundation as far back as February 9th, 1996 published to the world this message in "A Cyberspace Independence Declaration" – "Governments of the Industrial World, you weary giants of flesh and steel, I come from Cyberspace, the new home of the Mind. On behalf of the future, I ask you of the past to leave us alone. You are not welcome among us. You have no sovereignty where we gather. We have no elected government, nor are we likely to have one. So I address you with no greater authority than that with which liberty itself always speaks. I declare the social space we are building to be naturally independent of the tyrannies you seek to impose on us." (Cotton, 1997, 40) Many of our students sit comfortably in this virtual world, happy in the notion that they are free and faceless, can construct a new identity and hence another reality far from the classroom.

The virtual world is the future and while the book won't die, the world of the text has definitely been replaced by the world as a picture. (Mirzeoff, 1999, 7) It is time for us as educators to respond and change – to teach using more visual devices, to be less dependent on written texts and more on images and to value and seek responses other than written and aural formats.

Julie Peachey,
HOD The Arts,
Corinda State High School,
for an audience of secondary educators and community members.

Matthew Johns, "Artist's Book", Mixed media, Corinda State High School
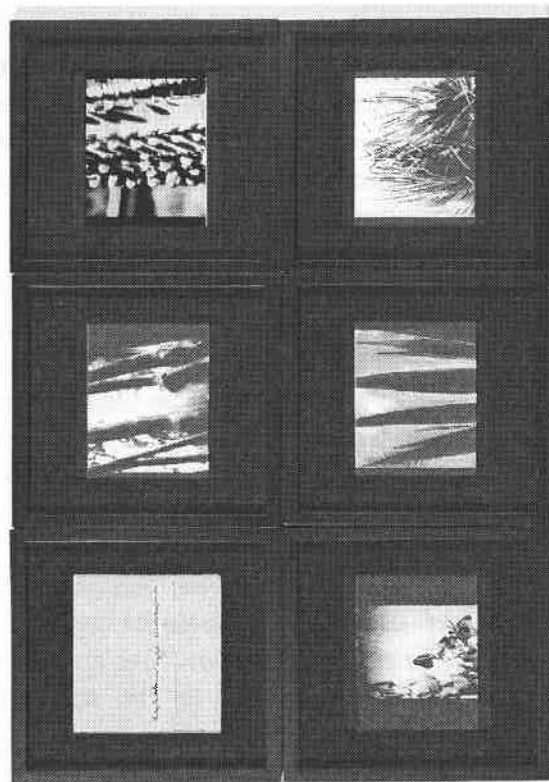
Living City:
An evolving idea for design education

Les Hooper

Why Living City?

How did I become involved in a collaborative project in urban design that has eaten up countless hours of my time and much energy since 1999? Pure accident. I had no special knowledge of urban art and design, much less of planning and issues of built environment. My engagement with these issues has developed in unexpected ways through the collaboration, and maybe serendipity is one of the best features of collaboration. It opens doors for you and your students that otherwise remain sealed.

A Brief History.

In 1999, Genevieve Searle, Public Art Officer in the Planning Branch of Brisbane City Council, agreed to join a reference group set up to involve young people in InSEA projects. Together with Peter Boyle and Louise Drum, respectively Landscape Architect and Urban Designer, also from the B.C.C. planning Branch, and with the support of professional networks such as QATA, we put together the Living City concept.

From the Council's viewpoint this project was another opportunity to facilitate youth input into issues of urban development and planning, and encourage their sense of ownership of the design of public spaces in the city.

Living City 1 & 2.

This initial event, themed around the Roma Street Parkland Development, was supported by a group of adult facilitators from key design professions and by international educators from Sweden and the U.K. who were developing their own urban art projects. The resultant dialogue and the ideas and design

thinking demonstrated by year 11 students in their presentations, convinced us that this was a model worth developing. It was obvious that we were providing these few fortunate students with a rich experience of design in what was clearly an "authentic" context.

The outcomes from the project were presented to the Roma Street Parkland Redevelopment team and in some cases they are reflected in the final shape of the Roma Street development.

Living City 2 followed roughly the same model, exploring another urban site of significance to young people – the river edge walkway and bikeway between Gardens Point and Victoria Bridge. We repeated the format of immersion workshops, site visits, role-plays and presentations with a fresh team of students and facilitators. Once again the outcomes were presented to the developers through the community consultation process.

Having engaged selected students from about 20 city high schools in the first two events, we felt that the next logical step would be to take Living City into the classroom.

Living City 3: (Re-Vision).

In Living City 2001, the concept duly evolved as a term project of yr. 11 Design students at Kelvin Grove State High School. Challenging two ordinary classes of year 11 students (and a handful of students from the primary school) to work together for a whole term to re-think and re-design their own learning environment proved a much more demanding and time intensive assign-

ment than previous three day events.

Design Brief.

The design problem was to re-imagine a difficult, disconnected and outmoded school environment and make design changes that could re-energise it for its present and future learners. Clear enough, but pretty complex in practice, especially when there is little money to support more grandiose and glamorous design options.

While the "rethink" obviously had to do with design issues, about structures and spaces, students quickly realised that the issues were equally to do with attitudes, policy and wider issues of consultation. Dealing with these issues increased the complexity of the task but enriched the learning. We began to discuss how teaching and learning changes over time and how the learning community of the future would need to be different and more flexible to meet the changing needs of students.

Challenges included the usual class management issues. We didn't find that students who struggled to perform or whose attitude to schooling was relatively negative were suddenly transformed merely by the fact that there were different faces in the classroom. Some were suspicious of the motives of the whole program, and some never engaged with the project or produced significant responses. At the end of the day, however, I feel more students were involved and at a much deeper level than would have been possible for the group under normal circumstances.

For a few the process was deeply rewarding, possibly even life-changing, and reading journals and listening to conversations where they affirmed the value of the event for them personally or described moments of inspiration or new awareness was very inspirational for us as well.

Collaborative classroom.

To sum up from my perspective how the classroom dynamic changes in the process of a fairly intensive collaboration such as this, I would make these observations:

Firstly, because for most of the time there were several adults - artists, designers, urban planners, landscape architects etc. - working with students in the classroom, teaching roles changed. We were no longer the primary source of expertise but part of a broader conversation.

Secondly, we worked much harder than might otherwise have been the case to keep the project on track and to persuade students to become involved in dialogue about the pace and strategy of their work and about our ultimate goals. Because we had planned to showcase the outcomes of the event at Ideas at the Powerhouse in August, we were working with fixed deadlines and had no choice other than to include the students in the planning and to continue to work cooperatively.

Thirdly, as time went on, we encouraged students to get around the table with us and talk through the problems and help set the agenda. Inevitably the discussion widened from redesign of the school grounds to issues of schooling and funding and community. This is where a lot of the "substantive conversation" to use some recent jargon, took place, and with it an evolving consciousness of connections and deeper dimensions within the brief.

Again student comments were interesting. Most students expressed a lot of satisfaction with this dialogue. "It's the first time anyone at school has really taken any notice of what we have to say". The open dialogue that became part of the dynamic of getting the project done seemed to en-

hance deeper learning.

Fourthly, I was a little wary of the risk that working with a specific design brief for a term could stifle the open-ended play of ideas, materials and processes that we value in the individual creative process. I wouldn't draw conclusions wider than this particular project other than to think that some of the designer/artist distinctions are not particularly relevant for students, particularly if the design project draws on their idealism and they become fully engaged and extended by the problem.

Finally, there was an emerging sense, under all the pressure of maintaining team solidarity, and meeting deadlines, of the potential for collective learning - grasping and helping resolve difficult problems as part of a team while exhibiting trust and tolerance of others. I wouldn't want to give the impression we achieved all this in Living City, but something like it must happen in any successful collective enterprise.

Dos & Don'ts

Things to consider, things we think we mostly got right and that may be relevant to others considering collaborative community projects, were:

- Careful choice of partners. In this case the Brisbane City Council's urban planning team provided a clear rationale for involvement and a commitment to planning, implementation and follow through. The relationship has now evolved through three years of negotiation and reflection.

- Involving the whole school community in the process of planning consultation and implementation

- Validating and valuing existing student knowledge. In all Living City

events, the starting point has always been what students already know about the city, the site, the school environment, etc., rather than what they don't know.

- Carefully planning and implementing team-building strategies. The team is a basic and effective unit for projects of this kind. Most of our teams worked well, although we allowed them to evolve and therefore, obviously, the more and less able tended to gravitate together. In the end we felt this was more efficient than playing with the mix.

- Opportunity for "immersion" sessions that refresh and refocus energies. In our case we made a special program for full day workshops outside the school setting, as well as site visits planning groups etc.

- Authenticity. In the sense that there needs to be an authentic context for the project. In all cases so far the real work of designers, planners and artists has been the core of the program and all the design outcomes have been presented to bodies with the power to implement and fund some of the core ideas as well as the wider community.

- Flexibility. The ability to allow the conversation to spiral out from the central point, cross disciplinary boundaries and follow unforseen paths. To scrap what doesn't seem to be working.

Future.

Unpredictable, in the sense that so far

the project has evolved in unexpected ways and offered unforeseen opportunities. At present the waves from Living City 3 are still rippling outwards and may or may not return with fresh impetus. Three exhibitions of the outcomes, firstly at Ideas at the Powerhouse, then at 80 George Street and finally at the Department of Built Environment and Design, Q.U.T. Gardens Point, have invited and received responses from the wider design public and all have forced us to critically review our goals and process.

At Kelvin Grove State High, soon to be Kelvin Grove State College, the school administration and P. & C. have undertaken to fund some of the design outcomes, particularly new student recreation spaces. Students will have the opportunity to participate in the negotiation process and track the evolution of their creative ideas through practical and budget restraints.

By connecting to Q.U.T's Creative Industries and the Kelvin Grove Urban Village project, Living City may evolve as a multidisciplinary design project offering students from a range of year levels opportunities for collaborative learning over the life of the project.

Students seem cynical about the political process and the sincerity of promises made to them about their future role as citizens. Living City raised issues of ownership extending beyond the school boundary into the wider context of urban design and public spaces. Who uses these shared spaces? Who owns them? Who designs them? Who are the designs for? Are the users consulted in the design process? These questions need to become became part of the critical conversation of design education, encouraging young people to have a say in the shape of their environment and reducing their sense of alienation from the broader community and its political process.

My hope is that we can continue to make the project more critical and challenging in its confrontation with contemporary design issues and that we can connect Living City to the wider educational community by networking with other city schools. I hope that this overview may lay some groundwork for future collaborations.

Les Hooper
Art Department
Kelvin Grove State High
hoople@kelvgrovshs.qld.edu.au

Justine Morgan, "Untitled", Photo-etching, intaglio relief, Downlands Sacred Heart College, 2001 MAEA
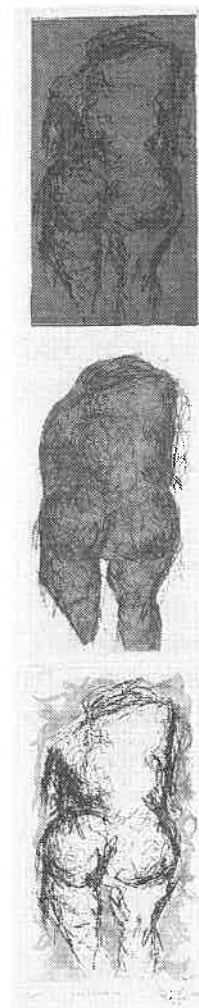
A New Teacher - A New School or (What they don't really tell you at Uni)

Sarah Round

The dramas of starting a new school are not new to me, as I have taught art in four schools (including one in northern Western Australia) in the last six years. What follows are some reflections on how to aid your transition into new schools. Hopefully this may offer graduates an idea of what may useful as they begin art teaching or for existing teachers who move schools.

Initial contact

The initial shock of what to do and how to prepare comes when you first receive your appointment. The location of the school may influence whether a visit is possible before you start. The visit can prepare you in some ways by allowing you to:

- Meet people who you will be working with.
- Receive copies of work programs.
- Begin learning about the school ethos or philosophy and the clientele that you will be working with.
- Be informed about the budgeting within the department.
- Be aware of what classes you may be teaching.
- Investigate the art resources of the school from class texts and library collections (text and video) to the kilns, printing press and basic art making necessities (paper, paint etc).
- Place basic orders if necessary e.g. including paper, basic colours of acrylic, water colour paint, oil pastels, coloured pencils, some coloured paper, brushes, a few pairs of scissors.

These processes may be able to be achieved through phone contact with the school's Administration, the Head of Department responsible for the art programs in the school or the current art teacher.

Planning Thoughtfully

Having some knowledge of the art department is vital when it comes to planning prior to your arrival. This allows you to begin preparing for the tasks that you wish students to begin when teaching your classes. You also need to be aware of the particular goals that individual schools have within their operation, and also the necessity to reflect the needs of the community that surround the school. These goals and needs will influence you planning for your classes. Some of the influences that require thought and sensitivity may include:

- Vocational Education and Training.
- Unitised Vertical Curriculum.
- Languages Other Than English.
- Community Ethnicity.
- New Basics
- P to 10 Curriculums.

Networking

Getting to know the staff at other nearby schools can be a fruitfully activity. This might occur through in-service activities, conferences, workshops and student exhibitions.

- The **Board of Senior Secondary School Studies** workshops also offer a way of meeting other teachers of Senior Art. Networking of this type can be useful if you feel in need of advice regarding your submissions of folios for moderation and monitoring.
- The **Minister's Awards for Excel-**

lence in **Art Exhibitions** are a great way to meet other state and private teachers within your region. By becoming part of the teams that organise the district exhibitions throughout the state is a good way of achieving this. Information is sent to schools in term two regarding this program and offer your support to the teachers involved in the coordination of this program in whatever way that you can.

- Exhibitions of student work in **student exhibitions** within your regions are also a great networking opportunities.
- Becoming involved in the Art sections within the town's **Annual Agricultural Show** can be a great way of building links between your school, local artists and community members interested in art. Your involvement may include being part of the Art Show Committee or assisting with the hanging of the exhibition. Student involvement in the hanging is also very helpful as well.

Related contacts
BSSSSQ 3864 0299 www.bssssq.edu.au/
Senior Education Officer Visual Arts - Deborah Cohen   email
(Minister's Awards Program) 3237 0407
        deborah.cohen@qed.qld.gov.au

Professional Development
The range of professional development opportunities varies state-wide. Even in isolated areas it is often possible to find opportunities for professional development e.g. a local crafts person who teaches classes in making silver jewellery.

- **Flying Arts** offers an extensive range of artist who travel and carry out workshops in regional Queensland and northern New South Wales. The art media to be

investigated, and the visiting artist are negotiated between Flying Arts and the interested community participants. If this program is not already operating in your area you can contact Flying Arts to investigate the possibility of initiating this workshop program. Senior students can also be part of this program.

- **Queensland Art Teachers Association** holds an annual **QATA Conference** in Brisbane each May and also the **QATA Inservice Days** on the July student free day.
- Other opportunities can include the **McGregor Summer School** (January) and **McGregor Winter School** (July). These schools are held in Toowoomba and give isolated teachers who return to south-eastern Queensland at these times the opportunity to seek further development of their art skills in various media areas.

Related contacts
Flying Arts
        38533271 www.flyingart.org.au
McGregor Summer   4631 2755
www.usq.edu.au/mcgregor

Outcomes of Camps and Excursions
These activities are excellent if utilised fully within your program. This is vital due to the monetary investment that parents make, the time that students may be away from other subject areas and number of other commitments that many students have apart from school. When organising activities ensure that you plan to have outcomes that students, parents, administration staff and other teaching staff will recognise as being important.

- This can be achieved by having **gallery visits** as part of the activities of excursions or camps. During this gallery visit the students can work on structured art analyse tasks. This research is then used by the student to write an extended writing assessment. As ap-

praising is such a vital part of Visual Art it is quite easy to validate the excursion or camp within the work program.

- The units that are covered in the program may also point to the need to have an excursion or camp. This could involve **students needing to collect resources** for installation and assemblage tasks from a location or a shop. An **artist-in-residence program** that is held as a camp in order to extend the making task development by the students would be another option.

Related contacts
Some Brisbane Gallery contacts
Queensland Art Gallery   3840 7303 www.qag.qld.gov.au/
Information about Galleries in Fortitude Valley, New Farm and Newstead (Brisbane)
www.stories.powerup.com.au/art_circuit/galleries.html
Brisbane City Gallery
3403 8888
www.brisbane.qld.gov.au/community_facilities/cultural/bc_gallery/index.shtml
Installation and assemblage materials
Reverse Garbage   3844 9744 www.reversegarbage.org.au
Artists-in-residence programs
Queensland Arts Council
3846 7500 www.qac.org.au/
Arts Queensland (Public Art Agency)
3250 1200 www.arts.qld.gov.au/
Flying Arts
3853 3271 www.flyingart.org.au
Art Workers Alliance
3250 1230 www.artworkers.asn.au/

Community Based Projects

Projects that encourage schools to work in and with the community can create very valuable links for all participants. These projects may be initiated and funded by the local government or may arise from **funding applications** that you make. The consultation for the project may involve many people who have particular interests and points of view. The participants come away with a sense of ownership and this ensures that the project is more readily accepted within the community. This type of project may be a way of finding money to subsidise an artist-in-residence program in some schools.

Related contacts
Arts Queensland (Public Art Agency)
3250 1200 www.arts.qld.gov.au/
Urban Art Projects   3268 1633 email uap@urbanartsprojects.com.au
Queensland Arts Council   3846 7500 www.qac.org.au/

Other Useful Contacts
Queensland Art Gallery Store
3804 7290 www.qag.qld.gov.au/
Folio Books   3221 1368

Putting it all together

The highlight of being in an art teacher in schools is the links that you can build with the communities where you are. This is what changes being "just" a teacher into a totally different experience for your students, school, community and for yourself. I have found teaching to be a wonderful experience and look forward to many more years in the job that I love. I hope that you may be able to use some of this information to build your own links in the communities that you go to in the future or that you part of currently.

Sarah Round
Coordinator for Visual Arts
Centenary State High School

Collaboration, Courage, Confidence, Commitment in Light of Current Curriculum Reform Agendas

Gladys Martoo

As many of my colleagues know, this year has been a particularly challenging one for me professionally. It has been a year where I temporarily moved away from my Head of Department role at Kelvin Grove State College to initiate a number of extension learning opportunities for both the teachers and the students of our school. The *QUT – Kelvin Grove Schools Partnership Project* that I have managed this year respects the co-location of a University, a primary school and a high school and aims to bring this community of learners closer together. My position as Project Officer has allowed me time to work between the University and my school and to work along side my school colleagues and a number of University personnel. It is in this capacity that I present my perspective on the contribution I believe art educators can make to some of the current curriculum reform agendas.

Collaboration

Until recently the culture of our school curriculum primarily supported and consequently promoted more interdisciplinary competition than interdisciplinary collaboration. Many of us have gone to great lengths to maintain our numbers and our place within our schools' curriculum and now for some of us the tables are turning more toward collaboration. The tables are asking us to critically examine our pedagogy. Curriculum organisation, which demands collaboration, is also demanding creative solutions to timetabling. For example there will need to be room for common planning time that is the time to collaborate. There will also be a need for more technology infrastructure to support online collaboration. Our pedagogical con-

fidence here should stand us in good stead when it comes to the collaborative skills that all will require.

Courage and confidence

It takes courage to speak confidently about the "stuff" you do. In fact until now many of us rarely made the time to share our teaching practices with our own folk let alone other discipline areas. We have quite confidently shared the outcomes of our students through our numerous student exhibitions but we haven't been inclined to share our pedagogy. This takes courage and confidence. Be encouraged by the fact that your learning environments, your collaborative practices, your outsourcing methods, your authentic assessment tasks, your negotiated curriculum and your scaffolded student directed learning is of particular interest to those in other disciplines who are being asked to rethink their curriculum delivery. I encourage you to take the latest pedagogical speak. For example take the time to read the *Productive Pedagogies* as listed in " The Queensland School Reform Longitudinal Study – Teachers' Summary (Education Views, Volume 10, Number 19 October 19, 2001) and have the courage to turn it into common "speak". I am sure you as a visual arts practitioner will be able to relate to the list and, with this pedagogical speak under your belt, you will have confidence to work collaboratively in a partnership of learning for all learners, teachers and students.

And finally courage will also mean being prepared to let go of some things that may no longer be making a significant contribution to worthwhile learning. For example, some of the exercises or activity-based learning that I call "quick recipes for shallow success". An-

other practice that should be questioned would have to be the over emphasis on a student's visual journal presentation and retrospective journal writing that makes little or no contribution to worthwhile learning or conceptual development.

Commitment

Many may wonder what place we will have in say a KLA or New Basics curriculum. My response to this is to say, stay committed to your discipline by knowing what *unique* contribution it can make to the education of a child. And be prepared to deliver your commitment in either a collaborative arrangement or in your specialist block of time. But what ever you do, don't loose it. Articulate for example the critical importance of Visual Literacy. Argue the importance of this as part of the multi-literacy that is discussed in Education Queensland's 2010 vision and suggest for example that more than ever before children's visual literacy is critical for lifelong learning. Ask yourself where else can it be delivered? Does it necessarily need to be through conventional art making? Could you be teaming with other disciplines who are convinced of its value but haven't your confidence to deliver? I refer to this as collaboration within the school fence. Collaborations with your Manual Arts and Computer Studies disciplines will make possible more powerful and connected learning. There may be times where your role may be to embellish the learning that is being led by another curriculum area, but there will certainly be other times where you and your discipline will lead.

In addition know why conceptual skills or thinking skills are critically important for the lifelong learner. In addition to knowing why, be able to discuss how you develop thinking skills. Articulate this firstly to your students and as often as possible to their parents and your fellow staff. Exhibit for example the journey of a student's conceptual development by showcasing the bits and pieces, the writing and the stories told as well as the finished works. Instead of simply writing the name of your student under the works have the student explain to the audience just what they are seeing in this whole package. I call this an articulation of some of the invisible learning. Share for example the authenticity and rigorous nature of your folio assessment techniques. Explain to others how you scaffold your appraising tasks and how they contribute to the student's making. It may seem obvious for us to understand the contribution a particular appraising task has been to a student's art making but for the student, teacher or parent who has not been able to make that connection you may have to share/exhibit parts of a research outcomes just as you would the making outcomes.

It is important to value and understand the relevant educational theory related to multiple and social intelligences as well as the theory on individual learning styles. From this platform you can certainly argue how it is that you have success with certain learners who are fast becoming disengaged with learning when presented through other disciplines. Consider here teaming with other disciplines to deliver other learning outcomes through your problem based approach to learning which is delivered in a richly resourced learning environment that doesn't expect students to sit still, but anticipates that some will need to learn in groups and others by themselves in a supportive environment at their own pace.

Contribution

Finally if you believe that you can make a significant contribution and a significant difference to the education of a student and you can say how, then I believe that you can make a significant contribution to the professional dialogue that is beginning to be exchanged across disciplines. As a visual arts practitioner you will be making a significant contribution to the lifelong learning

skills of both your fellow teachers and your students.

Gladys Martoo was the Head of Art at Kelvin Grove State College and is the current State Panel Chair for the BSSSS.
She is currently employed at Anglican Church Grammar school as Coordinator for Curriculum, Middle Schooling .
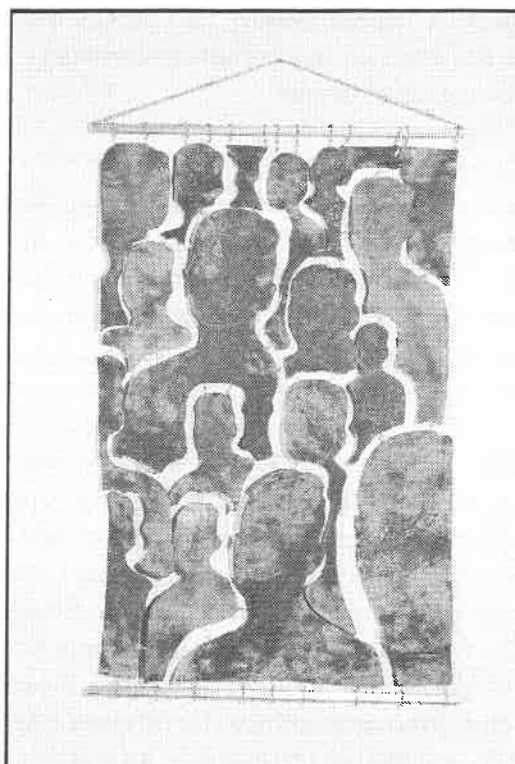
Clare Plumber, "Untitled Series of 3", Photography, Kelvin grove State High School, MAEA 2001

Melissa Menzies, " Enigma", Rusted Steel, North Mackay State High School, MAEA 2001

A copyright guide for art teachers

by Dianne Speakman

Corporate Relations Manager

Copyright Agency Limited

Do you sometimes feel a bit out of the loop when it comes to your copyright obligations? Lets face it, when you're run off your feet supervising the creative endeavours of a class full of students and organising lesson plans, trying to decipher how moral rights impact on your students and what it is you can actually copy under a statutory educational licence is not an appealing task.

Thankfully, understanding your obligations doesn't require you to be a copyright lawyer. So to help you better understand how copyright impacts on your day to day activities we've put together a guide that cuts right to the chase. No legal lectures, no confusing jargon, just the information you need to know in order to do your job. And where will we start? From the beginning of course.

Just what is copyright and why should you care about it?

Copyright is a form of intellectual property protection covering, for example, literary, artistic, and dramatic works as well as music and film. It is not ideas but their expression that are protected by copyright law, and the protection is automatic once the work is created (which means it doesn't have to be registered). In Australia, copyright law is set out in the *Copyright Act 1968* (the Act) and in case law interpreting the Act.

The law gives owners of copyright exclusive rights to do certain things with their material. These rights include the right to publish, perform, translate, and reproduce the work, and to communicate the work to the public (for example, by broadcasting a work or by making it available on the internet). A visual artist, for example, has the sole right to sell their painting and reproduce it any form.

The purpose of copyright is to protect creative works from being used without the agreement of the owner and to provide an incentive for creators to continue to create new materials.

By now you've probably guessed that permission is needed from the copyright owner before their work can be used in any way. But you may also be thinking that as a teacher who requires access to copyright material, seeking permission for every work you use is just not practical. If this is the case, you'll be happy to know that the Act agrees with you.

Statutory educational licences

The Act contains a statutory licence allowing educational institutions to copy (within certain limits) copyright works **for their educational purposes**. Under this licence, educational institutions pay for their copying. This provision aims to balance the copying needs of educational institutions with the rights of authors and other creators.

The statutory educational licence does not however give educational institutions the right to copy a whole work, except in a few specific instances. In fact the licence contains limits as to how much can be copied.

How much can educational institutions copy?

Educational institutions are able to copy

set amounts under statutory educational licences.

The Hardcopy Licence - This applies to paper copies, such as photocopies, made from hard copy documents, such as books, journals and newspapers.

Under the **hardcopy licence,** educational institutions are allowed to copy:

- up to 10% or one chapter of a book;

- an article from a periodical (eg: newspaper or journal), or two articles from the same publication that relate to the same subject matter;

- artistic works such as illustrations, graphs and maps. An artistic work can be copied if its not separately published or if it explains or illustrates a literary or dramatic work such as play or short story; or

- the whole of a work if it is unavailable within a 'reasonable time' at an ordinary commercial price. 'Reasonable time' is judged to be six months for course material and 30 days for all other works.

The Electronic Reproduction and Communication Licence: This licence applies to reproduction and communication in an electronic form such as scanning, posting material on an Internet site, copying onto disk and emailing.

Under the electronic reproduction and communication licence, educational institutions are allowed to reproduce and communicate:

- up to 10 % of a literary, dramatic or musical work. In the case of written works, 10% of the actual words in the work may be reproduced. If the work is not published, available within a reasonable period of time at an ordinary price, or published on its own, the institution is entitled to reproduce the entire work;

- the whole of an artistic work; or

- one article (or more if the articles relate to the same subject matter) of a periodical publication.

Exceptions

The Act has provisions that allow individuals to copy, such as the 'fair dealing' exception. This provision allows an individual to use copyright material for certain specified purposes, such as research or study. In general, copying 10% or one chapter of a published literary, dramatic or musical work, or one article from a periodical is deemed by the Act to be fair if it is for the purposes of research and study.

It is important for you to seek advice when it comes to the fair dealing provision.

Another important set of issues for art teachers are moral rights.

What are moral rights?

Moral rights relate to a creator's reputation in association with his or her work and generally last for the same period as copyright, (ie; the copyright holders life plus 50 years).

Moral rights include the right to be attributed as the creator of a work; the right not to have authorship of a work falsely attributed; and the right of integrity of authorship.

The main difference between moral rights and copyright is that the latter is designed to protect the **'economic rights'** of copyright holders, while the former protects the reputation and integrity of creators. Unlike copyright, moral rights cannot be sold or traded and are only conferred on individuals.

Why are moral rights so important to artistic works?

There are two main reasons why moral rights have a special significance for artistic works.

First, it is important that artists receive

due credit for their work as a solid reputation is an important element in building a successful career. It is equally important that artists are not incorrectly credited for the same reason. Second, and most important is the right of integrity of authorship. This moral right allows creators to take action against anyone who treats their work in a derogatory fashion, ie; by mutilating, altering, distorting or destroying the work. Exhibiting a work in a manner or place which is prejudicial to an artist's reputation is also considered as derogatory treatment.

This means that both you and your students must always be mindful when using other people's work as part of your own artistic endeavours. This includes any artistic works from digital images, photographs, and drawings, to sculptures, fine art and pottery.

There are certain defences to infringement, ie: special conditions under which you can claim that your use of an artistic work was not an infringement of the artist's moral rights. However these conditions are both narrow and untested, and if you have any doubts it is important you seek legal advice.

Further information on both copyright and moral rights can be found at the homepage of the Australian Copyright Council at www.copyright.org.au. Additionally, legal advice is available from the Arts Law Centre of Australia, which is located in Sydney. You'll find their homepage at www.artslaw.com.au. or you can call them on (02) 9356 2566.

Finally, any questions arising from this article can be emailed to Michelle Cowin in CAL's Licensing department at mcowin@copyright.com.au. We will endeavour to answer as many of these questions as possible in a special Copyright FAQ to be published in the next issue of the IsAbout Information Journal.

Copyright Agency Limited
info@copyright.com.au
Tel: (02) 9394 7600

Liana Alba, " Return to Nature", Palm Fibre as wearable art, Mareeba State High School. MAEA 2001

Naomi Stuart, ""Untitled", Wood and Iron, Pimlico State High School, MAEA 2001
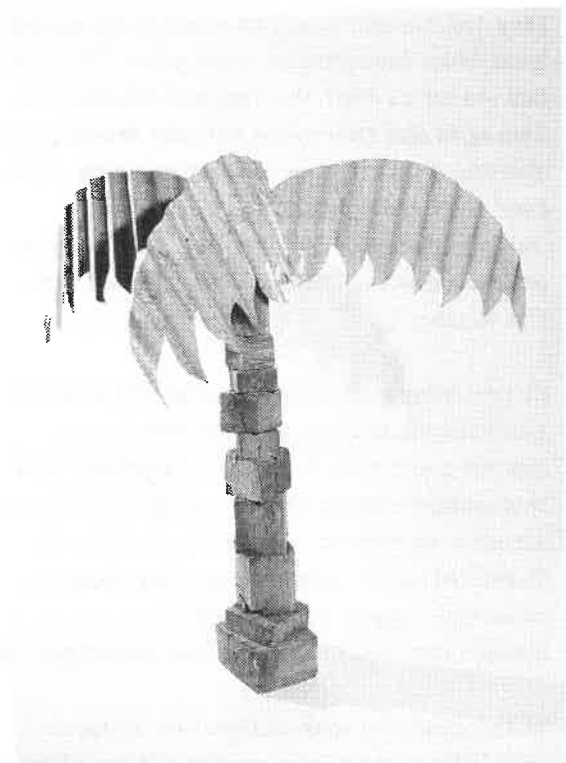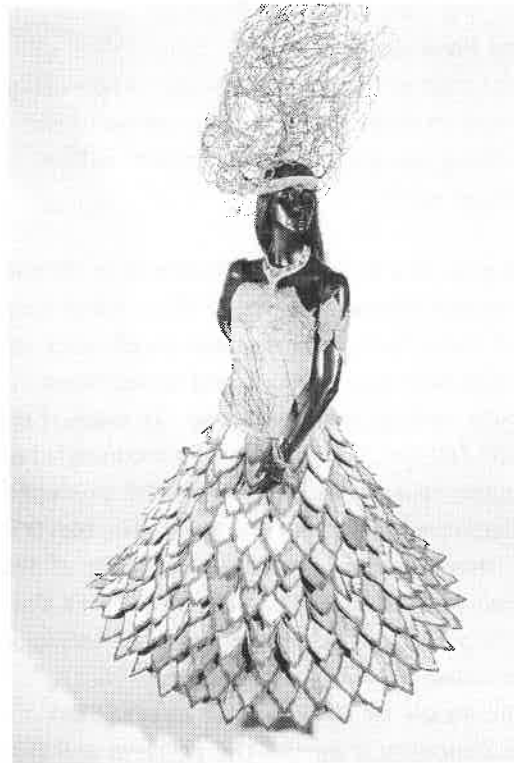
Understanding the 2001 Senior Visual Art syllabus

Defining Concepts and Focuses.
Why have Concepts?
A Concept is the unit organiser/integrating device/context that provides stimulus for teaching, learning and assessment within units of work.

The practice of allowing students to choose their own 'themes' in the 1995 syllabus meant that there had at times been an absence of linkage between learning and assessment across *making* and *appraising*. It made it difficult for teachers to develop meaningful *appraising* tasks that challenged the students' understandings about the thematic, historical, theoretical and technical aspects of the artworks that they studied. Therefore Concepts are also a way of linking the *making* and *appraising* learning experiences.

Importance of Concepts in assessment
The Concepts underpin the criteria and standards, and are acknowledged in the *significant aspects* principle of assessment, therefore the Concepts will be need to be considered when assessing student work. The syllabus indicates that the teacher selects the Concepts and therefore schools should avoid allowing students to choose their own. However, students choose their own Focus (interpretation) from the Concepts (either independently or through negotiation with the teacher).

By providing a common Concept for exploration within a unit of work, students and teachers are able to explore together how this understanding can be represented in art across a variety of cultures and contexts. These different representations could become the suggested Focuses (interpretations) for their own investigations.

With regard to task design, the syllabus (pp20-21) gives advice on the nature of *making* and *appraising* task sheet information to ensure that the Concept is clearly defined and sufficient stimulus is provided for student interpretation.

When considering resolved work for assessment there may not be an explicit visual or thematic link between the student work and the Concept. However the teacher should ensure that the Concept has been used at least as the unit stimulus for student investigations when researching, developing and resolving artwork/s.

Ensuring clarity of the Concepts in the course organisation
Using a commentary
A commentary is a simple way to assist the reader to understand the selection and sequencing of the Concepts over the two-year course, through elaborating on how the units relate and build upon each other. The commentary need only be a few paragraphs and be inserted prior to the course organisation table. There is a model commentary in the syllabus p39.

Providing sample Focuses
Providing a range of suggested Focuses that reflect different *thematic* interpretations of the Concepts would serve to assist the author and reader of the document to understand possibilities for the implementation of the unit through the Concept.

Further assistance
The Board's website www.qbssss.edu.au has several sample course organisations, some with related units of work that illustrate how the Concepts and Focuses could be defined in a work program. For more information or assistance contact the Visual Art Review Officer on 3864 0228 or blea@qbssss.edu.au

THE REAL THING: LEARNING IN AN ART GALLERY
Michael Beckmann

Most art education takes place without contact with actual works of art. For reasons of practicality, written words and printed reproductions frequently substitute for the real thing. Yet the psychological impact of close contact with artworks cannot be achieved with illustrations. This impact is obtained through first-hand observation of an artwork's scale, shape, colour and texture, and subsequently, through the opportunity to contemplate, meditate, fantasise, and form a personal or emotional connection with the work.

Students rarely have the opportunity to form this sort of connection. Over-crowded curricula and over-crowded classrooms leave little time or space for personal development. Yet increasingly curriculum emphasises making use of material found outside of the classroom – material sourced via the web, or through the media, or from a visit to a library, studio or art gallery.

Visiting an art gallery can complement classroom study in a myriad of ways. First and foremost is the fact that *seeing is believing*. Art galleries are not three-dimensional textbooks. Learning in a gallery is active learning, and therefore likely to make more of an impact then passive text-based classroom work. In a gallery students can identify subject links and form cross-curricular links for themselves, provided the skills to interpret an artwork are available.

To this end, galleries commonly provide a range of interpretative materials in the form of labels, didactic panels, guided tours, education kits, activities, publications and catalogues. Contradictory as it may seem, following the previous point, the right amount of written or verbal information can significantly enhance visual understanding of an exhibit.

For example, the Museum of South Australia's gallery of Indigenous Australia culture contains a display of small stone implements. The label that accompanies these objects proudly declares them to be the oldest Australian man-made objects known to exist. The significance of this fact inspires many visitors to take a longer look and therefore to discover more of the visual qualities of these artefacts.

Learning to look at artworks in a sustained and purposeful way, 'reading' what a work has to say, appreciating it, and relating it to other works, is an important part of art education. Once learned, these skills are cumulative, providing a richer background for understanding the reasons particular artworks are included in a gallery's exhibitions or collections.

In the United States many art museums now focus their education programs on helping students to acquire these skills through Socratic questioning and active participation in the discursive interpretation of artworks. This mode of teaching complements what commonly occurs in the visual art class. A visiting group of students, led by a guide or museum educator, is questioned before a selected group of artworks. When students put forward answers to surface level questions, they are subsequently asked to explain their observations, then asked to look again, and with directions, to answer more questions, and so on – until collectively the students are examining the artwork, and their responses to it, at a much deeper level.

Excellence in the Visual Arts
Year 7 Integration Program at The Gap State High School

Venus Ganis and Peta Wilson

In 2001, The Gap State High School offered a program for Year 7 students to complete one year of artistic development in the Visual Arts. Students interested in furthering their talent have enrolled in a year of specialised instruction in the environment of the Visual Arts Department. Coupled with the practical instruction they receive, it is also an opportunity for younger students to work in a high school campus.

Our program operates on a similar structure to the one initiated by Bev Ditton HOD. Visual Arts Runcorn SHS, who must be fully acknowledged for its innovation. The program has not only raised the profile of the Visual Arts within the school but has linked with the neighbouring schools in the area to offer a service that is in demand in this area. (Of the six schools that participated, 48 students applied for a position in a class size of 20). Due to the large number of applicants, a pre selection folio was prepared by each of the students who also undertook a brief interview to serve as a criteria base for selection into the program.

The contacts with the primary schools, students, parents etc. commence in October and interviews and school visits were made in late November/early December. The 20 students come from Ashgrove SS, Hilder Road SS, Mt Nebo SS, Payne Road SS, Rainworth SS, and the Gap SS for two hours of instruction and work on a Thursday afternoon from 1.15 to 3.15 p.m.

The program follows a conceptual unit development framework where students make and appraise two dimensional and three dimensional forms and the core content includes skills, concepts, elements, techniques and processes. Assessment is through a visual journal and folio work submitted at the end of each unit. At times it is necessary for students to complete some works at home. Students' resolved works have already been exhibited in school displays and a more formal exhibition will be held towards the end of the year with a touring show to the participating primary schools.

This group of students will have the option to continue into their second year by attending the class after school 3.30 – 5.30 p.m in 2002. Some students will be enrolling at The Gap SHS but others have had long term bookings into private schools. It will give students the opportunity to stay in the program; however if numbers decrease, new students will be recruited from the school's Year 8 cohort of 2002.

Venus Ganis
Peta Wilson
Art Teachers- The Gap State High School.
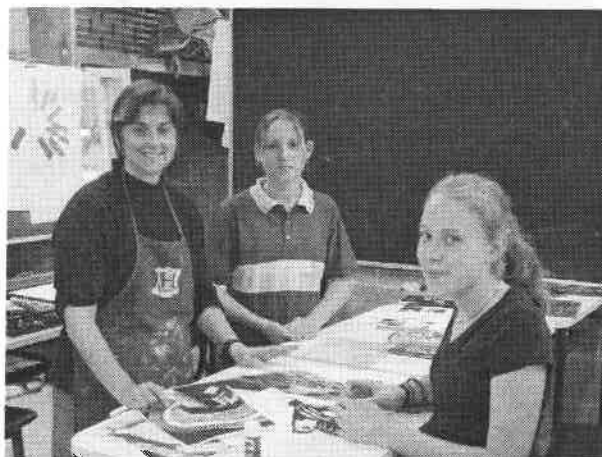
Areas covered have included two dimensional studies, media experimentation in drawing and painting with a focus on composition, colour analysis, proportion and representation of the visual arts.
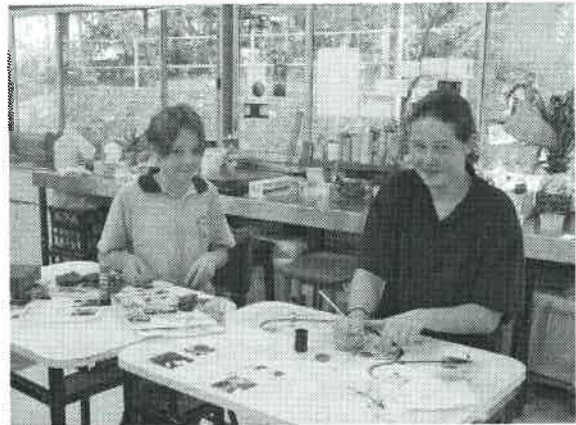
Research for the photographic contact prints was gained through the use of scientific drawings (skeleton specimens) and layering transparent to opague materials to create negatives for photograms. They completed three sessions of darkroom practice and working with photographic processes.
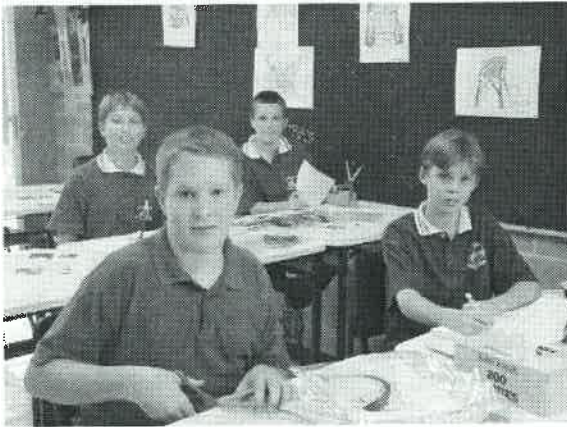
The first unit of work was finalised with the excursion to the Qld Art Gallery where forty students (Yr 7 – Yr 10) attended the viewing of the Renoir to Picasso exhibition. This excursion also included a visit to Reverse Garbage where student purchased materials for their Term 3 three dimensional work.
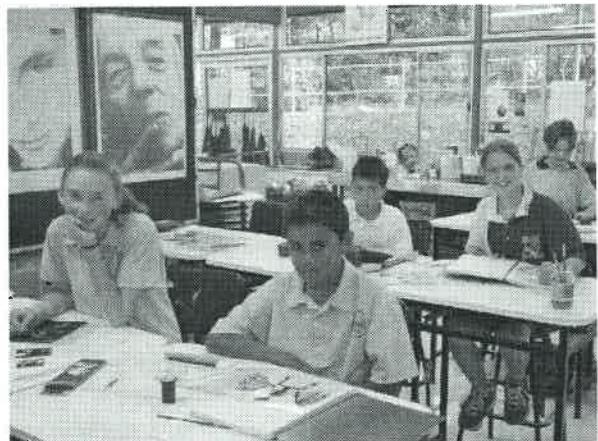
In Semester 2 the students were introduced to three dimensional forms in the art of assemblage and ceramic sculpture.

"The future of the Visual Arts in the 21st Century"

An excerpt from an address presented by **Donal Fitzpatrick**
for the Creative Arts Market luncheon, 5 December 2001

It would of course take a Deb Cohen to ask such an impossibly difficult question as what is the future of visual arts in the 21st century. I mean, can you believe the audacity of the woman asking me to comment on something I love like the visual arts in a century in which I am going to die, well before the bloody half way mark. I mean, this is how they recruit persons for Education Queensland, its much easier to get a spies job in ONA or ASIO than it is to get into Ed QLD and precisely because there are so few persons who could seriously conceive of these sorts of irritating questions.

The first thing to say about the future is it will be worse. I'm glad I got that off my chest. In modernist days, in the past century, there was always some mealy mouthed character who would claim, 'Oh, it's not so bad', etc. Well, don't believe them. It's a f...ing alot worse and we haven't seen anything yet.

There will be extraordinary pressure on the very term ART and what is represents. There will be increasing pressure on what has been brutally described as the subsidised art sector. The 'as little as possible' taxpayer wants to have a huge say in where those dollars are spent and we are very likely to see a drain away from cultural support. Particularly in the first decades of the new century as Australia weathers an economic storm and we collectively pay the price for the political cowardice of both mainstream parties from the past century. We will see an obsessive requirement for accountability. You yourselves may find you are in a contract evaluative environment where there used to be a so-called profession.
An environment where the brightest

minds in education have sought genuine support and rewards overseas. The average GP has no idea of the difficulty of teaching and the world's shortage of teachers is an eloquent expression of this.

We in the Arts have in so many ways been our worst enemy. Even today we work together very poorly as a sector. We see different elements criticising each others very existence in a way I don't see in the sciences or other disciplines. Whether organisations like the 'OZ' Council (Australia Council for the Arts) or NAVA like it or not the art schools and the high schools have played a huge part in establishing an arts infrastructure that today we take for granted: The regional galleries that exist in every country town, the impressive edifice that is the IMA, and Powerhouse in Brisbane.

The specific challenges to art education will be how to reinvent disciplines in the face of enormous pressures of change. How do you teach students to (in Fred Ortons phrase) Mean what they See. Visual literacy as a core learning experience and visual comprehension as a necessary tool for employment are a part of the transition of vision and visuality from the margin to the centre in an end to the domination of the printed word.

In Australia we will see an acceleration of deregulation of the sector. The funding base for schools and Universities and colleges will become increasingly privatised and less dependent on government funds.

You will recall that in those days I order to visit another studio discipline within the college you had to negotiate a virtual visa system that would have been impressed even Stalin has an uncle Joe be aware of it. Heaven forbid that you wanted to combine your studies with something outside the colleges offerings, "Ah, there'll be plenty of time for that laddie once you your out of here". And he was right. I had all the time in the world as I contemplated life from the dole que and wondered if I shouldn't try my hand at something, you know, "useful". Today student will not put up with this. They want to be able to combine disciplines and positions themselves strategically in terms of the market as job ready graduands. To this purpose we have diversified our offerings, retaining a BFA in Studio Art for those lost soles like myself, who want to try their hand at a career in the contemporary arts, but also offering a Professional degree with flexibility for those students who want to build on to a platform of study in the visual arts, a sequence of study from elsewhere in the Universities offerings, Design, Business, Journalism etc, of and of course those worrying folk who want to do creative writing. In other words, painful as it was for a creaking old place like QUT, we now offer choice. And I for one believe that we are doing this about 20 years too late, but better now than never.

Now that I have intoxicated myself with affirmative values I can venture a look out to the longer term and we can perhaps indulge ourselves in some more positives. I can imagine a future culture in Australia in which the status of experimental visual arts will be recognised for what it is, it may be understood as the research engine of visuality in much the same way that experimental physics stands in relation to science and technology.
History and Art History will be rediscovered and understood as key political tools. There will be a great understanding that

the removal of art history and its evacuation into theory was one of the travesties of the late 20th Century and part of the reason for political activism decline. Even the most hardened cultural theorist (like my dean) admits they gleaned a general approach to that annoying rise of vision from art history.

Mechanical and industrial practices in some art forms will make a comeback as new forms of imaging cause us to return to problems we thought we understood. See for example the current fascination world wide with what we might now literally call "photography". The digital has replaced its industrial function but in so doing it has returned the photograph to its strange uniqueness. The current craze is for the look of daguerreotypes and glass plates and old large format cameras.

Students this century will be the ones to define what terms like Art mean. It will not be gallery directors or head of art schools.

The legacy of the 20th C was Collage and Montage.
Editing and Repetition are already shaping up as the dominant forms in a new language.
19th C: Authorship and the expressive self.
20th C: Combinations and appropriation
21st C: Editing and Repetition
A sense in which the great plethora of images which descend on us demand to be edited. We will repeat in order to see. Seeing the act of seeing itself becomes folded into our reception of images. We can already observe in the work of young artists, these traits, which I believe, will dominate at least this early part of the century.
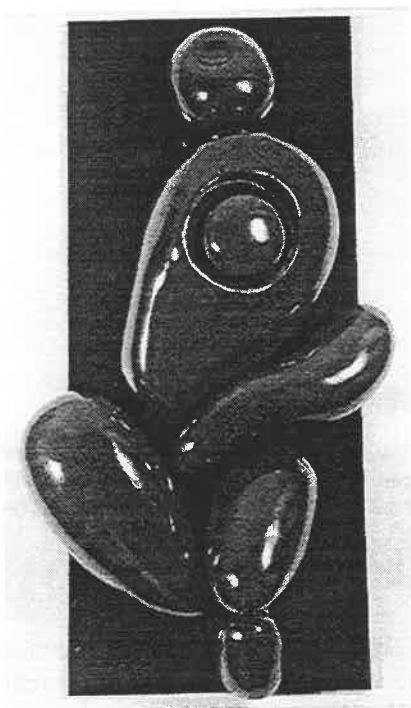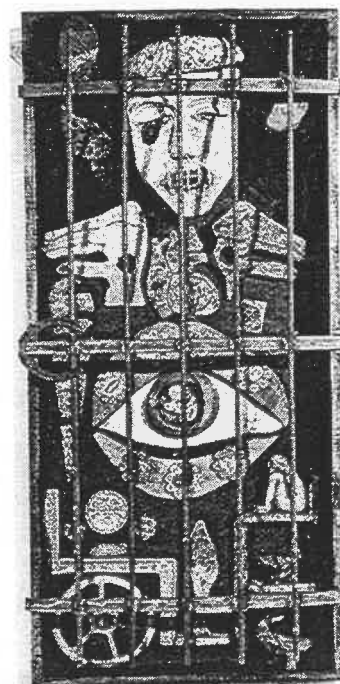
Thank you.
DONAL FITZPATRICK
HEAD OF VISUAL ARTS
QUT
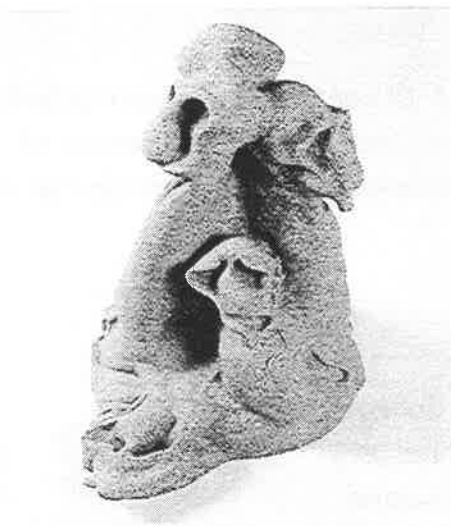
Alex Callaghan, "Foresight", Ceramic installation
Anglican Church Grammar School, MAEA 2001
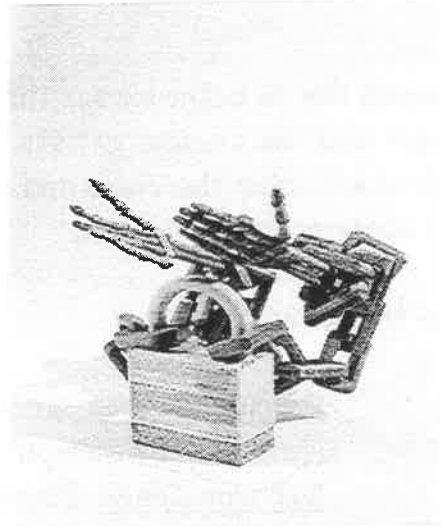
Shane Islip, "Untitled", Wood & steel,
Coolum State High School, MAEA 2001

Michel Kleimeyer, "Touch me, touch me, touch me",
Brisbane Grammar School, MAEA 2001

Criss Phillips, "Pete", assemblage with
ceramics, Hendra Secondary College, MAEA
2001

QATA would like to acknowledge the efforts of all contributors, particularly the writers and the student artists. We are sure that the art educators of Queensland will value the views and opinions expressed in these articles on current and contemporary practice.

A special thanks to

Editors: Kerrie Corcoran, St Margaret's College
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Compilation of articles: Natalie Sciberras, St Joseph's College, Nudgee

For additional copies of this Journal, contact Deborah Cohen, 32370407 or Graham Nash, 3896 2177

QUEENSLAND ART TEACHERS' ASSOCIATION

PO Box 7048, East Brisbane Q 4169

Website http://www.qata.qld.edu.au