First We See

The National Review
of Visual Education

Professor Diana Davis
Visiting Senior Professorial Fellow
Research School of Humanities
Australian National University
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The views expressed in this report do not necessarily reflect the views of the Australian Government.
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Preface

The National Review of Education in Visual Arts, Craft, Design and Visual Communication was commissioned in 2005 by the Australia Council with the then Australian Government Department of Education, Science and Training (DEST) (now the Australian Government Department of Education, Employment and Workplace Relations [DEEWR]) and in cooperation with the then Australian Government Department of Communications, Information Technology and the Arts (DCITA) (now the Australian Government Department of Environment, Water, Heritage and the Arts [DEWHA]). This Review has been developed, managed and overseen by an innovative partnership of these three key art and education agencies, thus signalling a new approach to thinking about growing Australia’s potential and leadership in the new field of visual education. A national Steering Committee of key leaders and stakeholders in arts and education sectors provided advice about the Review and assisted researchers with important connections to key issues and problems.

When the then Ministers (Senator the Hon Helen Coonan and the Hon Dr Brendan Nelson MP) announced the Review, they issued a joint press release which signalled their intention to act collaboratively to assure a stronger visual education for Australian children. Recognising the dominance of visual thinking and visual forms in contemporary society, they indicated the vital necessity for everyone in the community to have skills to read, interpret and produce ideas through the visual arts. Importantly, the Ministers recognised the intrinsic value of the cognitive, aesthetic and experiential skills inherent in visual arts practice, claiming these skills were ‘no less important to the development of human beings and the achievement of human potential than the fundamentals of reading and writing and basic communication’. It is pleasing to note the bi-partisan agreement as to the importance of visual education given the new Government’s prominent mention of this Review in its Arts policy New Directions for the Arts.

The Review has been conducted over a two-year period. Careful attention has been given to an analysis of the contemporary situation for visual education and to the situation in Australian schools and universities. The findings of the Review provide a long-term strategic vision for change to teaching practices - changes that will have far reaching effects into the next decades.

There is an urgency implied in the Review - for too long the visual education area has suffered from neglect and uneven standards. Now, more than ever before, it is critical to act to assure that no Australian child is left without a sound and secure visual education. I commend the report, its findings and recommendations to a wide audience of teachers, arts practitioners, peak organisations, policy makers and, most importantly, to the students and their carers that make-up the school communities of Australia. Australian
education and arts organisations must act collaboratively to generate innovative visual education practices for contemporary times.

The National Review of Visual Education was conducted in two phases: the first phase was conducted by MurdochLINK, under the guidance and direction of a collaborative team of researchers from across the country, including Murdoch University, Edith Cowan University, University of New South Wales and University of Newcastle. The work of this collective team of researchers brought substantial information and data to the table and provided the Steering Committee with a detailed picture of visual education across the country. The second phase was undertaken by Professor Diana Davis, Foundation Professor of Creative Arts at James Cook University, whose considerable skill and acumen in handling complex problems was used effectively in shaping a way forward for visual education.

Acknowledgements

I would like to acknowledge the rigorous work of the Steering Committee in working with the MurdochLINK research team in Phase One, and Professor Davis in Phase Two. The diverse range of peak bodies and institutional affiliations represented on the Steering Committee is indicative of the breadth of the Review, and the all pervasiveness of visual thinking and visual forms in contemporary society. The Steering Committee membership included:

Dr Paul Balnaves, Australian Government Department of Education, Employment and Workplace Relations
Mr Andrew Blair, Australian Secondary Principals Association
Mr Digby De Bruin, West Australian Department of Education and Training
Ms Therese Dunlop, Principal, Noralunga Downs School, South Australia
Dr Lee Emery, Faculty of Education, University of Melbourne (retired)
Ms Michelle Green, Catholic Education Commission, Victoria
Ms Bernadette Kelly, Australian Government Department of Environment, Water, Heritage and the Arts
Mr Greg Kelly, West Australian Department of Education and Training
Mr Frank Panucci, Community Partnerships Section, Australia Council for the Arts
Ms Anne Smith, Association of Independent Schools of Victoria
Ms Marian Strong, Australian Institute of Art Education
Ms Tamara Winikoff, National Association for the Visual Arts
I would also like to acknowledge the work of Australian Government officers.

Australia Council for the Arts
Ms Gillian Gardiner
Ms Fiona Sprott
Dr David Sudmalis
Ms Sandi Woo

Australian Government Department of Education, Employment and Workplace Relations
Dr Paul Balnaves
Dr Barry Cameron
Mr David Ray

Australian Government Department of Environment, Water, Heritage and the Arts
Mr David Andre
Ms Mei-Lin Bastian
Ms Bernadette Kelly

Dr Barbara Piscitelli AM
Chair, Steering Committee
National Review of Visual Education
February 2008
**Executive Summary**

The need for a national review of the visual education area was spearheaded by two factors. One important catalyst was the Australia Council’s commissioned research, *Australians and the Arts*, which reported that people across the country wanted a stronger and better education in the arts: ‘85% of people agree that “the arts should be an important part of the education of every Australian kid” and 86% would feel more positive about the arts if there were “better education and opportunities for kids in the arts”’ (Costantoura, 2001:11). Another overarching driver was the sense by Governments, nationally and internationally, that creativity is a resource that must be nurtured in order to harvest the rewards of innovation. Important messages emerging from a decade of international reports indicate that:

- Creativity is the new key economic driver for international competitiveness
- The required skill set for the new workforce includes creativity as a fundamental
- The arts are the curriculum area that has creativity as core
- The role of the arts in education has been considered more tangential than central
- Current provisions for visual education appear not to match the direction of education, economic and social policy.

In 2004, the Australia Council started the engine for creative and innovative change for all Australian children with the implementation of the Education and the Arts Strategy. In partnership with the then Australian Government Department of Education, Science and Training (DEST) (now the Australian Government Department of Education, Employment and Workplace Relations [DEEWR]), the Australia Council has undertaken the National Review of School Music Education (2005), and co-funded with the then DEST the National Review of Education in Visual Arts, Crafts, Design and Visual Communication (commonly referred to as the National Review of Visual Education, 2005 – 2007). The findings of these studies are a blueprint for new action for Australian education.

The National Review of Visual Education (NRVE) used several strategies for gathering information about the state of visual education in Australia. The findings indicate a sometimes bleak and sometimes promising picture. Stark differences emerge of the provision of visual education in the nation’s primary and secondary schools, and across the Government and non-Government sectors, in areas such as staffing, facilities, materials and time allocation. A mapping of the curriculum for visual education indicates:

- The Arts tend (a) to be perceived as isolated from other curriculum areas and (b) to subsist at the bottom of the curriculum totem pole
- The Arts curriculum in most States/Territories does not differentiate the visual arts from the performing arts
Where specifications are made regarding recommended curriculum timetabling for The Arts, it appears that, on average, most primary students receive much less than 40 minutes of visual education per week (see Section 5.2)

In some States, one-quarter or more of the respondent schools reported that visual education was not provided to all students in that school

Over 75 per cent of responding primary schools visual arts education is in a general purpose classroom

Half or less of all respondent secondary students indicate that visual education is available to all students

Classroom generalists play a significant role in visual education

Technologies such as computers and digital cameras characterise less of visual education learning experiences for students at responding primary schools compared to their secondary counterparts.

Even so, teachers in some schools across Australia have managed to develop and deliver promising visual education programmes. Featured in the report are case studies of schools where visual education is a high priority and from these cases emerge a picture of what constitutes good practice in Australian schools.

The Review examined the status of visual education professional learning in both initial teacher education programmes and in on-going professional development opportunities. Findings indicate significant problems with the status of visual education in most initial teacher education programmes for primary educators. Additionally, findings point to an underdeveloped relationship between arts and education faculties in delivering initial teacher education programmes. The Review examines important connections to be made between the discipline of art and the practice of education, and proposes a partnership to be forged between artists and educators to offer more effective initial teacher education and on-going training in visual education. This new arts and education partnership is seen as vital because findings indicate that the complex interactions between the core content of visual education - creating, making, appreciating and evaluating - must be managed in sensitive and individually responsive ways by appropriately qualified and experienced teachers.

The Review finds that there is fertile ground for the development of a twenty-first century visual education curriculum – and that Australia is poised to offer the world a new way of thinking and acting in this regard. The Review proposes the development of a new curriculum approach modelled on the principles and tenets of creative practice as fundamental to the evolution of creativity and innovation skills, critical thinking and problem solving skills, and communication and collaboration skills.

The Review found there is an obvious need for a carefully planned and staged research agenda in relation to visual education and its delivery which will need collaborative development between arts and education experts to be responsive the growth of twenty-first century skills and knowledge for all Australian students.
The Review points to the fundamental need for a new way of working to deliver visual education to all Australian students. Engagement with the nation’s cultural institutions is an important conduit to visual education. Heritage repositories such as galleries, museums and libraries provide a dynamic visual text with which both students and their teachers can interact and learn. The expansion of Internet opportunities means that this interaction is not confined to the Australian context but is able to embrace significant international sites as well. Museums, galleries and libraries across Australia provide considerable support to teachers in the form of resources, activities and briefings in respect of specific exhibitions and events. There is, however, some evidence (see Section 8.2.1) that the sector’s capacity to continue to provide these professional learning opportunities may be threatened by diminished resources and competing priorities for scarce funding.

Perhaps the strongest finding to emerge from this study is the importance of reconceptualising visual education, with the firm recommendation that visuacy – the ability to create, process and critique visual phenomena – should become a core skill area for all Australian students.

Hence, the Review places four key recommendations for consideration:

**The centrality of visuacy for all Australian students**

*The Review recommends that visuacy as a democratic visual education concept be recognised as a core skill area and that a visual education curriculum separated from the performing arts and incorporating visuacy as a primary goal be developed for each of the compulsory years of schooling.*

**Preparing teachers**

*The Review recommends that appropriate pre-service training and ongoing professional learning opportunities in visual education be instituted for (a) visual education specialist secondary teachers and (b) generalist primary teachers.*

**The potential of partnerships**

*The Review recommends that the potential of partnerships between schools and appropriate external agencies/organisations to contribute to visual education be explored and a programme of implementation determined.*
A visual education research agenda

The Review recommends that a national visual education research agenda be developed along with an implementation plan and staged timeline.

Dr Barbara Piscitelli AM
Chair, Steering Committee
National Review of Visual Education
CHAPTER ONE

INTRODUCTION

1.1 Positioning Australia

Why does Rolls Royce send its engineering trainees to spend a week at Tate Liverpool? The answer is that the company wanted to create ‘a new model for learning’ which integrated the...

... acquisition of technical skills with the development of personal, critical and creative thinking skills through engagement with the work of artists.... The training sessions established a direct link between the processes applied in the work of engineers and those used in developing artists’ practice. Rolls Royce wanted to develop participants’ creative thinking skills, enhance trainees’ confidence, communication and project management skills and increase their understanding of modern and contemporary art (Arts and Business, MMC Arts, Business and Employees Award, 2004).

Neil Fowkes, Rolls-Royce Learning Delivery Manager, stresses the importance of the programme in meeting some of the trainees’ development needs through ‘using art as an exploration vehicle for developing the creativity and innovation we need in the business world’ (Rolls-Royce, 2006).

Why is the Twenty-Seventh Avenue Solid Waste Management Facility and Recycling Center in Phoenix, Arizona both a tourist attraction and source of city pride? The answer is that, when the facility was in the design stage, the city’s chief of works was dissatisfied with the design submitted by the engineers so he commissioned two artists who...

... came up with their own design for the $18 million facility, a plan that separated trucks from cars and rerouted traffic so that it progressed in a grand one-way loop around the site, rising from a desert landscape to the height of the building. They relocated the building to allow for dramatic views of it and from it – and to allow winds to carry the smell of garbage away (Temin, 1994).

Their more economic plan was adopted and realised through teaming the artists with engineers and architects. The artists’ concept was to turn the out of sight, out of mind approach to garbage on its head:

Every element of our design contributes to the idea of transformation, reclamation, educating the public towards issues of waste, the need to recycle, the relationship of the building to the landscape around it... [I]t was a great opportunity to provide vistas so people could see the city (where the garbage comes from) and its effect, if it is not recycled, on the natural environment, which is also in clear view (Glatt and Singer interview, Finkelpearl, 2000, in Graddy, 2007).
The result was that Public Works Director Mark Leonard now argues that the inclusion of artists on design teams is ‘imperative for waste management projects’:

A lot of us in the industry look at things in a certain way . . . [but] artists come in, and they look at it differently. They look at ways that you can design a facility differently, or accomplish environmental or ecological education from a point of view that is broader and has many more components to it than, in my opinion, any of us professionals would ever achieve. They look at a way that it could be done that could attract [the public] more, be of more interest to people, that will be…more beneficial to the operation, and we're living proof of that (Interview with Leonard in Graddy, 2007).

Graddy (2007) whose recent thesis has examined a number of such projects concludes that

Creative thinkers, working with organisations or on their own, have created unique programmes and artworks that show the potential art [and artists have] to creatively transform problems into opportunities (Graddy, 2007).

In both cases the visual problem solving perspective was seen to be a critical dimension to success and advancement.

The application of creative habits of mind is far-reaching and potentially exponentially developmental for a country. Liedtka (2006) asks what might happen ‘If Managers Thought like Designers’ and argues that design is the secret weapon for competition in the twenty-first century: ‘Great design occurs at the intersection of constraint, contingency, and possibility’ (Liedtka, 2006:18). Developing from Rishel’s dictum that ‘Artistic creation is ahead of the curve – it creates the curve’, Wind (2006) identifies the reality that

… the challenge is much broader than encouraging innovation; it lies in cultivating a creative approach and curiosity in life and work, challenging and testing our current mental models, and engaging in active experimentation with new mindsets and approaches.

He further acknowledges that

This individual creativity is at the heart of the creative leadership that will drive new ideas in our organisations and throughout society (Wind, 2006:23).

This view shows a marked shift from the past; then art was regarded as the province only of the talented élite, what Costantoura refers to as ‘the “big A” arts’, the

…1900s definition of the arts which includes those forms of artistic expression that would have existed (mainly in Europe) at the beginning of the twentieth century (Costantoura, 2001:32).

The Report found that the majority of Australians would like to see a democratisation and demystification of the arts, including recognition of ‘the “little a” arts… the
“modern” arts [which] help us to push the boundaries of our thinking and enjoy creativity that suits our lives today’ (Costantoura, 2001:431). What is certain is that the ubiquity of the visual in all areas of contemporary society points overwhelmingly to the reality that this represents a twenty-first century skill area so fundamentally important that Australia must ensure that no child leaves school without it.

1.2 No Child Left Without

Workers, creators and consumers now and into the future must have command of their capacity to see, to ‘... encode concepts as well as decode the meaning of society’s images, ideas, and media of the past as well as our increasingly complex visual world’. There is an inescapable imperative to ensure that students are able to

... comprehend the prevalence of extreme ‘makeovers’ of bodies and living spaces, discern repetitive images of all kinds – whether they are shocking prison atrocities, twisted political ads, or the increasing plethora of colorful artifacts designed for continual material acquisition (Sandell, 2006:33).

With evidence of mounting credit card debt in Australia (International Business Times, 2007), it is a national responsibility to equip students with the skills to understand and withstand the subtle manipulations of visual merchandising. Minikas (2007) cites Lockett’s view that it is all about the look: ‘Merchandising can create a look that appeals to your core customer which will entice them through the door without saying a word’ (Minikas, 2007:29). The Paris Aéroports magazine (July-August, 2007) reporting on current trends, identifies ‘fun shopping’ or ‘retailtainment’ (a contraction of retail and entertainment) as the ‘latest big thing’:

The best-known brands are today going all out to turn their shops into veritable leisure and pleasure spaces, and thus draw consumers to their premises...

In [Crédoc’s director general] Robert Rochefort’s view, the key element of retailtainment is to create more affective bonds between the brand and the client. ‘The second objective is to attract shoppers and build their loyalty, by sharing memorable life experiences with them’...By surprising them, appealing to their imagination, stores hope to make a lasting impression on their customers’ memory, thereby strengthening the brand identity and image. ‘Nowadays, retail spaces are turning into veritable advertising mediums, vehicles for the brand’s values’ (Paris Aéroports, 2007:24).

The extent to which recognition of the importance of the visual is also fast percolating across the disciplines may be exemplified by the recent call for papers for a special issue of Accounting, Auditing and Accountability Journal: Accounting and the Visual to be published in 2008:

This special issue aims to contribute to a recent and steadily growing interest in organisational visual images and methodologies with particular application to the field of accounting. In essence, the practices of accounting for and auditing organisational activity relate to visualisation – rendering tangible and intangible values visible in the form of reports, charts, graphs, diagrams, and
pictures for instance. These artefacts can fruitfully be studied from a visual perspective as being traces of – and drivers for – organisational action, processes and culture, as indeed can organisational artefacts more generally. Likewise, the changing image of accounting as a profession can be read visually, for example trends in corporate architecture, space and accountants’ professional identity.

The extent to which organisations trade on their image is also worthy of attention. Branding, organisational and/or corporate aesthetics management, and the construction of symbolically redolent buildings are all visual activities, and ways of accounting for the visual is also a theme we might usefully engage with…

In sum, as contemporary societies become defined by their ‘visual culture’ and technological advancements mean that ‘the image’ becomes all-important in every sphere of life, so organisational and accounting scholars must engage with these developments theoretically, empirically and methodologically (Warren, Parker & Davison, 2007).

Lengler and Eppler (2007) have developed a *Periodic Table of Visualisation Methods* (See Appendix A) with specific application to the field of management in which, they lament

… very few visualisation methods are used, and little is known about visualisation methods of other domains with potential to management, their requirements, benefits and application areas (Lengler and Eppler, 2007:1).

While this is targeted to management and hence does not attempt to be comprehensive, its identified visualisation strategies nevertheless provide a fascinating and interactive segment demonstrating the range and complexity of the visual. It is clear that the professions and, indeed, all sectors across society will increasingly expect students to graduate from formal schooling with the visual skills to meet the challenges of work and life. There is no current evidence that this is the present situation.

Ohler (2000), in fact, points out that

In the digital age, art skills are not just good for the soul, but they provide… ‘access to cultural capital’ and ultimately, access to employment… Out of sheer necessity, the language of art is finally taking center stage in our culture, but we, as a society haven’t figured that out yet…. Those who do not create art for a living will use it, manage it, interpret it, or interact with it in ways that simply did not exist 10 years ago (Ohler, 2000).

While twenty-first century students are ‘infoage’ savvy in ways that older generations can only envy, they need more than, say, the capacity to click around screens. They need to be able to use the broad array of media at their disposal to communicate their messages; they need knowledge of and practical command of aesthetics to be able to realise their artistic vision/s effectively.
The National Center for Research in Vocational Education (NCRVE) highlights the fact that the SCANS Report (United States Secretary of Labor’s Commission on Achieving Necessary Skills, 1991)

... stresses competencies that are in fact the hallmark of a solid arts education. These competencies include: the ability to manage resources, interpersonal skills of cooperation and teamwork, the capacity to acquire and use information, and the ability to master different types of symbol systems ... [as well as] the importance of using a variety of technologies... (Sterling and Burke, 2000)

Laseau (1998) makes a similar point in his identification of features common to the SCANS competencies and ‘fine and design arts education’:

• Bridging and integrating human and technical concerns
• Systems view – understanding the relationship of parts to the whole
• Problem solving in ambiguous contexts
• Critical thinking including description, analysis, interpretation, and judgment
• Analogical modelling
• Blending of linear and lateral thinking
• Balance of intuitive and reflective thinking. (Laseau, 1998)

Hughes (2003) is even more direct:

... we need to adjust our educational system to create more of the kinds of workers that we need in a high-tech economy. I believe that one of the changes that the United States needs to make is to establish art as a core competency for every student... Copyright industries which include music, CDs, motion pictures, TV, video, newspapers, books, magazines, and business and entertainment software... are the largest export industry in the United States, bigger than cars, bigger than planes, bigger than agriculture... Art is big business in the U.S. and is becoming an important sector in most industrialized countries. Any country that wants to maintain a healthy entertainment economy needs to provide the skilled workers that the entertainment industry needs. This begins with art education for every child...

... We need people who can solve problems, who are creative, who can work individually and collaboratively, who can analyze a problem from multiple points of view. An education in the arts builds the higher order thinking skills such as analysis, synthesis, evaluation and critical judgment. Art education nourishes imagination and creativity. Art education develops collaborative and teamwork skills, technological competencies, flexible thinking and an appreciation for diversity. An education in the arts encourages a toleration of ambiguity ... Arts is the catalyst that improves the quality of education for all students of all socio-economic classes (Hughes, 2003, quoted in Woodruff Arts Centre 2007).

In a keynote address to the UNESCO Bangkok (2005) Conference, Cheng (2005) cited the example of David, an Information Technology professional in one of the
leading banks in Hong Kong, whose secondary education had been completed in a school with a special focus on visual education. David’s reflections on the value of that education are instructive:

I have learned to express myself. I have learned to manage and arrange things with an aesthetic eye. I was trained to concentrate on my work. When doing art work, I also learned analysis.

Arts is about creativity. Naturally we expect ourselves to think creatively. *Thinking outside the box*, so to say. We all find that there is limitless room for innovation. Creativity means I have to train myself to think independently. Creativity also means non-stop learning. I find there are so many things that inspire me.

While studying art we work in groups. We are open to criticism. That is how we improve. It is real teamwork and partnership. It requires mutual understanding, tolerance and patience.

All of these skills are important now that I am working in the bank. My boss and colleagues say I can concentrate well and am very focused. They say I am good at analysing problems and suggesting solutions, and that I am patient and understanding and hence have better relations with clients than many others (Cheng, 2005:30).

1.3 The Need for the Review

Given this context, the need for a national review of the visual education area was spearheaded by a number of interlocking and complementary factors. One important catalyst was the Australia Council’s commissioned research entitled *Australians and the Arts* (2001) which reported that ‘85% of people agree that the arts should be an important part of the education of every Australian kid’ and 86% would feel more positive about the arts if there were ‘better education and opportunities for kids in the arts’ (Costantoura, 2001:22). Currently there has been scant research in relation to the part played by the Arts, and especially the visual arts, in education.

Another overarching driver is the sense of Governments, nationally and internationally, that creativity is a resource that must be nurtured in order to harvest the rewards of innovation. Within this context, and in conjunction with the National Education and the Arts Network (NEAN), the Australia Council developed the priority area Education and the Arts Strategy (2004 – 2007) to strengthen the interaction and collaboration between the two sectors:

Our strategy outlines the Council’s long-term commitment to fostering an environment in which the arts are an integral part of every Australian’s education (Bott, August 26, 2004).

At the same time, the National Association for the Visual Arts (NAVA) (on behalf of the National Visual Arts and Craft Network [NVACN] – Art Education Group [2004]) submitted a paper to the Australian Government arguing that, given the significant
technological and economic changes that have profoundly impacted on all levels of education, a national review was essential to secure the necessary

... profound economic, social and sector benefits including fostering creativity as an economic driving force and educating producers and consumers of visual communication within a visually diverse and image saturated society (Vignando, 2004).

These factors foregrounded the joint decision made by the Hon Dr Brendan Nelson, MP, the then Minister for Education, Science and Training, and Senator the Hon Helen Coonan, the then Minister for Communications, Information Technology and the Arts, to announce a National Review of Visual Communication and Visual Arts, Craft and Design in Australian educational institutions on 12 August, 2004.

At an event announcing the Review, both Ministers drew attention to the centrality of the visual in our development as individuals and as a nation:

Visual literacy is a fundamental skill, increasingly as important as language and numeracy. We use it in our jobs, in our personal development and in our creative lives. It is vital for everyone in the community to have the skills necessary to read and interpret information presented through modern visual mediums including computer systems, videophones, television, advertising and film....

[The] visual arts in particular [are] about cognitive, aesthetic and experiential skills which are no less important to the development of human beings and the achievement of human potential than the fundamentals of reading and writing and basic communication. (The Hon Dr Brendan Nelson MP)

I think that it is absolutely critical that we have this kind of emphasis on the arts and that it be made available to all children...[Also, w]hen you think of the numbers of occupations that do involve some design element I think it’s not only important for people’s general development, but perhaps also for their vocational skills. (Senator the Hon Helen Coonan)

A subsequent NAVA press release in relation to the Review pointed to anecdotal evidence suggesting that there has been significant

... diminution in time allocated to visual education in the Australian school curriculum and erratic teaching quality. Often the experience for children is not one of logical, sequential and progressive learning of the subject, but rather [is] being treated as a form of recreation (NAVA, 2004).

The NAVA Stage 2 Project outline (2004) developed as part of scoping the Review also noted in the rationale for the research that visual communication skills are now as important as literacy and numeracy.

As an Australian Government Review, the project has been managed by the Australia Council for the Arts and co-funded by the then Australian Government Department of Education, Science and Training (DEST) (now the Australian
The National Review of Education in Visual Arts, Craft, Design and Visual Communication (subsequently referred to as The National Review of Visual Education) was conducted under the guidance of a Steering Committee chaired by Dr Barbara Piscitelli AM and comprising experts from the education and arts sectors. Phase One of the Review was undertaken in 2005-06 by The Centre for Learning, Change and Development at Murdoch University (MurdochLINK). Phase Two was undertaken by the present author in 2007.

### 1.4 Aims of the Review

The Review aims to:

- provide a preliminary overview of national and international visual education research
- map the curriculum for visual education in Australian schools and how it is implemented
- identify the elements of best practice in the delivery of visual education
- analyse the current provision of teacher education (pre-service and in-service) for visual arts, craft, design and visual communication
- develop options for strategic actions related to visual education for consideration by Government, educational bodies and providers, and other groups with an interest in this field.

Key questions addressed in the Review include the following:

- What is the significance of visual education that is different to the arguments for arts education in general?
- What is the current situation in Australian schools? What is the national and international experience?
- What are the major issues/concerns?
- What are the knowledge gaps/future research needs?
- What works well?
- What might we do to move towards an ideal?

### 1.5 The Visual Context: First We See

The baby’s developing capacity to focus is the first stage of learning to see. Recent research investigating attention in infancy has revealed that, at just four months old, babies are able to organise visual information in at least three different ways, according to brightness, shape, and how close the visual elements are together (proximity). These new findings mean that very young infants are much more capable of organising their visual world than psychologists had previously thought (Farran, Brown, Cole, Houston-Price & Karmiloff-Smith, 2007). The developing capacity to see (and hear) is thus the primary conduits of learning for children gifted with both sight and hearing. Both are critical building blocks in the formal education process.
Indeed the definitional dimensions of the word *see* testify both to its reach and its foundational nature:

- To perceive (light, colour, external objects and their movements) with the eyes...
- To behold (visual objects) in imagination, or in a dream or vision
- To perceive objects by sight
- To perceive mentally; to apprehend by thought …
- To perceive, apprehend, or appreciate in a particular manner
- To perceive by visual tokens
- To learn by reading
- To direct the sight (literal or metaphorical) intentionally
- To look at, contemplate, examine, inspect, or scrutinize
- To visit (a place)
- To attend (a play etc.) as a spectator
- To ascertain by inspection, inquiry, experiment, or consideration
- To make sure by inspection that certain conditions exist
- To know by observation (ocular and other);
- To witness … to observe, find … (The Shorter Oxford English Dictionary, 1973:1928)

It is thus clear that *see* is a much more all encompassing term than either *view* or *visualise*, both of which might be regarded as more formal subsets of it (The Shorter Oxford English Dictionary, 1973:2474 & 2483); however, there is not yet an appropriate overarching term to encapsulate this skill set in the way that the terms *numeracy* and *literacy* have come to be understood and accepted as umbrella skills developed as fundamental through specialist teaching and learning but with specific and targeted applications across the curriculum.

The Australian Government Literacy Policy for Australian Schools (1998) endorses the following definition of *literacy*:

> Effective literacy is intrinsically purposeful, flexible and dynamic and involves the integration of speaking, listening and critical thinking with reading and writing (DEET, 1991:5),

pointing out that it

> draws attention to the significance of effective literacy which requires the ability to read and use written information, to write appropriately, in a wide range of contexts, for many different purposes, and to communicate with a variety of audiences. Literacy is integrally related to learning in all areas of the curriculum, and enables all individuals to develop knowledge and understanding. (DEETYA, 1998)

The Crowther Report (1959) coined the term *numeracy* to ‘represent the mirror image of literacy’. Its definition was refined by the Cockcroft Committee that pointed out that, just as literacy is more than reading and writing, so numeracy is more than numbers and measurements. The Cockcroft Report (1982) thus argued that, to be
numerate, an individual should understand the basic ways mathematics are used to communicate information which involves

- being ‘at ease’ with all those aspects of mathematics that enable a person to cope with the practical demands of everyday life [and]
- the ability to understand information presented in mathematical terms (Cockroft Report, 1982:11).

The Australian Numeracy Education Strategy Development Conference (1997) has since developed an overarching framework to describe numeracy that considers the core to be ‘…using…some mathematics…to achieve some purpose…in a particular context’ (DEETYA, 1997:13). In New South Wales this has recently been further refined:

... we understand numeracy to involve using mathematical ideas efficiently to make sense of the world. While it necessarily involves understanding some mathematical ideas, notations and techniques, it also involves drawing on knowledge of particular contexts and circumstances in deciding when to use mathematics, choosing the mathematics to use and critically evaluating its use. Each individual’s interpretation of the world draws on understandings of number, measurement, probability, data and spatial sense combined with critical mathematical thinking (DET [NSW], 2007).

Current evidence, however, suggests that the curriculum stalwarts of literacy and numeracy are no longer sufficient to equip students with the basics they need to operate in the innovation oriented, digitally wired twenty first century. Burmark’s (2002) text welcomed her readers to ‘the age of images’ with the quip that ‘[t]he signs are everywhere – for those who can read them’, arguing that

The primary literacy of the 21st century will be visual: pictures, graphics, images of every kind. Engineering, architecture, computer trades, health care professions, even jobs as pedestrian as cooking fries at McDonalds (now done with sophisticated robotics) all require visual literacy. It is no longer enough to be able to read and write. Our students must learn to process both words and pictures. They must be able to move gracefully and fluently between text and images, between literal and figurative worlds. (Burmark, 2002: Ch. 1)

However, by December 2007, eSchool News had published an article entitled “High-tech gadgets top kids’ holiday lists” which argued that, partly because of ‘a phenomenon known as “age compression”, technology is replacing ‘traditional toys for ever-younger children’ and that, as a result, companies are responding with ever more high tech products; for example,

Hong Kong-based VTech Holdings is offering a line called the Tote &Go laptop Plus, a kiddie computer with an LCD screen that teaches three year olds math, language, and music lessons.

The article points out that
Thanks to products such as this, it's easy to imagine a generation of children who already are accustomed to learning from a computer before they even start school – yet who begin school in an environment with little access to technology. (eSchool News, Dec. 20, 2007)

On January 2, 2008, the eSchool News Special Report (Jacobson, 2008) noted that ‘These are special times for visual learning’ given that the rise of digital video is not only transforming educational delivery but affecting the substance of education. In June 2008 the first in a series of trans- and inter-disciplinary conferences designed to explore and examine critically what it means ‘to be literate in a world that is continuous being re-shaped by the enormous array of printed, digitised and transmitted images and visual communications systems that contextualise our perceptions of ourselves and our world’ will be held.

Yet, in the face of ongoing developments, the appropriation of literacy as a term applied to the visual can be argued to be potentially misleading given its intrinsic association with the verbal. The essence of the visual should thus be encapsulated in the new term **visuacy** which is defined here as involving *the ability to create, process, critique and appreciate the spectrum of visual phenomena in the individual’s external and internal environment*. Clearly, as with numeracy and literacy, visuacy is both a key foundational skill and also has applications and relevance to many other areas of the curriculum. Visuacy skills, as with literacy and numeracy skills, are required across the curriculum and need to be contextualised in their disciplines; however the teaching of the foundation skills - as with literacy and numeracy - is not the proper responsibility of discipline specialist teachers in History, Science, English or Mathematics. Visual education, which encompasses the broad spectrum of learnings around the accumulated knowledge relating to the creation and reception of images, is the responsibility of the trained visual educator. Sandell (2006) argues that it is a primary responsibility of visual education to explore, in systematic ways,

...*how*, in contrast to *what* something is, through creative expression and critical response...Through the *informative* process of critical response, students perceive, interpret, and finally judge ideas connected to visual imagery and structures, past and present. Through the *transformative* process of creative expression, students generate artistic ideas that they elaborate, refine and finally shape into meaningful visual imagery and structures (Sandell, 2006:33).

The triumvirate of visuacy, literacy and numeracy has the potential to provide the basis for Australia’s developmental trajectory into the future. If the centrality of visuacy is not acknowledged and the concomitant need for visual education across the years of compulsory schooling is not considered seriously and in systematic ways, that trajectory may be very seriously compromised.
1.6 Methodology and Data Sources

The Review consisted of two complementary phases. Phase One (2005-6) utilised a range of data gathering strategies, including a school survey and case studies as summarised in Table 1.6.1.

Phase Two (2007) involved a comprehensive literature review with a focus on the most recent decade, the collection of some exemplars from galleries and museums in Australia and internationally, and the synthesis of results into this report for consideration by relevant parties. This report utilises data from both Phases One and Two.

Table 1.6.1  Phase One Data Sources and Methodologies

<table>
<thead>
<tr>
<th>Source</th>
<th>Strategy</th>
<th>Data Yield</th>
</tr>
</thead>
</table>
| Stakeholders                                     | • Preparation and dissemination of Issues Discussion Paper and invitation to:  
  - make a brief comment about visual education  
  - participate in a focus group or interview about visual education  
  - nominate an exemplary visual education programme, website or practice  
  - make a brief comment on the discussion paper | • 496 direct responses to the need for the Review and the Discussion paper  
  • Submission of good practice exemplars                      |
| Curriculum documentation across Australian States and Territories | • Mapping of approaches and expectations                                  | • Mapping of curriculum frameworks                                          
  • Mapping of assessment/reporting requirements                
  • Mapping of curriculum frameworks                            
  • Mapping of assessment/reporting requirements                
  • Data related to participation in visual education           |
| Australian Teacher Education Programmes          | • Questionnaire to Deans of Education  
  • Analysis of websites to identify structure and extent of programmes designed to prepare teachers to deliver visual education | • Responses from universities                                          
  • Differing formats and density of information posed difficulties for collation of information across institutions |
| Professional Associations, Galleries, Museums    | • Identification of the availability and nature of professional development offerings | • Information about opportunities, provision and partnerships                |
| Schools across Australia                         | • Survey to identify issues of delivery and quality in relation to visual education | • Responses from 106 schools across Australia  
  • Overall response rate was 19%  
  • Response rate varied from 31% (WA) to 13% (ACT and NT).       |
| Identified Lighthouse Visual Education Exemplars | • Case studies to identify good practice at different levels across a range of educational contexts | • Good practice exemplars from case study sites                           |
1.7 Organisation of the Report

The following three chapters provide the context for the discussion of the Phase One data and subsequent recommendations for action at policy and other levels. Chapter Two examines the policy context nationally and internationally both in terms of arts education and related national priorities. Chapter Three reports the results of an environmental scan of relevant national and international research. Chapter Four explores the nature and extent of visual education in the context of those elements/qualities/aspects that differentiate it from the other arts areas. These three foregrounding chapters are then used as a backdrop against which to consider the data collected in Phase One of the study.

Chapter Five focuses on the data gathered from Phase One to provide an initial snapshot of the status quo in visual education delivered from Kindergarten to Year 12 (K – 12) in Australia while Chapter Six showcases good practice examples garnered from within Australia. Chapter Seven reviews extant research in relation to teacher education in the visual education area and uses this to foreground discussion of data from Phase One in relation to the pedagogical preparation of teachers in the visual education area. Chapters Five and Seven thus scope the gap between what is known and what needs to be known in the interlocking areas of provision and delivery.

Chapter Eight presents exemplar data from programmes and partnerships involving galleries and museums in Australia, Germany, France and the United Kingdom. Chapter Nine provides a re-conceptualisation of visual education within the current policy and research context as a basis for recommended actions on the part of relevant stakeholders.
CHAPTER TWO

THE POLICY CONTEXT

2.1 The International Policy Environment

As the world moved into the twenty-first century there was ever-stronger recognition in the policy literature of the imperative for fundamental change in our approach to education as social capital (e.g. Fine, 2001; Harriss, 2002; Burnheim, 2004). In essence this has been driven by the acknowledgement that,

> For the first time in history, knowledge is the primary source of economic productivity. It … has become a core resource for organisations and an emblem of individual employability… [The] shift from manual work to ‘thinking’ jobs … emphasise[s] a whole new range of skills, from problem-solving and communication to information and risk management and self-organisation (Seltzer and Bentley, 1999, v11).

The knowledge that is referred to here is not a static concept of facts acquired and banked and withdrawn at need in perpetuity. It is a dynamic concept of a flexible habit of mind ever seeking to know and to utilise that knowing in new, challenging and constructive ways, both collaboratively and as an individual. This need for a fundamental flexibility led Pink (2005) to write his provocatively titled book, *A Whole New Mind: Moving from the Information Age to the Conceptual Age* in which he argues that

> We’re moving into a world where the scales are tilting away from left-brain thinking and more toward right-brain thinking. Away from pure logic and deductive reasoning, toward artistry and empathy (Pink, 2005a, Interview with Tom Peters).

Martin, Dean of the Joseph L Rotman School of Management at the University of Toronto, while acknowledging that ‘the development of our economy, and possibly the universe’ is dependent on creativity, nevertheless admits that it ‘…remains an elusive entity’:

> Not long ago, the world belonged to individuals whose thinking was characterised by objectivity and analysis. But to quote…Pink, ‘the keys to the kingdom are changing hands’. The future belongs to creators and empathisers, pattern recognisers and meaning-makers. We are moving from an economy built on logical, linear capabilities to one built on the inventive, empathic capabilities of what’s rising in its place: the Creative Age…As the lifeblood of innovation, creativity has emerged as the single most important source of economic growth (Martin, 2006:3).
The need to develop and percolate more divergent ways of knowing across all strata of society as expeditiously as possible in order not only to gain a competitive edge but to maintain parity, has led developed nations to consider very different strategies from those which drove the industrial economy. One of these has been the recognition that the kinds of creativity that reside in the arts are a hitherto untapped resource. So pervasive has this been that Governor Mike Huckabee, former Governor of Arkansas, chose to make the Arts his focus during his term as Chair of the Education Commission of the States because of his belief that

… the future ability of our economy and this country will be based on the fact that we have students who are able to be more creative with what they’ve learned than anyone else (Huckabee, 2006:2).

This recognition is pervasive. In his closing address at the recent European and International Research Symposium: Evaluating the Impact of Arts and Cultural Education, Lauret (2007) argued that,

In developed countries where human and cultural capital is the main asset, the ability to call upon aptitudes, knowledge, know-how and self awareness is, more than ever, the main factor of growth and development…[W]hat we are now trying to assess is the ability of our education systems to enable most of us to acquire this lifelong learning aptitude rather than a mere basic standard of knowledge in each age group. It is within this context that the role played by education in the fields of art and culture is enhanced, not only with a view to increase people’s artistic abilities, but also in order to stimulate their ability to learn in general (Lauret, 2007:1).

Tony Blair’s (2007) recent reflections on his Government’s ten-year commitment to the arts are in a similar vein:

A country like Britain today survives and prospers by the talent and ability of its people…Modern goods and services require high value added input…[m]uch of which comes from people – their ability to be innovative, to think anew, to be creative.

Such people are broad-minded: they thrive on curiosity about the next idea; they welcome the challenge of an open world. Such breadth of mind is enormously enhanced by interaction with art and culture… Art, more than any other programmes of Government, worthy and necessary though those are, can make people consider, see things differently, understand where the other comes from (Blair, 2007).

Creativity as a key economic driver is clearly widely acknowledged as each country strives to find ways to increase its quantum across a broader range of the population. In fact the Government of the Hong Kong Special Administrative Region has taken a very pragmatic, and yet far reaching approach to this issue in commissioning a research team to develop a framework for the Hong Kong Creativity Index (HKCI) which could be used to monitor the creative vitality of Hong Kong (Hui, 2005). The building blocks of this index are the five Cs: manifestations of creativity, structural/institutional capital, human capital, social capital and cultural capital.
Table 2.1.1 provides a chronological overview of key international policy reports impacting on arts education that have been commissioned over the decade preceding this Review. In the case of the first entry, the report of the five-year implementation of the policy is also included for comprehensiveness.
<table>
<thead>
<tr>
<th>Report/Author</th>
<th>Date</th>
<th>Country of Origin</th>
<th>Title</th>
<th>Commissioned/ Sponsored</th>
<th>Key Relevant Terms of Reference/Aims</th>
<th>Relevant Findings</th>
<th>Relevant Strategies/ Recommendations</th>
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<tbody>
<tr>
<td>Arts and Cultural Education Taskforce</td>
<td>1998</td>
<td>USA</td>
<td>Arts and Cultural Education in Silicon Valley</td>
<td>Leadership Council of Cultural Initiatives/ Silicon Valley</td>
<td>To ensure that by the end of a five-year implementation process, arts, cultural and design education will be an integral part of elementary school education throughout the region</td>
<td></td>
<td>• County wide arts and cultural education collaborative • Endowment to support operating costs • Launch of HIGH FIVE, school funding initiative to support of teaching and learning in the arts, culture and/or design • Networking of programmes to ensure community support</td>
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<td>San Jose Mercury News – Report on Arts and Cultural Education Taskforce (1998)</td>
<td>1998</td>
<td>USA</td>
<td>The beauty of Art in elementary schools</td>
<td></td>
<td>By 2004, 127 elementary schools had used Cultural Initiatives Grants of approx $8,000 per annum to buy resources, fund artists in residence, create arts curricula and train teachers to teach it, and be self supporting</td>
<td>Comment: The issue of the sustainability of this level of funding must be raised and considered</td>
<td></td>
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<tr>
<td>Robinson</td>
<td>1999</td>
<td>UK</td>
<td>All Our Futures</td>
<td>National Advisory Committee on Creative and Cultural Education (NACCCE)</td>
<td>• To make recommendations to the Secretaries of State on the creative and cultural development of young people through formal and informal education • To take stock of current provision • To make proposals for principles, policies and practice.</td>
<td>Extensive consultations with individuals and organisations</td>
<td><a href="http://www.dfes.gov.uk/nacce/index1.shtml">http://www.dfes.gov.uk/nacce/index1.shtml</a> Recommendations in the form of objectives • To ensure that the importance of creative and cultural education is explicitly recognised and provided for in schools' policies for the whole curriculum, and in Government policy for the National Curriculum • To ensure that teachers and other professionals are encouraged and trained to use methods and materials that facilitate the development of young people’s creative abilities and cultural understanding • To promote the development of partnerships between schools and outside agencies essential to the provision of creative and cultural education</td>
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<tr>
<td>Report/Author</td>
<td>Date</td>
<td>Country of Origin</td>
<td>Title</td>
<td>Commissioned/ Sponsored</td>
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<td></td>
<td>2001</td>
<td>USA</td>
<td>No Child Left Behind Act</td>
<td>US Congress</td>
<td>Focus on • Creating Opportunity • Releasing Potential • Achieving Excellence</td>
<td>Inclusion of the Arts as curriculum area with explicit recognition of the arts as a unique tool to stimulate and enrich learning</td>
<td>• Education remains the Government’s top priority. • The success of our children at school is crucial to the economic health and social cohesion of the country as well as to their own life chances and personal fulfilment. • To prosper in the 21st century competitive global economy, Britain must transform the knowledge and skills of its population. • We intend to establish a schools innovation unit … to act as a powerhouse and an ‘incubator’ for new approaches, which might not fit the rules as they currently exist, but could be developed as prototypes and tested for their effectiveness.</td>
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<td></td>
<td>2001</td>
<td>UK</td>
<td>Schools: Achieving Success</td>
<td>Schools White Paper Department for Education and Skills</td>
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<td></td>
<td>2002</td>
<td>Europe</td>
<td>Culture and School: A Survey of Policies for Arts and Heritage Education across the European Union</td>
<td>culture-school.net EU-wide network of civil servants Arts and Cultural Education</td>
<td>This report was presented in the Netherlands in 2002 during a conference held by the Boekman Foundation and Cultuurnetwerk Nederland.</td>
<td>Of the 25 countries concerned, 10 considered that arts education and heritage education shared a common definition.</td>
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<td></td>
<td>2003</td>
<td>France</td>
<td>Towards a policy on arts, education and cultural activities</td>
<td>French Ministry of Education</td>
<td>Published in Issue 40 of the Official Bulletin of the French Ministry of Education (BOEN) on 30 October 2003</td>
<td>Highlights ambiguity that exists with regard to the various educational situations in which pupils encounter art.</td>
<td></td>
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</table>
### Table 2.1.1 (cont.) Key Policy Directions - International

<table>
<thead>
<tr>
<th>Report/Author</th>
<th>Date</th>
<th>Country of Origin</th>
<th>Title</th>
<th>Commissioned/Sponsored</th>
<th>Key Relevant Terms of Reference/Aims</th>
<th>Relevant Findings</th>
<th>Relevant Strategies/Recommendations</th>
</tr>
</thead>
</table>
| Cox 2005      | UK   | Review of Creativity in Business: building on the UK’s strengths | Chancellor of the Exchequer | • To determine how best to strengthen the relationship between businesses - particularly Small and medium enterprises and creative professionals drawn from a range of design, arts and related disciplines with a particular focus on the role of creativity in modern manufacturing.  
• To examine strategies for strengthening the links across university departments and with industry, including art, design and creative courses, business schools and engineering and technology courses. | • Students channelled into arts or science at relatively young age reinforcing belief that creativity the province of the few. | • Recommends  
- stronger links between universities and Small and medium enterprises  
- greater breadth of teaching in existing curricula  
- establishing centres of excellence for cross disciplinary teaching  
- all universities and colleges work with employers and skills bodies to review courses to ensure all give essential insight into how skills fit with those of others  
- the setting up of Creativity and Innovation centres throughout the UK with a central hub in London. | |
|                | Singapore | Creative Community | Ministry of Information, Communications and The Arts | • A unique people-private-public collaborative platform providing various forms of support, including facilitation, marketing and co-funding for innovative ideas |  | • Over 360 project proposals received from the public.  
• Support amounting to $5.5 million has been given to forty-nine projects  
• 19 projects have completed the seed funding phase.  
• These 19 projects have resulted in more than 8,000 people being trained through workshops, training programmes and seminars; close to 80,000 people having participated in project-related events; and over 100 jobs and 20 businesses being created. | |
<table>
<thead>
<tr>
<th>Report/Author</th>
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<th>Country of Origin</th>
<th>Title</th>
<th>Commissioned/ Sponsored</th>
<th>Key Relevant Terms of Reference/Aims</th>
<th>Relevant Findings</th>
<th>Relevant Strategies/ Recommendations</th>
</tr>
</thead>
<tbody>
<tr>
<td>HMIE</td>
<td>2006</td>
<td>Scotland</td>
<td>Promoting Creativity in Education: Overview of key national policy developments across the UK</td>
<td>Her Majesty's Inspectorate of Education</td>
<td>Evidence from inspections of pre-school centres, primary and secondary schools and community learning and development to: • Identify and analyse emerging good practice in promoting creativity, and • Provide advice on a range of issues related to creativity including learning and teaching, assessment, and current practice in evaluating success in promoting creativity.</td>
<td>• Developments in England, Northern Ireland, Wales and Scotland • Schools of Ambition programme.</td>
<td>• General Advice on Teaching for Creativity in All Our Futures</td>
</tr>
<tr>
<td>Huckabee</td>
<td>2006</td>
<td>USA</td>
<td>Governor’s Commission on the Arts in Education</td>
<td>Education Commission of the States (ECS)</td>
<td>To identify what ECS and its constituents can and should do to support the arts in education through stronger and more effective State policies.</td>
<td>Survey of policy makers found that they required more data and policy examples as well as explicit research findings re the arts.</td>
<td>Additional research/data required regarding • teacher preparation, certification and professional development • disparities in availability of arts education • early childhood education and the arts • State level advocacy policy strategies • community engagement strategies • arts education and the creative economy • media advocacy strategies.</td>
</tr>
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</table>
Table 2.1.1 (cont.) **Key Policy Directions - International**

<table>
<thead>
<tr>
<th>Report/Author</th>
<th>Date</th>
<th>Country of Origin</th>
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<th>Commissioned/ Sponsored</th>
<th>Key Relevant Terms of Reference/Aims</th>
<th>Relevant Findings</th>
<th>Relevant Strategies/ Recommendations</th>
</tr>
</thead>
</table>
| Roberts       | 2006 | UK                | Nurturing Creativity in Young People | Department for Culture, Media and Sport; Department for Education and Skills | To inform the basis of future policy on creativity. | Rich array of creativity work not systematically supported by programmes, projects and agencies. | Key Proposals  
  - Creative Portfolios  
  - Early Years  
  - Extended Schools  
  - Building Schools for the Future (BSF)  
  - Leading Creative Learning  
  - Practitioner Partnerships  
  - Pathways to Creative Industries  
  - Frameworks and Regulation |
| 2006 UK       |      |                   | Government Response to Paul Roberts’ Report on Nurturing Creativity in Young People | Department for Culture, Media and Sport (DCMS); Department for Education and Skills (DfES) | | Establishment of a joint DCMS/DfES advisory board for Creative and Cultural Education to construct a more coherent creativity offer that builds strong connections between existing work and the emerging policy contexts. | |
| Arts Council England: A Strategy for the Contemporary Arts in England | 2006 | UK                | Turning Point | Arts Council England | To determine a strategy for the contemporary visual arts in England for the next ten years | Priority Areas 2006 - 2008 | The strategy has five priorities:  
  - audiences, participation and education  
  - support for artists  
  - innovation and risk  
  - diversity and leadership  
  - places, spaces and partnerships |
Clearly over the preceding decade there has been a strong focus on the nexus between education and the economy and a growing recognition that education needs to adapt to the changing societal imperatives of creativity and innovation. In this context it is not surprising that the Silicon Valley’s response was one of the first. Indeed this initiative was directed at the elementary level some years before the promulgation of the No Child Left Behind Act of 2001. At that time there was no consistency in the mandating of provision of education in the Arts across the United States of America (Education Commission of the States, State Notes).

The title of the Robinson Report in the UK (All Our Futures, 1999) is significant in the context of the broadly based raft of consultations on which the report was based. However the fact that the recommendations are couched in the form of objectives rather than directives to Government suggests both that a new whole of society approach was envisaged and, having taken stock of current provision as per the terms of reference, that existing provision in this area was not adequate to the task. While the School White Paper (DES, 2001) entitled Schools Achieving Success relates to the second stage of the UK’s transformative school reform programme, its orientation is nevertheless on the role of knowledge and innovation in achieving this.

As one considers more recent reports, the central place of creativity in achieving these goals becomes both more explicit and imperative:

As evidenced by the success of Apple, Google, Research in Motion and others, competition is no longer in global scale-intensive industries; rather, it’s in non-traditional, imagination-intensive industries. The 21st century will be characterised by the production of elegant, refined products and services that delight users with the grace of their utility and output…The paradigmatic shift taking place in economic value creation requires individuals and organisations to move away from an obsession with reliability and towards a more welcoming environment for validity…Great designers…worry less about whether they can replicate a particular process, and more about producing a valid solution to the problem before them (Martin, 2006a:5-6).

The key messages that emerge from a decade of reports globally may be summarised as follows, with a focus on the last two dot points in order to develop an appropriate education to meet current and future needs:

- Creativity is the new key economic driver for international competitiveness
- The required skill set for the new workforce includes creativity as a fundamental
- The arts are the curriculum area which has creativity as core and which provide training in the aesthetics of everyday living and working
- Arts education innovations in the United States and the United Kingdom have led to new creative outcomes for students
- Arts education policy reform is a priority in developed nations such as the United Kingdom, the United States and throughout Asia.
2.2 Education and Arts Forums

Parallel with, and informing, the policy developments identified in Section 2.1, are a range of professional conferences and forums which debate the key issues which may resolve into policy decisions and directions. Table 2.2.1 synthesises the key directions which have emerged from such meetings across the same period, again presented chronologically.
<table>
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<tr>
<th>Date</th>
<th>Organiser</th>
<th>Title</th>
<th>Key Inputs/Outcomes</th>
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</thead>
</table>
| 1997  | Canadian Music Educators Association and the Canadian Conference of the Arts | National Symposium on the Arts (Cape Breton)                          | • Resolved to initiate a national arts agenda  
• Advocated that the Ministers of Education, through the Council of Ministers of Education, take steps to ensure that the arts are a fundamental and sustained part of the Canadian school system for all students and in all schools, by developing a vision and common outcomes for arts education in Canada  
• *Connect, Combine, Communicate: Revitalizing the Arts in Canadian Schools* (Roberts, 1998) |
| 1998  | Chicago Arts Partnerships in Education                                    | Chicago International Gathering of Arts Education Partnerships (USA & UK) | • Decision that UK curriculum models could assist the US which has no standard arts curriculum  
• Recognition of importance of networks, community linkages and partnerships                                                                                                                                |
| 1998  | Canadian Music Educators Association and the Canadian Conference of the Arts | Second National Symposium on Arts Education (Victoria)                | • Purpose to consolidate gains, reassess strategy, and develop an action plan  
• National press release  
• Mission statement for Canadian arts education  
• Study of provincial curriculum documents  
• *Leadership, Advocacy, Communication: A Vision for Arts Education in Canada* (Hanley, 1999) |
| 1999  | Canadian Music Educators Association and the Canadian Conference of the Arts | Third National Symposium on Arts Education (Regina)                   | • Development of an National Symposium on Arts Education website  
• Vision statement                                                                                                                |
| 2000  | Canadian Conference of the Arts and the University of Ottawa              | Sharing the Vision  
The National Symposium on Arts Education (Ottawa)               | • Focus on Government support for education & culture; teacher/artist partnerships in the classroom; teaching teachers in and through the arts; retention of specialist arts teachers in elementary schools  
• Consideration of draft vision statement; supported but not ratified                                                          |
| 2001  | Canada Council for the Arts                                              | National Symposium on Arts Education (Calgary)                        | Focus on relationships: *Partnerships between the Stakeholders: How Can We Dance Together Without Stepping on Each Other's Toes?*  
• Professional facilitation of discussion to identify areas of common interest as well as areas of potential friction  
• Vision statement ratified *Sharing the Vision: A National Framework for Arts Education in Canadian Schools*  
• Decision to draft advocacy document to address multiple interests – *Making the Vision Happen* developed 2001-2 (<www.artsed.ca>) |
### Table 2.2.1 (cont.) Key Directions From Conferences: Arts and/or Education

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<th>Date</th>
<th>Organiser</th>
<th>Title</th>
<th>Key Inputs/Outcomes</th>
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</table>
| 2002   | Canadian Music Educators Association and the Canadian Conference of the Arts? | National Symposium on Arts Education (Montreal)                        | • Consolidation  
• Decision that National Symposium on Arts Education should continue its mission                                                                                                                  |
| 2002   | Dutch Ministry of Culture                                                 | Arts and Culture in Education: Policy and Practice in Europe          | • Comparisons of arts and cultural education in schools throughout the EU                                                                                                                                         |
| 2002   | National Arts and Learning Collaborative (NALC)                           | Passion and Industry: Schools that Focus on the Arts                  | Overarching characteristics identified as:  
• Process and reflection  
• Connection and community  
• Difference and respect  
• Passion and industry                                                                                                                                           |
| 2003   | Canadian Conference of the Arts (CCA)                                     | Policy Conference focusing on Arts Education (Halifax)                | • Responses to initial policy guidelines derived from *Sharing the Vision* (Calgary, 2001) and *Making the Vision Happen* (2002)  
• Dissolution of National Symposium on Arts Education and replacement by Coalition for Arts Education in Canada (CAEC)                                                                                       |
| 2003   | Office for Standards in Education (OFSTED) HMI 1641                       | Art and Design: Making effective use of Galleries                    | Highlighted value of  
• School and gallery collaboratively tailoring the visit to meet specific needs  
• Joint subject visiting, e.g. art and design and English  
• Practical work in galleries, e.g. led by a practising artist  
• Use of gallery websites to assist in planning, preparation and follow up  
• Checklist for school self evaluation of effective gallery use                                                                                                    |
| 2004   | Maine Arts Commission                                                     | Blaine House Conference on Maine’s Creative Economy                  | • Maine will be competitive economically if we continue to capitalise on the synergies between entrepreneurship, education, the arts and quality of life  
• Ten Recommendations include  
  - support lifelong arts and design education as fundamental to creativity  
  - organise public education to make the Creative Economy more visible                                                                                                                                 |
| 2005   | UNESCO                                                                    | Educating for Creativity: Bringing the Arts and Culture into Asian Education | • *Action Plan Asia*, a strategic plan to establish Arts in Asian Education Observatories (clearinghouses to compile, analyse and disseminate data on arts education in the region;  
• *Transmissions and Transformations: Learning Through the Arts in Asia* (2005), a symposium to explore better integration of the arts in Asian education                                                                 |
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| 2005     | Australia Council for the Arts                 | Backing Our Creativity: research – policy - practice National Education and the Arts Symposium                    | • Examination of the critical role of creativity in education  
• Consideration of new ways to bridge the gaps between research, policy and practice in education and the arts in Australia  
• 15 reviewed and 16 descriptive papers  
• Creative Communities Strategy  
• National Leadership Initiative in education and the arts                                                                                                                                                                                                                                               |
| 2006     | UNESCO                                        | World Conference on Arts Education: Building Creative Competencies for the 21st Century                           | • Keynote emphasis on the context of education in a post industrial world  
- teaching students not subjects  
- creativity as central as basic literacy and numeracy  
- three Cs: capabilities, confidence, creativity  
- global citizenship and cultural understanding core values                                                                                                                                                                                                                                               |
| 2006     | RSC: The Academies of Arts, Humanities and Sciences of Canada | The Role of Arts in Education and Learning                                                             | Preparatory paper urged the targeted policy makers:  
1. to introduce changes in education systems across Canada which, by broadening the range of available options to include arts education and learning through the arts, would encourage many students to complete their high-school studies who would not otherwise do so  
2. to encourage the promotion of greater choice in education to include the visual arts, music, crafts, trades and athletics  
3. to become proactive with initiatives to re-legitimise and celebrate the contribution of career paths in these areas and  
4. to reinstate arts, music and cultural studies as priority components in curricula from primary school to the completion of secondary-level education.                                                                                                                                                        |
| 2006     | IDEA, InSEA & ISME                            | World Conference on Arts Education: Building Creative Competencies for the 21st Century                       | • Today’s knowledge-based, post industrial societies require citizens with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively, intercultural understandings and an empathic commitment to cultural diversity  
• Research increasingly shows that these personal attributes are acquired through the process of learning and applying artistic languages  
• In the visual arts, critical and reflective pedagogies and new means of artistic production offer students opportunities to explore their multicultural, multi-technological visual worlds.                                                                                                                                 |

Table 2.2.1 (cont.) **Key Directions From Conferences: Arts and/or Education**
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| 2007 | Centre Pompidou | European and International Research Symposium: Evaluating the Impact of Arts and Cultural Education | Summation (Lauret, 2007) derives six research oriented lessons:  
• Studies and research in the arts must (a) undergo control and evaluation processes just like any other research field; and (b) recognise the limits of quantitative evaluation  
• It is well nigh impossible to establish links of causality between effects observed and facilities which have been set up; it is difficult to isolate the artistic and cultural variable from the other factors involved  
• In terms of extrinsic/intrinsic benefits, the problem needs to be reversed, e.g., what contribution can the study of mathematics make to the development of artistic abilities in children?  
• The intrinsic values of an artistic education encompass specific competencies and aptitudes (eight are specified)  
• Critical need for research into the necessary requirements for art tuition, the difference in pedagogical frame to produce the outcomes sought  
• Currently no large scale empirical research, no genuinely longitudinal research and hence difficult to formulate policy given only an accumulation of small scale research |
Over the period covered by Table 2.2.1 certain trends and directions may be discerned:

- the creative industries as a powerful driver
- the importance of a national arts agenda
- the arts as a curriculum fundamental
- the role of arts advocacy across a broad spectrum of society
- the need for data/evidence in relation to arts education
- the positioning offered by partnerships and collaborations.

More recently the discussions have broadened to encompass the centrality of the wider creativity agenda to education and, specifically, arts education. Critical to these discussions is the shift in focus from the job of schools being to teach the curriculum to it being that of teaching students and thereby being sensitive to and cognisant of not only multiple ways of \textit{knowing} but also key personal qualities which mediate that \textit{knowing} in the context of others. The Joint Declaration from the International Drama, Theatre and Education Association (IDEA), the International Society for Education through Art (InSEA), and the International Society for Music Education (ISME) emanating from the World Conference on Arts Education: Building Creative Competencies for the 21\textsuperscript{st} Century (2006), bears testimony to the potential role of the visual arts in contributing to these goals as a central player in the curriculum. The importance of this shift cannot be over emphasised and is discussed in greater detail in Chapter 4.

\textbf{2.3 Responses to Debate and Policy}

Good educators tend always to run ahead of policy and, in many cases to lead it. The responses to the now clearly articulated importance of creativity as underpinning a quality education are both numerous and diverse. Table 2.3.1 offers an alphabetical listing of some of the multiple initiatives arising from our now heightened awareness of the critical importance of the arts as a developmental dimension. These are but a sample of what is available and web addresses have been included both as a reference and potential starting point for further exploration.
<table>
<thead>
<tr>
<th>Title of Initiative</th>
<th>Origin</th>
<th>Aims</th>
<th>Reference</th>
</tr>
</thead>
</table>
| ArtPlay             | City of Melbourne | - To enrich children’s and families' lives through the arts  
- To present high quality programming engaging the imagination of children and families through meaningful arts encounters with a range of professional artists  
- To introduce children to contemporary ideas and ways of thinking  
- To provide opportunities for children to be makers and doers | www.melbourne.vic.gov.au/info.cfm?top=22&pg=1955 |
| Arts across the Curriculum | FLaT: Future Learning and Teaching Program (Scottish Executive Schools) | - To explore the contribution that the arts, working across the school curriculum, can make to children's education and motivation based on the notion that: by using arts as an interventionist partnership with, and methodology for, other subject areas; by building working relationships between teachers, pupils, artists, arts organisations and community; and by threading the creative process throughout the school curriculum, measurable benefits can occur in teaching, learning, school and community ethos and communication, attainment, achievement and school attendance, along with raised awareness of, and improved practice of the arts themselves. | www.flatprojects.org.uk/projects/a_authareas/artsacrossthecurriculum.asp |
| Arts Alive          | QCA (UK) | - To identify ways in which the contribution of the arts to pupils' education can be maximised for an audience comprising head teachers, art subject leaders, school governing bodies and practitioners, arts organisations and supporting businesses | www.qca.org.uk/artsalive/ |
| Arts Curriculum Online | Guggenheim Museum | - Visit Arts Curriculum Online to view or download curriculum resource units for educators, including colour images and suggestions for classroom activities.  
- Visit <www.learningthroughart.org> to learn more about the Guggenheim's recent research findings, and for information on strategies for looking at and making art with students. | www.guggenheim.org/education/index.shtml |
| ArtsEdge            | The Kennedy Center and NEA | To connect people to people, to connect people to resources, and to build a new base of knowledge in the area of arts education. | artsedge.kennedy-center.org/aboutus/mission.cfm |
Table 2.3.1 (cont.)  **Key Arts/Education Initiatives**

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<tr>
<th>Title of Initiative</th>
<th>Origin</th>
<th>Aims</th>
<th>Reference</th>
</tr>
</thead>
</table>
| ArtsEdNet           | Getty Museum | To keep teachers informed of Getty resources and opportunities (Getty Teacher Update e-Newsletter)  
• Planning a School Visit  
• Teacher Programmes & Resources  
• Search Lesson Plans  
• For Children, College Students and Professors  
• Teacher Art Exchange | [www.getty.edu/subscribe/getty_teacher_update/index.html](http://www.getty.edu/subscribe/getty_teacher_update/index.html)  
[www.getty.edu/education/](http://www.getty.edu/education/) |
| Arts EdNet          | Curriculum Corporation Australia | The key aims of Curriculum Communities are to:  
• support the development of information and communication technologies (ICT) literacy and information literacy among educators in key learning areas;  
• provide a supportive environment for educators to develop online communities within their learning area. | [www1.curriculum.edu.au/communities/artsednet/about1.htm](http://www1.curriculum.edu.au/communities/artsednet/about1.htm) |
| Arts Education partnership | National Endowment for the Arts, US Dept of Education, National Assembly of State Arts Agencies, and Council of Chief State School Officers | AEP is a national coalition of arts, education, business, philanthropic and Government organisations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. The Partnership will provide leadership to reach four major, interrelated goals during 2007-2009:  
• Expand and sustain the commitment to, and resources for, quality education in and through the arts in schools, school districts and partnering arts and cultural institutions  
• Increase the quantity and quality of learning experiences that enable all students to meet and exceed high standards of achievement by creating, performing and responding to the arts  
• Strengthen and support the teaching of the arts in school, after-school and community settings  
• Strengthen and increase State and local arts education partnerships and link their efforts to those of the National Arts Education Partnership. | [www.aep-arts.org/](http://www.aep-arts.org/) |
| ArtsLit             | Brown University | To develop the literacy of youth through the performing and visual arts. Specifically:  
• To create an international community of ArtsLiteracy educators consisting of youth, college students, teachers, artists, and administrators who understand how to support student literacy development through performance and interaction with text  
• To disseminate and teach a model of literacy development through artist-teacher partnerships in schools, workshops, academic courses, and other programmes  
• To explore and create innovative approaches to arts and literacy education | [www.artslit.org/home.html](http://www.artslit.org/home.html) |
<table>
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<tr>
<th>Title of Initiative</th>
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<th>Aims</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artsmark</td>
<td>Arts Council of England</td>
<td>Recognition scheme to encourage schools to increase the range of arts provided to children in schools and raise the profile of arts education</td>
<td><a href="http://www.artscouncil.org.uk/artsmark/">www.artscouncil.org.uk/artsmark/</a></td>
</tr>
<tr>
<td>Artopia</td>
<td>The Association of Western Australian Art Galleries</td>
<td>Biennial Festival programme with a focus on celebrating the talents of local artists in Western Australia</td>
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</tbody>
</table>
| Art on the Move                          | ArtsWA and the Australia Council            | • Three levels of State and Federal funding for the preparation and touring of exhibitions by professional artists. Organisations, individuals and community groups may apply for: State Exhibitions Development and Touring Fund and (b) National Touring Extension Fund.  
  •Each exhibition is accompanied by a custom designed and written Education Resource that typically includes extensive notes for educators and students, catalogue, poster, information and activity sheets. | www.artonthemove.com.au/                                                                   |
| Catholic Schools Visual Arts Exhibition  | Catholic Education Office, Victoria         | • Annual exhibition which features extraordinary work from young people in Victorian Catholic schools and displays the various artistic methods that can be used to express ideas, beliefs, feelings and emotion | www.ceo.melb.catholic.edu.au/                                                               |
| Chicago Arts Partnerships in Education (CAPE) |                               | To create a more coherent model for access to the arts. The resultant CAPE model forges a clear connection between arts learning and the rest of the academic curriculum by  
  (a) insistence on ongoing participation by all classroom teachers in planning the role of the arts and visiting artists, and  
| Children’s Art Centre                    | Queensland Art Gallery                      | • To create the opportunity for children to engage in interactive art activities  
  • To offer a children’s exhibition programme which introduces them to the State art collection  
  • To conduct research to explore and investigate children’s understanding of art  
  • To deepen and share knowledge about children’s potential and abilities  
  • To provide an archive of children’s learning about the arts | www.qag.qld.gov.au/kids                                                                     |
<p>| Children’s Art Day                       | The Clore Duffield Foundation               | A day of events to celebrate art in schools and galleries, museums, art centres and science and discovery centres, as well as in unusual places all over the country | <a href="http://www.art-works.org.uk/artday/about.shtml">www.art-works.org.uk/artday/about.shtml</a>                                                     |</p>
<table>
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<th>Reference</th>
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<tbody>
<tr>
<td>ConnectED Arts (New South Wales)</td>
<td>Department of the Arts, Sport Recreation and Department of Education and Training</td>
<td>To increase access to quality arts experiences for New South Wales school students</td>
<td><a href="http://www.arts.nsw.gov.au/connect_ed_arts/connect_ed_arts.htm">www.arts.nsw.gov.au/connect_ed_arts/connect_ed_arts.htm</a></td>
</tr>
<tr>
<td>Creative Classroom</td>
<td>Project Zero &amp; Disney Worldwide Outreach</td>
<td>To produce materials that help teachers explore and understand • the role of creativity and innovation in teaching and learning • the importance of developing classroom and school environments that can bring out the best in teachers and students • Methods for making classrooms more engaging places</td>
<td><a href="http://www.pz.harvard.edu/Research/CreativeClass.htm">www.pz.harvard.edu/Research/CreativeClass.htm</a></td>
</tr>
<tr>
<td>Creative Connections: An Arts in Education Partnership Framework (Western Australia)</td>
<td>Department of Culture and the Arts Department of Education and Training</td>
<td>• Creative Connections is a strategic partnership between the Western Australian Department of Education and Training and the Western Australian Department of Culture and The Arts. This strategic alliance links Creative Connections, through the Western Australian ArtsEdge programme, to established communication networks of artists, arts and cultural organisations, teachers, schools, professional arts educators associations, the WA Curriculum Council and tertiary institutions. • Objectives of ArtsEdge: - Encourage and facilitate opportunities for teachers and students to develop and express their creativity. - Create partnerships between schools, artists and arts organisations. - Develop curriculum resources for The Arts Learning Area. • The programme is underpinned by five principles: 1. Access 2. Application 3. Excellence 4. Engagement and enjoyment 5. Economic use of resources</td>
<td><a href="http://www.artsedge.dca.wa.gov.au">www.artsedge.dca.wa.gov.au</a></td>
</tr>
<tr>
<td>Creative Europe</td>
<td>Network of European Foundations for Innovative Co-operation (NEF) through the European Research institute for Comparative Cultural Policy and the Arts (ERICArts)</td>
<td>Envisaged outcome to be influential policy paper Creative Europe akin to Australia’s Creative Nation (Commonwealth Cultural Policy, 1994) Key policy principles presented in report include: • Creativity in the context of the information society defined as ability to innovate not only individually but collectively towards new economy • Artistic creativity not just individual talent but contribution to collective processes towards ongoing resource stocks creating creative milieus • Artistic work and innovation interdependent with wider organisational networks • Creativity policies need simultaneously to focus on generation and distribution • Ideal system of governance for culture would balance the creativity line, the professional-marketplace line, and the interventionist line</td>
<td><a href="http://www.creativeurope.info">www.creativeurope.info</a></td>
</tr>
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</table>
### Table 2.3.1 (cont.) Key Arts/Education Initiatives

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<thead>
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<th>Aims</th>
<th>Reference</th>
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</thead>
<tbody>
<tr>
<td>Creative Partnerships</td>
<td>Arts Council of England</td>
<td>To develop • the creativity of young people, raising their aspirations and achievements • the skills of teachers and their ability to work with creative practitioners • Schools’ approaches to culture, creativity and partnership working • the skills, capacity and sustainability of the creative industries</td>
<td><a href="http://www.creative-partnerships.com">www.creative-partnerships.com</a></td>
<td></td>
</tr>
<tr>
<td>Creativity: find it, promote it</td>
<td>United Kingdom Qualifications and Curriculum Authority National Curriculum in Action</td>
<td>To give practical idea on how to promote pupils’ creative thinking and behaviour</td>
<td><a href="http://www.ncaction.org.uk/creativity/index.htm">www.ncaction.org.uk/creativity/index.htm</a></td>
<td></td>
</tr>
<tr>
<td>The Big Draw</td>
<td>Drawing Australia</td>
<td>Organisation by a group/organisation such as a gallery, museum, theatre, science centre, heritage site, school, children's centre, hospital, library, art society, or community centre a drawing event or exhibition within annual Big Draw dates.</td>
<td><a href="http://www.aces.mq.edu.au/drawingaustralia/">www.aces.mq.edu.au/drawingaustralia/</a></td>
<td></td>
</tr>
<tr>
<td>Education and the Arts partnership Initiative (EAPI)</td>
<td>Australia Council for the Arts</td>
<td>•To determine how an intensive arts-based programme impacts on the school experience of upper-primary school children, the school and the community • To investigate strategies for helping at risk students by using the creative arts to address adolescent learning issues</td>
<td><a href="http://www.crea.uts.edu.au/projects/eapi.html">www.crea.uts.edu.au/projects/eapi.html</a></td>
<td></td>
</tr>
<tr>
<td>Forum for Alternative Methods in Education (FAME)</td>
<td>UNESCO Helsinki Polytechnic</td>
<td>• To describe, evaluate and disseminate activating methods used in partner organisations (Fine Arts, Drama, active methods etc) • To develop network of NGOs and educational institutions • In Helsinki Polytechnic the special aim was to use drama and digital art in the group of early school leavers • To develop a network of NGOs and educational institutions to allow mobility of students and volunteers to develop expertise of working with excluded groups.</td>
<td>portal.unesco.org/culture/es/file_download.php?2452769594bf449c2069d583624f4595Case+study+16_Finland+Fame0.pdf</td>
<td></td>
</tr>
<tr>
<td>Title of Initiative</td>
<td>Origin</td>
<td>Aims</td>
<td>Reference</td>
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<tr>
<td>Incredible @rtDepartment</td>
<td>Princeton Online</td>
<td>Resource Rich Website</td>
<td><a href="http://www.princetonol.com/groups/iad/">www.princetonol.com/groups/iad/</a></td>
<td></td>
</tr>
<tr>
<td>IAG Children’s Gallery</td>
<td>Ipswich Art Gallery, Queensland</td>
<td>• To create a place where children can imagine, create and discover &lt;br&gt; • To present a programme of changing exhibitions, activities and events according to published guiding principles &lt;br&gt; • To provide opportunities for children to make their own artworks, discover new ideas, interact with their families and play</td>
<td><a href="http://www.ipswichartgallery.qld.gov.au/kids_gallery/guiding_principles/index.php">www.ipswichartgallery.qld.gov.au/kids_gallery/guiding_principles/index.php</a></td>
<td></td>
</tr>
<tr>
<td>Sackler Center for Arts Education</td>
<td></td>
<td>The centre is a dynamic 21st-century education hub and learning laboratory that offers innovative public programmes in the visual, performing, and literary arts. Exploration and experimentation with new technologies is the centre’s hallmark, which broadens and enriches programmes for youth, adults, and families. Artists as well as cultural and academic institutions are valued collaborative partners.</td>
<td><a href="http://www.guggenheim.org/education/sackler_center.html">www.guggenheim.org/education/sackler_center.html</a></td>
<td></td>
</tr>
<tr>
<td>National Arts Education Public Awareness Campaign</td>
<td>Americans for the Arts and Partners</td>
<td>• To advance the arts in America &lt;br&gt; • To create opportunities for every American to participate in and appreciate all forms of the arts</td>
<td><a href="http://www.artsusa.org/public_awareness/">www.artsusa.org/public_awareness/</a></td>
<td></td>
</tr>
<tr>
<td>National Arts for Young people Initiative</td>
<td>Wallace Foundation</td>
<td>To transform arts education for children in and out of school by developing strong partnerships between the cities’ public school systems, arts institutions and out of school programmes</td>
<td><a href="http://www.wallacefoundation.org">www.wallacefoundation.org</a></td>
<td></td>
</tr>
<tr>
<td>National Education and the Arts Network (NEAN)</td>
<td>Australia Council for the Arts</td>
<td>• To ‘foster and support the development of State, Territory and Australian Government education and the arts activities, programmes and research projects’ &lt;br&gt; • To reach agreement about the priority areas for inclusion in a national strategy for education and the arts in Australia &lt;br&gt; • To identify opportunities for collaborative use of resources towards implementation of a national strategy for education and the arts in Australia.</td>
<td><a href="http://www.australiacouncil.gov.au/news/news_items/national_education_and_the_arts_network">www.australiacouncil.gov.au/news/news_items/national_education_and_the_arts_network</a></td>
<td></td>
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<tr>
<td>Title of Initiative</td>
<td>Origin</td>
<td>Aims</td>
<td>Reference</td>
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</table>
| Online Community Art Gallery        | Association of Independent Schools of Victoria                         | • AISV’s Student Art Exhibitions and Art on Tour focus on the high skill levels of individual students. The works contributed by these students highlight some of the excellent programmes for artistic achievement offered by the staff at each school.  
• AISV exhibits the art works in its offices and training rooms in South Yarra and lends them to companies and organisations to display in their foyers, meeting rooms, boardrooms and work areas at no cost. | www.ais.vic.edu.au/independent/community/gallery.htm                                                |
| Schools Drawing the Lines           | The Clore Duffield Foundation                                          | An investigation into the ideal spaces for creative, and specifically visual arts, explorations in schools, galleries and museums                                                                  | www.art-works.org.uk/research/bigsink1.shtml                                                        |
| The Big Sink                        | Fundacion Cisneros, Venezuela                                          | To train teachers to use artworks to develop students’ cognitive skills, while at the same time fostering in them a love of art                                                                     | www.coleccioncisneros.org                                                                            |
| Think Art                           | Fundacion Cisneros, Venezuela                                          | To develop effective ways to bring high-quality arts experiences to more young people inside and outside of school                                                                               | www.wallacefoundation.org/NewsRoom/PressRelease/ArtsForYoungPeople.htm                              |
While some of these initiatives derive from the formal schooling context, many more have their origins in community contexts and/or partnerships or collaborations. All have been designed to profile the arts in the eyes of their own and the general community. Few have been evaluated in terms of the success with which they enhance the perception of the arts. Given the low esteem in which the arts appear to be held according to this Review’s findings, and despite benefits to the individuals involved, success in this regard would at least be open to question.

The other hub of response to this emergent policy environment relates to advocacy, which has its major constellation in the United States of America. Advocacy differs from initiatives designed to enhance the image of the arts in the crucial respect that such campaigns are targeted to lobby influential individuals and/or sectors and use as their basis argument derived from research relating to the benefits of the arts. Given that there has been very little such research specifically focussing on the visual arts, the advocacy arguments reported here typically utilise evidence from other artforms. Table 2.3.2 summarises the major and influential advocacy publications/campaigns at the forefront of the contemporary arts education thrust.
<table>
<thead>
<tr>
<th>Author/ Sponsors</th>
<th>Title</th>
<th>Date</th>
<th>Organisation/ Country of Origin</th>
<th>Purpose/Audience</th>
<th>Nature of Resource</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Arts Advocacy Day</td>
<td>ca 1987</td>
<td>United States of America</td>
<td>National annual showcasing of the arts with statement on the Arts by United States Secretary of Education</td>
<td>• Celebratory events, publications, statements etc.</td>
</tr>
<tr>
<td>Murfee</td>
<td>Eloquent Evidence: Arts at the Core of Learning</td>
<td>1995</td>
<td>National Assembly of State Arts Agencies</td>
<td>To showcase the accumulated evidence which is testimony to the relationship between learning, knowing, and the arts</td>
<td>Overview of evidence testimony to the arts • as serious and rigorous academic subjects • role regarding achieving students’ education goals • develop creativity naturally • improve student engagement and persistence • help high risk students • expand understanding of self and others • prepare students for jobs Guide organised in three sections: the messages, an action plan, and resources</td>
</tr>
<tr>
<td>Campbell &amp; Townshend</td>
<td>Making the Case for Arts Education</td>
<td>1997</td>
<td>Ontario Arts Council</td>
<td>To help people advocate locally – school by school, community by community – for arts education</td>
<td>• Identification of key messages about the value of arts education • Provision of a wide selection of research findings and other supporting evidence and arguments • Suggestions re: ways to use the above in local advocacy efforts</td>
</tr>
</tbody>
</table>
Table 2.3.2 (cont.) *Advocacy Resources*

<table>
<thead>
<tr>
<th>Author/ Sponsors</th>
<th>Title</th>
<th>Date</th>
<th>Organisation/ Country of Origin</th>
<th>Purpose/Audience</th>
<th>Nature of Resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiske (ed.)</td>
<td>Champions of Change</td>
<td>1999</td>
<td>President’s Committee on the Arts and Humanities, United States of America</td>
<td>To explore why and how young people were changed through their arts experiences</td>
<td>Consensus across Champions of Change research studies  WHY? Because the arts:  • Change the learning experience  • Reach students not otherwise being reached and in different ways  • Connect students to themselves and others  • Transform the learning environment  • Provide learning opportunities for the adults in the lives of young people  • Provide new challenges for successful students  • Connect learning to the world of work  HOW? Because the arts  • Enable direct involvement with art and artists  • Require significant staff development  • Support extended engagement in the artistic process  • Encourage self directed learning  • Promote complexity in the learning process  • Allow management of risk by learners  • Engage community leaders and resources</td>
</tr>
<tr>
<td>Pankratz and O’Donnell</td>
<td>An Arts in Education Research Compendium</td>
<td>2001</td>
<td>California Arts Council, United States of America</td>
<td>• To connect the research world with the real world of the classroom  • To provide a useful resource for policy makers, educators, arts leaders, foundation officers, and parents as they assume positive leadership roles in making the arts basic in California schools</td>
<td>Answers to frequently asked questions about Arts in Education Research (linked to relevant research)  • Key Readings organised in nine areas  • Details of web sites, publications and initiatives  • Listing of national Arts in Education websites  • Listing of studies proffering an agenda for further research</td>
</tr>
<tr>
<td></td>
<td>Promoting the Value of the Arts: Arts Education Research in Australia 1980 – 2001</td>
<td>2001</td>
<td>Australia Council</td>
<td>To create an arts education research resource for researchers, students, academics and other interested parties</td>
<td>Bibliography of research, theses, books, reports, and conference presentations in relation to arts education over the period 1980 - 2001</td>
</tr>
</tbody>
</table>
### Table 2.3.2 (cont.) Advocacy Resources

<table>
<thead>
<tr>
<th>Author/Sponsors</th>
<th>Title</th>
<th>Date</th>
<th>Organisation/Country of Origin</th>
<th>Purpose/Audience</th>
<th>Nature of Resource</th>
</tr>
</thead>
</table>
| Deasy (ed.)     | Critical Links: Learning in the Arts and Student Academic and Social Development | 2002 | Arts Education Partnership United States of America | • To recommend to researchers and funders of research promising lines of inquiry/study suggested by recent, strong studies of the academic and social effects of learning in the arts  
• To provide designers of arts education curriculum and instruction with research based insights | A compendium of selected research studies in five areas: drama, multi-arts, music, dance, visual arts:  
• Summary of each study and comments on contribution to the field and implications for further research/practice  
• Overarching discipline essays commenting on the collective body of work |
| McCarthy, Ondaatje, Zakaras and Brooks | Gifts of the Muse: Reframing the Debate About the benefits of the Arts | 2004 | The Wallace Foundation | • To improve the current understanding of the arts’ full range of effects in order to inform public debate and policy  
• To review all benefits associated with the arts, analyse how they may be created, & examine how they accrue to individuals and the public through different forms of arts participation | The Case for Instrumental Benefits:  
• Categorisation and summary – cognitive, attitudinal and behavioural, health, social, economic  
• Assessment of the quality of this research – vulnerable to challenge  
• Intrinsic benefits – private to public  
• Captivation and pleasure  
• Expanded capacity for empathy  
• Cognitive growth  
• Creation of social bonds  
• Expression of communal meanings |
| Arts and Learning Review | 2006 | National Arts and Learning Collaborative | • To inform, educate, inspire, and mobilise those with a stake in the education of children who believe students must receive quality arts learning in all schools Kindergarten to Year 12 (K – 12)  
• To build bridges between arts educators and a wider audience of those concerned with arts in the schools and in improving public education | • Information about the latest ideas, research, initiatives to inspire readers re the transformative power of the arts  
• Information for arts and education leaders about important initiatives in arts education practice, research, philanthropy, and policy |
| Ruppert | Critical Evidence How the Arts Benefit Student Achievement | 2006 | National Assembly of State Arts Agencies United States of America | • To describe in non-technical terms what the research says about how study of the arts contributes to academic success  
• To offer impartial, to the point reporting of the multiple benefits associated with students’ learning experiences in the arts  
• To make the case for the arts based on sound educational research | • Uses Critical Links as a primary evidential source and addresses  
- Arts Education in the Big Picture  
- NCLB Act and the Arts  
- How study of the Arts contributes to student achievement and success  
- The ABCs of Arts Learning – academic, basic, comprehensive  
- Moving Forward |
| Ford Foundation | Keep Arts in Schools | 2007 | United States of America | Website designed to equip individuals with what they need to make compelling cases for arts education | • News, videoclips, research, case studies and tools  
• Links to articles, national studies and other websites on Arts education |
The first point to be made about Table 2.3.2 is that there is an underlying problem with these arguments in that they derive from an associative rather than a direct base. In other words, they do not have a basis in studies which examine arts education in its own right but rather attempt to demonstrate that students who have been exposed to an arts rich environment will perform more highly than students who have not experienced such an environment in some area of the curriculum that matters (e.g. Maths or English as defined by quantitative test score improvement).

The second comment to be made about the much quoted influential advocacy arts publications in this context is that, of the evidence amassed as pointed out earlier, a miniscule amount relates directly to the visual arts. So few are the studies which have given any research attention to the visual arts that they cannot, evidentially, be included either in discussions of extrinsic instrumental benefits or, conversely, in evaluations of the research validity of such studies. While anecdotal claims for the efficacy of the visual arts could be considered, these too are sparse in the arts advocacy campaign literature.

The third issue is that evidentially weak data used in advocacy is likely to erode rather than enhance the status of the arts. As argued previously, advocacy claims need to be based on strong evidence that relates to the unique contribution of visual education relative to the skill set that is critical to the new creative economy.

2.4 The Australian Context

Against this background of international policy development, debate, initiatives and advocacy (to many of which Australia has contributed substantially), the policy position of Australia is considered at two levels. The first is the national policy level and second is the State/Territory level. Table 2.4.1 presents an overview of major Australian policy developments over the same period.
<table>
<thead>
<tr>
<th>Report</th>
<th>Date</th>
<th>Title</th>
<th>Commissioned/</th>
<th>Key Relevant Terms of Reference/Aims</th>
<th>Relevant Findings</th>
<th>Relevant Recommendations</th>
</tr>
</thead>
</table>
|       | 1994  | Creative Nation                              | Australian Government | To articulate Australia’s cultural policy | • A charter of *Cultural Rights* that guarantees all Australians:  
- the right to an education that develops individual creativity and appreciation of the creativity of others  
- the right of access to our intellectual and cultural heritage  
- the right to new intellectual and artistic works  
- the right to community participation in cultural and intellectual life. |                                                                                           |
| Senate | 1995  | Arts Education                                | Environment, Recreation, Communications and the Arts Reference Committee | • Present level and status of education in the arts and the involvement of students in Australian educational institutions  
  • Current training practices, skills levels and involvement by teachers and the general community in providing arts education in educational institutions  
  • Allocation and use of resources to arts education in educational institutions  
  • Consistency of arts education policies and programmes within and between educational institutions and States and Territories. | • Strong evidence that generalist primary teachers teach arts relatively poorly | • National report on Schooling to include inputs to school education and educational outcomes for all KLAs to identify disadvantages to the arts  
  • States and Territories encouraged to give priority to development of more detailed competency standards both for specialist arts teachers and for generalist primary teachers teaching arts. |
|       | 1997  | Australian Government Response to Arts Education | Australian Government supportive of the Committee’s Report noting concerns raised and fears expressed | Australian Government supportive of the Committee’s Report noting concerns raised and fears expressed | • Strategies recommended to address Recommendations 1, 2, 3, 4, 7, 10, 11, 23, 24 and 25. |                                                                                           |
### Key Arts/Arts Education Policy Directions - Australia

<table>
<thead>
<tr>
<th>Report</th>
<th>Date</th>
<th>Title</th>
<th>Commissioned/Sponsored</th>
<th>Key Relevant Terms of Reference/Aims</th>
<th>Relevant Findings</th>
<th>Relevant Recommendations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1999</td>
<td>The Adelaide Declaration on National Goals for Schooling in the Twenty-First Century</td>
<td>Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA)</td>
<td>• Articulate the creative contribution of the sector</td>
<td>• Dominant perception that cultural/artistic achievements less valued than others (e.g. sporting)</td>
<td>The National Goals identified The Arts as a Key Learning Area. In general they articulated:</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• Assess the economic contribution of the sector</td>
<td>• Minimum $160 million contribution</td>
<td>• schooling should develop fully the talents and capacities of all students.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• Report on the current trends in the training of arts practitioners</td>
<td>• Demand exceeds places</td>
<td>• students should have attained high standards of knowledge, skills and understanding through a comprehensive and balanced curriculum encompassing agreed key learning areas.</td>
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<td></td>
<td></td>
<td></td>
<td>• schooling should be socially just.</td>
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<td></td>
<td>2002</td>
<td>Contemporary Visual Arts and Craft Inquiry</td>
<td>Minister for the Arts and Sport</td>
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<td>Myer</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>• Guiding principles for sector’s future direction</td>
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<td></td>
<td></td>
<td></td>
<td>• $200,000 annual professional development extension</td>
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<td></td>
<td>2003</td>
<td>Creative Connections An Arts in Education Policy Consultation Paper</td>
<td>Department of Education and Training Department of Culture and the Arts</td>
<td></td>
<td></td>
<td>Western Australia (<a href="http://www.dca.wa.gov.au">www.dca.wa.gov.au</a>)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>To bring arts and culture to the centre of public policy and make it a priority for Government</td>
<td>Proposed Policy Objectives</td>
<td>• Proposed Policy Objectives</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• To support the provision of high quality experiences in the arts in education</td>
<td>• To support the provision of high quality experiences in the arts in education</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>• To raise the profile and status of the arts in education</td>
<td>• To raise the profile and status of the arts in education</td>
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<td></td>
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<td>• To contribute to and support local and national arts in education research</td>
<td>• To contribute to and support local and national arts in education research</td>
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<td></td>
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<td>• To strengthen the relationship between the arts and cultural and education sectors to ensure a long term collaborative partnership</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Report</th>
<th>Date</th>
<th>Title</th>
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<th>Relevant Recommendations</th>
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</thead>
<tbody>
<tr>
<td>Australia Council</td>
<td>2004-2007</td>
<td>Education and The Arts Strategy Council Priorities</td>
<td></td>
<td>Two key priorities:</td>
<td>• Establishment of the National Education and the Arts Network (NEAN)</td>
<td>• High level agreement on an overarching framework for improved links between education</td>
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<td></td>
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<td>• To articulate the role of the arts in enabling young people to thrive in a rapidly changing world</td>
<td>• Partnership with relevant Australian Government agencies to commission research to measure the impact of school based arts programmes</td>
<td>and the arts</td>
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<td></td>
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<td></td>
<td></td>
<td>• To facilitate collaborative effort between the arts and education sectors</td>
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<tr>
<td>2005 Imagine Australia</td>
<td></td>
<td>Prime Minister’s Science Engineering and Innovation Council</td>
<td></td>
<td>• Describe the extent to which creative processes influence and intersect with science, technology and engineering in Australia and elsewhere</td>
<td>Recommendations involve</td>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td>• Identify how to leverage creativity in the innovation process for competitive advantage in the Australian context</td>
<td>• Adoption of new innovation policies that recognise the central role of creativity and the creative industries</td>
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<td></td>
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<td></td>
<td>• Consider how the adaptation of the creative process to the science, technology and engineering sectors has implications for the education system</td>
<td>• Initiation of measures to promote broader cross-disciplinary and cross-sectoral teaching and research</td>
<td></td>
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<tr>
<td>2006 Pathways to</td>
<td></td>
<td>House of Representatives Standing Committee on Science and Innovation</td>
<td></td>
<td>To inquire into Australian technological innovation and pathways to commercialisation</td>
<td>Recommendation 12:</td>
<td></td>
</tr>
<tr>
<td>Technological Innovation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>That the Australian Government introduce a funded cluster development programme to encourage the Australia-wide development of clusters which bring together innovation in research, business and education</td>
<td></td>
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<tr>
<td>Report</td>
<td>Date</td>
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<td>Key Relevant Terms of Reference/Aims</td>
<td>Relevant Findings</td>
<td>Relevant Recommendations</td>
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<tr>
<td>Cultural Ministers Council (CMC)</td>
<td>2006</td>
<td>19th Meeting</td>
<td></td>
<td>To foster a culture of creativity and innovation in Australia’s school systems in partnership with creative individuals and organisations.</td>
<td></td>
<td>• Consideration of and support for a joint National Education and the Arts Statement from Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) and CMC • Agreement that cross-jurisdictional joint working group be convened to progress and develop initiatives arising from the statement</td>
</tr>
<tr>
<td>MCEETYA and CMC</td>
<td>2007</td>
<td>National Education and the Arts Statement</td>
<td></td>
<td></td>
<td></td>
<td>Four key areas of collaborative action identified were: • Professional development • Curriculum, policy and learning resources • Research and communication • Partnerships</td>
</tr>
<tr>
<td>Australian Government</td>
<td>2008</td>
<td>First We See: Report of the National Review of Visual Education</td>
<td>Australia Council and the Australian Government Department of Education, Employment and Workplace Relations</td>
<td>• To provide a preliminary overview of national and international visual education research • To map the curriculum for visual education in Australian schools and how it is implemented • To identify the elements of best practice in the delivery of visual education • To analyse the current provision of teacher education (pre-service and in-service) for visual arts, craft, design and visual communication • To develop options for strategic actions related to visual education for consideration by Government, educational bodies and providers, and other groups with an interest in this field.</td>
<td></td>
<td>Key recommendations include: • visuacy as a democratic visual education concept be recognised as a core skill area and that a visual education curriculum separated from the performing arts and incorporating visuacy as a primary goal be developed for each of the compulsory years of schooling. • that appropriate pre-service training and ongoing professional learning opportunities in visual education be instituted for (a) visual education specialist secondary teachers and (b) generalist primary teachers. • the potential of partnerships between schools and appropriate external agencies/organisations to contribute to visual education be explored and a programme of implementation determined. • a national visual education research agenda be developed along with an implementation plan and staged timeline.</td>
</tr>
</tbody>
</table>
While Australia’s commitment to the role of creativity in creating the nation is of relatively long standing (e.g. Creative Nation, 1994), the author contends that it was probably not until the explicit commitment of the Australia Council to an Education and the Arts Strategy that the engine room for change came into being; in other words, formal cross sectoral collaborative mechanisms proved to be an important catalyst for action. There is no doubt that there were important studies prior to this (e.g. the 1995 Senate Inquiry into Arts Education) but the mechanism to take the results of these to the next level was essentially not in place and so, largely, they remain ideas in want of implementation.

A similar issue of discordance has beset the nexus between cultural and educational policy. Table 2.4.2 examines creative/cultural policy at the State/Territory level, mapping both the stated overarching policy and the policy within the formal educational context as well as at the national level in both Australia and New Zealand.
<table>
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</thead>
<tbody>
<tr>
<td>Australia</td>
<td></td>
<td></td>
<td>• Creative ways of expression</td>
<td></td>
<td>• Creative ways of expression</td>
<td></td>
<td></td>
<td>✓</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• Critical appreciation of own and others art works</td>
<td></td>
<td>• Critical appreciation of own and others art works</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• A means to communicate using senses, perceptions, feelings, values and knowledge</td>
<td></td>
<td>• A means to communicate using senses, perceptions, feelings, values and knowledge</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• An understanding of the values and attitudes of self and other individuals and cultures</td>
<td></td>
<td>• An understanding of the values and attitudes of self and other individuals and cultures</td>
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<tr>
<td>Australia</td>
<td>2003</td>
<td>Young People and the Arts</td>
<td>• Supporting, promoting and raising the profile of artistic and creative work by, for and with young people and children</td>
<td></td>
<td>National Education and Arts Strategy</td>
<td></td>
<td></td>
<td>✓</td>
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<tr>
<td>New South Wales</td>
<td></td>
<td></td>
<td>• More people using parks, sporting and recreational facilities and participating in the arts and cultural activity</td>
<td></td>
<td>• Increase visitation and participation in the arts by 10 per cent by 2016</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>• Increase visitation and participation in the arts by 10 per cent by 2016</td>
<td></td>
<td>• Opportunities for creative action</td>
<td></td>
<td>Poster mapping essential VA skills at each of the four identified stages</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Opportunities for creative action</td>
<td></td>
<td>• Opportunities for creative action</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Aesthetic pleasure and emotional response</td>
<td></td>
<td>• Aesthetic pleasure and emotional response</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• Communicate ideas using appropriate art form symbol system</td>
<td></td>
<td>• Communicate ideas using appropriate art form symbol system</td>
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Table 2.4.2 (cont.) **Mapping of Creative/Cultural Policy and Arts Education Policy**

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<tbody>
<tr>
<td>Victoria</td>
<td>2002</td>
<td>Commitment to</td>
<td>Creative Capacity+</td>
<td>2002</td>
<td>• Vehicle for confronting and exploring new ideas&lt;br&gt;• Prepares for post industrial economy roles dependent on innovative ideas, creative use of technologies and development of new/blended forms&lt;br&gt;• Expects ethical conduct in creating, making, presenting and responding to art works</td>
<td>• Creating and making&lt;br&gt;• Exploring and responding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Queensland</td>
<td>2007 - 2009</td>
<td>• Developing flexible funding models&lt;br&gt;• Increasing regional infrastructure and support&lt;br&gt;• Enhancing audience development&lt;br&gt;• Increasing export of QLD Arts&lt;br&gt;• Promoting strong ATSI arts and culture&lt;br&gt;• Strengthening arts viability and growth</td>
<td>2002</td>
<td>• Aesthetic and sensory, cognitive, physical and social learning</td>
<td>• Making images and objects&lt;br&gt;• Making and displaying&lt;br&gt;• Appraising images and objects</td>
<td></td>
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</table>
### Table 2.4.2 (cont.)  Mapping of Creative/Cultural Policy and Arts Education Policy

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<tr>
<td>South Australia (SA)</td>
<td>2007</td>
<td></td>
<td>• Creative industries (CIs): increase South Australians working in the CIs by 20% by 2014 • Film industry: double number of SA feature films by 2014 • Cultural engagement - increase attendances at SA’s cultural institutions by 20% &amp; at selected arts activities by 40% by 2014 • Understanding of Aboriginal culture: Aboriginal cultural studies included in school curriculum by 2014</td>
<td></td>
<td>• Means of explaining, reflecting on and understanding society • Develop non literal languages • Engage intellect and creativity towards active creative problem solving • Access to alternative modes of thinking and feeling</td>
<td></td>
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<tr>
<td>Western Australia</td>
<td>2005 - 2007</td>
<td></td>
<td>Creative Connections aims to • Support and enhance existing successful activities in the arts in education • Identify gaps in provision • Initiate projects to promote access to a diverse range of high quality arts and cultural experiences in Kindergarten to Year 12 (K –12) Government schools</td>
<td></td>
<td>• Develop creativity • Are rigorous academic subjects • Are essential to an understanding of the world • Develop positive self-perception and assist in tackling disengagement and social exclusion</td>
<td></td>
<td>Visual enquiry, studio practice, exhibition and reflection</td>
<td>✓</td>
</tr>
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</table>
| Tasmania          |            | *Place:* Build brand through the Arts  
*People:* Develop skills and potential of local talent  
*Practice:* Increase cultural & economic value of the Arts to the community  
*Participate:* Increase participation in arts and cultural activities |  |  |  | Arts as integral to Communication sector of Curriculum Framework alongside English /Literacy and Mathematics/ Numeracy |  |  |
| Northern Territory| 2006       |  | • To support and develop the artistic & cultural potential of the Territory  
• To ensure that all Territory residents have access to a variety of arts and cultural activities |  | • Each art form has distinct area of knowledge, symbolic language, techniques and conventions | • INNER learner  
• CREATIVE learner  
• COLLABORATIVE learner  
• CONSTRUCTIVE learner |  | Three inter-dependent strands:  
• Creating arts ideas  
• Arts skills & processes  
• Arts responses and analysis |
| Australian Capital Territory | 2006-2008 | • Public art  
• Community arts  
• Arts facilities/ cultural institutions  
• Key arts organisations  
• Arts funding  
• Special programmes and initiatives | • Excellence is encouraged  
• Engagement & participation maximised  
• Sustainability is strengthened | Trial Draft 2006 | Essential Learning Area 25 - Creates artistic works  
Essential Learning Area 26 – Understands and values artistic works | Of the 26 identified and developed Essential Learning Areas, the arts have the final two |  |  |
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</thead>
<tbody>
<tr>
<td>New Zealand</td>
<td>2007 - 2010</td>
<td></td>
<td>• New Zealand communities engaged in their arts&lt;br&gt;• Development of quality New Zealand artists&lt;br&gt;• Quality arts experiences for New Zealand peoples&lt;br&gt;• International success for New Zealand Arts</td>
<td>2006 - 2008</td>
<td>• Creativity&lt;br&gt;• Identity&lt;br&gt;• Emotional growth&lt;br&gt;• Cognitive growth</td>
<td></td>
<td></td>
<td>✓</td>
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</tbody>
</table>
In Australia, the primary responsibility for school education rests with the States and Territories. To improve the quality of schooling nationally, the Australian Government works with State and Territory Governments, non-Government school authorities, parents, educators and other organisations to seek the best possible outcomes for young Australians.

While each State/Territory has responsibility for the management of public education and training, there are differences both in the organisation of the responsible department and the ways in which they operate under the national framework of key learning areas, for example.

As is clear from Table 2.4.2, both Australia and New Zealand have a national education and the arts strategy. This is, however, differentially mediated at the State/Territory level in Australia with only Western Australia having an identified Arts Education strategy. The treatment of the Arts/Cultural/Creative policies of the States/Territories also appear to differ in significant ways. It might be argued that there is a lack of systemic linkages between portfolios which militates against cohesive forward action. Moreover not all policies define the uniqueness of the arts in ways likely to contribute to an appreciation of their specific and intrinsic curriculum qualities; one example of this is that not all States/Territories specify an Arts rationale.

2.5 Connecting Policy to Practice and Research

There are obvious policy drivers at work globally but there is also clearly some slippage between the vision and the reality:

Although education policies across the world devote some place to art tuition, as shown during the first international Conference on that topic organized by the UNESCO in Lisboa in March 2006, there is nevertheless a wide gap between official declarations and their implementation at school level or in other educational settings. If the issue of artistic and cultural education is now being raised once more with such intensity, it is precisely to fill this gap (Lauret, 2007:1).

Madden (2007) also points to the ‘… need to improve links between policy and research in the field of arts and cultural policy’ (Madden, 2007:3). Given the strong arts and cultural policy environment, both nationally and internationally, it is important to consider the nexus between this and the current terrain of research in visual education.
CHAPTER THREE

THE STATE OF ARTS/EDUCATION RESEARCH

3.1 Four Generational Faces of Visual Education

Over the past 70 - 80 years visual education has had four distinct faces. In the case of the first three, each new face was in some way a reaction to the one that preceded it. In the case of the fourth, however, the face has both to look forwards and backwards, to be proactive and not simply reactive to the past; as yet this face scarcely has defined features. Table 3.1.1 provides a brief characterisation of these four faces as a prelude to the discussion of research in this chapter.

Table 3.1.1 Visual Education: Four Faces

<table>
<thead>
<tr>
<th>Face</th>
<th>Time Frame</th>
<th>Descriptor</th>
<th>Key Characteristics</th>
</tr>
</thead>
</table>
| 1    | Up to post World War Two | Apprenticeship Model in parallel with Academic | • Studio Art – the chosen few follow the Master  
• Academic study of Art History, Aesthetics in universities |
| 2    | circa 1948 to mid 1960s | laissez faire model | • Non-interventionist role for teachers  
• Emphasis on the process rather than the product |
| 3    | Late 1960s to mid 1990s | Discipline Based Art Education (DBAE) | • Formal emphasis on aesthetics, criticism, art history and studio practice  
• Art for all students but greater emphasis on high art |
| 4    | Late 1990s to current | Recognition of ongoing democratisation of Visual Culture | • Visual explosion engulfs every aspect of society  
• Requires strong conceptual shift |

While the third face – DBAE – was very much involved in reclaiming the discipline as the foundation of visual art education, there was little research conducted on the effects of this educational approach. Likewise, no research was conducted on practice-based education, whether in the DBAE period or in the laissez faire period.

The sections that follow map the nature and extent of extant research as well as probing how effectively research provides direction for the features of Face Four.

3.2 Mapping Current Research

It is not an exaggeration to say that much research in arts education stems from a felt need to justify the existence and efficacy of the arts rather than to explore the pedagogy in context. Perrin (2000), for example, points out that ‘in the world of arts
education the argument most frequently used to make the case for including arts in the curriculum is that the study of the arts has a positive effect on student achievement. Identifying 'the celebrated “Mozart Effect” as the most widely cited [such] study' she avers that, despite its slight and temporary effect, 'it makes an appealing sound bite as an argument for the arts as handmaiden to academic achievement'. Certainly the most widely cited literature in the area is that which argues the instrumental case in a range of directions. The instrumental case, in effect, argues for the arts in general on the basis of what else they affect in positive ways.

3.2.1 Visual Education vs the Performing Arts

At the outset, it has to be acknowledged that, if the focus were solely on research in relation to visual arts, it would be extremely brief. There are very few studies that have investigated the visual arts in an educational context and even fewer that have explored visual arts classroom practice. Hence, in order to scope what is known in this area, this discussion necessarily encompasses the wider arts and arts education research terrain.

Certainly the majority of the studies on which the instrumental case rests emanate from the performing arts area. Indeed, Catterall (2002) points out that, in relation to 'our understandings of academic and social effects’ of the creative arts, ‘perhaps curiously most under-examined [are] the visual arts’. He refers to this area as ‘quite unexplored territory’ with only four unrelated studies identified compared with significant research attention to music (Catterall, 2002:3-4). Four years later (Catterall, 2006) further amplified these comments:

> It would be fair to call 1996 to 2004 a decade of keen attention to learning ‘transfer’ in the domain of the visual and performing arts. There is no sign that this research is losing momentum, although the ground is shifting…

> Traditions in science hold that one comprehends human phenomena only through an accumulation of studies, and not through any single piece of research. Thus, music and spatial reasoning research, while intuitively satisfying and widely touted, is in an early stage of establishment (Catterall, 2006:1 & 6).

Needless to say, by inference, he sees visual education research as being at an even earlier stage.

In commenting on the Catterall (2002) analyses of transfer effects, Winner and Hetland (2002) acknowledge that current research in relation to transfer effects is also at a very basic stage but observe that, perhaps more importantly and urgently, we need research in relation to ‘…just what kinds of cognitive, affective, and social skills are taught in arts classes…especially those taught uniquely’.
3.2.2 The Features of the Arts/Education Research Terrain

Table B.1 in Appendix B presents an overview of recent research in arts education with a special focus on research in visual arts education. While it is not designed to be all-inclusive, it samples recent research across the United States, the United Kingdom, Canada, Australia and Europe. What this reveals is that almost half of research (45%) is designed to demonstrate the bonus effects of arts education as distinct from its intrinsic benefits. Almost one-fifth (19%) is framed from an advocacy position.

For at least a couple of decades the US in particular seems to have been lost down the cul de sac of instrumentality and, despite strong intimations from fellow US researchers, some still seem unable to extricate their focus from it (Lampert, 2006, for example). In their Executive Summary to the meta-analyses that demonstrated the current futility of transfer studies, Winner and Hetland (2000) argue strongly that:

These mixed findings should make it clear that, even in cases where arts programs add value to non-arts academic outcomes, it is dangerous to justify arts education by secondary, non-arts effects. Doing so puts the arts in a weakened and vulnerable position...Just as we do not (and could not) justify the teaching of history for its power to transfer to mathematics, we must not allow policy makers to justify (or reject) the arts based on their alleged power to transfer to academic subject matters...

Studying the arts should not have to be justified in terms of anything else. The arts are as important as the sciences: they are time-honoured ways of learning, knowing, and expressing...

Our research shows that studying the arts does not, in and of itself, lead to improved test scores. Yet schools with strong arts often report a rise in test scores. Why?

Educators and policy makers need to understand what comes along with the arts.

To discover this, researchers need to carry out ethnographic studies of exemplary schools that grant the arts a serious role in the curriculum (Winner and Hetland, 2000, Executive Summary).

Certainly, as Champions of Change researchers, Burton et al (1999) were alive to other possibilities in their research, suggesting...

... that the relationship between arts learning and learning in other disciplines may not be as unidirectional – from the arts to other disciplines – as other studies have implied. Rather, the relationship may be more dynamic and interactive than is usually acknowledged. In other words we question whether transfer – or a one to one correspondence whereby one discipline serves another – is the only, or even an appropriate, way to conceptualise the
relationship across disciplines. The unidirectional model is much too simplistic and ill serves the complexity of thinking involved in learning. (Burton, Horowitz & Abeles, 1999:43)

We also have clear empirical evidence that children, in what we have called the low arts schools, are less able to extend their thinking. It appears that a narrowly conceived curriculum, in which the arts are either not offered or are offered in limited and sporadic amounts, exerts a negative effect on the development of critical cognitive competencies and personal dispositions (Burton, Horowitz & Abeles, 1999:44).

3.2.3 What picture of this research emerges?

While the under representation of the visual arts is perhaps the most immediately striking feature of the extant research, Table B.1 (see Appendix B) gives rise to a number of other observations:

- research attention on the arts has tended to intensify as we move from the twentieth century into the first years of the twenty-first century
- the majority of the studies focussing on ancillary justifications for the presence of the arts in the curriculum emanate from the United States
- justification for the arts in the curriculum remains a dominant focus of US research despite the fact that the No Child Left Behind Act of 2001 has reaffirmed the arts as a core academic subject
- an emergent strand of research involves identification and analysis of arts rich sites as a basis for isolating the critical elements and benefits of arts education (Davis, 2001; Bamford, 2006, and the current 2007 Seidel et al study)
- the methodology and/or sampling strategies in many studies has been noted as questionable which, in turn, impacts negatively on interpretation of the results of such studies
- the current balance between school-level research and classroom-based research is overwhelmingly in favour of the former
- the research has mainly been top down rather than bottom up in the sense that teachers have not been the ones asking the questions and seeking answers through interrogation of their own practice
- research specifically on the visual arts remains sparse and uncoordinated and has scarcely reached the engine room of visual education - the classroom
- only two visual arts classroom based studies were identified in the current scan (Downing and Watson, 2004; Winner, 2007).

3.2.4 The Research vis à vis The Image

It is reasonable to hypothesise that the nature of a discipline’s research helps to shape its image; there would seem to be little doubt that extant research has contributed to a particular perceptual frame for the arts disciplines. The carefully ironic title of the 2005 ECS study of how arts education is being reported and
presented to the public – *Media Paints Art Education in Fading Light* - encapsulates a strong and powerful message. Analyses of five months of media coverage demonstrate that the sector has not been and will not be served well by research that emanates from a deficit position as so many of the studies in this area do. Nor indeed is its image and direction served well by doom and gloom scenarios.

For example, of the plethora of studies designed to justify the place of the arts in the curriculum, one took as its title *Can Music be used to teach Reading?* It is difficult to imagine the Language area asking the converse question – *Can Reading be used to teach Music?* Yet it is also reasonable to ask whether the one question is inherently more sensible than the other? As Witmer (2000) argued,

> The arts deserve a justification on their own grounds, and advocates should refrain from making utilitarian arguments in favor of the arts … Rarely has learning in any subject matter transferred to learning in another area, and we should not require more of the arts than we do of other subjects (Witmer, 2000:4–5).

Certainly the search for extrinsic benefits of an arts education has not achieved the ends for the sector that were sought and desired. Indeed, with hindsight, it might rather be concluded that it has diverted it from the central core of its practice – rigorous and vibrant arts learning. There remains little information about what happens in classrooms and there is little evidence that classroom teachers have a strong involvement in feedback loops about their own practices.

While this might be interpreted as painting a parlous picture, and particularly so for the visual arts, the *nature* of the research which has been undertaken must also be taken into account.

### 3.2.5 What are the Key Journals Publishing?

Table 3.2.1 provides an analysis of articles in the major art education journal in each of Australia, the United Kingdom and the United States. The Specific Research Question category includes studies where a researcher asks a specific question and then uses the classroom as a laboratory as distinct from interrogating what goes on the classroom as part of normal practice (Classroom Teaching/Learning).
Table 3.2.1  Primary Focus of Articles in Key Art Education Journals 1997-2007

<table>
<thead>
<tr>
<th>Categories of Article</th>
<th>Australian Art Education</th>
<th>International Journal of Arts and Design Education (UK)</th>
<th>Studies in Arts Education (USA)</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theoretical/Philosophical Underpinnings</td>
<td>17%</td>
<td>14%</td>
<td>22%</td>
<td>17%</td>
</tr>
<tr>
<td>Specific Research Question</td>
<td>16%</td>
<td>12%</td>
<td>23%</td>
<td>16%</td>
</tr>
<tr>
<td>Curriculum/Assessment</td>
<td>13%</td>
<td>18%</td>
<td>8%</td>
<td>14%</td>
</tr>
<tr>
<td>Pedagogical Paradigm</td>
<td>18%</td>
<td>7%</td>
<td>14%</td>
<td>11%</td>
</tr>
<tr>
<td>Collaborations/Partnerships</td>
<td>6%</td>
<td>12%</td>
<td>5%</td>
<td>9%</td>
</tr>
<tr>
<td>Tertiary</td>
<td>7%</td>
<td>11%</td>
<td>3%</td>
<td>8%</td>
</tr>
<tr>
<td>History</td>
<td>4%</td>
<td>5%</td>
<td>9%</td>
<td>6%</td>
</tr>
<tr>
<td>Other Cultures</td>
<td>4%</td>
<td>7%</td>
<td>5%</td>
<td>6%</td>
</tr>
<tr>
<td>Teacher Education</td>
<td>5%</td>
<td>6%</td>
<td>2%</td>
<td>5%</td>
</tr>
<tr>
<td>Artist Analysis/reflection</td>
<td>6%</td>
<td>3%</td>
<td>5%</td>
<td>4%</td>
</tr>
<tr>
<td>Practice-Based Research</td>
<td>1%</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Professional Learning/Conditions</td>
<td>3%</td>
<td>3%</td>
<td>0%</td>
<td>2%</td>
</tr>
<tr>
<td>Classroom Teaching/Learning</td>
<td>1%</td>
<td>0%</td>
<td>1%</td>
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</table>

Over 30 per cent of articles in the Australian and the United States journals across the period sampled have a dominantly scholarly focus on Theoretical/Philosophical Underpinnings and Pedagogical Paradigms. Both of these journals also focus on Specific Research Questions. By contrast, the United Kingdom journal's main focus is Curriculum/Assessment – followed by Collaborations/Partnerships, Specific Research Questions and Theoretical/Philosophical Underpinnings. The Australian journal also devotes over 10 per cent of articles to issues of Curriculum/Assessment. The United Kingdom journal is the only one of the three to give much attention to post secondary issues as the areas of Tertiary, Teacher Education, Practice-Based Research, and Professional Learning/Conditions account for over 20 per cent of articles.

The overall percentage of articles reporting studies of classroom teaching/learning does not reach one per cent. It is pleasing that those published in Studies in Art Education, the United States journal, have been published since 2004, which perhaps suggests a new interest in this important area. Indeed the article that appeared in Australian Art Education also emanated from the United States. Anderson (1999) decided that he ‘…wanted to know what it means to be an art teacher, right now, in the United States of America’ so he set out on a 8 500 mile journey to ask art teachers ‘What do you really do, and what does it mean to you?’ (Anderson 1999:9). Yet what happens in arts classrooms seems perhaps to be taken for granted. This contrasts sharply with, say, the English curriculum area where there has been intense research interest in what happens in normal classrooms for decades, a fact to which a scan of the journal Research in the Teaching of English...
(first published in the mid 1960s) will readily testify. Unfortunately there is currently no comprehensive picture of the visual arts classroom at any level in any country.

3.3 Visual Education Research in Australia

In Australia, while education has a critical mass of research, the arts have only relatively recently joined the research ranks. At the tertiary level, while art historians and theorists (and musicologists) have long been part of the academic tradition of publishing papers, this has not been the customary province of the studio practitioner whose output has primarily derived from creative practice. Hence, at the time of the reforms of the tertiary sector undertaken during the late 1980s and early 1990s and which saw the absorption of art schools and conservatoria into universities, practice-based research was a virtual *tabula rasa* in terms of the verbal documentation traditional to research.

While this has slowly changed as art school staff have gradually accepted the need to play by the rules of the academy and sought credentials, in the view of the author the vein of research could scarcely be described as rich:

> Up to that time [late 1980s] most creative arts staff had been working in schools situated in the colleges of advanced education or in the TAFE sector, where there was not a strong research culture and where the employment selection criteria were more likely to be focussed on an applicant’s track record as an arts practitioner and a teacher rather than their academic or research record (Strand, 1998:26).

Moreover art education staff across Australian universities are not numerous, with some holding only part time or contract appointments as consistent with the restricted number of student contact hours requiring to be serviced. Most, in both education and discipline contexts have focussed their initial research attention on gaining academic research qualifications, the latter most often doing so through practice-based research. Hence there has been little time for visual education discipline-based research to develop towards maturity, which means that its input into this Review remains very sparse.

Arts education research represents a larger corpus but, by comparison with research into the curriculum areas of English and Mathematics, is also small. The Australia Council (2001) *Bibliography of Arts Education Research in Australia* lists the theses completed in Australian universities over the period 1980 – 2001. Of these only 11 per cent focus on any aspect of the visual arts and only two per cent have a direct classroom orientation. As the report of the ACER (2004) evaluation of arts programmes notes, ‘no studies were identified which isolated the effect of the visual arts programmes on non-arts outcomes’ (ACER, 2004:8). By comparison with music where the Bibliography of Music Education Research (BAMER) Project was established in the late eighties, visual arts research is virtually a blank canvas. Even in the USA, the research analysed for the Deasy (2002) *Critical Links* report encompassing studies dating from 1976 to 2001, only 6 per cent relate to the visual arts, which Baker (2002) decries as ‘scant’ (Baker, 2002: 145).
The research in the arts area generally has been largely generated in the education sector – from schools, tertiary institutions, Government and other instrumentalities. To a large extent this genesis explains why the research terrain is as it is – peopled by multiple small scale studies asking local questions, scoping studies to underpin policy, evaluations of specific initiatives, and research generated for advocacy purposes. Sefton Green (2006) refers to ‘… the fact that the sector in general is only known through partial insights pursued inconsistently over time’ (Sefton Green, 2006:9). Indeed, as the UNESCO Roadmap for Arts Education (2006) observed,

> While there has been some research into Arts education as an educational field, and evidence supporting the benefits of integrating the arts into education exists, in many countries this evidence is scarce, anecdotal and difficult to access (UNESCO Roadmap for Arts Education, 2006:12).

Studies of what happens in the normal course of art education at classroom level are rare – and not only in Australia.

### 3.4 Partnerships

While we may, as yet, have little real insight into what happens in the island of the classroom, we have a much greater level of documentation about what happens in the partnerships and collaborations between schools and other institutions which are increasingly delivering aspects of visual education in novel, exciting and challenging ways. The flavour of these partnerships and collaborations is sampled in the sections that follow.

#### 3.4.1 Museums and Galleries

Table 3.4.1 presents some current research data in relation to museum/gallery partnerships. The emphasis is primarily on international partnerships because this is the area in which the most published research/evaluation has occurred. There are a number of such partnerships in Australia but these, in the main, have not been reported in the research literature. Hence, with the exception of Piscitelli’s research in the Queensland context (for example, Piscitelli and Anderson, 2001), which is included here, Australian museum/gallery educational initiatives are presented in Chapter Eight.
<table>
<thead>
<tr>
<th>Collaborators</th>
<th>Nature/Purpose Of Collaboration</th>
<th>Research/Evaluation</th>
</tr>
</thead>
</table>
| Isabella Stewart Gardner Museum/Project Zero Educational Collaboration       | • Used theory of multiple intelligences as a frame for proposing five windows on or points of entry to the museum experience:  
  - Narrational – what story does this art work depict?  
  - Logical/Quantitative – how much do you think this work of art is worth?  
  - Foundational - why is this considered a work of art?  
  - Aesthetic – how are the forms you see organised or balanced?  
  - Experiential – can you draw the shapes you see in this work of art?                                                                                                           | Davis and Gardner designed and tested curricula to help visitors approach the museum’s collection from any or all of these entry points                                                                                 |
| Learning in and from Museum Study Centers  
(Harvard University Art Museum and Project Zero)                               | • To investigate the nature visitor learning offered by different study centres                                                                                                                                               | • Onsite observations of and interviews with a wide range of study centre users (Tishman)                                                                                                                            |
| Museum of Modern Art  (MoMA) school based Visual Thinking Curriculum          |                                                                                                                                                                                                                            | Tishman, MacGillivray and Palmer investigated the educational impact and potential of the MoMA Visual Thinking Curriculum                                                                                             |
| Project MUSE (Museums Uniting with Schools in Education)                     | • Focus on the development of learning tools and educational approaches rather than museum content:  
  - Inquiry – posing open ended questions without right or wrong answers  
  - Access – appealing to a wide range of learners  
  - Reflection – providing opportunities for thinking about one’s own thinking                                                                                      | Consolidation of findings and resources (Davis, 1996)                                                                                                                                                                   |
| QUT Museums Collaborative, Australia                                         | Young Children’s Interactive and Informal Learning in Museums: A Collaborative Research and Training Program in which young children’s interactive and informal learning in museum-based settings was investigated and their museum experiences collaboratively developed, fostered and enriched. | Piscitelli and Anderson (2001) research into young children’s museum experiences and perspectives                                                                                                                     |
Table 3.4.1 (cont.) A Brief Overview of Museum/Gallery Partnerships Reported in the Research Context

<table>
<thead>
<tr>
<th>Collaborators</th>
<th>Nature/Purpose Of Collaboration</th>
<th>Research/Evaluation</th>
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</thead>
</table>
| Image and Identity (Victoria and Albert Museum + 5 regional Galleries & NCH, the children’s charity) | • Seeks to engage and inspire vulnerable and hard to reach young people in responding creatively to museum collections through the visual arts  
• Projects offer young people enjoyable learning experiences and strong role models such as artists and designers, and aim to make them feel welcomed into museums and galleries | McLean (2005) conducted a small scale evaluation of one Identifying with the Objects project              |
| Image and Identity (Victoria and Albert Museum + 5 regional Galleries & NCH, the children’s charity) | • Evaluation of the professional development opportunities for teachers and youth workers offered by the Image and Identity scheme  
• Despite the focus of the scheme on student outcomes, very clear outcomes for participating | Jones & Downing (2006)                                                                                   |
| Professional Development Focus                                                | Professionals were identified, especially in the area of motivation                                                                                                                                                    |                                                                                                        |
| NW Museum Hub, creation of the Primary Consultant (Museums and Galleries) post with the Manchester Education Partnership | • Aims to embed the use of museums and galleries into Manchester primary schools’ practice  
• Magpie planning and support transforms museum/gallery education into, perhaps, a half term of teaching and learning. This results in measurable progress in attainment, denoted in high-status National Curriculum learning outcomes  
• Huge increase in impact of museums and galleries | Stanley (2006) Evaluation                                                                                                                                  |
<p>| South East Wales Schools and Big Pit, the National Coalmining Museum of Wales | • Website collaboration resulting in Children of the Revolution – an exploration of what life was like in early industrial Wales using video, virtual reality, modelling exercise and interactive mapping | Becta Best Practice Collaboration Award (2005) to the teachers, education professionals and museum education officers responsible for its development |
| Reticulum, a partnership project between The Museum of Antiquities, University of Newcastle and Northumbrian schools | • A completely integrated web based learning resource featuring the children’s artwork and presenting high quality information in an exciting and accessible format | Short listed for the £100,000 Gulbenkian Prize (2004)                                                    |</p>
<table>
<thead>
<tr>
<th>Collaborators</th>
<th>Nature/Purpose Of Collaboration</th>
<th>Research/Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Museums and Galleries Education Program (MGEP)</strong></td>
<td>• Designed to improve the quality of museum and gallery education services by drawing on existing best practice, spreading good practice more widely and increasing the number of museums and galleries offering good quality education services</td>
<td>Evaluation by Hooper-Greenhill, Dodd, O'Riain, Clarke &amp; Selfridge (2002)</td>
</tr>
</tbody>
</table>
| **Strategic Commissioning Programme 2003-2004: National/Regional Museum Education Partnerships (Department for Culture, Media and Sport and the Department for Education and Skills)** | • High teacher valuing of five generic learning outcomes:  
  - enjoyment, inspiration, creativity – 97%  
  - knowledge and understanding – 97%  
  - action, behaviour, progression – 92%  
  - attitudes and values – 91%  
  - skills – 91%  
  • Success Factors:  
    - managing number of new elements  
    - strong museum-related ideas  
    - appropriate management  
    - project workers with appropriate skills and experience  
    - participants’ and partners’ needs met’ | Evaluation by Hooper-Greenhill, Dodd, Philips, Jones, Woodward & O'Riain (2004)                                                                                  |
| **Renaissance museums for changing lives: Education Programme Delivery Plan across nine Regional Hubs** | **What did you learn at the museum today?**  
  • Museums contribute powerfully to Government agendas  
  • Although museums used by schools across the spectra, they are used by disproportionately large numbers of students at risk of deprivation and with special educational needs  
  • Satisfaction levels of teachers are very high  
  • Students are very enthusiastic | Evaluation by Hooper-Greenhill, Dodd, Gibson, Phillips, Jones & Sullivan (2006)                                                                               |
Table 3.4.1 shows very clearly that museum/gallery partnerships have been found to be highly enriching for visual education across a range of contexts, disciplines and foci.

3.4.2 Multiple Collaborations

A range of different types of collaborations have been undertaken by Project Zero, an educational research group established in 1967 at the Harvard Graduate School of Education with the mission

...to understand and enhance learning, thinking, and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels (The Creative Classroom Project, 1999 – 2004).

Table 3.4.2 provides a window into the nature and reach of Project Zero projects focussing on the importance of the arts to the development of creative habits of mind across its 40-year trajectory.
<table>
<thead>
<tr>
<th>Project</th>
<th>Investigators</th>
<th>Key Foci</th>
</tr>
</thead>
</table>
| Artful Thinking                 | Tishman and Palmer (2006)  | • Use the power of art as a force for developing students’ thinking dispositions  
                                  |                           | • Focus on looking at and interpreting art rather than making art  
                                  |                           | • Help teachers create rich connections between works of art and topics they are teaching  |
| Arts PROPEL                     | Gardner, Palmer & Gitomer  | • Students approach the artform along three crisscrossing pathways: (1) production – students are inspired to learn the basic skills and principles of the artform; (2) perception – students study works of art to understand the kinds of choices artists make and to see connections between their own and others’ work; (3) reflection – students assess their work according to personal goals and standards of excellence in the field  |
| ARTS SURVIVE                    | Seidel                     | • Three year national research study (1997-99) which investigated arts education partnerships in schools in order to ascertain why some survive while others do not  |
| ArtWorks for Schools            | Tishman & Grotzer          | • Programme to help teachers and students discover the power of the arts to enrich high-level cognition across school subjects  |
| Qualities of Quality Study      | Seidel, Winner, Hetland & Tishman | • Multi-faceted study of how arts educators define and strive to high-quality arts learning experiences for children and youth, both in and out of school  
                                  |                           | • The three distinct strands of the research involve a literature review, interviews with leaders and key informants in arts education, and case studies of exemplary arts education programmes  |
3.5 Artists as Resource

Institutional partnerships are not the only external resource harnessed by schools in the provision of visual education. A significant role has also been played by individual artists partnering with teachers. Table 3.5.1 provides a window on to a range of such partnerships, again with an emphasis on those which have incorporated a research focus.

A scan of Table 3.5.1 suggests that there is a considerable variety of ways in which the expertise of individual artists can be utilised - from enhancing the professional learning of teachers to in-classroom experiences to resource development.
<table>
<thead>
<tr>
<th>Collaborators</th>
<th>Nature of Collaboration</th>
<th>Research/Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lincoln Center Institute Project Curricular Frameworks in Aesthetic Education</td>
<td>Artist in Residence Programme - immersive aesthetic education programme comprising six or more units focussing on an artwork and actively involving students in solving artistic problems so they can develop sensitivity to the art form.</td>
<td>Qualitative methods (e.g. on site visits, interviews, student work, teachers’ journals) used to examine impact of programme and how it could be strengthened (Walters)</td>
</tr>
<tr>
<td>CAPE Veteran Partnerships</td>
<td>Visual Arts and Arts Integration Questions</td>
<td>Documentation and Action Research inside CAPE Veteran Partnerships (Burnaford, 2006)</td>
</tr>
<tr>
<td></td>
<td>• Can using the arts increase science knowledge and understanding?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• What is observation?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• What is sketching?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• What is detail?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• What is shading?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• What is living and non-living?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• What are structures of life?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Identify the parts of a Plant? Crayfish? Bird?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Write/talk about the growth process of the crayfish, the plants and the animals they observed.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Observe details</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• How can students explore ways to express themselves artistically through a study of cultural symbolism?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• What is a symbol?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• How can a symbol send a message or tell a story?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• What is culture and how would you describe your culture?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• How can a symbol tell about your culture and the culture of your peers?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• We wanted to know how building a garden could enable student to take ownership in their community.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• How do the materials used (semi and mixed media) affect students motivation and understanding of landscapes and seasonal changes?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• How will students engaging in an extended study of landscapes cause them to think about the landscapes around them?</td>
<td></td>
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</tbody>
</table>
Table 3.5.1 (cont.)  **Artist Based Partnerships Under Research Scrutiny**

<table>
<thead>
<tr>
<th>Collaborators</th>
<th>Nature of Collaboration</th>
<th>Research/Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist Teacher Scheme (ATS)</td>
<td>• Designed to help galleries and higher education institutions in partnership to offer high quality professional development: short courses, intensive summer schools, MA courses and other events.</td>
<td>Evaluation by Galloway, Stanley &amp; Strand (2006)</td>
</tr>
<tr>
<td>Artists working in partnership with schools</td>
<td>Quality Indicators and advice for planning, commissioning and delivery</td>
<td>Orfali (2004)</td>
</tr>
</tbody>
</table>
3.6 Directions from the Research

There are some very clear directions from this Review of the state of research in the arts area:

- Visual education remains patently under researched, even by comparison with the other arts disciplines which are also under researched
- There is an urgent need to demonstrate how visual education works in practice in the classroom
- The complexity of visual education has not been encompassed in the research literature to date
- There needs to be a righting of the balance between school and classroom level research.
- The methodology and sampling of future studies require very careful consideration in the light of the purposes for which the research is being conducted (e.g. to inform policy, to evaluate)
- The role of the media in shaping the image of the arts in the minds of the public and policy makers requires careful consideration
- Research on the characteristics of, and conditions for, good visual education practice needs to be extended in systematic ways
- The potential of museum/gallery and artist partnerships requires further systematic investigation.

3.7 Towards a Visual Arts Research Agenda

In relation to the paucity of research in the visual arts area, there are also clear and recognised priorities. First and foremost the visual arts urgently need a clear and ongoing research agenda. In the United States, Bresler (2001) identified two categories of research which are needed:

1. Studies examining the complex operation and effect of art education in its natural settings, focusing on ordinary and exemplary school art as well as on informal settings of arts learning (playground, computer-based music instruction, for example)
2. Studies exploring the ‘experienced art education’ from the perspectives of students and learners, including longitudinal studies examining long-term effects…

The significance of the intensive study of the arts in schools cannot be overstated. Although philosophies and agendas for arts education abound, School Arts practice has received little attention…The understanding of ‘school art’ as a genre requires the understanding of the contexts that shape and define it (Bresler, 2001).
The recognition that there is an overarching need for research insights into the engine room of visual education – the classroom – applies equally to Australia. In this regard, however, it is somewhat disappointing that the primary focus of Bresler’s (2007) two volume *International Handbook of Research in Arts Education* is the provision of a compendious statement in relation to the current state of research which, of necessity, has involved looking backwards rather than forwards. Not surprisingly, given the dearth of research in the area, visual education still does not feature dominantly in the Bresler (2007) volumes pointing even more directly to the need for a visionary agenda to coalesce twenty-first century priorities in visual education.

Post-dating the Phase One data collection for the current study, and in a distinctly proactive sense, the Canadian Commission for UNESCO has achieved

…a general consensus that more Canadian research in arts education is needed. This research should be solid and provide information and data that can stand up to scrutiny and be accessible to a greater number of people. Most art associations and organisations expressed a need for a large database of programs, resources, names of groups and individuals who are active in all of the arts. There is also a need for a clearinghouse where research on the impact of arts education can be categorized and from which this information can be disseminated. More specifically, research is needed which:

- examines and articulates what children are learning in arts education
- pools our collective resources and identifies our specific needs
- deals with the creative process and how to teach creativity
- assesses teacher practices in arts education and whether these practices have changed, or if they need to change
- highlights best practices and pockets of excellence, celebrating these and using them as models
- studies other societies and their approaches to arts education
- examines what is really learned through digital technologies in the schools and how they meet the needs of the learner as outlined in the curriculum
- makes explicit the existing paradigms of arts education and develops new, more fruitful ones
- follows up on a variety of art experiences
- collects data on alternative models for arts education
- finds appropriate ways to measure cultural success (that is, develop a GDWI - Gross Domestic Wellness Index - that reflects the role of art and wellness in society and could be used as an economic barometer) (Canadian Commission for UNESCO, 2006:11).

This Canadian statement of research needs (2006) is at least as compelling in, and relevant to, the Australian context. However the applicability of a clearinghouse where research on the impact of arts education can be categorised and from which this
information could be disseminated to the Australian context is open to question given that Government, academics and other associated organisations are likely to have different motivations in relation to the research which might potentially be undertaken.

3.7.1 The Australian Edge

Australia is, however, a relatively small country and must be smart and strategic in its agenda setting. It will be important to focus the research agenda rather than allow it to be diffused in disparate directions. It will need to be futures focused rather than attempting to redress the unanswered questions of the past.

The critical issue will be both to identify and prioritise the visual education dilemmas of the present. There would seem to be a strong element of disconnect between the realities of many visual education classrooms and the visual cyber worlds of many current students. For example, one current researcher has noted that

The graphic output of one particular current [tertiary] student is directly related to his avatar on World of Warcraft, and the fantasy genre sustains a number of others, indicative of a generation lost/found in a virtual world virtually unknown to the uninitiated (Foley, 2007:391).

She poses the question:

[How]ow do the aural, visual and verbal coalesce in the hidden worlds of those who never venture onto the street, but literally spend years in their bedrooms in virtual ‘persistent worlds’ playing role playing games online? (Foley, 2007:388)

While our education system has traditionally given primacy to literacy and numeracy, the author contends there is now increasing evidence that visuacy has, if not overtaken these skill areas, at least assumed equal importance with them (see 1.5). Our students are the product of a visual world in which the verbal exists rather than dominates. For Australia then, the smart and strategic research agenda in visual education will be carved out in the new territory cognisant of the visual and the virtual towards the vision of a creatively competitive and personally savvy workforce and nation.
CHAPTER FOUR

SCOPING VISUAL EDUCATION

4.1 Art for Whose Sake?

Learning in Art and Learning through Art are central to education for all students; it is not Art for Art's sake that is of concern but the reality that visual education is as fundamental as literacy, oracy and numeracy. Read (1943) highlighted three central learning orientations generated by art making:

• the activity of self expression – an individual’s innate need to communicate thoughts and feelings to other people;
• the activity of observation – the individual’s desire to record sense impressions, to clarify conceptual knowledge, to build up memory;
• the activity of appreciation – response of the individual to modes of expression that other people address or have addressed to them (Read, 1943:208).

Emery (2006) points very cogently to the fact that the visual has its own symbol system, its own language so that, in essence,

…the fundamental learning in art … [must be] done through working with images, forms, materials, processes and tools (Emery, 2006:17).

One learns to write by writing, not by playing music. One learns science through painstaking observation and by conducting experiments, not by reading CP Snow. Disciplines must be faithful to their ways of doing for knowing to occur. One does not have to be a Booker Prize winner to be able to discriminate between the dross and the valuable in fiction. This discriminative ability derives from the capacity to use language in the written form as well as to access it; so it is with forms of art. Bechervaise (1988) argued that students did not become discriminating readers by reading only the classics. Rather they need to read a wide selection and at volume in order to develop a discriminating habit of mind. It is even more the case with the visual because it has increasingly become a much more complex and diverse world than that of language.

The power to manipulate images, to introduce subliminal effects, to overlay language is vast. Flood (2004) argues that, while visual literacy is ‘…inextricably linked to both understanding and critically evaluating the visual culture experienced by the individual’, it is also fundamentally about ‘…the individual’s response to that culture’ expressed through processes of ‘making’ and ‘creating’ (Flood, 2004:72). In response to the question ‘Why do you like making things?’ Flood’s seven-year old grandson replied ‘Because it is fun and I can try to do things that I have got in my head’. To the follow up
question ‘What sort of things?’ he responded ‘You know magic stories, making machines and drawing lots of maps and plans’ (Flood, 2006). He hypothesises, he imagines, he creates, he tests, and he plans – thus developing extremely useful habits of mind.

4.2 The Context of the Arts

The author contends that arts education in general, and visual education in particular, have suffered from being – in the real terms of time, resources, and prestige – at the rim observing the disciplines at the core. This position leads to vulnerabilities in times of scarcity where resources are reduced and viability issues loom. The resultant marginal status has led these disciplines, albeit perhaps unwittingly, to a sense of needing to justify their place and space. Hence much of the literature has a sense of apologia, a tone of being on the back foot:

[In relation to the Hobart Declaration on Schooling … agreed goals for schooling in eight KLAs…which was affirmed in 1999 when all State and Territory ministers signed the Adelaide Declaration on National Goals for Schooling in the Twenty First Century, the concern is that,] with all the arts disciplines amalgamated into, say, the ‘expressive arts’ the end result is a diminished acquisition of essential competencies for expression, performance and dialogue even at entry level of any of the individual disciplines (Australian Institute of Art Education, submission 17, Senate Report, 1995:228).

The second pragmatic concern [again in the context of the Hobart Declaration on Schooling … agreed goals for schooling in eight KLAs] was that the ‘easy’ concept of ‘the arts’ as a unit will encourage administrators to rationalise offerings… [and the disciplines] will have to compete for a rationalised ‘arts’ slot in the timetable in a way that will make it impossible to teach a quality program (Senate Report, 1995: 99 – 100).

…arts education has always been implemented inconsistently across the province [of Ontario] … The arts is one of four core components of Ontario’s mandatory curriculum for Grades 1 through 9. Nevertheless many schools devote less than 25% of their time and resources to the arts (Campbell & Townshend, 1997:4).

In most developed countries, the arts are at the margins of formal education. There are three reasons: they are seen as leisure activities, non-academic and not relevant to employment or the economy. They are seen as separate from the main concerns of formal schooling where the emphasis is on academic ability and especially on literacy and numeracy (Robinson, 2001: Foreword).
… the arts are too often at the periphery of the curriculum (Goodwin, 2001:1).

Although the visual arts, properly taught, encourage multiple solutions to problems, prize innovation and imagination, and rely on the use of judgment and sensibility, they are not necessarily viewed as worthy of having equal status with other core subjects (Wilks, 2003:27).

…art education is struggling to maintain a strong foothold in schools and tertiary institutions as the curriculum continues to grow and the imperatives of Government become more oriented towards conformity and standardised performance. Funding at all levels is under threat…policies and financial imperatives are rendering our place in the educational landscape vulnerable. (Flood, 2004a:1)

…many of the concerns which lead to the formation of the [Arts in Education] Council some 24 years ago are still in need of attention. Arts in the education system are still being treated as a ‘frill’, despite mandated Provincial requirements…When budget and time priorities come up for consideration at school and district levels, it is all too often the arts that suffer (AGM Report, Arts in Education Council of B.C., 2004:1).

…arts educators constantly find they must advocate to maintain the status quo and many would argue that they have lost considerable curriculum territory in recent years as the technology debate, the literacy debate and vocational curriculum orientations erode arts curriculum territory (Grushka, 2004:25).

[From the perspective of an artist, Maira (2005) acknowledges that] Arts is largely seen as having a low future economic value and is regarded as a distraction from the important technical or job-related subjects (Maira, 2005:8).

While many in the community currently mouth worthy protestations that art is important I fear that art education has been relegated to a fringe position and nowhere is this reflected more strongly than in the publicly stated directions for research and the Australian Research Council Grant program (Flood, 2005:2).

Despite convincing research and strong public support, the arts remain on the margins of education, often the last to be added and the first to be dropped in times of strained budgets and shifting priorities (Ruppert, 2006:17).

Times have become bluer as years have passed. We have come under scrutiny, we have been asked to justify, to articulate and ultimately to defend the learning we undertake in the arts (Flood, 2006:125).

The overall findings of the research [Bamford 2006] suggest that while the arts appear in the educational policy in almost every country in the world, there is a
gulf between the ‘lip service’ given to arts education and the provisions…within schools (Bamford, 2007:5).

I have argued, as has Arnheim, that the arts have been trivialized in our educational system (Winner, 2007: 25).

It is perhaps not thus surprising that there has been an emphasis, particularly in the United States, on two primary categories of evidence relating to the value of the arts, both of which focus on elevating the status of the arts in the curriculum. The first is associative, evidenced mainly in the form of transfer studies which make instrumental claims, for example, that students in arts rich programmes achieve higher test scores or perform at a higher level in core English/Maths area than those not participating in such programmes (see Table B.1). It is also argued that a general accrual of academic, social, and personal benefits is associated with ongoing participation in comprehensive, sequential and rigorous arts programmes as such students are

- four times more likely to be recognised for academic achievement
- three times more likely to be elected to class office within their schools
- four times more likely to participate in a math and science fair
- three times more likely to win an award for school attendance
- four times more likely to win an award for writing an essay or poem


The second category of evidence is perceptual and relies on surveys indicating that 85 per cent of people agree with the proposition that the arts should be an important part of the education of every Australian child (Costantoura, 2001) or that 86 per cent of the population regard the arts as critical to children’s well being and development. Americans see the arts as integral to education:

A new Harris Poll released today on the attitudes of Americans toward arts education revealed that 93 percent of Americans agree that the arts are vital to providing a well-rounded education for children. Additionally, 54 percent rated the importance of arts education a ‘ten’ on a scale of one to ten.

The survey reveals additional strong support among Americans for arts education:

- 86 percent of Americans agree that an arts education encourages and assists in the improvement of a child’s attitudes toward school
- 83 percent of Americans believe that arts education helps teach children to communicate effectively with adults and peers
- 79 percent of Americans agree that incorporating arts into education is the first step in adding back what’s missing in public education today
- 79 percent of Americans believe that it’s important enough for them to get personally involved in increasing the amount and quality of arts education (Bianchi, 2005).
While, at one level, the first kind of strategy is understandable, it appears to have set up a deficit view of the arts as discipline areas useful, not in and of themselves, but either as potential handmaidens to the so called core curriculum areas in terms of enhancing test scores and yielding academic benefits (see Table 2.3.2) or as offering remedial social strategies to the disadvantaged and/or disenfranchised. This deficit view of the arts has created a societal ambivalence towards the arts in which, on the one hand, it is possible to testify to their centrality to society and children’s development in opinion surveys and, on the other, to devalue them by apparent hierarchical discrimination within both the curriculum and overall school organisation:

While arts education fosters and develops creativity, it does not have a monopoly on developing creativity. We short-change the arts when we try to justify them primarily on their instrumental value, or over-emphasize their role in increasing self-esteem and learning other subjects such as mathematics. There is the danger that the arts can more easily be dropped or side-lined if we do this. Keeping the arts front and centre while valuing them for themselves is far more important (Canadian Commission for UNESCO, 2006:9).

Certainly the sense of embattlement of many art educators can be understood and their search for a raison d'être appreciated in the context of economic threats of diminution, even extinction. However, what has rarely been given emphasis in the literature is that, as Hamblen (1993) points out, linkages have been strongest ‘…when an art program exists in its own right’ (Hamblen, 1993:196). Indeed, as was pointed out in Chapter 3, there has been little research which has explored visual education in the engine room of the classroom.

Nevertheless, it is the case that, for many parents and the general community, the face of the arts within a school community often resides in the public production values of art exhibitions, concerts, musicals, plays, rock eisteddfods and the like. While these are highly valuable and important activities in and of themselves, it is important to realise that they represent only one kind of output from a visual education. Mathematics competitions, to consider a parallel area, often showcase the exceptionally talented young mathematicians but they are seen to offer a specialist opportunity rather than the core values of a mathematics education for all students. Similarly, the public face of the arts may emanate more from the outputs of the talent based few than the core values of an art education for all students. While parents and others appreciate the outputs from visual art lessons in celebrating Easter or Mothers’ Day or Fathers’ Day, it is important to recognise that these represent but one aspect of meaningful and purposeful visual art making and create a different impression from those of the typical English/Maths lesson.

In this regard the 1995 Senate Report on Arts Education observed that …the arts are accepted as improving the ‘tone’ of the school, but marginalized as part of the regular curriculum…Extra-curricular activities are of course important, and have their special merits in encouraging initiative and volunteerism outside the set curriculum…But it is a two-edged sword; relying on extra-curricular activities for something which should be part of the everyday program tends to
confirm the ‘outsider’ status of the arts, and leaves arts teachers exhausted and resentful (Senate Report, 1995:80).

Booth’s (2002) belief is that this situation must change:

Let’s move the Visual Arts from behind the shadow of the curtain to the centre of the educational stage, spotlighting its true importance in the educational process (Booth, 2002:60).

In similar vein, Grushka (2004) is very keenly aware of the paramount need for visual arts educators to communicate the value of

…their own unique epistemological understandings and seek to present an argument for visual arts education to imagine itself reclaiming curriculum territory such as design education and visual literacy and media studies (Grushka, 2004:23).

Somewhat more directly, Flood (2006) warns us of the mine trap inherent in many art education rationales:

We are told that arts education enriches learning through its accessibility, its ability to aid in transmitting information and that it is a strong pedagogical tool for learning. For me all undeniably true but I am aware there are many motherhood statements coming forth with little substance to support such claims (Flood, 2006:121).

Finally she asserts that art educators must accept and take leadership responsibility for both their discipline and their destiny:

I believe it is time for arts educators to lead the way. We must be responsible for ensuring the map we want to follow is the one that we design and create. For too many years we have been trying to fit into other agendas, other constructions of education that have left many of us feeling dislocated and out of step. It is time to begin the new maps of learning with arts education forging new directions in learning that are firmly based in learning through the arts and from within the arts (Flood, 2006:134).

…conventional notions of education in the arts as an end in itself are giving way to the concept of the arts as ‘deeply cognitive’ and providing the ‘tools of thought for developing the imagination (so critical to both business functioning and scientific discovery), and enhanced learning across all subjects’ (Wheeler, 2006:1).

Yet there have been and remain barriers to making these essential transitions. As is evident from the environmental scan of research in Chapter Three, our map of what actually happens in visual education consists largely of terrae incognitae. Yet perceptions
have been aired by influential writers and theorists that generate derogatory vibes both within the profession and to those looking in:

Art education until as late as the middle of the 20th century was more a reflection of lay artistic taste than it was a leader in shaping those tastes and in enabling students to experience the work on the artistic frontiers of their day (Eisner and Ecker, 1966:6).

Lanier (1977) identifies a dilemma which perhaps unconsciously undermines the inalienability of the position of the arts in the core curriculum:

Perhaps the lowest common denominator of all five positions is an often unconscious but ever present élitism. Art education has been almost totally unable throughout its history to accept any but the Fine Arts of the gallery and museum into the body of content it negotiates with the young. While on the other hand, our citizens, both young and adult, enjoy a multitude of visual aesthetic transactions with nature, folk arts, popular arts, and mass media outside the purview of the art and education world (Lanier, 1977:18-19).

However these doubts and negativism have now been replaced by a directedness and vision that takes visual education forward to its rightful place in the curriculum:

The arts are…a special kind of experience, but…the experience the arts make possible is not restricted to what we call the fine arts (Eisner, 2004:9).

…the modes of thinking the arts evoke, develop and refine…relate to relationships that when acted upon require judgment in the absence of rule, they encourage students and teachers to be flexibly purposive; … they recognize the unity of form and content, they require one to think within the affordances and constraints of the medium one elects to use and they emphasize the importance of aesthetic satisfactions as motives for work (Eisner, 2004:10).

…the history of art itself is, in large measure, a history studded with the effects of new technologies. This has been at no time more visible than during the 20th century. Artists have learned to think within materials such as neon tubing and plastic, day glow color and corfam steel, materials that make forms possible that Leonardo da Vinci himself could not have conceived of. Each new material offers us new affordances and constraints and in the process develops the ways in which we think. There is a lesson here for the ways in which we design curricula and the sort of materials we make it possible for students to work with (Eisner, 2004:8).

Along with this sense of purpose and expansiveness in thinking about visual education has come a concomitant sense of the need to differentiate what is unique and fundamental about visual education.
4.3 Visual Education vis à vis Arts Education

The Adelaide Declaration on National Goals for Schooling in the Twenty First Century (1999) ratified eight key learning areas of which one is devoted to the Arts. The author contends that this combining of the Arts may have more to do with curriculum convenience than actual evidentially based synergy between the constituent areas. While the arts obviously have aesthetic and creative elements in common, the disciplines are very different from one another and their creative outcomes distinctive. Visual Education differs most dominantly from Performing Arts Education in curriculum terms not only in nature but most importantly in reach.

An education in the visual arts is no more an education in becoming an artist (Flood, 2006a) than an education in English is becoming a novelist or an education in Maths is becoming a mathematician. English and Maths have traditionally been regarded as central and basic to the curriculum because of their role in inducting students into critically important ways of communicating and receiving information and ideas as a basis for life, living, and contributing to society in meaningful and personally satisfying ways. Fifty years ago print based texts provided the dominant access mode to information; in 1997 Livermore acknowledged that

> New modes of communication use much more than written text. The interpretation of graphic images, colour, sound and film demands a broader range of literacy and perceptual skills than those required by the essentially verbal language which is the focus of education programs today (Livermore, 1997:6).

Emery and Flood (1997) point to the reality that

> …we live in a visual world and in all of our waking hours we are selecting what we should look at and how…We are bombarded with visual imagery. Magazines, television, film, advertising, display windows are all ‘aesthetically produced’. Everywhere we experience colour and design (Emery and Flood, 1997:68).

At this point it has been traditional to draw a invisible line in the sand and argue, (as, indeed, Emery and Flood (1997) do) that ‘To be able to see the visual world is not the same as being able to see and value art’ (Emery and Flood, 1997:69). Grushka (2004) also distinguishes clearly in this regard:

> There is…a vast difference between the analysis of an image with an understanding of visual art context and one without (Grushka, 2004:35).

Indeed these distinctions exist but, as English teachers were forced to embrace the totality of their domain through texts other than those from the so called great tradition of English Literature, so might it now be appropriate for the domain of visual arts to consider what Emery and Flood (1997) refer to as the ‘visual bombardment that continuously confronts us’ (Emery and Flood, 1997:69). In much the same way that one might
conceptualise a continuum of texts in the context of the English classroom, one might similarly do so in relation to a continuum of images – from the most banal to the most aesthetically complex and challenging. Grierson (2003) sees the continuum of what she describes as ‘fine arts and popular culture’ thus:

…we might scrutinize the conditions of ‘value’ and ‘meaning’ in images as diverse as Elle Macpherson’s bras and briefs represented on the back of a bus or on a billboard, a blood-strewn Road Safety advertisement on New Zealand television, Picasso’s Guernica reproduced in the pages of a book of 20th century European art, and the television transmission of a collapsing World Trade Centre. They are all images… (Grierson, 2003:10).

This continuum has implications for both making and receiving. Given the specialised discipline expertise necessary to interpret and create images, it is thus no longer either defensible or responsible for the visual arts educator to focus only at the traditional end of the spectrum.

Grushka (2004) has referred, with specific reference to the NSW context, to the propensity for the English Curriculum to appropriate image analysis:

English curriculum writers recognise that today’s society is loaded with images from print media, display windows, film and television that are perceived as common place, and that many advertising companies draw on our visual cultural heritage to construct new associations. However, they [English teachers] are unable to create the learning environment that can make the connections between one’s lived experiences, association of aesthetic judgements, the ontological visual making experience, the object and the associated aesthetic experience. [Hence] visual literacy in an English syllabus context must mean something quite different (Grushka, 2004:36).

Indeed Emery and Flood (1997) make clear distinctions between visual and verbal literacy. They point out that, while the art teacher encourages the development of literacy in the language of art discourse, ‘this does not mean that art works can simply be read like books’:

An art work can not be read like a novel…The image actually impacts on us much quicker than the word. The word is an abstract referent which often bears no resemblance to the thing it symbolises…the visual image is direct and even though it may contain embedded symbols it is perceived immediately (Emery and Flood, 1997:70).

There is, in fact, no assumption of linearity in a visual image as there is in a verbal text:

When one ‘reads’ a visual text, there is no prescribed beginning or starting point. The image is constructed with one or more focal points and the artist anticipates
(or hopes) the viewer will commence an exploration of the image from one or other of these points (Flood, 2004:73).

Yet there are formal intimations of encroachment on to the visual territory. In the same year as Emery and Flood (1997) distinguished between responding to images and to words, the US based National Council of Teachers of English endorsed a Statement on Visual Literacy: On Viewing and Visually Representing As Forms of Literacy (NCTE, 1997). This has been followed more recently by an NCTE Guideline on Multimodal Literacies (NCTE, 2005). While neither the UK National Association for the Teaching of English (NATE, 2005) or the Australian Association for the Teaching of English (AATE) have an explicit visual literacy policy, it is clear that both have an expansive interpretation of text as exemplified on the current AATE website:

The texts composed and comprehended by students in English lessons include both visual and oral texts. Visual texts may be printed (such as novels or newspapers), iconic (such as pictures or diagrams) and kinetic (such as films or computer programs) (<www.aate.org.au>).

Grushka’s (2004) solution is that

...we need to re-examine what is core visual art learning [experience] and clearly articulate its unique knowing, and claim this learning territory (Grushka, 2004:35 & 38).

Such a re-examination of visual education is vital and, within this, it is critical to take into account the concept of visual literacy. The term has been in existence since the work of Debes (1969), one of the most important figures in the history of the International Visual Literacy Association, and it has given rise both to many variants and vigorous debate. Partly this has arisen because of the very different perspectives from which the term has been approached. For example, Ausburn and Ausburn (1978) approach it from the perspective of educational technology while Sankey’s (2003) emphasis is on visual learning. Horn (1999), on the other hand, argues for the existence of what he terms ‘visual language’ defined as ‘a tight integration of words, images, and shapes’ (Horn, 1999, interview). The simplest and most direct definition refers to visual literacy as ‘...the ability to understand and produce visual messages’ (Callaway, 2002). Each of these perspectives has relevance for the visual education sector as they are integral to the centrality of education in the visual domain for teaching and learning in the 21st Century.

It is pertinent that Bamford’s (2003) Visual Literacy White Paper also takes the direct approach to conceptualising visual literacy:

Visual literacy is what is seen with the eye and what is ‘seen’ with the mind. A visually literate person should be able to read and write visual language. This includes the ability to successfully decode and interpret visual messages and to encode and compose meaningful visual communications.
Visual literacy involves developing the set of skills needed to be able to interpret the content of visual images, examine social impact[s] of those messages and to discuss purpose, audience and ownership. It includes the ability to visualise internally, communicate visually and read and interpret visual images... A visually literate person is able to discriminate and make sense of visual objects and images; create visuals; comprehend and appreciate the visuals created by others; and visualise objects in their mind’s eye. To be an effective communicator in today’s world, a person need to be able to interpret, create and select images to convey a range of meanings (Bamford, 2003:1).

There is also a much wider context to the concept of literacy, however, which relates to information literacy as a global concern. Panel One at the recent Information Literacy Summit (October 2006) identified the breadth of the term literacy:

At the one end of the spectrum, you have people who are at the very basic levels of literacy or even illiterate. At the other end of the spectrum, you have computational, linguistics, scientific, technical and information literacy; in the middle you have things like media literacy and graphic literacy (Wedgeworth, 2006:3).

While one could reasonably take issue with Wedgeworth’s implied hierarchy of literacies, the key issues here are, firstly, their number and diversity and, secondly, that the concept of visual literacy, as discussed above, falls within the ambit of both Information Literacy and Information and Communication Technology Literacy as defined:

**Information Literacy**: The ability to evaluate information across a range of media; recognise when information is needed and have the ability to locate, synthesise, and use information effectively, with print and electronic media.

**Information and Communication Technology (ICT) Literacy**: The ability to use digital technology, communication tools and networks appropriately to solve information problems in order to function in an information society (2006 Information Literacy Summit, Appendix A).

Aland’s (2004) investigation of the impact of digital technologies on contemporary visual arts education led her to the conclusion that

Teachers need to know about, understand and appreciate the ways in which technology has, and is changing artistic practice; to become informed about the attributes and features which characterise such works, and to reflect these understandings in their approach to teaching visual arts (Aland, 2004:7).
She notes that her analyses of interviews with artists and students indicated that the use of digital media has:

- fundamentally altered the Western paradigm of art [(Binkley, 1997)]
- redefined art, both as a process and production and of consumption [(Brown, 1998)]
- opened up endless possibilities for visual representation which allow for the dynamic analysis of motion, time, space, and the abstract relations between them [(Lovejoy, 1997)]
- allowed for the creation of new spaces, new terrains, new virtual worlds, and the new cultural realities of reproduction, representation, simulation and appropriation [(Penny, 1991)]
- changed the way we see the world; enabled us to inhabit and experience fabricated visual spaces that are radically different from the mimetic world of film, photography, and television [(Crary, 1990)]
- changed the way art itself is viewed [(Woodard, 1996)]
- opened up opportunities for artists to deal with a whole range of new issues and questions relating to their use [(Aland, 2004)]
- changed the actual physical practice of making art…shifted the emphasis from traditional reliance on hand skills providing artists with a much more intense engagement with decision making and with the creative process itself [(Lovejoy, 1997)] (Aland, 2004:7).

These changes and opportunities must be embraced by the visual education of the twenty-first century in the spirit that the visual arts have always, in terms of making and responding, experimented with and utilised a broad range of media as well as both traditional and emergent technologies. It is interesting that the tradition of innovation and experimentation in this regard contrasts with, say, the conventional English classroom where the culture of writing has always been more circumscribed, where the transition to word processing has posed variable challenges to writers.

The contemporary complexities of this kind of interaction between visual and verbal must be at the forefront of planning for the visual education of the future. In this context, Atkins (2002) refers to the need for people to be able to understand, through the dissection of its multi-layering, advertisements in the few seconds they flash before them. Griffin and Schwartz (1997) raise the issue of the perception of reality in photographs arguing that the ability to distinguish between pictures and reality constitutes central visual knowledge which young people must acquire in a world where ‘visual thinking is everywhere’ (Winner, 2007: 30). Bamford (2006a) also acknowledges

...the concern that the prevalence of pervasive images has had a detrimental effect on children (Buckingham, 2000)...the growing gap between the wealth of available visual images – and the means to produce visual images – with a corresponding lack of development in the ability to critically analyse images,
and the fact that ‘observing the new visibility of culture is not the same as understanding it’ (Bamford, 2006a:2).

We are very much at the point, as Freedman (2005) points out, of determining what constitutes art knowledge in the twenty-first century, what practices most effectively communicate that knowledge, and what policies are required to support these practices. Australia may be better placed to lead in this regard than many other countries.

4.4 The Furphy of Integration

In some programmes in the United States, the dual pressures of curriculum overcrowding and inclusion of the arts for all has led to the integration of the arts across the curriculum as a solution to the problem. Such a strategy is reminiscent of the language across the curriculum movement that characterised the mid 1970s, particularly in the United Kingdom and Australia. In that case, the underlying principle was to ensure that teachers of all subjects in the curriculum recognised the role that language – and the precise use of language – played in each discipline (the very real difference between cutting the leg or severing it, for example). However it was certainly not used as a substitute for English/Language Arts although it did have the benefit of creating more effective partnerships across the discipline areas in this regard.

The responsibility of the mathematics teacher for the visual symbolic language of mathematics, for example, must remain paramount but this must partner carefully crafted and sequential visual education from specialist teachers. As a core educational skill area, visuacy obviously has relevance to many, if not all, areas of the curriculum as do literacy and numeracy. There are very real challenges for visual education for the twenty-first century which cannot be met without engaging with the concept of visuacy in both the discipline sense and how it can enhance other areas of the curriculum.

Systematic visual education may be supplemented by the integration of visual modes into other areas of the curriculum but it cannot be substituted for it:

Integration of the arts into the curriculum certainly sounds like the answer to the administrator’s problems with scheduling, staffing, and budgeting of resources; arts educators cannot argue that the arts should not be integrated into social studies and other subjects when their inclusion improves understanding in these fields (Colwell, 2005:21).

Viewing in English which has been a development within the English Curriculum in some areas of Australia must be recognised for what it is – a response to the blurring of the boundaries between the verbal and the visual which has occurred over the past few decades. Students no longer respond to *Pride and Prejudice* or *Romeo and Juliet* solely as literary texts; their engagement is very much a product of various film versions of the text as well as the printed text. Their interpretation of character is influenced by directors’ casting profiles and staging decisions in a way that could not happen even fifty years ago.
when it was considered that the text be paramount. However, this development in the subject area of English cannot be construed as visual education per se.

As indicated in 4.3, Grushka (2004) issues a clear warning that dealing with images in contexts outside that of specialised visual education (for example, English) necessarily involves secondary rather than primary visual learning. Her argument is that, ‘to be visually literate involves discrete cognitive traits and a visual arts understanding.’ She argues that

Art teachers are well aware of the power of non-verbal knowing, in an English studies curriculum this knowing would be presented as secondary knowing. For visual arts educators it is a primary knowing. Literacy, and specifically in the visual arts, has many interpretive meanings associated with visual symbols. When one engages with an image in the visual art class, one engages intellectually with an artwork, reads its symbols for culturally specific meaning and connects with its visual and physical properties merging one’s cognitive, aesthetic and emotionally constructed non verbal world, as well as critically manipulating it to create new meanings. Yet there is already the clear signal that doing image analysis in English is the same as doing image analysis in visual arts (Grushka, 2004:36).

It is important that Australia accept the reality that integration ‘…seldom involves arts instruction’ or ‘…promotes understanding of any of the basic objectives of arts instruction’ and move on to more constructive outcomes for the nation (Colwell, 2005:21). One New Hampshire correspondent to the Editor of Arts and Learning Review (2007) lamented a resultant ‘…beef stew curriculum with a total loss of academic integrity and…[a] watering down of the several disciplines’ arguing that

The arts need to enter a level playing field as a fully equal partner with other academic disciplines in a carefully correlated Multidisciplinary curriculum construct and not simply integrated into another discipline (BZ, Grantham, NH, 2007:3).

Once that equality has been firmly established, it would be entirely appropriate to introduce a percolation model to operate alongside visual education for

Creativity is a fundamental curiosity. Artists depend centrally on creativity, but every sphere of human thought and activity can be creative. There is overwhelming evidence, too, that creativity can be enhanced by congenial environments and hampered by uncongenial ones, and that creativity can be taught in all spheres of learning and at all educational levels by

- encouraging the free movement of ideas across and between different fields of knowledge
- fostering traits of self-confidence, curiosity, flexibility and a willingness to
take risks

• working together in multidisciplinary teams
• teaching observation, perception and imaginative ways of thinking (Imagine Australia, 2005:17).

4.5 Visual Education in the Global Context

It is clear from the analysis of the policy environment in Chapter 2 that the opportunities for visual education are probably greater than they have ever been before. The ways of thinking, skills and imaginative capacities generated by visual education are poised to contribute to the capital of the nation in ways hitherto not envisaged:

Proficiency with words and numbers is insufficient and must be supplemented with additional basic skills as new and emerging technologies permeate activities of daily living (Stokes, 2001:10).

Today’s education system faces irrelevance unless we bridge the gap between how students live and how they learn…Students will spend their adult lives in a multitasking, multifaceted, technology-driven, diverse, vibrant world – and they must arrive equipped to do so (Partnership for 21st Century Skills, 2002:4).

For many students, the impact of technology on everyday life is no surprise. They connect with their friends via email, instant messaging and chat rooms online; search the Web to explore their interests; express themselves fluently using new media; learn with educational software; play video and computer games in virtual realities; manipulate digital photos; go behind the scenes on DVDs; channel surf on television; and chat on and take photographs with cell phones. Through the media, they identify with their peers in the global culture through music, games, toys, fashion, animation and movie (Partnership for 21st Century Skills, 2002:7).

…creativity has been recognized as an economic driver for generating wealth and employment, sustainable development of world cities, technological changes, business innovation and enhancement of competitiveness of individual cities and countries (Landry, 2000; DCMS, 2004, 2002, 2001) (Hui, Ng, Mok, Fong, Chin & Yuen, 2005:15).

Creativity [underpins] our imaginative capacity to generate new ideas, images and ways of thinking; new patterns of behaviour; new combinations of action. It is an innate and universal human trait. Every sphere of human thought and activity can be creative, though some people are by education, training or natural attribute more creative than others (Imagine Australia, 2005:6).
In this context Warner (2002, 2003) advocates for and has instituted what he terms ‘knowledge era schooling’ in contrast to the ‘industrial era’ schooling models which continue to characterise many of our schools. Warner argues that it is only within a knowledge era schooling environment that the critical skills of ‘…self-directed learning, adaptability, collaboration, risk taking, communication, self-reflection…self-management and self discipline’ can be developed (Warner, 2002, 2003).

In a recent keynote address entitled ‘Making Connections: skill shortages, creativity and culture change’ presented to The Skills Challenge Conference in Adelaide, Edgar (2006) argued the need for Creative cities, Creative services, Creative schools, Creative skills training, and Creative people, concluding with his determination ‘…to emphasize the need for creativity and a new networking culture to face the brave new world of economic and social development’ (Edgar, 2006:13). Certainly, if Caldwell’s (2006) model of system leadership has sway, then there is a chance of beginning with Creative schools.

The Imagine Australia Report (2005), subtitled The Role of Creativity in The Innovation Economy, is predicated on the notion that

To be globally competitive Australia needs to formulate a comprehensive approach to fostering creativity. Essentially this means that we need to implement the political, economic, social and technological infrastructure that facilitates relationships amongst creative industries sectors and between creative industries and other sectors (Imagine Australia, 2005:5).

Other nations are leading in this; for example, a Creative Singapore Strategy is overseeing fundamental changes to the previous educational curriculum in order to foster new interdisciplinary and creative skills (Aggarwal & Min Kok, 2005; Berg, 2001; Gwee, 2002; Ravindram, 2001; Rosen & Digh, 2002).
4.6 Roles and Potential

In 2001 Goodwin promulgated a set of standards (Table 4.6.1) which, he argued, offer a coherent vision of what it means to be artistically literate.

Table 4.6.1 Standards For Artistic Literacy*

<table>
<thead>
<tr>
<th>What students should know and be able to do by the time they have completed secondary school</th>
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<tbody>
<tr>
<td>• Understand and apply visual arts media, techniques, and processes</td>
</tr>
<tr>
<td>• Use knowledge of visual arts structures and functions</td>
</tr>
<tr>
<td>• Choose and evaluate a range of subject matter, symbols, and ideas</td>
</tr>
<tr>
<td>• Understand the visual arts in relation to history and culture</td>
</tr>
<tr>
<td>• Reflect upon and assess the characteristics and merit of their work, and the work of others</td>
</tr>
<tr>
<td>• Make connections between visual arts and other disciplines</td>
</tr>
</tbody>
</table>


While one would probably not take issue with these, they are also very much a product of their era and hence neither necessarily sufficiently expansive nor flexible to capture the complexities and challenges of the twenty-first century visual world.

Eisner (2004) refers both to the cognitive discipline and the risk taking tilting at the boundaries of possibility which characterise an arts frame of mind:

The arts teach students to act and to judge in the absence of rule, to rely on feel, to pay attention to nuance, to act and appraise the consequences of one’s choices and to revise and then to make other choices. Getting these relationships right requires what Nelson Goodman calls ‘rightness of fit’ (Goodman, 1978). Artists and all who work with the composition of qualities try to achieve a ‘rightness of fit’ (Eisner, 2004:6).

We need to help students learn to ask not only what someone is saying, but how someone has constructed an argument, a musical score, or a visual image (Eisner, 2004:6).

Both dimensions are critical to visual education and both underpin what Picasso (1956) is reported as observing: ‘Paintings are but research and experiment’ (Vogue Magazine, 1956, Nov 1). The visual education of the future must build on these pillars. Winner’s (2007) classroom research identified eight studio habits of mind. Table 4.6.2 maps these against Flood’s (2004) Visual Literacy Competencies and Bloom’s (1964) Taxonomy of Educational Objectives as a potential framework.
Table 4.6.2 **Scoping Visual Education for the 21st Century**

|-----------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|
| Craft (Technique)     | Technical disciplines such as perspective drawing, shading, proportion, composition, colour mixing, shading, centring on the potter’s wheel, glazing, framing… | A broad understanding of image making | • Knowledge  
• Comprehension  
• Application |
| Observation            | Intense and close observation of the sensory world and individual interpretation of its character – ‘looking is the real stuff about drawing’ (teacher) – which involves moving beyond habitual ways of seeing to notice things that might otherwise be invisible and thus thinking visually | The ability to access information through visual media | • Knowledge  
• Comprehension |
| Envisioning            | Generating images of possibilities in one’s mind – ‘visualising complexity and conceiving of phenomena and problems in visual terms’ (Arnheim, 1969:297) – a mental image to guide the art work | A broad understanding of image viewing, and making | • Knowledge  
• Comprehension  
• Application |
| Reflection             | Problem solving – ‘drawings, paintings, and other similar devices serve not simply to translate finished thoughts into visible models but are also an aid in the process of working out solutions of problems’ (Arnheim, 1969:129)  
• Thinking about and being able to explain processes, intentions, choices, decisions and ways of working  
• Evaluating what works and what does not and why  
• Making – and being able to defend – aesthetic judgments of art work by self and others | The ability to understand the purpose and meaning of imagery; to provide validity and verification of imagery | • Synthesis  
• Evaluation |
| Expression             | Personal and judicious use of technique to convey idiosyncratic conception of the subject | The ability to reconstruct, to form new individual imagery | • Application  
• Synthesis |
| Stretching and Exploring | Experimentation, discovery, trial and error, exploration of options, tolerating ambiguity, tilting at the boundaries of possibility | The ability to reconstruct, to form new individual imagery | • Application  
• Synthesis |
Table 4.6.2 demonstrates both the intricacies and the reach of visual education, far beyond that which has been misguidedly sidelined as a curriculum frill. The complex interactions between creating, making, appreciating and evaluating must be managed in sensitive and individually responsive ways by appropriately qualified and experienced teachers. As Paterson and Stone (2006) observe, this is accomplished

...firstly by teaching skills as well as knowledge, and secondly the most challenging stage, they require students to delve into the unknown waters of aesthetic discrimination and understanding. Aesthetics literally means ‘sense perception’. It is a concept not only confined to art. In fact individuals will make aesthetic decisions everyday of their lives in one form or another. Aesthetic discrimination helps us choose our clothing, build and decorate our homes, develop our cities and provide facilities for the citizens in our societies. Aesthetic discrimination and the application of artistic design will build our material and philosophical life worlds (Paterson and Stone 2006:79).

Indeed Regnier (2007), Moderator of the Centre Pompidou Conference session on the impact and effects of arts and cultural education noted that recent work demonstrating how ‘…the complexity and ambiguity of…artwork helps develop the capacity to construct and deconstruct chains of reasoning and argument...’ Hence, she points out, thinking about art ‘… ‘promotes a shift from a monolithic to a more complex vision, from a unique interpretation to multiple interpretations’ (Regnier, 2007:18). This capacity to encompass multiple interpretations is central to human supremacy in a world where

The power of the image has never been more potent. In a world where the real and the virtual have become less distinct, the object and its making gain new value and meaning (Turning Point, 2006: Foreword).
Figure 4.6.1 presents a graphic representation of twenty-first century learning where the arches of the rainbow represent twenty-first century skills/outcomes and the pools at the base represent twenty-first century skills support systems.

Figure 4.6.1  **Framework for Twenty-First Century Learning**

Source: Partnership for 21\textsuperscript{st} Century Skills, <www.21stcenturyskills.org/index.php?option=com_content&task=view&id=254&Itemid=120>)

This revised P21 framework issued on August 2, 2007 by the Partnership for 21\textsuperscript{st} Century Skills is designed to ‘address key [concerns] by developing a clear vision for 21\textsuperscript{st} century student outcomes in the new global economy’ which the group regards as essential if the United States is to remain competitive in the twenty-first century economy (eSchool News, 2007). Key to the revision is the addition of a new skills category – *Learning and Innovation Skills*. This category comprises three sub groups of skills:

- **Creativity and Innovation Skills**
  - demonstrating originality and inventiveness in work
  - developing, implementing and communicating new ideas to others
  - being open and responsive to new and diverse perspectives
  - acting on creative ideas to make a tangible and useful contribution to the domain in which the innovation occurs
- Critical Thinking and Problem Solving Skills
  • exercising sound reasoning in understanding
  • making complex choices and decisions
  • understanding the interconnections among systems
  • identifying and asking significant questions that clarify various points of view and lead to better solutions
  • framing, analyzing and synthesizing information in order to solve problems and answer questions

- Communication and Collaboration Skills
  • articulating thoughts and ideas clearly and effectively through speaking and writing
  • demonstrating ability to work effectively with diverse teams
  • exercising flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal
  • assuming shared responsibility for collaborative work


In the intersection between Table 4.6.2 and the new skills category of Figure 4.6.1, there would seem to be fertile ground for the development of a twenty-first century visual education curriculum.
CHAPTER FIVE

VISUAL EDUCATION IN AUSTRALIA: A SNAPSHOT

5.1 Introduction

The primary data for this chapter derives from research carried out in Phase One of this study which was managed by MurdochLINK. Where additional material has been sought and obtained to maintain the currency of the report, this fact will be indicated in the relevant section/s. The focus of this chapter is the years Primary to Year 10 as those years in which the key learning areas apply. Years 11 and 12 are those in which students exercise discretionary curriculum area choices. Table 5.1.1 shows the patterns of study of visual education subjects vis à vis other Arts subjects and total subjects at Year 12 over the period 1991 to 2006.

Table 5.1.1 Patterns of Study of Visual Education Subjects at Year 12
1991 – 2006*

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Time Students (n.)</td>
<td>183,257</td>
<td>170,729</td>
<td>188,110</td>
<td>196,431</td>
</tr>
<tr>
<td>Visual Education subjects studied** (n.)</td>
<td>30,597</td>
<td>37,835</td>
<td>42,120</td>
<td>42,924</td>
</tr>
<tr>
<td>Arts Key Learning Area subjects studied (n.)</td>
<td>Not Available</td>
<td>45,853</td>
<td>60,609</td>
<td>59,556</td>
</tr>
<tr>
<td>Total Subjects studied (n.)</td>
<td>Not Available</td>
<td>682,563</td>
<td>786,288</td>
<td>754,660</td>
</tr>
<tr>
<td>Visual Education subjects studied as percentage of total of subjects (%)</td>
<td>5.5</td>
<td>5.4</td>
<td>5.7</td>
<td></td>
</tr>
<tr>
<td>Visual Education subjects studied as percentage of Arts subjects studied (%)</td>
<td>82.5</td>
<td>69.5</td>
<td>72.1</td>
<td></td>
</tr>
</tbody>
</table>

* Source: Schools data supplied by DEST (unpublished)

While in each of the years for which figures are available, the percentage of visual education subjects as a proportion of the total number of subjects studied is, as expected, small, visual education subjects account for around 70 per cent of all Arts
subjects studied suggesting again that visual education differs from the other Arts subjects.

5.2 Curricula: Commonalities and Differences

Clearly, as was pointed out in Section 1.3, expressive and receptive visualisation strategies are not the sole province of the visual arts and/or design curriculum area. The need to encode and decode visual images occurs across the curriculum, with numerous discipline-specific applications properly being the pedagogical responsibility of the relevant discipline; the same is true of language. Communication occurs through a range of different and often inter-dependent modalities, for example, visual, gestural, spatial, oral and written that have been referred to as multi-literacies (The New London Group, 1996). In the case of visual education, however, this complex inter-relatedness is explicitly recognised to a greater or lesser extent in curriculum documents across Australia.

Table 5.2.1 maps the key learning areas for each State/Territory against the eight national Key Learning Areas (KLAs). In each case different nomenclature is noted as are differences from the alphabetical order in which they are presented nationally; in cases where the order differs, the number is indicated in brackets after the title. In some States/Territories the KLAs are presented within complementary and overarching learnings framework/s. These are presented in the final row of Table 5.2.1.
### Table 5.2.1 Key Learning Areas and Complementary Learning Frameworks across Australia

<table>
<thead>
<tr>
<th>Key Learning Areas</th>
<th>ACT</th>
<th>NSW</th>
<th>NT</th>
<th>Qld</th>
<th>SA</th>
<th>Tas</th>
<th>Vic</th>
<th>WA</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Arts</td>
<td>✓</td>
<td>Creative Arts</td>
<td>✓ (8)</td>
<td>✓ (8)</td>
<td>✓</td>
<td>Arts (6)</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>English</td>
<td>✓</td>
<td>✓</td>
<td>✓ (1)</td>
<td>✓ (1)</td>
<td>✓</td>
<td>English/Literacy (1)</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Health and Physical Education</td>
<td>Physical Education and Health</td>
<td>Personal Development, Health and Physical Education</td>
<td>✓ (2)</td>
<td>✓ (2)</td>
<td>✓</td>
<td>Health and Wellbeing (7)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Languages other than English</td>
<td>Languages</td>
<td>Languages</td>
<td>Languages (3)</td>
<td>✓ (3)</td>
<td>Languages</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Mathematics</td>
<td>✓</td>
<td>✓</td>
<td>✓ (4)</td>
<td>✓ (4)</td>
<td>✓</td>
<td>Mathematics/Numeracy (2)</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Science</td>
<td>✓</td>
<td>Science and Technology</td>
<td>✓ (5)</td>
<td>✓ (5)</td>
<td>✓</td>
<td>4 (3)</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Technology</td>
<td>✓</td>
<td>Technological and Applied Studies</td>
<td>Technology and Design (7)</td>
<td>✓ (7)</td>
<td>Design and Technology</td>
<td>Information and Communications Technology (4)</td>
<td>The Humanities – Economics</td>
<td>Technology and Enterprise</td>
</tr>
<tr>
<td>Complementary Frameworks</td>
<td>• Essential Learning Achievements (n = 26)</td>
<td>• EsseNTial Learnings</td>
<td>• New Basics Clusters</td>
<td>• Essential Learnings and Standards</td>
<td>• Essential Learnings</td>
<td>• Values and Purposes</td>
<td>Victorian Essential Learning Standards</td>
<td></td>
</tr>
</tbody>
</table>
Apart from Victoria (which has nine KLAs and different nomenclature for four) and Tasmania (which does not have a separate KLA for Languages but has one entitled Vocational and Applied Learnings), there is considerable consistency between the national key learning areas framework and that of the States/Territories. All have The Arts, English, Mathematics, Science, plus at least elements of Studies of Society and Environment. However, as noted in the introduction to Table 5.2, not all have adopted the national alphabetical listing strategy. In the States/Territories where this occurs, it affects The Arts most often as they are moved to sixth or eighth position. While this may be argued to be a minor move, it could also be perceived as a downgrading of this curriculum area vis à vis others. In the case of the Australian Capital Territory which has adopted the national alphabetical listing, the Essential Learning Achievements relating to The Arts are presented as 25 and 26 of a total of 26 which, again, as pointed out in 2.4, sends an equivocal message to stakeholders in relation to this key learning area.

Table 5.2.2 presents an overview of major current Arts curriculum framework documents (Preparatory–Year 10) across all States/Territories. Note is taken of whether the driver for the framework is a template into which each of the arts is fitted or alternatively, whether the nature of the particular art discipline is the primary driver. This is then the context in which examples are provided of the articulation of the visual arts within the Arts learning area. The final column notes the existence of accompanying outcomes orientation documentation. While different States/Territories use some different terminology, this is not seen to be an impediment to discerning commonalities and differences at this level of analysis.
### Table 5.2.2 Curriculum Mapping: Visual Arts

<table>
<thead>
<tr>
<th>Authority</th>
<th>Key Documents</th>
<th>Date</th>
<th>Driver Arts</th>
<th>Driver Vis Arts</th>
<th>Visual Arts in <em>The Arts</em> Learning Area</th>
</tr>
</thead>
</table>
| Australian Capital Territory Department of Education and Training | Every Chance to Learn Phase 2 Trial Draft                                     | 2006       | ✓           |                | • *The student creates artistic works*  
• *The student understands and values artistic works*  
In four developmental bands (Early & Late Childhood, Early & Late Adolescence) these are articulated into *Essential Content and Markers of Progress* for each art form (e.g. understand and learn about elements, skills, techniques and materials to structure artworks in particular styles and mediums; research an artist and/or artistic work in a way that informs and deepens their understanding and appreciation of the artist and artwork) |
| New South Wales Department of Education and Training Board of Studies | • Kindergarten to Year 6 (K-6) Educational Resources  
• Years 7 – 10 Syllabuses & Support Materials | Creative Arts 2006 | ✓ | Visual Arts K – 6  
- specific unit examples  
Years 7 – 12  
- syllabus documents Visual Arts as core + Visual Design, Photographic and Digital Media etc as electives |
| Northern Territory Department of Employment, Education and Training | Northern Territory Curriculum Framework (NCTF) | 2002       | ✓           |                | • Creating Arts Ideas (e.g. create artworks that involve a degree of experimentation with ideas, and present to a range of audiences – Band 3)  
• Arts Skills and Processes (e.g. identify & experiment with arts materials, skills, techniques, processes and technologies within each art form when creating and sharing artworks – Band 2)  
• Arts Responses & Analysis (e.g. use arts terminology to describe, analyse & express personal opinions & appreciate varying views about artworks - VA Band4)  
• Arts in Context (Band 4/Beyond Band 5) (e.g. analyse a range of historical and contemporary artworks to understand the influence of context on artists and arts practice – VA Band 5) |
| Queensland Department of Education and the Arts Queensland Studies Authority (QSA) | Queensland Curriculum, Assessment and Reporting (QCAR) Framework | Essential Learnings Draft 2 on trial until end 2007 | ✓ |                | • Making images and objects  
• Making and displaying  
• Appraising images and objects |
Table 5.2.2 (cont.) **Curriculum Mapping: Visual Arts**

<table>
<thead>
<tr>
<th>Authority</th>
<th>Key Documents</th>
<th>Date</th>
<th>Driver</th>
<th>Visual Arts in <em>The Arts</em> Learning Area</th>
</tr>
</thead>
</table>
| South Australia  | South Australian Curriculum Standards and Accountability Framework | 2001 | ✓ | • Arts in context  
• Arts in practice  
• Arts analysis and response  
Reception to Year 7 – all five art forms treated together  
Years 8, 9 & 10 – art forms treated separately |
| Tasmania | Tasmanian Curriculum Framework | (Was to be refined in 2007 following 2006 feedback) | ✓ | Being Arts Literate  
• Understands the purposes and uses of a range of arts forms – and how to make and share meaning from and through them  
• Uses with confidence and skill the codes and conventions of the art form best suited to their expressive needs  
• Understands how to design, make and critically evaluate products and processes in response to human needs and challenges |
| Victoria | Curriculum and Standards Framework (CSF) | 2005 | ✓ | • Creating and making (e.g. At level 2, students create and present performing and visual arts works that show emerging arts knowledge)  
• Exploring and responding (e.g. At level 6, students observe, research and critically discuss a range of contemporary, traditional, stylistic, historical and cultural examples of arts works in the disciplines and forms in which they are working) |
| Western Australia | Curriculum Framework  
Curriculum Guide – The Arts | 2005 | ✓ | • Arts Ideas (e.g. The student uses own ideas, experiences and observations in the making of works through structured activities – Level 2)  
• Arts Skills and Processes (e.g. The student uses a range of specific arts skills, techniques, processes, conventions and technologies in presenting arts works for identified audiences/purposes – Level 3)  
• Arts Responses (e.g. The student uses arts terminology to describe, analyse, evaluate and express informed opinions about arts works and activities and the relationships between them – Level 5)  
• Arts in Society (e.g. The student recognises and talks about arts experiences in own life and arts activities in the immediate community – Level 1) |
It is recognised that a number of these curriculum documents are still in a trial phase or subject to review and consequently may well be modified before a final version is promulgated. Other companion documents are in the preparatory stages. Hence comments on this table must necessarily be indicative and speculative rather than definitive. It is clear from Table 5.2.2 that the majority of States/Territories have moved from the national KLAs to a broad framework approach to curriculum, at least in respect of The Arts. All evidence demonstrates commitment to the key elements of making/creating, responding/appreciating, analysing/appraising and apply these to the major specific art forms. All embody a developmental approach to learning within these frameworks. Some suggest that, especially in the early years, cross-disciplinary teaching of the arts is advantageous. Only two make any explicit statement in relation to a recommended time commitment to the arts. For example, the New South Wales Kindergarten to Year 6 framework includes the following guidelines (see Table 5.2.3):

**Table 5.2.3 Curriculum Balance***

<table>
<thead>
<tr>
<th>Kindergarten to Year 6</th>
<th>Kindergarten to Year 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>English and Mathematics</td>
<td>English Mathematics</td>
</tr>
<tr>
<td>45% - 55%</td>
<td>25% - 35%</td>
</tr>
<tr>
<td>Other KLAs</td>
<td>Science and Technology</td>
</tr>
<tr>
<td>25% - 35%</td>
<td>6% - 10%</td>
</tr>
<tr>
<td></td>
<td>PDHPE</td>
</tr>
<tr>
<td></td>
<td>6% - 10%</td>
</tr>
<tr>
<td></td>
<td>HSIE</td>
</tr>
<tr>
<td></td>
<td>6% - 10%</td>
</tr>
<tr>
<td></td>
<td>Creative and Practical Arts</td>
</tr>
<tr>
<td></td>
<td>6% - 10%</td>
</tr>
<tr>
<td>Additional</td>
<td>Additional activities</td>
</tr>
<tr>
<td>up to 20%</td>
<td>Up to 20%</td>
</tr>
</tbody>
</table>


It is suggested that 6 – 10 per cent ‘...is approximately 1.5 to 2.5 hours in a typical teaching week’. At Stage 4 in the New South Wales School certificate there is a mandatory 100 hour foundational course in Visual Arts. Queensland recommends a total number of hours in relation to core learning outcomes:

**How much time should be allocated to The Arts?**

Indicative time allocations are based on an estimate of the minimum time needed to provide learners with opportunities to demonstrate the core learning outcomes.

The following have been used to guide the design and development of the syllabus for the Years 1 to 10 The Arts key learning area:

- **Years 1 to 3**: 300 hours across the three years
- **Years 4 to 7**: 400 hours across the four years
- **Years 8 to 10**: 180 hours across the three years.
  (QCAR, 2005)

On this basis Queensland is recommending towards the upper end of the New South Wales range for Years One to Seven and below that range for Years Eight to Ten. However, if one assumes that the four main Arts disciplines are accorded equal time,
Visual Arts would have, in New South Wales, between 22.5 and 37.5 minutes per week and in Queensland 35.7 minutes. If Media were to be included in the Arts area, as is the case in some States/Territories, this allocation would be reduced.

While there is no inherent problem with overarching frameworks such as these, they do tend to assume an optimal context. Hence a range of questions arise in the translation from framework to classroom and include the following:

- How can even the minimal time allocation for an arts discipline be guaranteed within the framework structure?
- What can be reasonable learning achievements in a discipline even given an average recommended weekly time allocation of between 22.5 and 37.5 minutes, even if this time is aggregated to create longer time blocks less frequently?
- In the case of the Visual Arts, to what extent can these learning achievements be expected to prepare a student for the visual education needs of an individual in twenty-first century working/living context?
- How do teachers manage, within such a time allocation for an arts discipline, to achieve a balance between the key areas of making/creating, responding/appreciating, analysing/appraising?
- Given that, within each of the arts disciplines, the area of making/creating is both more time and labour intensive, how is it possible to ensure that appropriate emphasis is given to this central creative activity?
- What mechanisms are in place to ensure that individual teachers, who may have special expertise in, or a penchant for, one arts discipline, do not privilege that discipline over others?
- What mechanisms are in place to ensure that all arts disciplines are, in fact, included in the arts curriculum?
- What implicit or explicit pressures are there, where the physical facilities in a school for a specific arts discipline are either non-existent or inadequate, for teachers to adjust their curriculum/teaching emphases accordingly?
- How appropriate are the overarching framework statements to each of the specific arts disciplines?
- To what extent might overarching framework statements create a one size fits all arts problem for teachers?

5.3 Resourcing

The data for this section derives from a survey of schools conducted by MurdochLINK in Phase One of the Review. The instrument used was a four-page survey questionnaire developed by the Phase One research team that was sent to a stratified random sample of 557 schools included on the then Department of Education, Science and Training (DEST) database of Australian Schools. The survey/questionnaire was to be completed by school administrators. The sample was stratified by:

- State/Territory
• Sector (Government/non-Government)
• Level/Type of school (primary/secondary/Kindergarten to Year 12/special).

Table 5.3.1 shows the total number of Australian schools, the number included in the sample, and the number of respondent schools; and the response rate per category.

Table 5.3.1 Total Australian Schools, Schools Surveyed, Schools Responded and Response Rate by State/Territory

<table>
<thead>
<tr>
<th>State/Territory</th>
<th>Total Schools (n.)</th>
<th>Schools Sampled (n.)</th>
<th>Schools Responded (n.)</th>
<th>Response Rate (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NSW</td>
<td>3,122</td>
<td>169</td>
<td>23</td>
<td>14</td>
</tr>
<tr>
<td>Vic</td>
<td>2,305</td>
<td>129</td>
<td>27</td>
<td>21</td>
</tr>
<tr>
<td>Qld</td>
<td>1,732</td>
<td>96</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>SA</td>
<td>804</td>
<td>45</td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td>WA</td>
<td>1,067</td>
<td>64</td>
<td>20</td>
<td>31</td>
</tr>
<tr>
<td>Tas</td>
<td>279</td>
<td>22</td>
<td>5</td>
<td>23</td>
</tr>
<tr>
<td>NT</td>
<td>186</td>
<td>16</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td>ACT</td>
<td>140</td>
<td>16</td>
<td>2</td>
<td>13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>School Level</th>
<th>Total Schools (n.)</th>
<th>Schools Sampled (n.)</th>
<th>Schools Responded (n.)</th>
<th>Response Rate (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary</td>
<td>6,628</td>
<td>362</td>
<td>65</td>
<td>18</td>
</tr>
<tr>
<td>Secondary</td>
<td>1,556</td>
<td>102</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Combined</td>
<td>1,067</td>
<td>76</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td>Special</td>
<td>384</td>
<td>17</td>
<td>2</td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sector</th>
<th>Total Schools (n.)</th>
<th>Schools Sampled (n.)</th>
<th>Schools Responded (n.)</th>
<th>Response Rate (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government</td>
<td>6,941</td>
<td>401</td>
<td>79</td>
<td>20</td>
</tr>
<tr>
<td>Non-Government</td>
<td>2,694</td>
<td>156</td>
<td>27</td>
<td>17</td>
</tr>
</tbody>
</table>

Total Australia | 9,635         | 557                  | 106                   | 19               |

Only 19 per cent of schools returned a completed survey, with considerable variability in the response rate across the States and Territories (for example, Western Australia 31 per cent, the Australian Capital Territory and the Northern Territory 13 per cent). The sample is characterised by both over and under representation of States and Territories. Secondary schools are slightly over-represented.

The survey questionnaire was structured to invite responses in respect of visual art, design, media and visual communication. Table 5.3.2 shows the number of schools responding in each of these areas.
Table 5.3.2  **Number of completed responding schools providing different types of Visual Education, by State/Territory**

<table>
<thead>
<tr>
<th>State</th>
<th>Visual Art</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>NSW</td>
<td>23</td>
<td>10</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Vic</td>
<td>27</td>
<td>12</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>Qld</td>
<td>15</td>
<td>9</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>SA</td>
<td>12</td>
<td>9</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>WA</td>
<td>20</td>
<td>10</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>Tas</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>NT</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>ACT</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Australia</td>
<td>106</td>
<td>58</td>
<td>61</td>
<td>49</td>
</tr>
</tbody>
</table>

Despite the low response rates, there does not appear to be any evidence of atypicality in the aggregated responses, in which case the following results may be regarded at least as *prima facie* indicative.

The following analysis from the survey is based on using the total number of schools responding within that variable group (e.g. State/Territory, School Level, etc.) as the denominator when calculating percentages, and not the type of visual education course undertaken, to provide a more global summary of the results.

The following tables also omit data where the total number of schools responding within that variable group (e.g. State/Territory, School Level, Sector, etc.) is lower than 10 (i.e. when it falls below approximately ten per cent of the total respondent schools). In effect this eliminates discussion of results for Tasmania, the Australian Capital Territory, and the Northern Territory in each of which responding school numbers fell below 10.

In order to simplify discussion of the results, ranges are used as identified in Table 5.3.3.

**Table 5.3.3  Response Range Reference Grid**

<table>
<thead>
<tr>
<th>Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>76-100%</td>
</tr>
<tr>
<td>B</td>
<td>51-75%</td>
</tr>
<tr>
<td>C</td>
<td>26-50%</td>
</tr>
<tr>
<td>D</td>
<td>25% or less</td>
</tr>
</tbody>
</table>

5.3.1  **People**

Even where physical, material and financial resources are optimal, the importance of the teacher as discipline mediator is inestimable. For students oriented to a global world where information, entertainment, and messages are typically mediated by individuals and/or groups chosen for their communicative expertise and charisma, the capacity of teachers to advocate for their discipline/s in an engaging and involving manner is critical.
Table 5.3.4 presents data relating to the categories of teachers involved in visual education by School Level and Table 5.3.5 by Sector.

### Table 5.3.4  Respondent Schools Reporting the Involvement of Categories of Teachers in the Delivery of Visual Education by School Level *

<table>
<thead>
<tr>
<th>Teacher Category</th>
<th>School level</th>
<th>Visual Arts</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discipline specialist</td>
<td>Primary</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>A</td>
<td>B</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>A</td>
<td>B</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>Other Arts specialist</td>
<td>Primary</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Classroom generalist</td>
<td>Primary</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

* Interpretation of this and subsequent tables should take into account:
  (a) the low response rate to the survey potentially affecting data quality
  (b) the cautions discussed in relation to Tables 5.3.1 and 5.3.2
  (c) 'Other' includes Combined Schools (e.g. Kindergarten to Year 12) and Special Schools
  (d) the Rating Guide – A = 76-100%, B = 51-75%, C = 26-50%, D = 25% or less presented in Table 5.3.3
  (e) the fact that the ratings have been derived using total number of responding schools in the relevant variable group
    (e.g. State, School Level, Sector, etc.) as the denominator

### Table 5.3.5  Respondent Schools Reporting the Involvement of Categories of Teachers in the Delivery of Visual Education by Sector *

<table>
<thead>
<tr>
<th>Teacher Category</th>
<th>Sector</th>
<th>Visual Arts</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discipline specialist</td>
<td>Government</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Non-Government</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Other Arts specialist</td>
<td>Government</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Non-Government</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Classroom generalist</td>
<td>Government</td>
<td>C</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Non-Government</td>
<td>B</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

At the primary school level visual education is dominantly the responsibility of the classroom teacher whereas a discipline specialist (particularly in Visual Arts) is the norm at the secondary level. This pattern of teacher provision is common across both the Government and non-Government sectors.
Table 5.3.6  Respondent Schools Reporting the Involvement of Categories of Individuals in the Delivery of School Visual Arts Education by State *

<table>
<thead>
<tr>
<th>Category of Deliverer</th>
<th>NSW</th>
<th>Vic</th>
<th>Qld</th>
<th>SA</th>
<th>WA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discipline specialist</td>
<td>B</td>
<td>B</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Other Arts specialist</td>
<td>D</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Interested generalist</td>
<td>D</td>
<td>C</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Classroom generalist</td>
<td>B</td>
<td>C</td>
<td>B</td>
<td>C</td>
<td>A</td>
</tr>
<tr>
<td>Visiting artist/practitioner</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Interested parent / community member</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

Of the responding schools analysed by State, the variability in the involvement of discipline specialists in Visual Arts education ranges from 50 per cent or less in Queensland and Western Australia, to over half in the other States. Queensland respondent schools were more likely than any other State to supplement the low level of discipline input with practitioner input. They also access input from generalist teachers with a special interest, albeit untrained, in the discipline area.

Victorian responding schools also supplement specialist discipline input with input from the interested generalist, and from specialists in other arts disciplines. Of the States, Western Australian responding schools reported the highest usage of classroom generalists. These data regarding involvement need to be supplemented by additional data regarding how these individuals are used and for what periods and purposes. The issue of low response rates is particularly acute for State/Territory analyses and this also needs to be taken into account.

The Phase One data provides information on a range of different inputs into the subjects that contribute to students' visual education. Table 5.3.7 details the categories of individuals/organisations contributing to visual education subjects.

Table 5.3.7  Respondent Schools Reporting the Involvement of Categories of Individuals/Organisations in the Delivery of School Visual Education by Subject *

<table>
<thead>
<tr>
<th>Category of Teacher</th>
<th>Visual Arts</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discipline specialist</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Other Arts specialist</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Interested generalist</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Classroom generalist</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Visiting artist/practitioner</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Interested parent/community member</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>External organisation/provider</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4
In Visual Arts, 25 per cent or less of responding schools reported involvement of Other Arts specialists, Interested generalists, Visiting practitioners, Interested parents/community members or External organisations/providers.

Table 5.3.8 shows, for five States, the percentage of schools reporting partnerships that support visual education at the school.

Table 5.3.8  **Respondent Schools Reporting Establishment Of External Partnerships to Support Visual Education By State** *

<table>
<thead>
<tr>
<th>Linkages to</th>
<th>NSW</th>
<th>Vic</th>
<th>Qld</th>
<th>SA</th>
<th>WA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Government</td>
<td>D</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Art gallery/facility</td>
<td>B</td>
<td>B</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Creative Industries</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Visiting artist/practitioner</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Artists in community</td>
<td>C</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>C</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

The Phase One survey did not probe the nature of these partnerships but, since there was a reported low level of involvement of external organisations/providers in the provision of visual education in the sample schools (see Table 5.3.7), it can only be concluded that these *support* linkages played other ancillary roles in schools, maybe through the provision of resources or access to their resources via the Internet. Consequently, we need to seek data regarding the nature, extent and efficacy of these roles.

Respondent schools in New South Wales and South Australia reported a higher level of partnerships to support the delivery of Visual Education in particular areas. For example, schools in New South Wales and South Australia were the most likely to report partnerships with galleries (more than half) and links to visiting artists (also more than half). Table 5.3.9 shows the extent of supportive partnerships reported in each category by School Level.

Table 5.3.9  **Respondent Schools Reporting Partnerships Supporting Visual Education by School Level and Sector** *

<table>
<thead>
<tr>
<th>Linkages to</th>
<th>Level</th>
<th>Sector</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
<td>Secondary</td>
</tr>
<tr>
<td>Local Government</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>Art Gallery/facility</td>
<td>C</td>
<td>A</td>
</tr>
<tr>
<td>Creative Industries</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Visiting Practitioners</td>
<td>C</td>
<td>B</td>
</tr>
<tr>
<td>Artists in Community</td>
<td>C</td>
<td>C</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4
At the primary school level the low level of accessing external support services and/or partnerships is immediately apparent; not even art galleries reach over 50 per cent. Responding secondary schools were considerably more likely to access Art Galleries/facilities. However this may well be a function of the time factor as noted previously. It is also quite possible that the apparent higher accessing at the secondary level may actually only be in Years 11 and 12 as the time constraints operate powerfully up to and including Year 10. Disaggregated data that separate mainstream education from the specialist Years 11 and 12 needs to be sought in order to provide an accurate picture of the use made of supportive external partnerships in visual education.

The non-Government sector makes more use of external supports for visual education in relation to visiting practitioners and Local Government. Additional data needs to be sought, however, to determine the extent to which these partnerships operate in relation to the co-curricula programme in the non-Government sector as distinct from discipline based visual education.

5.3.2 Facilities and Materials

Table 5.3.10 summarises, by School Level and Sector, the nature and availability of the main physical facilities reported by administrators to support subjects.

Table 5.3.10 Facilities in which Visual Education is taught, by subject *

<table>
<thead>
<tr>
<th>Subject Provision</th>
<th>Visual Arts</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
<td>Secondary</td>
<td>Other</td>
<td>Government</td>
</tr>
<tr>
<td>Purpose Built Building</td>
<td>D</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Purpose Built Room</td>
<td>D</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Dedicated Facility</td>
<td>D</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>General Classrooms</td>
<td>A</td>
<td>D</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Purpose Built Building</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Purpose Built Room</td>
<td>D</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Dedicated Facility</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>General Classrooms</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Purpose Built Building</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Purpose Built Room</td>
<td>D</td>
<td>B</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Dedicated Facility</td>
<td>D</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>General Classrooms</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>* For interpretive framework see footnote to Table 5.3.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

One-quarter or less of the respondent primary schools, and one-half or less of both respondent Government and non-Government schools, reported purpose built facilities.
Visual education would seem to be very much a general classroom activity, in particular with respondent primary schools where over 75 per cent reported visual arts provision in general classrooms. This contrasts with respondent secondary schools with one-quarter or less reporting that Visual Arts education occurs in generalist classrooms. In Government schools a purpose built room is more likely to be the physical facility available for Visual Arts whereas, in non-Government schools, it is more likely to be a purpose built building. While the provision at secondary level appears more specialised than that in primary, we have no quantitative data relating to the perceived adequacy of that provision at either level – and none from the point of view of the end users – teachers. However, qualitative indications are that it is very much a pressure point at both levels as the availability of specialist space was one of the top three areas identified by respondents when invited to make additional comments.

In terms of other resources, Table 5.3.11 details budgetary, equipment and materials support reported by school administrators in respect of the visual education areas specified in the Phase One survey.

Table 5.3.11  Respondent Schools Providing Support Across Specified Visual Education Subjects *

<table>
<thead>
<tr>
<th>Nature of Support</th>
<th>Visual Arts</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedicated budget</td>
<td>A</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Specific design-related technologies</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Curriculum support materials</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Appropriate materials</td>
<td>A</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Appropriate equipment</td>
<td>A</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

The highest support levels in Table 5.3.11 relate to budget, materials and equipment in respect of Visual Arts which are above 75 per cent. The lowest across the board relate to the provision of relevant technologies.

Table 5.3.12 reports administrator’s ratings on the provision of material support for visual education.
Table 5.3.12  Respondent Schools Providing a Dedicated Budget, Appropriate Materials and Expertise, by Subject and State *

<table>
<thead>
<tr>
<th>Subject</th>
<th>NSW</th>
<th>Vic</th>
<th>Qld</th>
<th>SA</th>
<th>WA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Budget</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Materials</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>Expertise</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Design</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Budget</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Materials</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Expertise</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Media</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Budget</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Materials</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Expertise</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Visual Communication</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Budget</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Materials</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Expertise</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

The Visual Arts subject area is reportedly better resourced than any of the other visual education subject areas in terms of access to a dedicated budget, appropriate expertise and materials. However, with the exception of South Australia, access to appropriate expertise was reported by half or fewer of the respondent schools (even for Visual Arts and Media), and one-quarter or less of respondent schools for Design and Visual Communication. Money and materials without expertise do not augur well for delivery of quality visual education learning. The expertise issue is reportedly particularly pressing. This is substantiated by additional comments from respondents sourced as part of this Review that identified specialist teacher expertise and financial resource support as critical pressure points militating against effective delivery of visual education.

Table 5.3.13 shows the level of support for Visual Education by School Level and Table 5.3.14 by Sector.
Table 5.3.13  **Respondent Schools Providing Support for Visual Education by School Level** *

<table>
<thead>
<tr>
<th>Nature of Support</th>
<th>School Level</th>
<th>Visual Arts</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedicated Budget</td>
<td>Primary</td>
<td>A</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>A</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Provision of Curriculum support materials</td>
<td>Primary</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>B</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>A</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Appropriate equipment</td>
<td>Primary</td>
<td>B</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>A</td>
<td>A</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

Table 5.3.14  **Respondent Schools Providing Support for Visual Education by Sector** *

<table>
<thead>
<tr>
<th>Nature of Support</th>
<th>Sector</th>
<th>Visual Arts</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedicated Budget</td>
<td>Government</td>
<td>A</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Non-Government</td>
<td>A</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Provision of Curriculum support materials</td>
<td>Government</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Non-Government</td>
<td>A</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Appropriate equipment</td>
<td>Government</td>
<td>A</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Non-Government</td>
<td>A</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

In Visual Arts, responding secondary schools were more likely to have appropriate equipment. Responding non-Government schools were more likely to have curriculum support materials. However, the differences between levels and sectors are relatively small.

The results in this section, however, tend to raise more questions than they answer. We need to seek answers to the following questions in this regard from a range of stakeholders, including teachers, rather than only school administrators who may have quite limited access to the relevant data.

- What is the budget designed to cover? How adequate is it in respect of these purposes?
- Are there critical areas in visual education for which there is no budget provision?
- Why is there such a low level of appropriate technological support given the high salience of contemporary technologies to visual education?
• To what extent do teachers and students perceive the available materials and equipment to be adequate for their creative and other needs in visual education?
• How useful/exciting/challenging do teachers find the available curriculum support materials available to be?
• How do these provisioning levels impact on the quality of the visual education able to be provided in these contexts?

We need also to seek more precise data such as:

• the level of resourcing per student. A recent United Kingdom study subtitled Art on a shoestring (Rogers, Edwards and Steers, 2001) found that the average spend on art resources in English and Welsh schools was £1.18 per annum for 5 – 7 year olds, £1.29 for 7 -11 year olds, and £2.68 for 11-18 year olds. The figure for secondary schools was down from the figure of a median value of £2.88 reported by Ofsted in 1995/6. We need to know how this compares to the Australian context? It is also important to know what such a sum purchases. What does it enable? What does it preclude? The Rogers et al (2001) study reports that:

  Schools spend most money on paper, cards and paints; followed by drawing materials, clay and pastels. They have great difficulty in providing such expensive items as clay, card, textiles, 3D materials, and good quality brushes and paints…Over a third of schools depend on seeking out or being given free materials, and most will accept anything on offer (Rogers et al, 2001:9).

• To what extent is the Australian situation consistent with this picture?
• The class size vis à vis the available equipment, particularly technology.
• The nature of the equipment provided and the basis for the judgment of its adequacy. If, for example, it involves one easel for every four students, there is provision for drawing and painting. The adequacy of that provision, however, must be evaluated in the context of the time allocation. The indicative data we have in relation to the Australian context is that it will be between 22.5 and 37.5 minutes per week. If the equipment is shared between four students, the best that an individual student might expect is 9.4 minutes – and that calculation does not take into account initial teacher introduction of the relevant activity, setting up and changeover time.
• What is the match between the curriculum support materials provided, the currency of these in relation to the curriculum, the level of expertise of the teachers, and their needs vis à vis both?

Unfortunately, data in relation to the absence or presence of a resource provides little useful data in relation to its relevance, adequacy or quality. Hence we need data at the level of teacher/users in order to be able to make useful judgements in relation to these dimensions.
5.3.3 **Time**

While the Phase One survey did not seek direct information about the time allocation for visual education, it did question whether time was a factor which limited visual education at the school or prevented it from being offered in some areas. On a scale of one to five (where 1 = not limiting and 5 = highly limiting) time scored 2.9, just below the mid-point across the entire sample. However, this score derived from school administrators whose perceptions are likely to be driven by observation of the school timetable rather than actual experience of teaching the curriculum. Given the likelihood that the time guidelines for New South Wales and Queensland presented in Table 5.2.3 are indicative of the national scene, the perception of time as a limiting factor by teachers is likely to be even higher.

Eisner (1997) observes, in relation to American primary classrooms, the limiting interaction between time and physical resources:

> Many classrooms are without a source of water, few classrooms have adequate storage space, and the time required to set-up, teach and clean-up – given educational priorities – is too much for a teacher to be able to cope with. Thus, [as to] what is taught, ‘clean’ projects are understandably attractive (Eisner, 1997:62).

Bamford’s (2002) experience of Australian primary schools in which she has worked parallels that of Eisner (1997). However, current experiential data from Australian teachers is needed to determine the pressure points in time provisioning and resourcing for visual education.

5.4 **Implementation**

The Phase One survey instrument provided a framework of types of visual education to enable administrators to identify which were offered at the school level. Table 5.4.1 summarises the provision of visual education within this framework in the sample schools

**Table 5.4.1 Respondent Schools in Each State Reporting Provision of Visual Education to all Students in Schools * **

<table>
<thead>
<tr>
<th>State</th>
<th>Visual Arts</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>NSW</td>
<td>B</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Vic</td>
<td>A</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Qld</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>SA</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>WA</td>
<td>A</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Australia</td>
<td>A</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4
Table 5.4.1 shows that Visual Arts is provided to three-quarters or less of all students within some States of all respondent schools. Nationally, Design was provided in less than 51 per cent of the respondent schools; the comparable figure for Media and Visual Communication was 25 per cent or less.

Table 5.4.2 shows the provision of visual education by school type/level and sector.

Table 5.4.2  Respondent Schools Reporting the Provision of Visual Education to all Students by School Level And Sector *

<table>
<thead>
<tr>
<th>Subject Provision</th>
<th>Level</th>
<th>Sector</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
<td>Secondary</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>A</td>
<td>C</td>
</tr>
<tr>
<td>Design</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Media</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Visual Communication</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

Visual Arts appears to be provided to a higher percentage of responding schools at the primary level than at the secondary level across all respondent schools. The provision of other forms of visual education is mostly low. These data are only indicative, however, as there are a number of important questions in this regards which remain to be answered:

- Given the indicative time allocation to visual education (see 5.3.3), what does provision for all students mean in practice?
- How much time is devoted to visual education at each level Preparatory – Year 10?
- What are the practical implications of balancing making/creating, responding/appreciating, analysing/appraising within visual education?
- What are the practical implications of (a) reduced time for visual education and (b) low/very low levels of discipline expertise led delivery of visual education?

Table 5.4.3 demonstrates that, apart from the reported provision for all students as detailed in Tables 5.4.1 and 5.4.2, other provision appears more fortuitous and random than planned and strategic.
Table 5.4.3  **Respondent Schools Reporting Other Provisions of Visual Education by State/Territory** *

<table>
<thead>
<tr>
<th>Subject Provision</th>
<th>NSW</th>
<th>Vic</th>
<th>Qld</th>
<th>SA</th>
<th>WA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visual Arts</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compulsory for specific years</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Elective</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Special Gifted/Talented Programme</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>VET Programme</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td><strong>Design</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compulsory for specific years</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Elective</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Special Gifted/Talented Programme</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>VET Programme</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td><strong>Media</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compulsory for specific years</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Elective</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Special Gifted/Talented Programme</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>VET Programme</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td><strong>Visual Communication</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compulsory for specific years</td>
<td>D</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Elective</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Special Gifted/Talented Programme</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>VET Programme</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

Further analysis of provision shows that at the secondary level, the availability of visual education subjects as elective areas of study for responding schools is in excess of 75 per cent for Visual Arts. However, given the data reported in Table 5.1.1 in respect of Year 12, it would be important to seek more detailed data on the take-up and continuation rates of these electives at the various levels of the secondary school.

The Phase One survey also sought data in relation to the physical context and format in which visual education was delivered by schools. Table 5.4.4 presents these data in respect of schools’ responses in relation to the Visual Arts subject area only.
Table 5.4.4  **Respondent Schools Reporting Different Physical Contexts and Formats of Visual Arts Subject Delivery by School Level and Sector** *

<table>
<thead>
<tr>
<th>Physical space</th>
<th>Nature of curriculum experience</th>
<th>Level</th>
<th>Sector</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specifically designed</td>
<td>Visual Arts activities</td>
<td>C</td>
<td>A</td>
</tr>
<tr>
<td>General Purpose Classroom</td>
<td>Visual Arts experiences and activities</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Arts integrated across Learning Areas</td>
<td>B</td>
<td>D</td>
<td>B</td>
</tr>
<tr>
<td>Visual experiences within an non-arts learning area</td>
<td>C</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>Integrated arts experiences and activities</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Visits/Excursions to external sites</td>
<td>C</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

In responding schools where visual arts activities were taught, secondary schools were far more likely to do so in a specifically designed physical environment (greater than 75 per cent) than are primary schools (50 per cent or less). Specifically designed spaces also dominate in Other schools. In the respondent primary schools, Visual Arts education was typically provided in general purpose classrooms where the arts are integrated across learning areas, where visual experiences occur within a non-arts learning area, or where visual arts experiences and activities are interspersed. However, responding secondary schools were more likely to undertake visits/excursions to external sites than their primary counterparts.

Responding non-Government sector schools are more likely than Government sector schools to:
(a) present Visual Arts experiences and activities in a generalist classroom context;
(b) present Visual Arts experiences within a non-arts learning area; and
(c) initiate visits to external sites such as galleries.

The extent to which these activities supplement or substitute for discipline based learning needs to be the subject of further investigation as the available data do not reveal whether these visual education strategies form part of a multi-pronged or singular learning strategy for students. Respondent schools were asked about the inclusion of new technologies (computers, digital cameras, for example) in aspects of their delivery of visual education. Table 5.4.5 summarises technological usage in a range of task areas within visual education subjects.
Table 5.4.5  **Respondent Schools Reporting the Use of New Technologies in Specified Aspects of Visual Education by Subject** *

<table>
<thead>
<tr>
<th>Specified Aspects of Learning</th>
<th>Visual Art</th>
<th>Design</th>
<th>Media</th>
<th>Visual Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Researching</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>B</td>
</tr>
<tr>
<td>Designing</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Making and creating</td>
<td>B</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Writing/reporting/responding</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4

While the new technologies (computers and digital cameras) specified in the question to respondent schools are certainly new as opposed to old, they could scarcely any longer be perceived to be at the cutting technological edge. Given the ubiquity of these technologies even in the contemporary domestic environment, the level of reported usage in the areas specified in Table 5.4.5 is lower than might be considered optimal across the board.

Table 5.4.6 reports usage of new technologies in aspects of visual education across subjects by school type/level.

Table 5.4.6  **Respondent Schools Reporting the Use of New Technologies in Aspects of Visual Education by School Level** *

<table>
<thead>
<tr>
<th>Subject Provision</th>
<th>School Level</th>
<th>Researching</th>
<th>Designing</th>
<th>Making &amp; Creating</th>
<th>Writing/Reporting/Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>Primary</td>
<td>C</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>B</td>
<td>B</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Primary</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>Design</td>
<td>Secondary</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>B</td>
<td>B</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Primary</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Media</td>
<td>Secondary</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Primary</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Visual Communication</td>
<td>Secondary</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4
Table 5.4.6 shows that, while the lowest level of technological usage characterises the primary school level, usage levels are higher for responding secondary schools across nearly all provision, and particularly for visual arts in the areas of researching, making and creating, writing, reporting and responding (all more than three-quarters of responding schools). However the fact that, for Design and Visual Communication at the secondary level, the use of technology across all aspects of visual education is in the second quartile or lower (B or C grading) is of concern when technology is at the heart of these subjects. We do not know whether, across both primary and secondary levels, this low level of usage is attributable to any or all of the following:

- lack of access to equipment
- old/obsolete equipment
- low level provision of equipment such that there is insufficient to service student numbers
- lack of familiarity with the potential of the technologies available
- lack of curriculum time to incorporate new technologies.

Table 5.4.7 presents data from five States in relation to use of new technologies in the delivery of visual education and Table 5.4.8 in respect of sectors.

Table 5.4.7  Respondent Schools Reporting the Use of New Technologies in Aspects of Visual Education by State *

<table>
<thead>
<tr>
<th>Subject Provision</th>
<th>Visual Arts</th>
<th>State</th>
<th>Researching</th>
<th>Designing</th>
<th>Making &amp; Creating</th>
<th>Writing/ Reporting/ Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>NSW</td>
<td>B</td>
<td>B</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vic</td>
<td>B</td>
<td>C</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Qld</td>
<td>C</td>
<td>C</td>
<td>A</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SA</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WA</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NSW</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Design</td>
<td></td>
<td>Vic</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Qld</td>
<td>C</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SA</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WA</td>
<td>D</td>
<td>C</td>
<td>C</td>
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<tr>
<td></td>
<td></td>
<td>NSW</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Media</td>
<td></td>
<td>Vic</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Qld</td>
<td>C</td>
<td>C</td>
<td>B</td>
<td>B</td>
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<td></td>
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<td>SA</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
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<tr>
<td></td>
<td></td>
<td>WA</td>
<td>C</td>
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<tr>
<td></td>
<td></td>
<td>NSW</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vic</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
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<td></td>
<td></td>
<td>Qld</td>
<td>C</td>
<td>C</td>
<td>C</td>
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<tr>
<td></td>
<td></td>
<td>SA</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WA</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

* For interpretive framework see footnote to Table 5.3.4
Table 5.4.8 Respondent Schools Reporting the Use of New Technologies in Aspects of Visual Education by Sector *

<table>
<thead>
<tr>
<th>Subject Provision</th>
<th>Sector</th>
<th>Researching</th>
<th>Designing</th>
<th>Making &amp; Creating</th>
<th>Writing/ Reporting/ Responding</th>
</tr>
</thead>
<tbody>
<tr>
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* For interpretive framework see footnote to Table 5.3.4

Whilst acknowledging the low response rates when analysing State/Territory data, the apparently low level of technological use in relation to researching in some responding schools by States (for example, Queensland in Visual Arts, all analysed States except South Australia in Design and Media, and all States, particularly Western Australia, in Visual Communication) is puzzling and requires further investigation as to the reason. Similarly, there are questions to be pursued in relation to Writing, Reporting and Responding that might be expected to be universally above 75 per cent rather than more often 50 per cent or below. The role of new technologies in relation to designing in the areas of Design and Visual Communication, areas in which one might reasonably expect a high level of relevance and hence usage, appears very low indeed; again, why might this be the case?

5.5 Apparent Actual/Ideal Gaps

As was pointed out in Section 3.2, research in Visual Education remains thin. The data set from which the snapshot of visual education in Australia provided by this chapter is small. Nevertheless one hypothesis that derives from these data is that it might be a curriculum area in which levels of resourcing and provisioning appear to have left it in a veritable time warp. If this were so, not surprisingly it would be a considerable challenge to deliver on the visual education needs of the 21st century without significant re-visioning. Research findings from this chapter and anecdotal evidence point to the need to re-think the physical, human and other resource provisioning integral to the task of educating all Australian students to the level of visuacy required to ford the ever burgeoning ‘tsunami of visual junk’ and be able to contribute effectively to the creative knowledge economy (NRVE Discussion paper respondent).

Respondents to the Phase One Discussion Paper (2005) referred to this problem in a multitude of ways:

- the information rich, visually saturated twenty-first century
• today’s multi-visual world
• this is the audiovisual age
• an age when we are so reliant on the image
• life’s visual bombardment
• society is filled with visual messages
• the visual image has become far more important than the written word in society
• visuals transcend culture, background and language
• much of our present (and future) culture is visually based, and much technology relies on being visually literate.

Such commentaries point to the complexity of visuacy and its comparable centrality to the basics of numeracy and literacy:

• The ability to critically decode, interpret and respond to visual elements is...vital
• Technology means that information formerly represented in words/numbers is increasingly depicted instead by visual images
• Students must be...able to decode, comprehend, and analyse the elements, messages, and values communicated by images...They also need the knowledge and skills to create and communicate
• Visual education sits at the heart of contemporary literacy
• We need visualisers who can evoke the unseen and unnoticed, who can empathise with people from all walks of life and who are educated enough to take responsibility for the images and sounds they generate
• There are two issues at hand – the understanding of how visual systems affect our lives...and how to operate those visual systems
• With the ubiquity of new media forms it is increasingly important that our students are competent in recognising and critically evaluating media products
• We require visual skills and knowledge to communicate within any profession
• Visual education is essential to creating a society in which people can think and work creatively in all fields. Its particular strength is that it can stimulate dialogue beyond what is known and established into new areas.

In the current context there is no framework for these visual basics for all students to occur. The need for appropriate visual education in the compulsory years of schooling must be redressed if Australia is to approach the future appropriately prepared for the raft of challenges demanding creative and judicious exercise of visuacy in both work and leisure contexts.

5.5.1 What do we now know?

The curriculum mapping (see Section 5.2) shows

• that The Arts are a recognised curriculum area in every State/Territory
• some evidence that, as a grouping, The Arts tend (a) to be perceived as isolated from other curriculum areas and (b) to subsist at the bottom of the curriculum totem pole
• The Arts curriculum in most States/Territories does not differentiate the visual arts from the performing arts
• where specifications are made regarding recommended curriculum timetabling for The Arts – and assuming even handed allocations of time across the four main arts areas – students receive less than 40 minutes of visual education per week.

In relation to the resourcing of visual education, the survey of schools revealed overlapping patterns of resource inappropriateness and scarcity. As respondents to the announcement of the Review expressed it,

…classes are too big, resources poor, time too short
…there is not enough emphasis on art education in the primary area or the secondary area. Contact hours are too short, qualified art teachers are too few and…art rooms are inadequately equipped.

Whilst acknowledging the limitations of the data, these opinions are nevertheless substantiated:

• In some States, one-quarter or more of the respondent schools reported that visual education was not provided to all students in that school
• Over 75 per cent of responding primary schools visual arts education provision is in a general purpose classroom which is typically not designed for practical activities
• Half or less of all respondent secondary schools indicate that visual education is available to students
• Of responding schools analysed by State, the number of discipline specialists involved in visual arts education is 75 per cent or less
• Classroom generalists play a more significant role in visual education for responding primary schools than do discipline specialists
• Technologies such as computers and digital cameras characterise less of visual education learning experiences for students at responding primary schools compared to their secondary counterparts (see Section 1.5).

These data in relation to resources, albeit limited due to methodological issues including low response rates, suggest that physical, human and time resources for visual education tend not only to be inadequate but often inappropriate for the task. As Bamford (2002) observes,

Teachers are faced with the dilemma of reconciling curriculum decision-making with the realities of contextual factors such as lack of time, space and resources (Bamford, 2002:27).
The final question in the Phase One (2006) survey of Australian schools sought school administrators’ perceptions of specified factors limiting the delivery of visual education within their school contexts. Figure 5.5.1 provides a graphic view of the percentages of school administrators perceiving varying degrees of limitation per nominated factor.

Figure 5.5.1 **Respondent School Administrators Citing Specific Factors as Limiting the Delivery of Visual Education** *

![Graph showing the percentages of school administrators perceiving varying degrees of limitation per nominated factor.]

* Interpretation of this figure should take into account the small sample size and the cautions discussed in relation to Tables 5.3.1 and 5.3.2.

If the four categories of perceived limitation are aggregated, three-quarters of the respondent administrators perceive limiting factors to be operating in respect of appropriate equipment, budget allocation for visual education, appropriate curriculum support materials, availability of appropriate professional development, time, suitable teaching space (all over 75%). Given that they do not operate at the teaching coal face, it might be anticipated that the percentages for actual teacher respondents in Australia may be even higher.

### 5.5.2 What do we need to know?

Again our level of knowledge in relation to visual education is at its lowest ebb when it comes to the classroom level which, for students, is the sharp end. We need to have much more detailed data, for example:

- about how the curriculum frameworks translate into classroom action
- the extent to which teachers, especially at the primary level, have sufficient discipline knowledge and understanding to create challenging and demanding visual learning experiences for students
• the appropriateness of the balance between making/creating, responding/appreciating, analysing/appraising
• the extent to which there are developmental expectations and associated assessment criteria
• the nature of the reporting associated with visual education.

5.5.3 How might we find out?

There is an obvious need for a carefully planned and staged research agenda in relation to visual education and its delivery that will need careful planning and collaborative development in the context of the development of twenty-first century skills for all Australian students.
6.1 Introduction

The case studies were undertaken by MurdochLINK as part of Phase One of The Review and involved visits to Visual Education sites identified through a nomination and consultation process with relevant jurisdictions and professional bodies. These sites were chosen to represent the varied State/Territory educational jurisdictions, Government and non-Government schools and community sites, encompassing different stages of schooling and including a range of models of Visual Education. The rationale underpinning the case studies was thus to identify good practice at different levels across a range of educational contexts.

The selected case study sites represent a range of locations and types of schools. While they provide a focused insight into aspects of Visual Education in Australia, the data set is obviously too small to offer an exhaustive representation of the sector. Certainly each site reflects exemplary aspects of Visual Education practice but none is presented as ideal.

Given that each of the sites is unique, each must be considered in its own context and milieu. Hence, as with all case studies, caution must be exercised in extrapolating from them in any generic sense. It must also be recognised that other sites could have been selected and that their practices, albeit different and idiosyncratic to their various contexts, would also merit close attention.

In this chapter, the site visit reports are organised according to phases of schooling and, in the main, are organised in terms of context, rationale for selection, observations around the key features of the programme, identified success factors, and reflections/future plans. In each case credits and appropriate acknowledgements are also included.

**Early Childhood Phase of Schooling**
A. Melbourne University Early Learning Centre (Vic)

**Middle Childhood Phase of School (Primary Schools)**
B. Bondi Public School (NSW)
C. Holy Family School (Qld)

**Early and Late Adolescence Phase of Schooling (Secondary Schools)**
D. Applecross Senior High School (WA)
E. Ballarat High School (Vic)
6.2 The Early Learning Centre - Where Visual Arts is known as Visual Language

6.2.1 Context

The Early Learning Centre (ELC) is the research and demonstration long day preschool attached to the Faculty of Education at the University of Melbourne. The Centre is registered to enrol 89 children aged 3-5 years from the university and the surrounding community, and approximately 160 children share these places attending two, three or five days per week. Priority is given to children whose parents are either working or studying either part or fulltime with the Centre operating from 8.30-5.30 for 48 weeks per year.

The physical facility includes five playrooms, a multi-purpose room that also serves as Boorai - The Children’s Art Gallery, and a large treed purpose-built outdoor environment that encourages active play through a variety of tactile, visual and aural experiences. The garden has been sensitively designed to support environmental awareness with native plantings, a vegetable garden, water tank, recycling, composting and a worm farm. An under veranda area provides another space for organised play including clay exploration, painting, block building and other forms of creative activity.

The playrooms are presented as multi-sensory learning spaces with an emphasis placed on wooden furniture, natural materials and displays that communicate cultural diversity and children’s learning. The learning environment is flexibly set up to provide a range of choices including drawing, writing, construction, painting, reading, dramatic play and computer use. Materials are plentiful and many have been selected for their aesthetic qualities including lengths of silk, coloured wools, precious artefacts, reproductions of adult artworks and transparent objects.

Boorai - the Wurrendjeri word for baby or child, is the name given to the children’s art gallery that is located within the ELC. It provides a permanent venue for the professional display of children’s artworks from both within the ELC and other early childhood local and international communities.

6.2.2 The Service and Programme

The organisational structure is unique with the service integrating State Government Funded Preschool and Commonwealth Funded Long Day Care. Parents pay fees of $70
per day per child and this income supports the Centre budget with the University providing some support for maintenance, IT and Human Resource administration. Linked to the Faculty of Education, ELC staff are expected to engage in research, teacher training and community development.

The programme responds to contemporary research and practice in early childhood and is designed, implemented and evaluated by Lead Teachers who hold a Bachelor of Early Childhood studies. These teachers work in dyads with Assistant Teachers who hold a minimum of a Diploma of Children’s Services. Specialist Arts Teachers, who hold degree qualifications in their speciality area, are employed to deliver visual art, drama/dance and music classes for all children for one hour per week.

Multi-modal learning is emphasised in all aspects of the ELC Programme with the arts located centrally in a project-based framework of teaching and learning. The families support this approach, with many choosing the centre based on its reputation for innovative expressive arts curriculum. Programme content emerges from children’s and adults’ interests with children’s responses systematically documented so as to provide evidence of learning and stimulate ongoing programme development wherein visual art is considered as a language of communication.

The Centre’s philosophy, influenced by Multiple Intelligence Theory and practices stemming from Reggio Emilia, Italy, encourages creative experiential learning with children being viewed as capable and inquisitive such as having the capacity to engage in complex problem solving and perceptual inquiry. Learning experiences are designed to connect with the natural world and to stimulate the children’s lived experience including excursions outside the Centre.

6.2.3 The Visual Arts Programme

Without a dedicated art room the two ELC Visual arts specialist teachers are required to teach groups of up to 20 children in a generalist playroom context. Working with the existing materials in the playroom and some additional specialist materials the teachers generally deliver a programme that involves perception (looking at artworks, objects, photographs), exploration of three to four art activities (line drawing, painting, printing, clay), and reflection (discussion and sharing artistic outcomes with the group). A common element of the programme is in reference to the outdoor environment that serves as a stimulus for observational studies and group installations such as stone and branch construction.

6.2.4 Visual Art observations

One class observed involved 12 three-year old children who were responding to a forest related theme. In the initial discussion the children considered the importance of trees in the environment including seasonal change, fire and habitat. The tables were attractively
presented with a thoughtfully considered collection of leaves, papers and warm coloured paints that would support both sensory play and symbol development. Following the discussion, the teacher moved the children from one table to another to discussing and demonstrating the open-ended possibilities of particular materials and techniques. The class progressed in an orderly fashion with the teacher regularly scaffolding children’s learning and paying attention to each child’s individual needs and interests. Throughout this process the generalist teacher provided support as needed. At the end of the class it was particularly impressive hearing children talk about their achievements and processes in ways that reinforced a sense of pride and ownership as well as respect for each child’s contribution.

Another observed class involving 20 four-five year old children also responded to the forest theme through the provision of four separate table activities including pen and oil pastel bush fire response drawing, observational drawings of small bush animal models, collage forest making activity using strips of coloured paper and observational drawing of a large Wedge Tail Eagle kite perched on a tree branch.

Significant to this class was the extended concentration span exhibited by children throughout a 20 minute verbal introduction and the ability of children to self select activities and confidently move from one activity to another throughout the session. The children’s products demonstrated well-developed fine motor skills and an ability to communicate their thoughts and ideas through the use of complex visual symbols.

It was evident in both observations that the children have significant prior experience with art and were using it both as a tool for documenting experience and also as a creative vehicle for generating real and imagined ideas and stories. In both art classes the teachers purposefully linked the exploration of art to other learning areas particularly language, mathematics and science. Children were stimulated to use art vocabulary both to describe the works of others and their own artwork with attention paid to the analysis of colour, line, texture and shape.

Throughout the Centre a number of collaborative artworks were presented including one based on a visit to the Royal Botanic Gardens and another expressing the children’s understanding of where the ELC was located within the immediate community streetscape. These artworks demonstrated a commitment to group learning processes centred on complex problem solving that included mapping, locating and visualisation.

6.2.5 General Observations

The ELC has established a number of partnerships with other local and international educational organisations including: The Bangerang Cultural Centre, Shepparton Victoria, The Tianjin Preschool Normal School, Tianjin China and Let’a Verde Association, Rome, Italy. These partnerships have generated opportunities for cross cultural research, personal exchange and general pedagogical sharing (Deans and
Brown, 2002) all of which have contributed to the Centre’s developing understandings of arts-based pedagogy.

There have been multiple outcomes stemming from these partnerships including: child art exhibitions, teacher exchange programmes, conference presentations and publications. The ongoing professional interchange between the ELC and China has also assisted the ELC teachers to learn more about balancing play-based child centred learning with more structured teacher directed approaches that focus on the development of skills and techniques. Another ongoing partnership involving Australian Indigenous artists and storytellers (Deans and Brown, 2005) has supported the inclusion of Indigenous perspectives in the ELC Curriculum especially in relation to linking story, art, movement and music.

More recently the project based learning emanating from the collaboration with the Let’a Verde Association has given emphasis to education for sustainable development with the arts facilitating a process of learning ‘in, about and for’ the environment (Brown and Deans, 2006). In summary, the ELC has actively sought diverse perspectives on arts education and these have informed the arts-centred pedagogy that takes into account the individual, the community and culture.

6.2.6 Characteristics of effective Visual Arts education

The progressive ELC visual arts programmes observed provide a reference for others in relation to effective arts education. The key attributes of such programmes are:

- Skilled, qualified and committed arts teachers who scaffold children’s learning
- Planned, multi-sensory, flexible and aesthetically pleasing learning spaces
- Guided discovery balanced with skill based inquiry
- Opportunities for individual and collaborative learning
- Dedicated time for sequential and in-depth learning
- Interdisciplinary teaching and learning through projects
- Quality materials purposefully chosen for both exploration and symbolic expression
- Regular exposure to adult artworks and cultural artefacts
- Experiential and active learning that promotes a sense of ‘place’ and community.

The value of the ELC programmes is reflected in observations of young children who were deeply engaged, self-motivated learners, co-operative, articulate and very capable image-makers.

In conclusion the ELC provides a model of a dynamic early childhood organisation where commitment to the arts is continually transformed, reframed and revitalised in light of contemporary research and practice. Reflective practice, advocacy and a preparedness to seek out and trial innovative arts practices has underpinned the high quality visual arts programmes observed.
6.2.7 References


6.2.8 Credits

Visit by Judith MacCallum and Terry Church

6.2.9 Acknowledgments

Jan Deans, Senior Lecturer, University of Melbourne and Director of the Early Learning Centre
Robert Brown, Visual Art Lecturer, University of Melbourne and Project Development Manager of the Early Learning Centre
Carla Atkin, Art teacher
Dominic Belvedere, Art teacher

6.3 Bondi Public School - Community catalyst for Visual Culture

6.3.1 Context

Bondi Public School is a historic educational site of great significance to the Sydney community. A small primary school nestled tightly in an ever expanding and dense high-rise living community, Bondi Public School is located within prominent 19th and early 20th century sandstone architecture. The original two story buildings create a welcoming atmosphere with wide corridors and generous stairwells, reflecting the friendly nature of the small school community. Recent additional structures have been thoughtfully designed and positioned on campus to respect the original architecture. The administration building is a functional, modern and well-resourced centre of activity. The school, while small, boasts well maintained grounds with several discrete play areas which students and teachers can use for a wide variety of outdoor activities. The school
population has decreased in recent years reflecting the change in demographics of the area dominated by densely built high-rises to accommodate the large yet transient tourist population.

6.3.2 Reasons for site visit

This site was identified as a school that is working closely with the local community to provide an innovative artist-in-residence programme. This small school has been active in engaging parents, teachers and other members of the local community to maintain a visual arts rich learning environment and is making significant strides towards developing a productive and vital place for Visual Education. The initiatives taken by this school and broader community have given a new vitality to the school and vibrant emergent visual culture filtering into all classrooms has given an extra dimension to an effective learning community.

6.3.3 Key observations

During the visit the Review Team met with, the teaching principal, Tralie McMain; parent representative on the artist-in-residence committee, Sue Midgley; artist in resident, Jade Oakley; artist-in-resident parent helper, Wilma Sherliker; years four, five and six composite classroom teacher, Damien Moran; parent and helper, Anne Row; as well as observing other classrooms.

6.3.3.1 Community expertise the catalyst for school promotion and community engagement

Parents and teachers worked collaboratively seeking ways to sustain current student population through identifying community assets that could be resourced to promote the advantages of this unique learning environment at the school. School administration and parents lamented that many of the spaces available at the school which boast incredible views remain unoccupied by classes. They sought initiatives that would allow the wider community to share and value this public asset in ways which would also benefit the student and school.

On reflection Sue Midgley commented ‘[although] it’s a very small school - we’re surrounded by a community with an incredible amount of skill sets…wouldn’t it be wonderful if we could make this place...where these people [visited] the schools …and the children could start accessing it all’. This concept was the foundation for developing the artist-in-residence programme.
6.3.3.2 The artist-in-residence programme

The artist-in-residence programme was first discussed in 2003 and in 2004 when the school community identified that one of the buildings which was virtually unoccupied, except for the adult education programmes, would be an excellent location for an artist-in-residence studio. The school selected a committee for the programme drawing on a wide range of skills from journalism and marketing to teaching and professional artistic practice. One of the parents involved had recently been working in London on a project promoting visual literacy, further informing the committee’s discussion around the programme’s purpose and content. The committee and other parents canvassed support their proposal as funding would need to be sourced from outside the schools budget.

External support for the project came from prominent figures within the broader arts community such as Tony Bond from the Art Gallery of NSW. The final programme design saw the committee seek to promote a residency which would encompass two key elements: the selection of a professional artist with a significant profile (preferably from the local community); the selection of a proposal for work that demonstrated a central focus for the development of the students’ appreciation for and understanding of artistic practice.

For the past two years the committee has successfully secured funding for the artist-in-residence programme. On a daily basis the students visit the studio to watch, listen and share ideas with the artist. During the week all students are given opportunities to create art and talk about the art making practices. The programme is delivered within the first six months of each year. During this period, the artist works on-site towards presenting a final exhibition. In the inaugural year the project was informally evaluated as a success for the artist, and students. However, after a parent teacher evening, it became apparent that the programme did not sufficiently address the needs of the students and the relationship to school-life. The programme was reviewed and the 2006 residency saw a greater involvement from the teachers into the proposed outcomes of the project to promote a greater link to the all areas of the school curriculum.

Teachers recognised they have a very crowded curriculum and that there is less time to devote to experimentation, innovation and creativity in the classroom. Damien Moore commented ‘there’s a lot of assessment that needs to be done [which is] extremely time consuming…I look at my room and…it’s not the kind of creative environment that I would have if I had more time’.

The aims for 2006 were to incorporate the artist into the classroom, that visual education and creativity became the focus in all learning, and the artist was expected to make some contribution into the children’s curriculum. Teachers recognised the value of having an expert to enrich the creative arts programme. Having an artist available to assist in the planning and implementation of a visual arts programme based on quality teaching is an incredibly valuable asset. The 2006 artist-in-residence, Jade Oakley, has
brought with her an expertise and insight that gave the children a deeper knowledge, understanding and way of valuing art.

6.3.3.3 Developing a visual culture and visual presence in the school

The committee, in collaboration with Damien Moore, developed an artist-in-residence programme that strongly reflected the key learning areas of the school’s curriculum. ‘We now have an artist-in-residency that has become one of the highlights of each term in the children’s school life’ (Sue Midgely, parent and committee member).

The school has now developed a model that they believe is sufficiently robust and sustainable. The 2006 artist-in-residence, Jade Oakley, has been working closely with all the teachers in the school to ensure that the student’s Visual Education is central to their whole school experience. On visiting the school, a strong sense of vitality is evident and the students’ work is exhibited in every stairwell and in every key display area of the school. All students, including the special needs classes, have had the opportunity to work with Jade and to visit her in the studio.

One of the most significant aspects of this residency is that Jade, as an installation artist, has conceptualised her own work to include the collaborative efforts of all the children. She has effectively demonstrated the artistic process for the students on their visits to her studio space and each student is aware of how their individual efforts form a part of the larger work. The installation will be entered in the local sculpture by the sea exhibition. There is no expectation that the sculpture will even be accepted for exhibition, but the process of being creatively engaged with an end purpose has been exciting and rewarding.

While the younger students at the school have immersed themselves in the expressive aspects of working in the visual arts, the more senior students at the school there has been engaged at a much different level. The residency has provided these students with the opportunity to develop a meta-language through visual art. The teachers agree that the students understand the artistic meta-language and that they developing a more productive dialogue with one another regarding creative and communicative concepts.

6.3.3.4 Community partnerships in learning and visual education links to classroom learning

Working with their brief to enrich the students’ school life through the artist-in-residence programme, teachers and parents have striven to maximise the impact of the artist into the classroom. This new approach to bringing visual art into every classroom in a planned and coordinated way has demonstrated strong connections across curriculum areas. The artist is able to use specific visual art or design language with the students, introducing new perspectives and explanations for complex issues.
The artist has been able to link design terms such as *prototype* and *scale* with other concepts such as approximation in mathematics and the use of technical language to develop the students’ understanding of critical thinking and analysis of how images work to communicate meanings. It has exposed some teachers to their first experience of how Visual Education can become part of the ethos and culture of the school.

While it is acknowledged that through this programme, visual art has become integral to the school culture, there is also a strong sense that what is most significant about this experience is how the parents and broader school community have worked with the teachers to develop curriculum.

In the senior years the students have been studying 20th Century art. The unit integrates art theory emphasising arts meta-language. Reflecting on the successful excursion to the NSW Art Gallery to see the Archibald Prize the years four, five and six composite teachers commented: ‘I walked in with my group and they’re saying, “oh look, that’s what Jade was talking about. Look at the colours and look at the dribs and look at the thick paint. Look at that peculiar Coke sign in that, that doesn’t belong and look at the shape” - they take on so much because she’s far more credible than us [the general primary teacher]’ (Damien Moran).

The artist-in-residence programme extends current curriculum initiatives to support a more comprehensive knowledge and understanding of visual art. ‘The programme has been fantastic and has brought so much of the students’ learning alive. But unfortunately, it will end in Term 1 as we’re going to move onto Drama to fulfil the outcomes – we’re going to die a little. Jade will be around and I think we’ll still have some one-off’s but it’s not going to be in the [same] context, necessarily, of the Art programme. Definitely, the artist-in-residence initiative is just fantastic’ (Damien Moran).

6.3.4 Reflections

The experience at Bondi Public School is born out of a committed community of dedicated parents who have found a creative way to bring visual art into the daily experiences of the students. There is clear evidence that the initial vision has been tested, evaluated and refined to incorporate key recommendations and to realise the potential benefits and learning opportunities if integrated within the broader curriculum.

This initiative requires the dedication of the community to continually source external funding to sustain the project. The model is being well documented by the parents, the community, the principal and the teachers and provides an excellent framework for other small community schools wishing to offer a sustainable Visual Education programme to their students.
6.3.5 Credits

NRVE site visitors: Kathryn Grushka, Professor Neil Brown and Althea Francini

6.3.6 Acknowledgements

Tralie McMain Principal (teaching)
Damien Moran Year four, five and six composite classroom teacher
Sue Midgley Parent representative on the Artist in Residence Committee
Jade Oakley Artist in Residence
Wilma Sherliker Parent Helper
Anne Rowe Parent, artist, helper
All teachers and students who assisted with the visit.

6.4 Holy Family School Indooroopilly Queensland – A Primary School
Community Valuing Visual Education

6.4.1 Context

Holy Family School is a Catholic Parish School located in the Brisbane riverside suburb of Indooroopilly. The school is under the direction of Brisbane Catholic Education and the Archdiocese of Brisbane. Holy Family is a co-educational school from Preschool to Year 7 with an enrolment of 400 students in 2006. The school website (<www.holyfamilyps.qld.edu.au>) states the Mission of the school: ‘to promote Gospel Values and Learning in an atmosphere of mutual respect, where children are encouraged to develop their potential to become productive and responsive members of society’.

In keeping with the motto of Strength and Gentleness, Holy Family offers extensive curriculum opportunities for all aspects of educational learning in a caring family atmosphere. Holy Family has nine additional teachers who support the work of the classroom teachers. These include visual art and performing arts specialists. Ten years ago the current visual art specialist teacher was a classroom teacher, and the Principal realised that the students in his class were having valuable learning experiences that were not available to the other classes. Since that time, the visual art teacher has worked as a specialist teacher three days per week at Holy Family and for the other two days per week at a nearby school.

6.4.2 Reason for choosing to visit the site

Holy Family is an example of how a teacher with specialist knowledge in visual arts can work in a primary school. The art specialist was a member of The Arts Syllabus Advisory
Committee in Queensland, as part of the Year 1-10 The Arts Curriculum Development Project, which developed a CD with small video clips showing art outcomes and processes to accompany the new syllabus.

6.4.3 **Key observations about Visual Education at this site**

Visual art is taught in a specially designed new art room - the ARK, Art Room for Kids - and it is currently the focus of much of the children’s artwork. The use of metaphor pervades the art room and the projects surrounding the ARK. Children’s paintings of ‘the ark’ are displayed on the walls. One project is to make tiles around the door of the ARK, and at the time of the visit, each class was working on part of a school project to adorn the concrete pillars in front of the ARK. The ARK is not large, but has been carefully designed to provide spaces for preparation, storage, teaching and learning, with a covered outdoor area housing a kiln. In the centre of the room are work tables for students and mat space for class discussion. There are desk trays stored within easy reach of students containing a basic array of art materials and tools so that students can set themselves up for each class.

Classes in the ARK are in blocks of one hour, except for the youngest children. On the two days that the specialist is teaching at the neighbouring school, the ARK is available for classroom teachers to use. The pedagogy in the ARK is child-centred, linking experience with knowledge and skills. In explaining what he means by skills in art, the specialist teacher, John Fitz-Walter explains that:

> …they are the thinking processes to create work…it is not about doing something and that’s it…if working with crayon, thinking about the colour, thinking ahead, being open for other things as well.

6.4.3.1 **Engaging with materials**

John Fitz-Walter maintains that ‘you don’t come to an art lesson without making something, without engaging with materials’. In one lesson, the students were observed making leaves to be displayed outside the ARK. The teacher had prepared slabs of clay for the children to use. The lesson included explanations from the teacher, exploratory questions on the mat, the teacher working with five or six students at a time, and students participating in animated exchanges about technique and ‘what if I did this?’

At the end of the lesson, there was a whole class discussion of the outcomes and an investigation of leaves made by other classes to identify some of the techniques they had used. The discussion covered topics such as materials, colour, underglazes, tools and techniques. Students responded in very positive ways. They clearly enjoyed working with the clay and interacting with the teacher and with classmates about what they were making. Many expressed ideas about ‘being good at art’, ‘having fun’, ‘making things’ and one exclaimed, ‘if you want to show someone something you can draw it’. The
specialist art teacher believes that everyone can learn the skills to engage in art: ‘everyone can use their hands and minds to create something of value…it enables them to articulate themselves’. This belief is borne out in the work produced by the students. A recent focus for Year 7 was self-portraiture, with students designing a mask that they took off to reveal themselves.

The specialist teacher has strong expectations of his students, but he is still amazed by what they achieve. His experience has shown that ‘anyone can do it but with how much depth depends on their background’. Boys are often reticent to draw when they get older, so he starts them with collage and animation. They are not all interested in technology either. He says that it is important to find a process that allows them ‘to express what they think is important, to work from where they are at, and it must be suited to their interests’.

6.4.3.2 The crucial role of the art specialist

The Principal believes that the art specialist must be a key part of the school. However, he is seen as ‘a teacher who teaches art’, rather than the ‘art teacher’. He works with classroom teachers at the end or beginning of each term to explore ways to integrate the classroom content with art; for example, one class was working on the water cycle in science, so the art specialist integrated the water theme in art with particular skills that would enhance students’ learning across the curriculum. Similarly, Year 4 students recently worked on the concept of giants, creating artwork in the ARK, and then writing about it in their classrooms.

6.4.3.3 In the arts and through the arts

The specialist art teacher describes his work with students as both in the arts and through the arts. He also works closely with the performing arts specialist. He receives positive feedback from generalist teachers and has observed that more schools are generating interest in the arts, and instigating projects through the arts.

6.4.3.4 Parent and community commitment and support

Parents raised $100,000 for the new art room when the original art space at the school became unavailable. Ongoing fundraising for the art room has also added a new social dimension to parental participation in the school. Each year, Year 7 students create a painting on a large canvas that is auctioned to raise funds for the art room. A sausage sizzle, art exhibition and the school band accompany the auction, and images of the artwork are incorporated into the school’s web pages. The Principal has observed that parents appear to have associated children’s happiness and wellbeing with art.
6.4.3.5 **Positive outcomes**

The Principal described some instances in which very positive results were achieved from student engagement with art. One example involved a child with severe behavioural problems and another involved a child with cerebral palsy. Like the specialist art teacher, she firmly believes that children can succeed in art, and that art is a means to engage students in real learning. She explained that ‘arts encircles the child…it fills in the gaps in a person’s life, in a person’s personality’. Her philosophy is that the Arts come from a different perspective and to leave them out would not be educating the whole child.

6.4.3.6 **Creating a visual culture for the school**

In one teacher’s words – ‘art is celebrated around this school’. It is in the school office area, corridors, walkways and playground. There are ceramic portraits above the bubblers, the Creation story following a path, an old tree in the school grounds surrounded by love hearts, a snake in the grass, masks on a wall and in the stairwell. The Principal and specialist art teacher agreed ‘children get a great buzz from seeing their work’. They observed that students have ownership of collaborative work and are connected with it: ‘art projects are a communal thing, they connect with culture and with the personal’. In the integrated curriculum in Catholic schools, the spiritual dimension has a strong presence in the arts and this comes through strongly in many of the collaborative projects.

6.4.4 **Success factors**

The Principal is strongly supportive of the arts at the school and believes that the visual arts are equal to language arts and mathematics in the curriculum. She has been able to harness an individual teacher’s particular talent and the school community’s support to enable the visual arts programme at the school to flourish.

The specialist art teacher collaborates with generalist classroom teachers so that the work he does with students in the purpose-built ARK develops their visual skills, while complementing and extending the curriculum in other areas. He endeavours to show that art is not just about drawing a picture and putting it on a wall, that it is much more pervasive and sophisticated. It is about each student’s personal development, uniqueness, well-being and resilience.

6.4.5 **Areas for future growth**

The school has identified the need for ongoing collaborations between the specialist art teacher and generalist classroom teachers to facilitate skills development and to integrate visual education across the curriculum.
6.4.6  Reflections and conclusions

The friendly atmosphere of the ARK provides a safe place for students to engage with materials and to think through art processes. The carefully designed space, the prepared desk trays, the teacher’s modeling of skills, questioning, and reflection provide a structure that invites creativity and motivates students to strive for personal and collaborative achievement.

The specialist art teacher commenced his professional life as an artist, then became a generalist teacher, then a visual art specialist teacher. This combination of experience has allowed him to move easily between educational and artistic concepts and to bring them together in a practical yet inspiring way for his students and the wider school community. This teacher’s experiences may be difficult to replicate, but it does point to the need for new teachers of visual education to have both authentic visual and educational experiences, as well as the opportunity to integrate the skills and knowledge developed from these experiences. The Holy Family model of collaboration amongst staff, students and the broader school community is one that could be developed in most school settings. Key ingredients are a leader who values the arts and understands education in terms of the ‘whole child’, and a visual art specialist willing and able to work in and through the arts.

6.4.7  Credits

The site was visited by Judith MacCallum and Kath Grushka

6.4.8  Acknowledgements

Margaret Gallen, Principal,
Denita Castley, Deputy Principal,
John Fitz-Walter, Visual arts specialist teacher,
Teachers and students

6.5  Applecross Senior High School, Western Australia - A special visual arts programme for gifted and talented students.

6.5.1  Context

Applecross Senior High School is a large ethnically diverse Government secondary school in a southern riverside suburb of Perth, Western Australia. Established in 1958, it has a reputation for high academic, sporting and cultural achievements, winning many
academic exhibitions, awards and competitions. It has been consistently placed among the highest performing public high schools. The school attracts students from outside the local intake area to the specialist programmes in visual arts (gifted and talented) and tennis.

Applecross became a special art school in 1968, and was refurbished with a new ceramic centre in 1975. The art department is located in a purpose-built facility. Whilst the use of workshop spaces is flexible, each space supports a different studio discipline: Ceramics, Printmaking, and Computer Graphics. There is an Industrial Arts facility in a separate building located nearby. Parent involvement is valued and encouraged and there is an active parents group supporting the special art programme. Ms Dorothy Blake, the retiring Principal, came to the school in 1995 and has been a staunch supporter of the special art programme.

6.5.2 Reasons for choosing to visit the site

The special art programme offers a model of education in the visual arts that aims to support and develop the capacities of gifted and talented students. Students who are selected for the programme attend regular school classes during the week, including at least two art subjects, with enrichment classes on Saturday mornings from 9am - 12.30pm. Applecross Senior High School is one of three schools in Perth that offer a special art programme.

6.5.3 Key observations about Visual Education at this site

The special art programme at Applecross Senior High School involves about 170 students from Years 8-12 (about 12% of the school population), with approximately 30-35 students in each year level depending on the quality of the cohort. To gain entry to the programme students must submit an application at the end of Year 6, and undergo extensive testing the following year. There can be up to 180 applicants each year. Students make a contractual agreement to attend the Saturday enrichment classes and this commitment to attend for the duration of each and every session is taken very seriously.

The special art programme is funded separately from the school’s art department but all staff work collaboratively and share facilities and equipment. Regular art department staff teach students during the week and one staff member has responsibility for coordinating the special art programme. Tutors are employed to teach courses in their area of expertise during the Saturday enrichment programme.

The focus of Saturday enrichment workshops is on providing students with a range of experiences and opportunities for skill development and expression in different media. The 15 current tutors include practising artists, university staff and postgraduate students (two are graduates of the special art programme). Tutors are paid directly by
the Western Australian Department of Education and Training and the level of remuneration has changed little over many years. Although many artists are keen to be involved in the programme, the relatively low pay for tutors does impact on tutor availability from time to time.

The special art programme is empowered to purchase equipment and generally improve the infrastructure of the art department, and as with all subjects offered by the school, special art students are charged a fee to cover some of the consumable costs. There is an active special art parents’ committee that generates funds for the programme. One fundraising activity is a Saturday tuck shop for students attending the enrichment programme. These funds are put back into the programme through book prizes for the end of year awards. Recently they assisted in financing the eMac computer lab in the art department. Some of these eMacs have industry standard 3D software enabling graphics projects from animation to production. Future fundraising will also focus on the proposed special art trip to France in 2008. The last overseas trip was in 2000.

In the Saturday enrichment programme, Year 8 students rotate through foundation classes in Painting, Ceramics and Printmaking (with Art History to be held in term 4), whereas students in other year levels elect a course from a selection offered for the term. Usually Year 9s are grouped with Year 10s, and Year 11s with 12s, in clusters of approximately 10 students. A course may be repeated if it is popular or could otherwise be developed for another year group. Usually however, the classes vary each term and the Coordinator is constantly looking for tutors with different abilities to offer different art experiences to students.

At the time of the site visit, the Saturday courses involved making ceramic chess sets, digital manipulation of paintings, life-size puppets, body armour constructed from lightweight plastics and other materials, a printmaking project, a graphics project, hand weaving on small frames, and sculptural forms carved from lightweight concrete. In the past, field trips such as visits to art galleries and artist studios were incorporated into some Saturday classes. However, duty of care and occupational health and safety issues mean that all classes are now held at the school. A Year 8 camp is still held in the first half of the year.

The programme bases teaching strategies on conventional art practice. This starts with observation, where drawing is all-important, followed by the design and media experimentation phase where students are taught to ask questions, such as ‘What if? What if I break the rules?’ They are encouraged not to restrict themselves, to examine how other artists have arrived at the same point, and encouraged to persist through problems. Students are encouraged to talk about their art at every stage and to be metacognitive and reflective in their visual diaries. Responding to art works is a part of assessment.

Staff said that the special art programme attracted students who ‘thought outside the square’, and observed that this made a difference to the culture and ambience of the school. The large number of students involved also increased the acceptance of
students who were seen as being different. Special art students spoke of the value of being part of a community of simpatico students. The students felt that the work environment was stimulating and competitive in terms of striving for excellence. As they were not in direct competition with each other, and because they were working on their own ideas, they felt able to work collaboratively and assist each other. This had not been their experience in other subjects.

As part of the special art programme students have created murals, mosaics and a Japanese garden to beautify the school, as well as undertaken several arts projects in the local community. Students participate in an annual public exhibition at the School, and students’ work has been entered in or selected for exhibitions and awards, including Young Originals, Year 12 Perspectives, Perth Royal Show, City of Melville Art Awards and other local art awards.

According to staff, many special art programme graduates have tended to go into creative fields such as marketing, advertising, film, art practice, art teaching and lecturing, and increasingly into technology-based areas such as web design. According to tertiary entrance information, recent graduates have chosen both non-art and art careers, with some entering tertiary courses in fine arts or design and three offered art placements interstate. Of the students interviewed, half were intending to enter non-arts (science based) fields, but fields that would benefit from strong visual communication skills. All students anticipated that visual arts would be an enduring part of their lives.

Teachers believe there are many positive outcomes for students as a result of their participation in the programme. These include broadening their perspectives and their minds, further developing their curiosity, confidence, ability to think laterally, self-discipline and persistence. The students explained the outcomes in similar ways. They considered the benefits to be about personal expression and personal growth, adapting your own style, learning to concentrate, learning about different art techniques and materials, exposure to local artists, and knowledge about graphics and design. They also thought that being part of the special art programme provided a huge creative outlet and built their confidence.

6.5.4 Success factors

Students are required to undergo rigorous testing over a three-day period at the beginning of the year following submission of their application for entry to the special art programme. The testing targets drawing, painting, art appreciation, 3D and graphics, and also provides an opportunity to examine students’ literacy, personal performance, and ability to interact with others. It also provides an indicator of student responsibility and reliability through a homework assignment. In recent years, greater emphasis has been placed on students’ overall academic ability. The process is ‘as formal as possible’ and is carried out by six qualified teachers and an administrative assistant.
Teachers work in pairs to rank the student work. From this process, about half of the applicants and their parents are asked to attend a 20-30 minute interview in term two to which students take a portfolio of their work. Questions focus on gauging a student’s interest in different activities and hobbies, and art interests outside school. A relevant teacher from each student’s primary school is also asked to complete a report focusing on visual arts. The application and selection process is considered to be inclusive, with a special process available for applicants outside of Perth, as well as for students with a disability or at a disadvantage.

Students are committed with many coming from other areas of Perth or boarding with family members in Perth. Likewise some of the tutors travel for up to an hour each way to participate in the programme. Teachers explain the success of students in terms of hard work and persistence, and a mix of good quality teachers who bring a diverse range of skills to the programme. Having tutors with diverse skill sets contributes to the professional development of regular art teachers as well. Thus the programme is considered to build on itself. Students found that working collaboratively with others who shared their passion for art was enormously stimulating and productive. Students enjoyed the working relationship with their teachers who they saw as being ‘more like friends’. They observed that their teachers and tutors facilitated their creative expression and helped them achieve their creative intentions.

6.5.5 Areas for future growth

Staff nominated the gathering of evidence in relation to the benefits available to students from being involved in the special art programme as an area for growth. At the time of the visit, more detailed destination surveys were planned.

6.5.6 Reflections and conclusions

Students in the special art programme are given opportunities to explore their creative interests in a range of media. However, it was observed that in some cases it was difficult to pursue this variety into tertiary education (there were limited opportunities for studying advanced glass making in the State, for example). The opportunity for like-minded, talented students to form a learning community is highly prized and effective. The number of students involved in the programme also creates a critical mass for curriculum enhancement through community or large-scale group projects and overseas study tours. It also provides a focus for parental support and involvement.

6.5.7 Credits

The site was visited by Judith MacCallum, Judith Dinham and Terry Church.
6.5.8 Acknowledgements

The visit to this site was facilitated by Dorothy Blake, Principal, Jodine McBride, Arts Learning Area Coordinator, Liz Rankin, Special Art Coordinator, Anthony McAndrew, Art Teacher, Special Art tutors and students.

6.6 Ballarat High School - Successful large-scale programme with modern facilities

6.6.1 Context

Ballarat is a large Victorian regional city approximately 100 kilometres from Melbourne which supports a number of both Government and non-Government schools. Ballarat High School was established in 1906 and has a school population that fluctuates between 1400 to 1500 students across Years 7–12. The student population represents a diverse range of socioeconomic backgrounds.

The visual education unit is housed in a large two story building, purpose built for addressing the specific teaching and learning needs of art and technology. At the time of launch in 1994, the building was regarded as state of art. The School became one of the first to offer an almost complete range of technology subjects in the new Victorian Certificate of Education (VCE). The ground floor accommodates technology areas (such as wood and metal work, mechanics, systems, jewellery) and visual art and design subjects including ceramics, photography, textiles, visual communication and design (VCD), painting, and drawing, are located on the upper floor. Both levels include staff rooms and storage rooms attached to the working areas. The upper level also has a kiln, a drying room and a dark room. All classrooms have a minimum of three to four computer workstations with the VCD room accommodating up to 30 computers for student research and for working with digital images.

The top floor of the arts and technology building, with its vaulted glass ceilings, was designed to inspire creativity and innovation. It also serves as an impressive gallery and function area. A range of visual art is exhibited in the original hall of the school, which includes artwork completed by Year 12 students that has been purchased by the school. There are plans for student artwork to be hung in the corridors of the adjoining new Performing Arts building.

6.6.2 Reasons for choosing to visit this site

Ballarat High School has a reputation for delivering quality arts programmes. The visual arts programme includes a comprehensive range of subjects and offers students of all
years access to excellent learning facilities. It is an example of a regional school offering quality Visual Education equal to any metropolitan Government high school.

6.6.3 Key notes and observations about Visual Education at this site

The visual art department has nearly seven equivalent full time art teachers, each specialising in an area, but capable of teaching across the range of different art subjects. All Year 7 and 8 students participate in art education. They rotate through eight art and technology subjects, spending one term on each of Art, Ceramics, Visual Communication and Design, Textiles, Materials Natural, Materials Metal, Combined Systems, and Home Economics. For Years 9 through to 12, students are offered a full range of year long art subjects (including print making, studio arts, and ceramics) as electives or courses for the VCE.

Student choices of subjects are dictated by timetable restrictions. The art department has survived by developing and maintaining a strong reputation with the student body. This has been achieved in part by providing positive experiences for Years 7 and 8 students during preview courses to attract and retain students in the elective years. Many students consider that attending Ballarat High School provides an excellent opportunity to access a comprehensive range of art subjects and facilities that other schools don’t provide. An art department supporting almost seven full time teachers with full classes is evidence that the department is thriving.

6.6.4 Observations

6.6.4.1 Some observations of lessons in progress

Ballarat High School has an excellent reputation for textile design. In 2005 a group of senior students attended a Wearable Art exhibition in Hobart where students’ work was displayed and showcased in parades. In 2006, senior students attended the New Zealand ‘Wearable Art’ exhibition which inspired the Hobart event, again showcasing their designs and products. The textile teacher commented that these experiences are essential for students who wish to progress their study and further develop their skills. Participants in these showcases are able to position the standard and quality of their own work in an international context where ‘the learning opportunities are immeasurable’.

Year 11 and 12 students demonstrated a very high level of enthusiasm for working in the textile class. The standard of portfolios, extent of research, and willingness to experiment confirmed a remarkable commitment to producing excellent work. A particular project required students to produce a wearable art design portfolio for an external client that had provided a brief outlining their objectives, requirements and limitations for the project. Students worked from drawings, experimenting with fabrics and other media.
The teacher commented that students who demonstrated enthusiasm and skill in this area could access secure employment opportunities through an undergraduate textiles course at RMIT. One student with a strong belief in the aesthetics of wearable art described a desire to continue with textiles study through a course specialising in creative costume design for theatre offered only in New Zealand.

6.6.4.2 Design focus

One of the design teachers interviewed commented ‘...education in Victoria has taken a very strong design push. This is Government policy in order to build for the future. Consequently, …getting kids to think about processes of design in everything they make is very important.’ In most of classes observed in all years (ceramics, photography, VCD) the students were working from design briefs but were given the freedom to approach it in individual ways. It was a requirement that each major stage of production was to be formally documented.

In the VCD class students were experimenting with a software programme, attempting to explore its limits, transposing, distorting and developing designs from images. Students in the Year 8 ceramics class worked at various stages of project completion within the one room, some planning to integrate work from other subjects including science.

6.6.4.3 Integration of visual arts and technology

This informal linking of visual arts with other learning areas was also evident with technology-based subjects. Although the technology and visual arts departments are housed in the same building, no formal integration or collaboration between the two areas was apparent. However, the students are encouraged to seek advice from a teacher in a different area if they require specialist knowledge or assistance. While teachers may not formally collaborate, both students and teachers recognise the value in linking ideas and materials from different learning areas.

6.6.4.4 Visual education in other areas of the curriculum

A teacher working in a Year 8 language class adapted the programme content to more closely correspond with students’ learning styles. The programme was re-designed incorporating Anime, a Japanese cartoon and visual art medium. This approach aimed to develop students’ language and communication skills. The teacher observed that students who had previously encountered difficulty with language were readily able to engage with the Anime images and comprehend the significance within the context of the lesson. The teacher acknowledged the benefit of using visual images to assist students to progress language skills, particularly within the written text, and was able to
draw upon the experience of visual art teachers to implement this initiative. It is teaching language concepts with visual images.

A multi-media teacher places emphasis on the communicative power of the visual image and teaching the language of visual communication. The students are expected to be able to readily discuss their own and others’ image making both in terms of intention and final outcome.

Photography and multi-media studies are growing in popularity rapidly in the school. There was an apparent desire to develop a strong multi-media presence at Ballarat High School. The Acting Principal described a vibrant multimedia programme designed to take students into the new world of visual communication offered through another school. The incorporation of a similar programme into Ballarat High School was considered vital for the preparation of students to engage effectively and critically with the current global shift in communication to the visual. The Acting Principal had appointed an Information Communications and Technology specialist to assist with integrating technology in pedagogy and also thought that the aesthetics of the visual was very important and would be encouraging staff in this regard.

6.6.5 **Success factors**

The popularity of the elective visual art subjects among the senior students is evidence of reputation and success the art programme at the Ballarat High School. The teachers are enthusiastic and the students are keen to participate in arts activities. Students are encouraged to extend their art knowledge and experience in wider spheres outside of the school through free passes to the Ballarat Fine Art Gallery, participation in art awards, and travel to workshops.

6.6.6 **Areas for future growth**

The art staff agreed that a stronger focus in the crossover area of visual communication and language was required. Although art production would remain integral to Visual Education, the teachers recognised the rapid increase in the use of the visual across the curriculum, and more broadly, in all aspects of contemporary society. The teachers agreed that the integration required by the new Essential Learnings was a challenge but necessary and that visual education would lead future developments in curriculum design.

6.6.7 **Reflections and conclusions**

Art education at Ballarat High School is vibrant, happy and productive. It has a strong presence, a range of options for students, and informal cross curriculum linking which could provide a nucleus for more formal interdisciplinary activities in the future.
6.7 Warners Bay High School, New South Wales – Dynamic curriculum options in a comprehensive school

6.7.1 Context

Warners Bay High School is located south of Newcastle close to the shores of Lake Macquarie. It is a comprehensive high school with an enrolment of approximately 1300 students. Drawing from a diverse, middle-class demographic, the school caters for and is seen by the community as being very successful in providing a wide and varied curriculum to suit students’ interests, skills and abilities. It aims to support the goals of its students, many of whom strive to further their education in either the university or TAFE sectors.

Through strong leadership and dedicated staff the school provides a focus on ‘Quality Education for All’. The school works continuously to provide quality teaching experiences, and visual education offers students individual success and self-esteem. For many years visual education has been nurtured and supported by the leadership of the school, parents and the wider community. It is not uncommon for students to choose more than one visual art learning area in Years 9 and 10, and the participation rate in the senior years is high, with 33% of all students in Year 11 electing Visual Art and 29% of all Year 12 students successfully taking Visual Art for their final Higher School Certificate.

6.7.2 Reasons for this site visit

The site was identified for a number of reasons. Firstly, visual art is the subject with the greatest number of enrolments at the school other than English. Secondly, a visual art culture has become an integral part of the whole school, with extensive exposure of students’ work around the school and regular exhibitions. This culture has developed with strong support from parents. Both students and parents are aware of the benefits of
studying more than one creative arts subject, and indeed many students in the school select combinations such as drama and visual art, music and visual art or visual art and digital media. Thirdly, the visual art department has consistently been recognised for its high level of academic success. Students studying visual art have achieved consistent and outstanding results in their final examinations and for some 35-40% their result in visual art has represented their best mark. Students’ work has also been selected for ARTEXPRESS, the regional touring HSC student exhibitions of the New South Wales Board of Studies. The school also provides a quality teaching environment for trainee visual art teachers.

6.7.3 Key Observations:

During the visit the Review Team met with Principal, Dr Sharon Parkes, the Deputy Principal, Ms Marisa Dal Zotto, Head Teacher - Creative and Performing Arts (CAPA), Ms Trudie Framer, the Visual Education teaching team at the school, a focus group of Year 7-12 students, other CAPA staff members, and a range of students working in visual art classrooms. They also observed the learning facilities at the school.

6.7.3.1 Learning Environment

Learning is organised in classroom blocks according to specific disciplines. There are four art classrooms clustered around an open air space, a large, well equipped photographic darkroom and a small printing space. There is one portable art room which is both a general art room and the focus of the ceramics programme. Brick walled, small, with relatively low ceilings, and barely adequate lighting, the teachers have utilised all their creative energies to maximise the storage and flexibility of the classroom spaces and to take advantage of every possible working space, including the corridors. They have worked productively with the school administration and funding authorities to modify these spaces to meet the changing technological and curriculum requirements of visual art learning. They have found ways to solve the continuous storage and practical learning challenges of this architecture and taken on the logistical challenges of accommodating large numbers of students who take visual arts subjects from Year 7 to Year 12.

With all of these factors taken into consideration the learning environment is described by other staff as calm, open and free, where the student is central and students embrace an atmosphere of experimentation and individual challenge. It is not uncommon to see students working on large scale painting projects in the corridors during classes and in non face to face periods. Teachers stop to chat to students to ask them about their work and often in free periods, lunch time or early afternoons after formal lessons are over, you can find students and their friends sharing conversations about art and life while continuing their projects started in class.
Whether it is a busy and active Year 7 class or a senior class of 20 students working on large scale bodies of work for senior examinations, the visual art classrooms are productive and energised learning spaces. The visual art department staff members are dedicated creative managers and teachers, and students feel empowered by their learning.

When the Principal Dr Sharon Parkes arrived she asked the school and parents what could be improved. The feedback has been very strong in recognising the high quality of work produced by the students in visual arts as well as the wider CAPA learning area. ‘Parents gain great satisfaction in seeing their children engaged in their learning and they are proud of the quality of their children’s learning’ - students are encouraged to do the things they are good at, that make them happy, and that they feel are successful and valuable to their learning. At Warners Bay High the numbers in visual art are growing exponentially and it is becoming increasingly difficult to accommodate them.

6.7.3.2 Developing a supportive professional culture

The visual art staff at Warners Bay High School have been working together for many years. Their philosophy is very strongly grounded in providing visual education experiences which are relevant and challenging for their students and where learning occurs in a mutually supportive environment for both teachers and students. They are committed to students achieving high standards in their resolved work and creating a professional product as a key outcome. All the teachers at the school are experts in their crafts, and whenever possible they complement their teaching with visiting artist/crafts people and visits to art galleries or artists workshops.

6.7.3.3 Creating a student learning community ‘where ideas are encouraged and supported’

Described by the Principal as a quality learning environment, students are exposed to quality learning experiences at every opportunity. All art classes have a freedom and openness, which encourages peer discussion. They may even spend time visiting other classrooms to talk about the learning of their peers, or spend time in the reference library. In this learning culture ‘all ideas are encouraged and supported’.

Working within the flexibility of the New South Wales Visual Art syllabus, students are taught to understand that meaning in works is not always obvious and that they need to develop the critical skills to interpret and discuss the different ways in which meaning can be made. Students raised the importance of their theory lessons and writing, and how this gave them enormous insight into the way concepts can be developed and extended in different ways by using and applying this learning to their art making. ‘Art is relaxed and free, its individual and the ideas are yours’, ‘it’s your creativity and everyone is different’. It is a learning environment where the students are asked to take control within clear guidelines. They are allowed to explore a wide range of materials, to work
with scale and to get their hands dirty. 'Students are encouraged to be experimental' (head teacher, CAPA).

On visiting a Year 8 Ceramics class one is struck by the scale and technical skill of the students. The students are producing large ceramic pots of a semi-professional quality and on a scale that for most students of that age would be unattainable. The Deputy Principal described the learning environment of the senior students as

…a free flowing energy. All students develop a strong ability to think independently and a responsibility for their own learning. They don’t see it as work. They use reflection and develop a steady focus over a period of months. The learning however is individually challenging; it allows students freedom of expression and connects with relevance to each student’s life (Deputy Principal).

6.7.3.4 Wide and dynamic curriculum options working towards resolution, relevance and communication

To accommodate the wide range of student interests, the school offers multiple elective curriculum options for students wishing to study beyond the compulsory visual education in Year 7. The elective choices include Visual Art, Visual Design, Ceramics, Photography and Digital Media. In the first two years, students electing to do visual art are expected to work to develop high skill levels across a range of media from printmaking, ceramics, painting and drawing to sculpture. More specialist studies are available in photography, visual design and ceramics if students wish to extend their visual education studies. An example of the dynamic and creative way staff approach curriculum at the school can be found in the new Year 10 curriculum offering. The Year 10 curriculum evolved with a ‘philosophy to develop creativity in an individual way that reflects the skills, confidence, personal intention and values of the student’ (Year 10 Programme Overview, 2006). Learning links to real life as students develop personal works which are conceptually strong. In 2006, 33 of 70 boys are doing visual arts in Year 10.

6.7.3.5 Reference library a hub of learning

One of the unique aspects of the visual arts department is their reference library, which has become the hub of learning for all students. Both students and teachers place great value on this resource. The space also operates as the head teacher’s administrative office and it is anticipated that it will soon connect directly with the growing visual art computer learning centre. Increasingly this space is gaining importance for all Warners Bay High students.
6.7.3.6 Success factors

The visual art department aims to provide students with a relaxed and comfortable atmosphere. But as one walks into the traditional visual art classroom and sees the number of students filling every corner of available space, and spilling out into the corridors, this aim seems extraordinary. Indeed, given the range of materials students use and the scale of their work, the management alone of such a resource appears staggering.

This active and energetic atmosphere seems contagious for all students across the entire school. Curriculum and pedagogical practices promote a learning environment ‘where student ideas are encouraged and supported’ and ‘they are allowed to make their learning personal’ (Deputy Principal). Teachers have extensive teaching experience and are dynamic and mutually supportive of one another. They have exceptional enthusiasm for their subject or, as the Deputy Principal describes, ‘a passion for the subject’; additionally ‘the connection they have with the students is just fabulous’.

6.7.4 Reflections

At Warners Bay High there is the recognised challenge of accommodating all the students who are finding visual education to be an important aspect of their school education. The Principal reflected that

…students don’t think in boxes any more. They have access to many sources of information about the world through the media and the Internet. From our destination survey in 2005 most students see visual art as a valid pathway and there is a strong correlation for them. When students leave Warners Bay High they] leave passionate about visual arts. They either seek a professional pathway to further their passion or they will never lose touch with visual art in their lives (Deputy Principal).

6.7.5 Credits

Site visit made by Kathryn Grushka

6.7.6 Acknowledgements

Dr Sharon Parkes, Warners Bay High School Principal
Marissa Dal Zotto Deputy Principal Head of CAPA;
Mrs Trudy Framer
Teaching Team Members: Garry Simm, Rebecca Witherspoon, Lesley Armstrong, Chris Alexander
Students Interviewed: Steven Skoumbourdis, Laura Maguire, Matt Ting, Savannah Gomboso, Jamee Winner, Joe Larkings
All teachers and students who assisted with the visit

6.8 Bradfield Senior College – Expanding choice for 15-19 year olds

6.8.1 Context

Established in 1993, Bradfield Senior College is located in the northern Sydney suburb of Crows Nest on the site previously occupied by North Sydney Girls High School. Described by the principal as a hybrid, Bradfield College is a TAFE college within the Northern Sydney Institute of TAFE delivering courses which incorporate Vocational Education and Training (VET) within the Higher School Certificate (HSC), engaging students in an adult learning environment in a TAFE college setting. Students have the opportunity to achieve dual qualifications both in Vocational Education and Training and a Higher School Certificate. Students can also select a pattern of study that will provide them with a University Admissions Index (UAI) entrance score. This unique college in New South Wales brings the worlds of education and work closer together, resulting in positive learning outcomes for students.

The site has had extensive internal renovations to accommodate its ICT and workshop based learning context and to support its 500 students. The College Director, Ms Helen Kam, describes the school as a special place that encourages students to reach their full potential by developing good relationships with their teachers through a caring environment, focusing on self management, learning and student accountability.

The students who attend Bradfield College have been selected, not on academic merit, but on their ability to demonstrate a clear commitment towards their future learning. They have chosen to be there. Barriers that have prevented learning have been removed with the focus shifted to learning and working life. Students call teachers by their first names, there are no uniforms, no bells, no roll call and no detention. College rules are based on work place expectations. A very broad curriculum and a flexible timetable that accommodates two hour learning blocks means that the College conducts classes from 8:30am to 6pm. The Industry Training programme is a strong component of the College’s ethos. Students undertake a work placement one-day per week for a minimum of three terms. This programme consolidates students learning in the classroom. At the completion of their programme, the students are work ready. Students undertake their study both on the College site and at another nearby TAFE College to maximise access to industry standard facilities.
6.8.2 Reasons for this site visit

- Bradfield College represents the only TAFE and school site in New South Wales where students at a senior college can study a comprehensive range of creative subjects
- Students are able to gain Australian Qualifications Framework (AQF) National Accreditation in Design Fundamentals (Certificate III – Course 7895), an industry recognised, professional course
- The content of major projects undertaken in individual subjects is considered in the context of a student's entire programme of study in terms of value adding, deepening learning opportunities and avoiding repetition
- Students learn in well-equipped studio environments with a student-centred pedagogy. Teachers have professional arts currency and are committed to the individual learning of each student
- Students have achieved consistent and outstanding results in their final examinations, and students' work has been selected for ARTEXPRESS and DesignTech, the regional touring HSC student exhibitions of the New South Wales Board of Studies. Students also regularly mount exhibitions and enter local and statewide competitions
- Students are placed in a range of highly regarded workplaces, opening up networks of opportunities for future employment.

6.8.3 Key observations

During the visit the Review Team met with Ms Helen Kam (College Director), Tony McDonald (Head of Design and Visual Arts Learning Area), Ross Yates, (Manager, Business Development and Student Recruitment), the Visual Arts teaching team, a focus group of Year 11 students, and observed the College’s learning facilities.

6.8.3.1 The learning environment

The learning philosophy at Bradfield Senior College focuses on preparing and guiding students, in a supportive, adult, learning-oriented and work-focused environment. The design and visual arts teaching staff work towards these objectives by providing a flexible, innovative curriculum, which supports students in creating their own unique learning package (Design & Visual Arts Learning Area Overview, 2006, Bradfield College Web site, 2006).
6.8.3.2 A unique learning environment providing a strong culture of individual student support and a deep Design and Visual Education experience

For a wide range of students, Bradfield is a unique opportunity to be able to continue their education. Many have had negative educational experiences such as unhappiness within a previous school culture, total disengagement from learning, or suspension. A large number had seriously considered leaving their secondary education altogether. Others had decided on a serious pathway to future employment in the arts and design related industries and had heard of Bradfield and its design and visual arts curriculum, and its focus on vocational preparation.

6.8.3.3 Design and Visual Art elective possibilities and curriculum depth

Bradfield College allows students to focus on a selection of courses that best suit their vocational needs. Students at the college can select all their courses from the design and visual arts area, with English being the only compulsory subject to gain their Higher School Certificate. It is not uncommon to find design and visual arts students selecting up to four subjects in this area. Some of the elective possibilities are Design Fundamentals, Design and Technology, Visual Design, Visual Art, Photography, Digital Photography, Furniture Making, HSC Ceramics and Food Technology.

The Design and Visual Arts Learning Area is the second largest department in the school, next to the English and History Learning Area, on the basis of elective choice and popularity. In 2006 there were 72 students studying the Preliminary Visual Arts curriculum and 62 in Year 12. Compared to a regular-sized secondary school this is a very large number of students.

6.8.3.4 A creative core of learning

Students who are attracted to the design and visual arts learning area usually choose more than one elective. For example, students doing Design would often select Visual Design, Design Fundamentals, Visual Art and Design and Technology. This selection of subjects represents a creative core, which, when combined with their work placement, form the study required to gain the Design Fundamentals Certificate III trade qualification. Students who select English, Drama and Media Studies often complement their studies with a visual education elective.

6.8.3.5 The benefits of industry experience and a trade qualification

For all students interviewed, finding a school that provided an opportunity to gain a professionally recognised trade qualification at the end of their senior years of study was an incredible bonus. They were thrilled to be given the opportunity to gain a qualification
that employers valued and felt it would improve their job prospects considerably: ‘Work placement is why I came’; ‘Work will help me in any type of design and it’s good to have the opportunity to do this. We go once a week for a whole day’ (student).

6.8.3.6 A rich learning environment and a wide range of opportunities for students in Design and Visual Art

The educational philosophy taken by the team of teachers in the design and visual arts learning area supports the overall school philosophy of developing responsible citizens. There is a strong focus on the development of student self-esteem through the design and making processes. Teachers work hard to offer stimulating, exciting and energised learning environments where each individual is seen as unique and their creativity is nurtured. Students’ work is constantly on display and often students comment on how they love visiting the art room because the displays are constantly changing. Students are seen as active participators not passive learners. The design and visual arts learning area has a range of specialist learning spaces from specialist photography darkrooms, furniture design workshops, industrial workshops, to ceramics, printmaking and large open, well equipped studio spaces. Students are also able to access well-resourced multimedia and ICT computer workspaces across all areas of design and visual arts. Students are encouraged to work across a range of areas to develop skills for future employment.

Up to 70% of all Bradfield College students elect to study in the area of visual education. ‘A Creative Arts Curriculum is valued as much as English and Mathematics as each area is seen as an equally valid medium for learning’ (College Director Interview, 11th April, 2006).

A unique aspect of learning in this environment is the strong focus on making. Year 12 Visual Art has a 50% weighting towards the final body of practical work, and all the students' theory and critical writing supports this making. While the Design and Technology syllabus has a stronger emphasis on the recording of the process, as well as the making, learning in both design and visual art is strongly grounded in a studio environment, which encourages discussion, collaboration and creative thinking.

What students valued most about the Bradfield learning environment was the freedom to find personal expression. Design and visual arts provided them with a place to find their identity. Students stated that, you get to ‘express yourself within limits’ and ‘the teacher wouldn’t try to get you to change things’. While students expressed their enjoyment at working in such an open and free learning environment, they were also aware of the need to work their ideas through to completion. They appreciated that the focused learning environment developed students’ visual sense and promoted high levels of motivation and interest - ‘Creativity rubs off’.

Also of great importance to the students was the development of personal and caring relationships with teachers. Having motivated teachers who were skilled and practicing
in their artistic fields was seen as a great asset. Of equal importance was the organisation of time into blocks (two hours minimum) to maximise students’ practical learning. Completing four hours of practical work at TAFE in Design Fundamentals was not seen as difficult, and larger blocks of time were seen as an advantage.

6.8.3.7 Cross KLA curriculum learning in Design and Visual Arts subjects and individual student management strategies

A key observation from this site is the cohesion between the KLA areas of technology and visual art. The design and visual arts faculty includes the elective subjects of Fashion, Furniture Design and Food. The teaching team works closely in a reflective environment to ensure that students gain maximum benefit from combining their experiences in each of the subject areas. For example, teachers in the design and visual arts faculty who teach in the areas of Industrial Technology, Multi Media and Design & Technology, collaborate with other teachers in related subject areas such as Furniture Design.

One of the significant aspects of the learning environment at Bradfield is the development of individual management strategies for students studying in the design and visual arts area. Teachers are aware that many of the students undertaking the Higher School Certificate could embark on up to five major practical projects. Students electing the creative core may also take Drama and Society and Culture, for example, and both these subjects contain either a research component or practical/performance component. This represents a significant challenge for both students and teachers at Bradfield as projects are complex and all need to be managed. Teachers meet regularly to discuss issues around the management of student study programmes.

6.8.3.8 TAFE and curriculum initiatives

To satisfy the strong work oriented outcomes for students, teachers at Bradfield began a complex curriculum and competency mapping exercise to ensure that students studying in the faculty of design and visual arts would be able to gain a recognised industry qualification on completion of their final studies at the College in Year 12. By studying the core combination of Design Fundamentals, Design and Technology and Visual Design, students can become eligible to receive Australian Qualifications Framework (AQF) National Accreditation in Design Fundamentals (Certificate III).

This mapping exercise required the realignment of content across the three courses to ensure the required emphasis on Digital and Information Technology and Three-Dimensional Media Studies was maintained. Students strongly expressed that it had been their desire to pursue careers in art and design oriented fields that had drawn them to Bradfield. While they had some ideas about which area of the industry they might like to work in, they felt very confident that the broad skill base they were receiving, along with their elective choices, would offer them a range of job options. They were also very
open to the possibility that their future job may be in an area they had not yet identified, and believed that the skills they had developed would transfer into any related field.

6.8.4 Reflections

Bradfield College is an exceptional example of an innovative design and visual arts faculty that operates within a nurturing and caring senior college environment. Students’ ideas are valued and they are encouraged to take risks. Each student is valued for his or her unique learning potential, individual talents and desire to be a valued member of society. The creative industries are considered to provide a rich range of career pathways equal to any other curriculum area, and as such are an essential area of study within the College. The College’s promotion of practical learning and provision of solid and recognised vocational outcomes is highly valued by students. They see their visual education at Bradfield as providing them with opportunities to experiment and express themselves in an environment that promotes creativity and individuality. It is the capacity of this learning environment to provide them with the opportunity to reflect and appreciate their world within their art making that makes learning at Bradfield especially unique.

6.8.5 Credits

Site visit made by Kathryn Grushka

6.8.6 Acknowledgements

Bradfield Senior College, College Director, Ms Helen Kam, Head of Design and Visual Arts Learning Area, Mr Tony McDonald, Teaching Team Members: Kim Kofod, Lise Henriksen, Patrick McQuade and Ross Yates, all teachers and students who assisted with the visit.

Students in Focus Group: David Cragg, Alexa Kapust, Kate Keys & Amy Lanser.

6.9 Presbyterian Ladies College Sydney (PLC) - New ways of seeing and encouraging risk-taking

6.9.1 Context

Presbyterian Ladies College, Sydney, is located in the suburb of Croydon approximately 30 minutes from the Sydney CBD. The school looks out on the Croydon Railway Station and a suburban Federation streetscape reflecting recent trends in urban reinvigoration, which has affected the student population demographics and educational needs. The Principal, Dr William McKeith explains:
We moved from being a western suburbs school to being an inner city school, just by the gentrification and changes in this region. It used to take us 45 minutes to the city now I can be across town in 12-13 minutes. With that has gone a change in what the school population wants and why they send their children here. And with that has come a greater interest in the arts and in having their daughters grow in a challenging arts community and they want more. And they want greater depth (Interview 21 March 2006).

Parts of the Junior School are integrated into the existing streetscape, as is The Croydon Centre for Art Design and Technology forming part of the school campus. A former hotel with original art deco features, The Croydon has been re-engineered to accommodate a series of studios for ceramics, digital media, drawing, food technology, painting, photography, printmaking and wood technology, textiles and 3D forms. The former front bar of the hotel is now the Adelaide Perry Gallery, a professional exhibition space as well as a valuable teaching space for students. The Croydon provides a physical embodiment of the incorporation of the visual arts (VA) with Technological and Applied Studies (TAS).

6.9.2 Reasons for site visit

This site was identified for a number of reasons including an artist-in-residence programme, the advanced visual education facilities, and the integration of technology and arts education programmes in single gender environment across primary and secondary years.

6.9.3 Key observations and critical success factors

During the visit the Review team met with Ms Anita Ellis, Director of The Croydon, the Principal, Dr William McKeith, the teaching team, a focus group of Year 12 students and observed classes in textiles technology, visual arts, photography, design and technology, and primary visual arts.

6.9.3.1 Creating space – physical and metaphysical space – for Visual Education

One of the prominent features of the schools arts education programme is the commitment to visual education through the establishment of The Croydon Centre. This has created a space for a visual education programme to exist providing a technologically enhanced environment that supports a range of different workshop activities and houses a variety of studios. There is a focus on ‘guided independent activity…allowing students to move between studios according to the needs of their own design or manufacturing project’ (NBRS&P Architects notes for The Croydon). The security afforded by the centre and the capacity to move freely and work flexibly within it,
provides not just a physical space but also a metaphysical space within which ideas can be nurtured and valued.

What we have tried to do is to reduce the limits on the girls - to open opportunities for them. In a curriculum sense, we tried hard to build an integration between the visual arts and other curriculum and [tried] to reflect that in the construction of that building...So we started from a curriculum perspective - we then moved to staffing and tried to [deliver the same perspective] within the staffing and we fortunately came upon this marvellous building that allowed us an opportunity to express it in facilities. This was the vision (Interview 21 March 2006).

Anita Ellis, Director of The Croydon, noted:

Here at The Croydon, the rules of the rest of the school apply but here it’s a bit freer. And there’s a feeling that here in this safe environment they can be a little more risk taking...they can be set aside from the rest of the school, like on a ship set adrift...on a new voyage. And it is an adventure for them to seek out for themselves (NRVE videotape interview).

6.9.3.2 Linking TAS and VA

Another key observation of the school’s approach to arts education is the integration of both the Visual Arts and Technology and Design banners into the one programme. Each unit – TAS and VA – has a leader under the direction of the Director of The Croydon Centre, However, there has been significant work done to ensure that all initiatives are based on a shared vision with design and aesthetics forming the focus or foundation for artwork development. ‘Across the different subjects we have documented the common elements of design, the building blocks that we all use, in textiles, food, word or painting or sculpture’ (Anita Ellis Videotape interview). These principles are documented and provided to all students in Years 7 and serve as a basis for all the visual education programmes.

6.9.3.3 Seamless integration of technology in learning

The integration of technology-in-learning is immediately evident through observing the functions of The Croydon Centre and the activities and lessons it houses. It is reflected in the comments of students that include ‘...with conceptual work that we have to do...some of the work wouldn’t be possible without the aid of technology. For example, lots of things we do we use Photoshop, manipulate images, then paint them or whatever. The technology enables us to do what we want to do’ (student interview).
In the *Fashions of the Field* lesson observed, students moved easily from discussing the design elements of swing tags they had created for hats and fascinators to applying those concepts using design software on the computers around the classroom. They accessed templates for their swing tag design and manipulated images of their products. They worked with fabric and acetate on which they were able to print their swing tag designs and then attach them to the product.

6.9.3.4 *From design to maquettes to product to marketing*

In the Design and Technology workshop observed, students developed advertising campaigns for design products, moving from individual brainstorming to sharing ideas in small groups and then applying those ideas using MacroMedia or Creative Studio tools.

Student work is saved on the school server and available across the network. While students do not currently access this server from home, they can burn copies to CD-ROM or thumb-drives and continue work on them off campus. The students also have access to many units of work, content handouts, assessment task outlines and other resources while off campus through the on-line use of MOODLE.

6.9.3.5 *Primary school focus*

There is a clear focus to deliver specialist visual education training to students from Reception to Year 6 (R-6). This model features teachers from a specialised arts based discipline providing mentorship, leadership and practical support across a variety of classes throughout the primary curriculum.

Originally we employed a primary specialist where some primary teachers didn’t want to take art in their classes. It was a bit of a *filler* but it wasn’t servicing what we needed. So we focused on the specialist art teacher teaching more classes in the primary area R-6…There was more face-to-face teaching for the arts. Some teachers still teach the programmes that Annie has developed bringing their students across to The Croydon; she also takes their classes. The benefits are terrific – a huge development when the girls are in Years 7 and 8.

The plans developed by the specialist are available for all teachers to use…[this] gives direction and focus and more confidence…it moves teachers away from relying on craft stencil work (Anita Ellis Videotape interview).

The philosophical approach through the Reception Years begins with a Regio Emilia approach where students spend one hour every day exploring the visual and two of the five periods a week are covered by the Visual Arts specialist working as *Atelierista*. This focus is further developed in later primary years by focusing on ‘what an artist is, what
they do and how they become artists themselves’ (Briefing notes provided by Anita Ellis).

This has a direct link to the artist-in-residence programmes implemented by the school. The relationship between art and culture is also explored at each year level. Students investigate diverse cultural experiences and develop an appreciation for the different meanings of art in different cultures. This is further enhanced by the artist-in-residence programme ‘…where practising artists with diverse cultural backgrounds work with students in the studios (e.g. Contemporary Vietnamese artist My Le Thi “Bon Mau Co Ban” Residency)’ (Briefing notes provided by Anita Ellis).

Year 6 students observed during the visit worked on a MusicArt project developing visual representations of sounds. The classroom emanated music while students were engaged in visually based activities using cut and paste cubist techniques developing images of sound representations from original observational sketches. Considering the works of Roy de Maistre, Picasso, Gris and Kandinsky enriched the students’ work.

6.9.3.6 Gallery/artist-in-residence programme

Another remarkable aspect of the visual education programme at PLC is the Adelaide Perry Gallery, artist-in-residence programme.

Another aspect has been to take us more fully into the community and the concept of the Gallery comes from that same vision: to take us into the community and bring the [arts] community into the school. And we have developed that to a level beyond what I originally thought. It allows our girls to have access to this wonderful body of work in their own classroom (Principal Interview).

Individual or groups of artists work with students on campus over extended time frames sometimes several weeks. During these residencies, the artists share ideas, life experiences and art practices. Some residencies are allied with arts camps taken by the students but all are linked to exhibitions in the Adelaide Perry Gallery. These programmes are accessible to members of the local community and other schools. For example, during the My Le Thi Vietnamese artist-in-residence programme 43 other schools visited the exhibition or worked with the artist.

There has been a range of other community partnerships and outreach programmes including the Primitive Arts of Papua New Guinea, Victorian Fashion and Accessories, and the Purse Museum exhibitions. These programmes generate teaching resource kits including CD image, video and interview banks, which can be linked across the curriculum to other learning areas. The Gallery space is also used for exhibitions of student and staff work. During the site visit, the Gallery was hosting the Inaugural
Adelaide Perry Prize for Drawing, and an exhibition that honoured the school’s earliest art teacher.

6.9.3.7 The qualities of teachers: Teachers who can tap dance

Specific qualities are sought from teachers to deliver a successful visual education programme at PLC. The Director of The Croydon Centre observed that teachers need

…the ability to tap dance, to run with it…passion. A teacher who knows their craft really well, a practising participant in their area of expertise; [one who has] passion for it and because they have a passion for it the students can’t help but share that passion and love it too…the girls learn so much from it; they can improvise with it…They can really fly and be innovative. And they have that confidence and security to know that they won’t be chastised. They have the freedom to explore and be free. If teacher(s) can do it themselves, then kids have confidence in you (Anita Ellis Interview).

The Principal added

Part of the reason why we’ve been able to do some really good work in this field is because the teachers are so good and prepared to go well beyond what’s required of them. Often I will come by here late at night and the lights will still be on…the girls see that the art making doesn’t stop at three o’clock. This is a heart thing. This is not something that you just do in school time.

6.9.3.8 Leadership

One of the key enabling factors for the visual education programme at PLC is the leadership provided across the school community.

You’ve got to have vision and you have to be prepared to push your vision to the point where, in a sense, other things maybe don’t get the sort of attention they should because you’re focusing on what it is that you want to do. So we had a very clear understanding of our school community (Principal Interview).

6.9.3.9 Alternative perspectives

Another success factor for the Visual Education programme at PLC includes the commitment to deliver innovative programme content that encourages students to seek alternative perspectives. ‘That whole notion of a new way of seeing is actually about
(encouraging) the girls to be more risk taking, to be challenged but in an environment where they are free and they know they are secure…every person down there is empowered (Anita Ellis during Principal’s interview).

This philosophy emerged as a theme during the site visit.

You see art in a certain way, learn things about it: design, elements, principles. You analyse the art for its structure, its subjective and cultural nature…then you go home or you look outside…and you see this new picture …It teaches students a new way of seeing. It comes back to aesthetics [where] you see things you haven’t seen before (Anita Ellis videotaped interview).

Anita Ellis noted further that ‘students are very affected by their visual world, they are bombarded with visual imagery…de-mystifying how that happens is really important. They learn to communicate visually.’ The students summarised the value of this element of the programme during focus groups held during the site visit.

It’s like a place of self learning where you use your creative side; what you are inspired by, what you really like. And you start to work out what values you have. Not only are you learning about art history, through practising art … you learn about yourself (Anita Ellis videotaped interview).

6.9.4 Future directions

The visual education programme team recognise the importance of programme management processes including consultation, evaluation and continual improvement. Informal feedback has identified an issue regarding The Croydon Centre and the need for further integration within the whole school. Professor Neil Brown perceived that addressing the issue required ‘re-colonising the rest of the school with the vision for visual education.’

Another issue identified during the site visit was the recruitment of teachers with an education to meet the vision for visual education at PLC, Sydney. The Principal noted: ‘I’m not getting enough breadth in the training…so we are tending to seek now people who have more life experience…they bring a different appreciation of the discipline they are working in, a greater depth of understanding of their discipline’.

This is a criticism of pre-service teacher education acknowledging the need for alternative teacher preparation programmes that address the specific issues of a twenty-first century visual education.
6.9.5 Reflections

PLC, Sydney provides a significant range of visual education opportunities for students. There is clear evidence of vision and commitment that extends beyond the allocation of substantial financial resources to the programme. Key success factors can also be attributed to a strong focus on integrating visual education across all subjects and the seamless integration of technology into the learning programmes. These elements of the programme can be replicated in schools without the same financial resources. While artist-in-residence and gallery programmes may require additional financial resources, these initiatives may be implemented by other schools sourcing community support through extensive fundraising activities and/or collaboration and resource sharing with other schools.

Leadership is a key to effective, successful programmes in the arts. The Principal noted, 'leadership is key - but it has to be prepared to take risks in line with that vision.'

6.9.6 Credits

Site visit made by Robin Pascoe

6.9.7 Acknowledgements

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6.10 Hale School - Building a culture valuing Visual Education/Connecting with the visual through technology

6.10.1 Context

Hale School is an independent boys’ school located in the north-western suburbs of Perth, Western Australia. The school was founded in 1858 and occupies 48 hectares 13 kilometres from the CBD and two kilometres from the coast. Hale is comprised of both primary and secondary schools with Years 1-12 co-located on the same site. Boarding facilities cater for international students and students from regional and remote areas, including a number of Indigenous students on scholarships provided by the Hale School
itself. While traditionally known in Western Australia for its academic and sporting achievements, the Hale School has more recently repositioned the arts as the foundation for developing the school's reputation. A highly successful visual arts programme in both the primary and secondary schools is largely responsible for this shift in perspective.

A Hale School initiative introduced in the 1990s by the incumbent headmaster recognised that the arts should be moved from the periphery of education to the centre of the curriculum. Part of the rationale for this was the understanding that high-level creativity was becoming an essential skill for students to cultivate in an increasingly competitive contemporary society. This early cultural and curriculum leadership within the school highlighted that 'the physical, creativity and imagination had an essential role to play in human development' and the combination of these had a special 'role to play in boy’s development’ (David Bean, Deputy Headmaster site visit 11/5/06).

Hale’s increased focus on arts in education was demonstrated through the school’s commitment to: identifying and recruiting teachers with high levels of arts knowledge and skills; providing higher levels of administrative and technical support to the arts departments; improved allocation of resources for the purchase of materials equipment and other consumables; improved timetabling for arts education and; and increased cultural support within the school more broadly. For example, Hale supports two substantial art exhibitions every year: the first promoting students’ work exclusively, and a second managed by the Parents and Friends which features artists from the community including students.

A substantial proportion of the proceeds from the latter exhibition are allocated to supporting the development of the visual arts within the school. This includes an annual $3000 scholarship to the most promising incoming Year 12 art student based on his Year 11 work. The Parents and Friends also allocate funds to purchase a student’s work that is then exhibited in the school’s boarding facilities. This valuing of students’ work is a distinguishing feature of Hale School and this will be discussed further in the case study. A further reflection of support for visual arts was the design and development of a purpose built art department with specialist teaching spaces and facilities. This facility was specifically designed around the curriculum and was conceptualised as a space for ‘creativity and productivity’.

6.10.2 Reason for site visit

This site was identified exhibiting exemplary practice through the implementation of a successful visual art programme that runs across both primary and secondary education Kindergarten to Year 12 (K-12). Although previously perceived as a traditional independent boys’ school with a reputation strongly founded in academic and sporting achievements, a shift to valuing the arts as central to the education curriculum has been observed.
The success of the programme is demonstrated by: the increased numbers of students electing a visual arts programme as core curriculum; Hale students’ achievements in the Western Australian Tertiary Entrance Exams (TEE); the number of students choosing a visual arts co-curricular programme both within the primary and secondary schools; and the increased numbers of exiting students enrolling in tertiary visual arts courses and/or pursuing professional careers as artists or in allied contexts.

6.10.3 Key notes/observations about visual education at this site

6.10.3.1 The Junior School

Visual education is a prominent feature of the curriculum at Hale School. All 300 students in the Junior School participate in visual arts education. Junior primary students participate in two art lessons each week and upper primary students have one art session each week that is two hours in length. This allows for the skills that are purposefully introduced in junior primary to be further developed and extended in upper primary.

The curriculum time allocated provides students with the opportunity to consolidate, extend and develop their skills as well as to explore their individual creativity. These lessons take place in a space solely dedicated to visual education and are taught by a specialist teacher who is then able to provide continuity across the primary years of schooling. Interestingly, this teacher was initially trained and worked as a secondary specialist and is a practicing artist himself. The teacher has high expectations of his students and this is reflected in the calibre of work displayed prominently in the art room, the primary school foyer, the Head of Junior School’s office and other strategic areas within the school.

6.10.3.2 The Senior School

The senior school (Years 8-12) at Hale operates on a seven-day cycle with seven periods a day. While visual arts appears as an elective at Hale, six 40-minute lessons are offered per seven-day cycle in Years 8-10, providing approximately 171 minutes of tuition per week. This curriculum time increases to eight 40-minute lessons or approximately 229 minutes of tuition in Years 11 and 12.

The allocation of valuable curricula time reflects a philosophy that values visual arts education no less than that of any other learning area. Student enrolments in visual arts in 2006 consisted of 130 students in Year 8 Art (comprising four classes of 15 students), 104 in Year 9 and 97 in Year 10. There are currently 35 visual arts students enrolled in Year 12. Of these 35 students 23 study the year-long Visual Arts TEE Art course, and 12
study the Wholly School Assessed Art and Design course. Extension activities are also offered outside of school hours (from 4 - 8:30 pm each Wednesday throughout the school term), and in 2006 approximately 40 students (from across Years 8-12) attended these classes.

The senior school follows traditional organisational learning structures with separate departments for visual arts, drama and music. The independence of the departments is perceived by the school to support high-level performance and academic excellence. The organisational structure also supports arts education staff accessing increased opportunities for promotion to Head of Department; a status position valued for specialist knowledge and skill. This structure was perceived by school leadership to be important in maintaining staff interest and motivation.

Underpinning visual education at the Hale School is a strong focus on the creation of art leading to presentation. The school, therefore, has a substantial art collection including work by prominent artists that is regularly exhibited and promoted across the school. This includes displays in the foyer of the school’s administration block and the rotating display of student artwork in the Headmaster’s study.

These exhibitions are perceived as essential to promoting visual art and its role in developing student self-esteem and academic success. There is also recognition of art as a powerful tool for the expression of identity and the important role it plays in Indigenous students’ education. Importantly, the wider school community is mobilised in the process of promoting arts and arts in education. A separate parents and friends art committee curate, display, support and promote visual art at Hale. This committee also provides art curation and exhibition training to other parents for succession planning. Hale School also supports an artist-in-residence programme and has recently commissioned sculptures in the courtyard of the boarding houses and the grounds again reflecting and reinforcing a culture that values the arts. In the words of Head of Department ‘these [act to] deepen a connection to art’.

An experienced staff member commented on the art created by the student body stating ‘boys are risk takers and this means that they can do terrific work… even though they are not so well organised [as girls]’.

6.10.3.3 Co-curricula activities

Co-curricula opportunities are provided for boys in both the junior and senior school through a variety of clubs. They are offered on site, outside of school hours. One of these co-curricula activities is art and in 2006, the junior school offered art two afternoons a week due to demand.
6.10.4 Success factors

There are a number of important factors that contribute to the success of the visual arts education programme at Hale. Included is the dedication and commitment of the highly skilled and energetic staff, passionate about sharing their enthusiasm with the students. They are recruited to some extent based on their specialist knowledge and skills within the visual arts. For example, there is specialist support for a variety of media including painting, ceramics, photography, video art, graphic design, sculpture, animation, printmaking and textiles.

Additionally, the staff regularly exhibit their own work providing a powerful role model for the students. The boys themselves identified that teachers ‘provide a model’ and that ‘sharing their work helps’. Sound pedagogy is prioritised and there is a focus on skill development within the students and the provision of aesthetic and design advice by the staff. One student commented: ‘[these teachers] have the ability to direct you without actually doing it for you’. Furthermore, excellent leadership and support for the arts in education is demonstrated at all levels, from the arts departments through to the school’s administration. This stems from an initial vision that has been successfully shared and supported through the appropriate levels of staffing, resourcing, and appreciation of staff. Hale school is able to utilise the flexibility inherent in being an independent school to experiment and innovate. This includes supporting staff that wish to seek adjunct opportunities in their own artistic development.

Another critical success factor is the availability of appropriate consumables and equipment. The school allocates a budget for arts’ department’s resources as well as developing alternative revenue sources through bequests, donations and the work of the Parents and Friends of the school. In addition, there are excellent purpose built facilities with four modern studios supporting painting, printmaking, textiles, graphic design, sculpture and ceramics. These studios are connected to the school intranet so that students can use their notebooks in conjunction with the existing computers and associated graphics packages.

Valuable curriculum time is allocated to arts subjects without the need for staff to justify the value of the subject. The visual arts at Hale are characterised by warm and the enthusiastic staff which, in turn, is reflected in the ‘great skills and enthusiasm’ of the students emphasising ‘the delight of creating for young men’ (visual arts teacher). ‘Creativity has many dimensions’ (Head of the Department) and diverse creative practices are encouraged at Hale. The staff has confidence that the right creative medium will become clear to each student as a result of their experiences and exposure to arts education - they will develop a language of expression and the skills to reflect on practice.

The boys themselves describe this subject as a ‘space’ where you not only ‘take away knowledge [like maths and science] but also where you’ve done something with it…it means more, because there is more of yourself in it’. Importantly, the students’ achievements are celebrated in a variety of public ways and there is freedom and
opportunity for each boy to develop his own style and aesthetic. One area identified by the staff for future growth is that of large three-dimensional installations and sculptural work.

6.10.5 Reflections and conclusions

The success of the visual art programme stems from building a culture of valuing and supporting visual arts within the school. Strong cultural leadership and the identification and provision of adequate support are responsible for realising this vision which evolved from understanding the role visual arts play in the education of young people in contemporary society. A variety of resources both internally and externally to the school and its community are mobilised to achieve this goal. An important factor contributing to this success is the identification, recruitment and support of exemplary staff within the arts department. Hale provides excellent professional development opportunities for staff as well as recognising and valuing staff individuality and the unique contributions made to the school. Staff and students enjoy an environment that promotes experimentation, innovation and the creation of high quality work. Hale School builds a culture of valuing the arts where ‘good art seeps into the conscious and works a strange kind of magic, subtly shifting perceptions and forever shifting perceptions and forever altering the way the world is seen’ (Clement 2006).

‘The arts are the heart and soul of a school, and without them there is no heartbeat’ (Head of the Department).

6.10.6 References


6.10.7 Credits

Site visit made by Dr Peter Wright and Dr Judith Dinham

6.10.8 Acknowledgements

Mr Stuart G Meade, Headmaster
Mr David Bean, Deputy Headmaster
Ms Maggie Fisher, Head of Visual Arts
Mr Mike Valentine, Head of Junior School
All Visual Arts staff
Mr Chris McClelland, Junior School
Ms Meagan Quantock, Senior School
Ms Louise Elscot, Senior School
Ms Lorna Murray, Senior School
6.11 Implications of the Case Studies for the Classroom

Firstly it must be acknowledged that teachers reading this report are in the best position to make judgements about what is likely to suit the teaching/learning context in which they work every day. So there is no sense in which practices that suit one context can be translated exactly to another. There will thus inevitably be some mixing, matching, adjustment, additions, and/or subtractions as teachers consider the case studies as action examples.

There are obvious linkages and synergies with the findings of the case studies and issues identified in earlier Chapters, such as developing partnerships, the importance of leadership at the teacher and principal level, crowded curriculum, resource usage, specialist teachers, artists-in-residence, developing formal spaces, etc. Table 6.11.1 presents the characteristics of quality arts education identified by Bamford (2006) from her international case studies of practice. These may be used as a framework for teachers in developing models to meet the needs of their own specific contexts.

Table 6.11.1 Bamford’s (2006) Characteristics of Quality Arts Education

<table>
<thead>
<tr>
<th>Characteristics of Quality Arts Education (Bamford, 2006: 88-9)</th>
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<tbody>
<tr>
<td><strong>Active Partnerships</strong></td>
<td>• Schools &amp; arts organisations</td>
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<td></td>
<td>• Teachers, artists &amp; community</td>
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<td><strong>Shared Responsibility</strong></td>
<td>• Planning</td>
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<td>• Implementation</td>
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<td>• Evaluation</td>
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<td><strong>Opportunities</strong></td>
<td>• Exhibition</td>
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<td>• Presentation/performance</td>
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<td><strong>Development</strong></td>
<td>• Specific discipline</td>
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<td></td>
<td>• Artistic &amp; creative approaches to learning</td>
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<tr>
<td><strong>Provision</strong></td>
<td>• Critical reflection</td>
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<td>• Problem solving</td>
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<td></td>
<td>• Risk taking</td>
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<td><strong>Collaboration</strong></td>
<td>• Specific emphasis</td>
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<td></td>
<td>• Teamwork</td>
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<tr>
<td><strong>Inclusivity</strong></td>
<td>• Accessibility to all</td>
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<td><strong>Detailed Strategies for Assessment and Reporting on</strong></td>
<td>• Learning</td>
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<td></td>
<td>• Experiences</td>
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<td>• Development</td>
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<td><strong>Professional Learning</strong></td>
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<td>• Artists</td>
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<td></td>
<td>• Community</td>
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<tr>
<td><strong>Flexibility</strong></td>
<td>• School structures</td>
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<tr>
<td><strong>Permeable Boundaries</strong></td>
<td>• Between school &amp; community</td>
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CHAPTER SEVEN

THE DELIVERY OF VISUAL EDUCATION: TEACHERS

7.1 The Current Teacher Education Policy Context in Australia

Early in 2007, the House of Representatives Standing Committee on Education and Vocational Training Report on the Inquiry into Teacher Education *Top of the Class* was released. Cautiously optimistic, its recommendations nevertheless argue compellingly for:

- a sound research base for teacher education
- a national system of teacher education
- the establishment of a National Teacher Education Partnership Fund
- supporting career-long, ongoing professional learning linked to registration requirements
- greater accountability from institutions utilising federal funds.

This report attributes the persistence of problems in teacher education to the following factors:

- the current distribution of responsibilities in teacher education which results in a fragmented approach to teacher education
- inadequate funding for educational research and for mechanisms to ensure that teacher education and teaching is research evidenced-based
- a lack of investment in building the partnerships that would help bridge the gap between theory and practice, particularly for practicum
- inadequate funding of teacher education, particularly for practicum
- a failure of policies involving teacher education to reflect that teacher education does not finish at graduation from an initial teacher education course but continues through induction into the profession as a beginning teacher through to established, advanced and leadership stages (*Top of the Class*, 2007:xxi).

The quality of teaching for all Australian school children is assisted by the development and implementation of a set of nationally agreed core standards for teacher education programmes that produce high calibre teacher graduates. Improving the quality of initial teacher education programmes is an important part of the Australian Government’s policy focus for improving the quality of schooling. Work on national accreditation of pre-service teacher education courses and standards to support high quality teacher
education is currently being progressed by the Australian Government in conjunction with the States and Territories. This work is being supported by a number of initiatives:

- The Australian Government has been working with the State and Territory Governments through the Council of Australian Governments (COAG) and Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) processes, and key stakeholders to reach agreement on a national system for the accreditation of pre-service teacher education courses, based on a set of graduate and programme standards.

- Agreement on a national system for the accreditation of pre-service teacher education is expected this year through the MCEETYA process.

- In April 2007, the COAG Human Capital Working Group agreed to develop a core set of nationally-consistent teacher standards for literacy and numeracy and a core set of nationally agreed skills, knowledge and attributes for principals to lead the teaching and learning of literacy and numeracy in schools. This work is being progressed through an Australian Education Systems Officials Committee (AESOC) process, and will be completed towards the middle of the year (MCEETYA is supported by a group of senior officials who meet regularly as AESOC).

- Linked to the implementation of the standards, in 2008 the Australian Government will be providing $18.2 million for the Improving the Practical Component of Teacher Education (IPCTE) programme. The IPCTE programme will assist universities with the costs associated with additional quality professional experience placements for their pre-service teacher education students. This programme will be reviewed after consultation with key stakeholders during 2008 to develop a quality comprehensive teacher education system.

7.2 Research on Teacher Education in the Arts

There is an extensive history of research consistently producing results that draw attention to inadequacies and problems in the education of those who are expected to deliver quality visual education. Table 7.2.1 presents a sample of these findings in chronological order.
Table 7.2.1  An Overview of Research into Teacher Education in the Visual Arts

<table>
<thead>
<tr>
<th>Author</th>
<th>Date</th>
<th>Country</th>
<th>Major Findings</th>
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</thead>
</table>
| Taylor          | 1986  | United Kingdom     | • Lack of coherent, sequential programmes  
• ‘Teachers provided materials, gave the class a title and left them to ‘get on with it’ (Taylor, 1986:258)                                                                                           |
| Chia, Matthews et al | 1995  | Singapore          | • Primary art teaching characterised by ‘apathetic teachers’ relying on “stand-by” favourites' with ‘little educational purpose’  
• There is a ‘sense of aimlessness’ about art teaching  
• There is a ‘need for proper training of teachers who will teach art’ (Chia et al, 1995:6)                                            |
| Eisner          | 1997  | United States      | • Teaching of art of poor quality  
• Weakest at the elementary level where teacher preparation is poorest  
• Limited art experience and training and do not feel comfortable in the area                                                                                                                      |
| Holt            | 1997  | United Kingdom     | • In one third of primary schools studied, art education less than satisfactory  
• Lack of skills and knowledge among primary teachers  
• Concerns about training of teachers  
• Concerns about the nature of activities being completed by students  
• Lack of purpose and direction in primary art                                                                                                                                                    |
| Ashton          | 1998  | Australia          | • Majority of primary art teaching done by generalist teachers with limited art training and no confidence in their personal art making ability  
• Teachers who fear art and lack personal art expertise tend to avoid teaching art in the classroom                                                                                               |
| Green & Mitchell| 1998  | United Kingdom     | • Problems in school-based teacher training because of the finding that, while class teachers able to support student teachers in matters of classroom management and resources, they were mostly unable to assist them in developing subject knowledge and understanding of art teaching and learning  
• Fundamental concerns re teachers’ subject knowledge and confidence levels                                                                                                                          |
| Duncum          | 1999  | Australia          | • ‘Few generalist teachers know much about art … and what many do is trivial’  
• ‘Feeling they cannot teach skills…[they] explore numerous materials, or one material in numerous ways’  
• Preservice teaching of primary generalists is the ‘black hole’ of art education (Duncum, 1999:15)                                                                                                  |
<table>
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<tr>
<th>Author</th>
<th>Date</th>
<th>Country</th>
<th>Major Findings</th>
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</table>
| Nakamura            | 1999  | Japan       | • Pre-service generalist teachers lack confidence in their ideas about and abilities in art  
|                     |       |             | • Lacked the language to discuss art and treated it at the emotional rather than the analytical enquiry level                                   |
| Speck               | 1999  | Australia   | • Lack of sequential teaching at primary level  
|                     |       |             | • Non-interventionist *teaching* and ‘cafeteria’ approach to art media  
|                     |       |             | • ‘One of the chief problems with the breadth art curriculum is that, unlike language arts and mathematics, teachers have not been ‘teaching’ and hence little or no improvement occurs (Speck, 1999:75) |
| Bamford             | 2002  | Australia   | • ‘Many general primary teachers, and pre-service generalists, lack confidence and a personal conviction to teach art’ (Bamford, 2002:21)     |
| Aland               | 2004  | Australia   | • One of the most significant findings from the field research was that neither the students nor their teachers knew about the work of those artists, either national or international, that have been using computers in their artistic practice over the past forty years (i.e. since the 1960s) (Aland, 2004:10) |
| Russell-Bowie and Dowson | 2005 | Australia   | • Study of 936 generalist primary teachers across five countries found (a) that most ‘… had very little formal background in any of the art forms’ and (b) that ‘… in every creative arts area, background is very strongly, and positively, predictive of confidence and enjoyment in teaching’ regardless of gender (Russell-Bowie and Dowson, 2005:7) |
| Imms                | 2006  | Australia   | Study of boys’ engagement with art found that virtually all went beyond considering art to be an enjoyable frill, to describe personally beneficial aspects of the subject:  
|                     |       |             | • ‘I have to express, or I’d go crazy in this school’  
|                     |       |             | • ‘Where else can I tell people what I think?’  
|                     |       |             | • ‘In art you can project your views. Sometimes people don’t see it, but you can feel better for having let it out’  
|                     |       |             | • ‘When you make a sculpture it shows something about you, what you are thinking’  
|                     |       |             | • ‘It can be risky, trying out new ideas, but you go through the problem solving and arrive at answers that sometimes even surprise you’ |
Table 7.2.1 (cont.) An Overview of Research into Teacher Education in the Visual Arts

<table>
<thead>
<tr>
<th>Author</th>
<th>Date</th>
<th>Country</th>
<th>Major Findings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milbrandt</td>
<td>2006</td>
<td>United States</td>
<td>• Use of Professional Development School (PDS) model to gain approval for ‘a special section of the teacher support course [to] be taught as a content-specific course designed to support and train supervising mentor teachers to work with art education student teachers’. (Milbrandt, 2006:14)</td>
</tr>
</tbody>
</table>
| Henry and Lazzari | 2007 | United States | • Use of the Georgia Systemic Teacher Education Program (GSTEP) Framework to change teacher preparation in the arts.  
  • Alignment of course content to national and State standards to ensure that ‘art education students know the content their future students are expected to learn and that they have the assessment skills to recognise what that learning looks like in practice’ (Henry and Lazzari, 2007:49) |
| Paris           | 2007 | Australia | • Initiation of partnership mentoring project to assist beginning teachers ‘to navigate the issues associated with significant deficits in their subject-specific content knowledge bases’ (Paris, 2007:29) |
7.3 Discipline Credibility

*Step Up, Step In, Step Out*, the 2005 Report on the Inquiry into the Suitability of Pre-Service Teacher training in Victoria by the Education and Training Committee of the Parliament of Victoria addresses the issue of Subject Knowledge. The report characterises the *status quo* thus:

While the education community is generally united in its appreciation of the importance of pedagogy as a component of pre-service teacher education, opinion about the appropriate form and amount of subject-related knowledge that pre-service need to acquire is less clear (p115).

Having considered wide ranging evidence from Victorian, interstate and international stakeholders, the Committee reported:

- wide variation in the standards within teacher education institutions and the skills and expertise of graduates of different courses; and
- significant disquiet regarding the quality and relevance of pre-service teacher education currently being delivered in Victoria (xviii).

The Report’s ‘key conclusion’ in relation to discipline knowledge and one which leads to a number of formal recommendations is that

… the subject knowledge of aspiring teachers must be assessed at a level well above that which they are expected to teach, whether they will be teaching in a primary or secondary school. Furthermore, pre-service teachers must not only develop and be assessed on their subject knowledge, but also on their ability to engage students with this knowledge in the classroom, through effective pedagogy (p120).

Discipline expertise/credibility creates different curriculum pressures at different times. Late in 2006 the Australian Council of Deans of Science published the results of a survey which demonstrated alarmingly low levels of discipline background in teachers of maths and the physical sciences. In reporting this in *The Australian*, Buckingham’s (2006) comments highlight the essence of the problem:

State teacher institutes set and monitor standards based on teaching qualifications and practice. This sounds OK but fails the evidence test….Their mantra is that a good teacher can teach anything. This is wrong…Growing evidence from the United States shows that a good teacher is one who knows their subject. According to this research, the effect of pre-service teacher training is questionable….Content knowledge trumps teaching qualifications every time.
Yet schools in Australia will tolerate an art teacher teaching maths, but will not allow a person with a PhD in chemistry to teach science unless they first study Dewey and Foucault (Buckingham, 2006, October 13).

In fact the Australian Government Survey of Final Year Teacher Education Students (Department of Education, Science and Training, 2006) found that 72 per cent of respondents preparing to teach at the primary level indicated that they would not be qualified ‘to teach a specific subject specialisation as a result of their studies’ (DEST, 2006:i). Of the 28 per cent who did claim a subject specialisation, 20 per cent were in the Visual and Performing Arts; no further breakdown to indicate specific arts specialisation was available.

A follow up study Survey of Former Teacher Education Students (DEST, 2006a) of the sample when employed in the profession found that ‘almost one third of teachers in Government schools’ and one quarter in Non-Government schools ‘…were being asked to teach outside their areas of specialisation or qualification (DEST, 2006a). Of these 10.8 per cent were being asked to teach Visual and Performing Arts. These results are consistent with those of a previous survey conducted by the Australian Secondary Principals’ Association (ASPA, 2003) which found that almost half (43%) of the respondents reported that they were teaching subjects for which they lacked expertise. This study found that 17 per cent of beginning teachers were asked to teach The Arts without qualifications to do so.

While obviously there must be balance in content knowledge and pedagogical principle, these reports raise underlying issues that must be probed. It would seem axiomatic that a teacher must have discipline specific knowledge in order to teach, and that pedagogical principles enable decisions about the most effective and engaging ways to mediate student’s learning in the discipline. Unfortunately, one might be led to infer the inevitable consequence of lack of discipline knowledge in the classroom may be the trivialisation of the visual resulting in a focus on the often kitsch outcome with no conceptual drivers or a reliance on craft activity as fill-in or, alternatively, as a non-challenging reward for good or compliant behaviour.

There are currently two main university based pathways for the school leaver to become a teacher. Pathway A is to leave the classroom at the end of secondary schooling and enter an Education degree offered by a Faculty or School of Education. Such a degree will typically take four years and be divided (probably 50-50) between education studies offered by the parent school/faculty and content studies offered by other areas of the university. Given current university funding arrangements, it is often in the financial interest of the parent school/faculty to maximise studies taken inside rather than outside. Depending on whether the undergraduate student decides to specialise in early childhood, primary or secondary teaching, there will be different requirements about the range and depth of study in two or more content area specialisations.

Pathway B is to enrol in a general (for example, BA, BSc etc.) or a specialist (for example, BBIS, BVisComm) degree and, upon completion, enrol in an approved
Education degree or diploma to undertake teacher training. This pathway allows for three years of subject knowledge and one or two years of Education. While Pathway B allows for greater intensity and breadth of discipline study, maximising that depth and breadth for teaching purposes depends on the entering student’s intentionality, forward planning and the quality of advice received.

If a student takes Pathway B with the intention of becoming an art teacher, there are choices that will affect the depth and nature of the specialisation. In a number of institutions there are specialist art discipline degrees, entry to which is by a combination of academic and/or portfolio/interview requirements. Alternatively there are art discipline major streams within generalist degrees in the same universities for which there is no portfolio/interview requirement. The level and depth of discipline preparation will clearly differ depending on the entry pathway chosen.

Currently we have little hard data about the extent to which intending art teachers access these pathways and their trajectory of success once they enter the teaching profession. Anecdotal evidence from the 2007 Dana Symposium on The Role of Higher Education in Transforming Arts Teaching argues the importance of nascent ‘arts educators receiving the same kinds of curricular experience [as those] training as artists’ (Bucker, 2007). However Bucker also points out that these students’ ‘practicum [in the schools], and their student teaching is all supervised by full-time, tenure-track faculty of the School of the Arts’ and highlights the commitment of these staff to ‘seeing themselves as part of a loop, a [Kindergarten to Year 12 (K-12)]-higher education, graduate education in arts education loop, that is continual and they have made an investment in that’. This need for strong art discipline studies and for an integral connection between discipline studies and teaching was reiterated by many other panellists during the symposium. This conversation would appear to be a high priority in the current Australian context.

Those who undertake a specialist degree tend to be those who seek to teach at the secondary level rather than at the primary level. This Review has a primary focus on the visual education received by the many as distinct from the few who choose to specialise. The recent Cultural Commons report suggests a parlous situation internationally:

…only about 12 per cent of students in schools…are actually being taught by arts specialists, while 88 per cent of our students is being taught by general classroom teachers (Gordon, 2007).

The indicative review of research in Table 7.2.1 and particularly the work of Australian researchers Ashton (1998) and Bamford (2002) suggests that there may be a critical visual art knowledge deficit among generalist classroom teachers and a related crisis of professional confidence, particularly at the primary level. Ashton (2002), in her Editorial published in Australian Art Education, refers, in fact, to ‘…teachers who have little or no expertise or confidence in a discipline historically reserved for the talented few’ (Ashton, 2002:2).
7.3.1 Phase 1: Teacher Education Data Collection

This component of the Review was undertaken by MurdochLINK and involved firstly a scan of teacher education websites to determine the nature of available courses and the provision made for Visual Education in these courses. This was supplemented by a Teacher Education Survey which was sent to each Australian Dean of Education and was followed up by a telephone interview with Visual Education academics in approximately two-thirds of the respondent institutions. The data from the MurdochLINK Phase One survey of Faculties/Schools of Education were thus sourced from relevant websites, survey responses from 19 universities and some telephone interviews. It is noted that some universities offered a range of primary preparation courses across different campuses. Hence the percentages that are quoted are percentages of courses offered rather than of respondent universities per se.

Of the primary courses for which data were available, less than 30 per cent had no compulsory visual education related discipline course requirements; in fewer than half of these, a relevant elective was available. In cases where such a course was compulsory, 71 per cent devote less than 52 hours to visual education. Respondents reported that the amount of time devoted to visual education had reduced, in some cases a function of allowing a choice of discipline from within The Arts KLA, and in some reducing to make room for new developments and/or structures largely unrelated to visual education:

They’ve reduced the two arts units we currently have to one which will be impossible. I argued strongly against it but there is no time in the new structure, so we’re diminishing rather than expanding (University Respondent).

The kind of last ditch stand reflected in this comment has its inevitable impact on visual education staff, their self-perception and the perceptions of their institutional peers. Diminution of teaching time for a discipline ultimately means either loss of staff and/or re-deployment of staff on other non-specialist duties; both impact on the status of the discipliner and the sense that it has an upward trajectory rather than an inevitable downward spiral. One Australian correspondent contributing to the Review and who was moved out through this process reflected:

I remember [someone] saying that I might have been oversensitive to some attitudes expressed towards art education and I did try to excuse my colleagues. However, documentation that came to light showed strong evidence that I was correct and that my work was regarded as a ‘hobby’ (Former University Art Educator).

Henry and Lazzari (2007) observe that:

Arts educators in higher education are often confronted with the same kinds of problems that confront the art teachers we prepare for the schools (Champlin, 1997); we may often feel isolated within departments, lack power and prestige amidst content specialists in studio or art history, lack opportunities for
collaboration, and feel compelled to make our programmes visible in order to receive support, especially in times of rising operational costs and declining faculty replacements (Henry and Lazzari, 2007:50).

This sense of despondency and professional frustration at the obstacles to quality visual education was clearly evident in comments made to the Review, for example:

Graduates coming out don't have as much arts based training. There used to be 30 hours in every year, but now it is only 12 hours [discipline] and 12 hours [pedagogy]. For Early Childhood and the early primary years it would be more beneficial [to build art skills] than other work such as a sociology essay. There is much more hands-on training in China – they have skills. Our [Australian] teachers don't have skills and can't run a music or arts class (University Teacher Educator).

While the situation at the secondary level is different in that there are more art specialist teachers, there is still disquiet, at least in Australia:

Art specialists…typically enter into teacher certification programmes with an undergraduate degree in studio art and/or art history. Their emphasis has been to specialize in the subject and not necessarily develop the knowledge, skills or conceptual understandings necessary to teach…(Grauer, 1999:20)

Grauer (1998) found, like Walters and Calvert (1990), that the typical emphasis on studio practice, usually in traditional fine art media, militated against the development of a conceptualisation of ‘what subject matter knowledge might be appropriate in the context of secondary school education’ (Grauer, 1999:20).

The analysis of the Phase One survey of visual education provision within all levels of Education degrees categorises the discipline related offerings in Table 7.3.1. It should be noted that these are not necessarily discrete subject units and the majority are not compulsory; typically the number of elective spaces in teacher education degrees is limited. The majority are specific to a specific level only (primary, for example) and derive from analyses of courses across 19 universities.
Table 7.3.1  **Numbers of Subjects across Courses in 19 Universities in which Categories of Discipline Content were Identified**

<table>
<thead>
<tr>
<th>Dominant Content Focus</th>
<th>Early Childhood</th>
<th>Primary</th>
<th>Middle</th>
<th>Secondary</th>
<th>All Levels</th>
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<tbody>
<tr>
<td>Theory &amp; Concepts</td>
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<tr>
<td>Visual Arts</td>
<td>2</td>
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<tr>
<td>The Arts</td>
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<tr>
<td>Design, Vis Comm, Graphics</td>
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<td></td>
<td></td>
<td>3</td>
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<tr>
<td>Digital Media</td>
<td>2</td>
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<tr>
<td>Studio Practice</td>
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</tr>
<tr>
<td>Visual Arts</td>
<td>20</td>
<td>5</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Arts</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design, Vis Comm, Graphics</td>
<td>1</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Digital Media</td>
<td>6</td>
<td>1</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art History, Appreciation, Critical and Cultural Studies</td>
<td></td>
<td></td>
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<tr>
<td>Visual Arts</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
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<tr>
<td>The Arts</td>
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<td>5</td>
<td></td>
<td></td>
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<tr>
<td>Design, Vis Comm, Graphics</td>
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<td></td>
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<tr>
<td>Digital Media</td>
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</tr>
</tbody>
</table>

The dominant discipline category is Studio Practice in which the major aim is to develop student teachers’ practical skills, knowledge, confidence and capacity, to help them value art in education (mentioned by half of the 19 respondent institutions), and for them to acquire some basic art skills (cited by one third of the 19 respondents’ institutions). There is also evidence that considerable emphasis in such units is placed on the reduction of ‘art anxiety’ in students (Genever, 1996). The design of such units is predicated on knowledge and experience of entering teacher education students’ arts experience. There is also evidence that considerable emphasis in such units is placed on the reduction of ‘art anxiety’ in students (Genever, 1996). Jeanneret, Brown, Bird, Sinclair, Imms, Watkins and Donelan (2006) observe that ‘many pre-service primary teachers have had negative prior experiences with the arts’ and that ‘…“unpacking baggage” brought with the students is almost as important in some cases as acquiring knowledge and skills associated with the discipline’ (Jeanneret et al, 2006: 79).

Dinham’s (2003) first year cohort study, for example, found that nearly 60 per cent of primary student teachers had not had any visual education beyond Year 8 at high school while approximately 75 per cent had not undertaken any arts education in the preceding five-year period. Of Dinham’s (2003) cohort, almost 30 per cent admit a lack of interest and/or confidence in visual arts. Lack of recency, of interest and prior low levels of skill acquisition no doubt provide a potent recipe for art anxiety. As Eisner (1999) has observed, ‘we are expecting teachers to teach what they do not know and often do not

Although [students] may have demonstrated an understanding of theories presented at university, they frequently ignore much of this knowledge and ‘teach as they were taught’ once in the autonomy of their own classrooms, or, in the case of the arts, not at all if they can avoid it (Jeanneret et al, 2006:79).

While the data from the current study are not extensive and further research is thus warranted, the picture is nevertheless consistent with the literature in this area. For example, Paris (2006) concludes from her research that

Beginning visual arts education teachers are increasingly struggling to navigate the issues associated with significant deficits in their subject-specific content knowledge bases (Paris, 2006:29).

… the pre-service training at a variety of universities had largely failed to meet the visual literacy needs of these emerging teachers (Paris, 2006: 36).

As a consequence she points out that

The misalignment of expectations about beginning teachers’ expertise with the educational realities of the classroom context clearly constitutes a downward spiral to a deficit model. Thus those responsible to educate secondary school students often do not themselves possess the knowledge they need to pass on; and the expectation that they will somehow acquire that knowledge in time to serve the needs of the secondary students they encountered in the first year of their career seems ill-founded and naive. Visual literacy, like its popular twin language literacy, needs to be modelled for students by expert practitioners; thereafter the facility needs to be supported through carefully crafted learning opportunities where children have the scope to acquire and practice the skills and understandings that have been modelled for them (Paris, 2006:38).

Both Bolter and Grussin (2000) and Atkins (2002) draw a distinction between mere immersion in visual culture and the responsibility of the formal education system to equip students with the armoury of skills which will enable them to interrogate the products of visual culture in order to make informed and appropriate decisions in relation to their own actions and interpretations. Paris (2006) concludes that ‘it is sobering to acknowledge that their teachers may not be equipped for the task required of them’ (Paris, 2006:42).

What emerges from both sources in relation to visual education, however, and particularly for teachers in the early compulsory years, is the undeserved and unearned picture of a poorly (or even non-skilled) group of non-confident, potentially in some cases also significantly art anxious, graduates from teacher education programmes. This picture is consistent with that of Genever (1996), Ashton (1998) and Bamford (2002). This sells teachers short and, inevitably, their students too. Inadequate preparation is
especially unfortunate when the majority of entrants to the teaching profession are motivated by altruistic factors. The DEST (2006a) Survey of Final Year Teacher Education Students, for example, found that 87 per cent were motivated to become teachers because they ‘wanted to make a difference’ (DEST, 2006a:6) while the McKenzie, Kos, Walker and Hong (2008) study of Staff in Australia’s Schools 2007 revealed that, for 80 per cent of both primary and secondary teachers, the fact that ‘teaching makes a worthwhile social contribution’ was a very important or important factor in the decision to become a teacher (McKenzie et al, 2008:34-35). Apart from literacy and numeracy, the McKenzie et al (2008) study deals generically with issues of teacher preparation. However, the issue of under-preparedness is underlined by the study which reports that, for early career primary teachers (those who had been teaching for less than five years), between 50 and 60 per cent perceive their pre-service teacher education to have been ‘of some help’ or ‘not at all helpful’ in ‘teaching the subject matter I am expected to teach’ and in ‘selecting and adapting curriculum and instructional materials’ (McKenzie et al, 2008:72). This raises a number of very serious issues, the implications of which are explored here for visual education:

- To what extent ought a nation allow the under-educated to lead in the area of visual education, especially in a global context where visuacy is a central and marketable skill in the new creative knowledge economy?
- How can it be seriously contemplated that one introductory tertiary unit (the average class contact hours from surveyed institutions were 26), even if compulsory, which is oriented to providing an introduction to skills, techniques and materials suitable for a particular school cohort provides adequate and credible discipline preparation for a professional educator at any level, let alone in an area of the complexity and importance of visual education?
- What might be the role of a peak body such as the Australian Council of University Arts and Design Schools (ACUADS), for example, in mediating the curriculum of specialist degrees to ensure currency within the discipline and initiate dialogue between the contiguous sectors?
- How quickly can we resolve the disconnect between current pre-service training/provision in visual education and the needs of a 21st century creative knowledge economy?

7.4 Pedagogical Styles: Initial Teacher Preparation

Rogers and Brogdon (1990) used the National Art Education Association’s Standards for Art Teacher preparation programmes to develop a questionnaire for distribution to higher education faculty in the United States and Canada. They reported considerable divergence from these standards and commented also that

With no central national control over State school curricula and staffing, and with those who set educational policies in the States being little concerned with the visual arts, local school districts generally leave the responsibility for such
education in the elementary schools to classroom teachers who have little or no preparation in the visual arts (Rogers and Brogdon, 1990:201).

Axiomatically Zimmerman (1994) points out that:

Pre-service art teachers should not only be knowledgeable about subject matter content related to teaching art, they should also know how to teach art students in a variety of contexts and be able to model innovative and appropriate teaching strategies (Zimmerman, 1994:82).

More recently, in an article entitled Teacher Preparation Solutions: Rumbling for Quality Just Won’t Do, Brewer (2006) argued persuasively that:

Colleges of education should strive for their own balance between the ‘what’ and the ‘how’…[because] the rumble…raises many questions about how colleges of education address and often dilute content and disciplinary study. Often the process of education is seen as one big room where you can teach all subjects at once… [This is] detrimental to disciplined study in the arts and may have a watering down effect on all of education (Brewer, 2006:281).

Gray and MacGregor’s (1987, 1991, 1991a) studies of art teachers in Canada led to two summary dicta: to hire a teacher is to hire a curriculum and art teaching is an idiosyncratic activity highlight the complex relationship between content and pedagogy. In a country like Australia, similarly there is a national framework but not a national curriculum and, as Grauer (1999) acknowledges, ‘there are no curriculum police’ (Grauer, 1999:20). How does the situation in Australia measure up?

Table 7.4.1 presents numbers of subjects at each level in which specific categories of educational content were identified as part of the Phase One survey of teacher education institutions.
Table 7.4.1  **Numbers of Subjects across Courses in 19 Universities in which Categories of Education Content were Identified**

<table>
<thead>
<tr>
<th>Dominant Content Focus</th>
<th>Early Childhood</th>
<th>Primary</th>
<th>Middle</th>
<th>Secondary</th>
<th>All Levels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum and Pedagogy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Arts</td>
<td>3</td>
<td>15</td>
<td>2</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>The Arts</td>
<td>13</td>
<td>35</td>
<td>4</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Design, Visual Communication, Graphics</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Digital Media</td>
<td>2</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Integrated</td>
<td></td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Educational Theory, Child Development, Creativity</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Arts</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>The Arts</td>
<td>4</td>
<td>5</td>
<td>7</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Design, Visual Communication, Graphics</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Digital Media</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Visual Literacy</td>
<td></td>
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<tr>
<td>Visual Arts</td>
<td></td>
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<td>1</td>
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<tr>
<td>The Arts</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Design, Visual Communication, Graphics</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Digital Media</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multiliteracies</td>
<td>5</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Research Projects</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Arts</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
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<tr>
<td>The Arts</td>
<td></td>
<td></td>
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<td>1</td>
<td></td>
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<tr>
<td>Design, Visual Communication, Graphics</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Digital Media</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selected Area</td>
<td>4</td>
<td>3</td>
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<td></td>
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</tr>
</tbody>
</table>

Clearly the area of Curriculum and Pedagogy is that which contains subjects with a substantial visual education orientation – 119 subjects compared with 71 in the dominant discipline category, Studio Practice. At both the Early Childhood and Primary levels, the focus of such subject is on practical aspects of teaching, foundational understandings in relation to the curriculum area, and pedagogical issues. Almost three-quarters of these subjects came under the umbrella of The Arts or another integrated subject area while one-fifth were specifically Visual Arts. Visual Literacy was only identified as a dominant element in 14 subjects, mainly in Multiliteracies subjects at the Early Childhood and Primary levels in which, it was claimed by more than one respondent to the Review, there was a reluctance to involve visual art specialists despite their obvious relevance and expertise:

> Artists have a lot to contribute...because we understand symbolic language and non-written symbol systems. We’re really in tune with screen culture...We need to get students to engage with multi-modal, multi-media texts. [Rather than] write about them...get them to deconstruct them and reconstruct them and transform them into multi-modal, multi-media meanings (Tertiary Educator Respondent).
At the secondary level where many more student teachers have engaged in variously intensive programmes of visual education, tertiary educators reported what they perceived to be intractable problems. The first of these might be described as \textit{reversion to type} where neophyte teachers teach in the way they themselves were taught at school rather than in accord with current pedagogical practice. The second relates to blind spots in the nascent teacher’s own \textit{visuacy}:

I am continually frustrated by the poor levels of understanding about the visual language that quite capable visual artists have. They work intuitively but then when it comes to teaching students in schools, can only refer to their own artistic practice – rather than supporting their students to develop their own artistic voices. I don’t take comfort in student teachers saying “I’ve learnt more about how colour works in the last three sessions with you than I’ve learnt in my studies to date” (Arts Education Lecturer Respondent).

Both issues need to be resolved. At the same time there are tensions between what is perceived to be the way forward from a current tertiary perspective and what seems to be achievable in the field. And yet, as Grauer (1999) contends:

The underlying premise is that teacher education in art should be more than the training of specific skills and knowledge. It is not enough for teachers to be capable of replicating their own education in art, or even of promoting the \textit{status quo} in schools…One of the first challenges facing teachers is the transformation of their disciplinary knowledge into a form of knowledge that is appropriate for the students they are teaching…The key to pedagogical content is for the teacher to be able to represent subject matter knowledge to students in a way they can understand (Grauer, 1999:19).

The data from Phase One of this study, albeit limited, suggest that the current balance in teacher education degrees operates in favour of Curriculum and Pedagogy as distinct from discipline input from any perspective. This is not surprising given the school/faculty origin of teacher education degrees, the funding imperatives within universities, and the short-term teacher education push to prepare students to function in the practicum context. Nevertheless critical issues emerge:

- To what extent is it reasonable to expect teachers to operate credibly in the area of visual education considering that the evidence suggests a problem with disciplinary expertise?
- How might even exemplary pedagogy compensate for a discipline vacuum?
- To what extent is it reasonable to compromise teachers in what may well be perceived as a no-win context?
7.5 Replenishing the Storehouse: Professional Learning Opportunities

If those emerging from their pre-service teacher education preparation experience the deficiencies so clearly identified by both self-report and research in the field as identified in the previous sections of this Chapter, then what exists to sustain, remediate and/or nurture visual education teachers as they mature in the field? The 2003 Review of Teaching and Teacher Education entitled *Australia’s Teachers: Australia’s Future* points out that

Professional learning opportunities span postgraduate education, specialist diplomas, research, projects, workshops, conferences, speaker rostrums, panels, development projects, study tours, visits programmes, individual guidance and tuition, summer schools or camps and industry placements. School-based curriculum development and assessment and school self-management contribute to professional learning through well-grounded experiential learning (*Australia’s Teachers: Australia’s Future*, 2003:157).

However, it also acknowledges that:

[a]...provision and opportunity are uneven and much is left to individual choice. (*Australia’s Teachers: Australia’s Future*, 2003:158);
[b] The pluralistic nature of professional learning and development is shown in the diversity of providers—State, Territory and non-Government authorities, universities, TAFE, subject associations, various professional organisations, community bodies, teacher unions and private providers;
and (c) that:

> It is important to keep in mind non-formal and unstructured learning as well as formal learning (*Australia’s Teachers: Australia’s Future*, 2003:157).

In the case of artists, moreover, this pluralism is even more marked as it must encompass, for example, individual art practice, residencies, collaborations, exhibitions, installations and performative works, all of which are time intensive (Upitis, 2005, Lind, 2007). Nevertheless the diversity of professional development mechanisms generally is both a strength and a weakness in that it increases exponentially the difficulty of establishing the formal pathways of recognition/reward which would create more powerful incentives than currently exist for teachers to pursue such pathways.

Conway, Hibbard, Albert and Hourigan (2005) argue that:

> Professional development activities for all teachers have largely been geared toward the ‘traditional’ academic subject teachers, ignoring the different and sometimes unique needs of arts educators…
who need, they point out, ‘content-based professional development’ which is difficult for most schools to provide (Conway, Hibbard, Albert and Hourigan, 2005:3). Certainly, given the evidence of 7.3, Australian visual educators are also in need of content based professional learning. Not only have they been exposed to a skeletal discipline base but their use of the most ubiquitous technologies would appear to be limited – and hence limiting to their students (see Table 5.4.7).

As was clear from 3.3, postgraduate research in visual education has hitherto been limited, more so than for the other arts disciplines. Postgraduate coursework opportunities tend also to have been restricted as much because the critical mass of potential students militates against cost effectiveness for higher education providers. Hence this avenue of professional learning has been relatively under explored in terms of visual educators.

The Phase One Schools Survey asked administrators to indicate whether support was available for visual education in terms of whether it was valued in the school community and whether there was ‘professional development’ for teachers. Table 7.5.1 details ratings of administrators, by school type/level and sector, indicating that visual education was valued within the schools and that there was professional development for teachers.

Table 7.5.1 **Respondent Schools Reporting that Visual Education is Valued and Professional Development is Supported by School Level and Sector**

<table>
<thead>
<tr>
<th>Value and Professional Development (PD) Support</th>
<th>Primary</th>
<th>Level</th>
<th>Other</th>
<th>Sector</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Education Valued</td>
<td>C</td>
<td>B</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Support for PD</td>
<td>B</td>
<td>B</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Design</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Education Valued</td>
<td>D</td>
<td>C</td>
<td>B</td>
<td>D</td>
</tr>
<tr>
<td>Support for PD</td>
<td>D</td>
<td>C</td>
<td>B</td>
<td>D</td>
</tr>
<tr>
<td>Media</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Education Valued</td>
<td>D</td>
<td>B</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Professional Development</td>
<td>C</td>
<td>B</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Visual Communication</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Education Valued</td>
<td>D</td>
<td>C</td>
<td>B</td>
<td>D</td>
</tr>
<tr>
<td>Support for PD</td>
<td>D</td>
<td>C</td>
<td>B</td>
<td>D</td>
</tr>
</tbody>
</table>

*For interpretative framework see footnote to Table 5.3.4.*

All visual education subject areas appear to be valued more highly by their communities in responding schools in the non-Government than those in the Government sector. With the exception of Visual Arts, in each visual education subject area one-quarter or less of respondent primary schools indicated that the school community valued visual education. The comparable figure for secondary responding schools within the Design and Visual Communication areas was half or less, while over half of the respondent secondary schools in the visual arts and media areas reported visual education being
valued by their communities. “Other” schools (for example, combined and special schools) tend to value visual education more highly.

Professional development support was reported by respondent schools as consistently higher in the non-Government than in the Government sector. In Visual Arts support is consistent between primary and secondary but higher in “Other” schools. However professional development support is lower in other areas for responding primary schools compared to secondary.

Tables 7.5.2 and 7.5.3 respectively present the range of responses by administrators reporting that visual education is valued in the school community, and that there is professional development support for teachers.

Table 7.5.2 Respondent Schools in Each State Reporting that Visual Education Is Valued *

<table>
<thead>
<tr>
<th>SUBJECT AREA</th>
<th>NSW</th>
<th>Vic</th>
<th>Qld</th>
<th>SA</th>
<th>WA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>B</td>
<td>B</td>
<td>D</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Design</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Media</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Visual Communication</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
</tbody>
</table>

*For interpretative framework see footnote to Table 5.3.4.

While the number of respondent schools is relatively small and thus may well offer a skewed view, there would seem to be comparatively very low levels of perceived valuing of visual education in respondent schools from Queensland. In the other States Visual Arts for the responding schools was the most valued. In all States the level of valuing of other areas of visual education for responding schools was lower at 50 per cent or less.

Table 7.5.3 Respondent Schools in Each State Reporting that Professional Development is Supported *

<table>
<thead>
<tr>
<th>SUBJECT AREA</th>
<th>NSW</th>
<th>Vic</th>
<th>Qld</th>
<th>SA</th>
<th>WA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>B</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>B</td>
</tr>
<tr>
<td>Design</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Media</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Visual Communication</td>
<td>C</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>D</td>
</tr>
</tbody>
</table>

*For interpretative framework see footnote to Table 5.3.4.

Again acknowledging the low response rates that limit the ability to make generalisations from State/Territory analyses, responding schools from Victoria had the highest level of professional development for visual arts (greater than three-quarters), with most States rating above 50 per cent. In the areas of visual education where technologies might be
expected to play a critical role – and the evidence of Table 5.4.7 suggests there may be a high level of need for professional development, the level of support would appear to be low. Yet students in schools give every evidence that they are digital natives; at best many of their teachers are digital immigrants; they were not born into that land (Prensky, 2001). There is certainly a gap in expertise here but, equally, it may be a chasm.

Administrators were also asked the extent to which they perceived the availability of appropriate professional development to be a limiting and/preventative factor in the offering of visual education at the school – and in over three-quarters of cases overall this was the perception to some extent. However it was higher for responding primary schools (over 75 per cent) than for secondary schools (75 per cent or less); again the responding school numbers were too low to permit generalisation.

While this Section has focused on the more formal provisions of professional learning and found intimations that they may be less than optimal in respect of visual education, there are other agencies which also make significant contributions to teachers’ professional learnings, both practical and theoretical.

7.5.1 Professional Associations

The Australian pattern of subject association support for teachers typically encompasses a State/Territory association with an overarching national association although, in some areas, the bias is towards secondary rather than primary teachers. A scan of the World Wide Web reveals that visual education largely conforms to this pattern; however, the level of support available varies across the States/Territories very much a function of whether the association has paid executive assistance or is reliant on unpaid volunteers, usually teachers donating some of their own free time.

Art Education Australia (AEA) is run in conjunction with Art Education Victoria (AEV) and has executive support, including a Projects Officer. The Queensland Art Teachers’ Association (QATA) is staffed by teacher volunteers while the Art Education Association of Western Australia (AEAWA) operates through a committee structure. The Art Education Society of New South Wales (AESNSW) does not appear to have a Web presence. The South Australian Visual Arts Educators’ Association (SAVEA) has a Web listing but no home page. The Canberra Arts Teachers’ Association (CATA) appears to be a voluntary organisation with no Web presence while the last Web reference to the Tasmanian Art Teachers’ Association (TATA) is dated 2005. No reference to an art teachers’ organisation in the Northern Territory was identified.

Extant and functioning websites suggest that there is professional learning support for primary teachers (to varying degrees), that there is considerable resources support for specialist Years 11 – 12 teaching, and that art education conferences might be more targeted to specialists with an emphasis on refereed tertiary presentations. It would be important to know the extent to which conferences and other professional activities attract, for example, the generalist primary teacher. Furthermore, while websites vary in
specificity, it appears that a teacher seeking practical art professional experience may not be catered for in current provisioning.

On the other hand there are very active art professional associations. At a general level these include the National Association for the Visual Arts (NAVA), Craft Australia and all the State based craft organisation members of Australian Craft and Design Centres (ACDC), the Australian Network for Art and Technology (ANAT) as well as specific artform organisations such as the Print Council of Australia (PCA) and The Potters’ Society of Australia. Many of these have specific provisions for teachers although, generally, membership is a requirement for access to these. Data about the level of access by specific categories of teachers are not currently in the public domain.

7.5.2 Other Agencies/Organisations

A variety of other agencies/organisations take cognisance of the needs of teachers. Chief among these would be museums, galleries and libraries (see Table 8.2.1 for examples). There is a long tradition of art education programmes particularly in galleries. This includes the employment of gallery education staff with teaching experience; cooperation and consultation with schools and with teachers; the establishment of education programmes within many regional galleries; the broadening of education activities for all ages from pre-school to the University of the Third Age (U3A); and the use of the Internet. Museums, galleries and libraries provide considerable support to teachers in the form of resources, activities and often also prior briefings in respect of specific exhibitions and events. ARTEXPRESS, for example, is a significant programme for teachers (and students) in New South Wales. There is, however, some evidence (see Chapter Eight) that their capacity to continue to provide these professional learning opportunities may be threatened by diminished resources and competing priorities for scarce funding.

7.6 Adequacy of Preparation: Teachers between a Rock and a Hard Place

Australian teachers charged with the responsibility of visual education, and especially so at the primary level, exist between a rock and a hard place. The rock might be conceptualised as the small toehold they have on the content of their discipline and the hard place the general purpose classroom in which, with inadequate pedagogical preparation, little time, minimal resources, low levels of school support and esteem from their peers, they are expected to provide credible visual education, often contiguously with the other arts disciplines. The creation of an umbrella Arts KLA has had a number of unfortunate consequences, not the least in terms of the further minimisation of teacher preparation:

It is generally agreed by most arts educators that the integration of the art disciplines has resulted in the watering down, marginalising and downgrading of
the teacher education provision for the field. (Australian Institute of Art Education, submission 17:228)

Professional development support appears to be limited and, in any case, little oriented towards teachers’ most pressing needs. Typically professional development consists of half-day presentations. There is little or no opportunity for extended engagement in practice. Respondents alluded to a ‘desperate need’ to develop their own practice further and the acknowledgement that, for this to occur, substantial blocks of time would be required. The realities of current school organisation and workloads clearly militate against this:

The planning, administrative, and assessment demands on Visual Arts teachers are so exhausting it is near impossible to find the time to immerse oneself in extended professional learning … There are plenty of half-day professional learning opportunities for theoretical discussion. However, what I personally miss is the opportunity for extended art practice, the possibility to experiment with new media and explore avenues of creative expression. The issue of blocks of time for practice needs imaginative solutions (Secondary Visual Art Teacher).

There is sparse research in the area and the evidence pertaining to the kinds of professional development which will maximise good quality Visual Education in schools is not available. However it can clearly be argued that, since the most powerful indicators of teacher quality are expertise in relevant subject content and appropriate pedagogical skills (Darling-Hammond, 1999; Watson, 2005), a balance between professional development that (a) enhances subject knowledge and skills development and (b) supports content-specific pedagogy would be a useful starting point.
CHAPTER EIGHT
BROADENING THE EDUCATIONAL PERSPECTIVE

8.1 The Status Quo

While the good practice case studies reported in Chapter Six give cause for optimism, one could infer that the findings of the Review and associated research in relation to the compulsory years of primary and secondary and also the tertiary training of visual education teaching professionals point to a parlous and non-sustainable situation – and possibly a future bleak to the point of extinction. In a discipline status update report prepared for the National Education Forum (2007), for example, the Art Education Australia submission stated that

Only three of the seven State and Territory professional art teacher associations are operating. Tasmania, Northern Territory, South Australia and Canberra/ACT have collapsed or are simply not functioning. New South Wales’s association is operating in a very limited capacity (around Sydney only). Victoria, Queensland and Western Australia are the only states with PTA [professional teacher association] support. Art Education Australia’s membership has dropped dramatically, and is only just functioning.

The compulsory time allocated to art within primary student teacher education has dropped to only 6 hours in a 4 year degree at a number of universities, including both Deakin and Melbourne…Many secondary art education students…[coming from specialised undergraduate degrees…have a limited range of expertise in [essential] areas of visual arts practice…

Teachers are under pressure to perform with insufficient resourcing, and without sufficient practical and theoretical knowledge. The quality of art education, indeed arts education, is under severe threat (Strong, pers. comm., 2007).

While it must be acknowledged that these are perceptions rather than conclusions drawn from appropriately designed cross sectional research, they point to a consistency which must be recognised. The Report may be bleak but no evidence of contrary views about the general health of visual education was sourced in the myriad of sources upon which this Review is based. That said, there are undoubtedly many brilliant teachers delivering quality visual education learning across the country; the reality from the author’s viewpoint is that their numbers may not dominate.

On the other hand the arguments for initiating strong and ongoing visual education for all students are both clear and compelling. As has been demonstrated throughout the Report, the skills to be gained in the visual education context are required in various forms across the curriculum yet are offered in a formal and expertise based sense only
in visual education. For example, the University of Chicago’s Graduate School of Business (2007) has recently introduced a new ‘slideware’ entrance requirement as ‘the last part of the application that the admissions office considers in its decision’ – “four pages of PowerPoint-like slides” in order to better identify the students with a creative spark…to attract more students who have the kind of cleverness that can really pay off in business’ (University of Chicago, 2007).

Miller (2007), as Chairman of the United States House Education Committee charged with the responsibility for renewing the federal No Child Left Behind (NCLB) Act, believes that ‘we didn’t get it all right when we enacted the law’ and argues that the revised bill must reflect the importance of 21st Century skills and

...no longer reflect just basic skills and memorization. Rather, [it] must reflect critical-thinking skills and the ability to apply knowledge to new and challenging contexts … [and enable students] to participate in this interactive and participatory culture and workplace (Miller, 2007).

These winds of change compel proactive and radical action to ensure that Australia is not left behind.

8.2 Windows on to Possibilities

The exemplars of good practice identified, viewed in situ, and presented as case studies (see Chapter Six) as a result of the Phase One data collection offer one window on to current visual education practice, that from within the school. However, as noted in Section 7.5, other agencies and organisations play an important and ongoing partnership role in the delivery of visual education, both from a school and a community perspective. Engagement with the nation’s cultural institutions is an important conduit to visual education. Heritage repositories such as galleries, museums and libraries provide a dynamic visual text with which both students and their teachers can interact and learn. The expansion of Internet opportunities means that this interaction is not confined to the Australian context but is able to embrace significant international sites as well.

Given the Phase One data collection focus on schools, Phase Two of the study undertook an environmental scan of (a) the major State and national galleries and (b) selected galleries and museums in Europe and the UK. In the case of the Australian State/Territory galleries the data were derived from a scan of websites. However, given that the websites of neither The National Gallery of Australia nor The National Portrait Gallery provide direct data in relation to education programs conducted by the gallery, an interview was initiated to determine the nature and scope of current initiatives. The European and UK data were gathered mainly through interviews supplemented by gathering of documentation when face to face contact was not practicable. The purpose of the Phase Two data collection was to sample the range of school and teacher education initiatives on offer with an emphasis on productive partnerships and significant initiatives.
8.2.1 Australia

Table 8.2.1 shows Australian gallery/museum website documented education initiatives in respect of schools, resources, pre-service teachers, and professional learning for teachers. Where cost to access the service was clearly involved this is indicated by a dollar sign in brackets. Both discipline specific and cross curricula initiatives were included in the scan as the latter demonstrate the relevance of visuacy in other curriculum areas such as science and history.

All galleries/museums included in Table 8.2.1 offer some form of visual education programme to students and most also cater for the professional development of teachers to some extent. Most also offer curriculum related resources and these are predominantly web based and downloadable although some attract a fee. Where education programs attract a fee, the programs tend to be practical in nature and it may be that the fee is, in fact, materials based.

There is clear evidence that many of these institutions are suffering from resource stringency. For example, The Art Gallery of South Australia website references these pressures:

There is only ONE Education Officer at the Gallery but research and advisory support is offered for SACE students undertaking special studies. Requests for research assistance must be in text form (letter / fax / email NOT BY TELEPHONE). Allow a response time of 3 – 4 weeks … (Art Gallery of South Australia, 2007).

The member of staff in charge of education at another major Australian gallery reported that the gallery’s capacity to offer educational programs was significantly compromised by the fact that the other education positions in the gallery remained unfilled because of the lack of funding for them.

Another respondent to the Review pointed to ‘the continually decreasing funds’ within which the Education Program of the National Gallery of Victoria must fit. In the same vein the literature (for example, sub ur’ban; Hotshots, artonview, 1998-9) suggests that projects for schools/young people at the National Gallery of Australia may have been more prolific in the past than they are currently. A number of other galleries/museums distinguish between activities that are staffed by volunteers as distinct from education staff or curators. It could be that schools currently have more limited access to these potential resources in support of visual education because of the need for galleries/museums to pare programs to match diminishing resources. On the other hand there is also the lack of curriculum time for schools to access such resources. However, as an alternative model, the Catholic Education Office Melbourne has a number of teachers placed in specialist environments (for example, the Melbourne Museum, the National Gallery of Victoria) for the purpose of providing professional learnings in an alternative setting.
Table 8.2.1 *Visual Education Initiatives in the Australian Gallery Context*

<table>
<thead>
<tr>
<th>Gallery</th>
<th>Schools</th>
<th>Resources</th>
<th>Pre-Service Teachers</th>
<th>Professional Learning For Teachers</th>
</tr>
</thead>
</table>
| National Gallery of Australia | • Summer Scholarships Programme  
• Programmes for students with special needs  
• Travelling Exhibition Programme  
• Children's Gallery  
• Secondary Students' Study Sessions ($)  
• Study Days ($) | • artonline Education edition, free email newsletter  
• online education resources | | • Conferences and symposia  
• Teachers' Previews  
• Inservices  
• Professional development sessions for teachers in conjunction with special exhibitions, and the opportunity to explore the permanent collection |
| National Museum of Australia | • Programmes (e.g. Talkback Classroom)  
• Competitions (Political cartooning, Sharing the sands) | • Exhibitions  
• Civics and citizenship  
• Events, people and issues in Australian History  
• Websites and interactives | | Opportunities to  
• learn about Museum’s education programmes  
• experience some of the activities  
• discuss curriculum links  
• explore permanent exhibitions  
• preview temporary exhibitions |
<p>| National Portrait Gallery | National Portrait Gallery student programmes are based on the Gallery’s permanent collection and temporary exhibition programme. Our approach is to make links between social history, artistic development and cultural values. Student programs are designed to meet learning needs at all levels of primary and secondary schooling. | A team of Gallery educators’ research, develop, and deliver student programmes, using an inquiry – based and experiential learning approach, to engage students in the study of portraiture. To allow the highest quality experience and interactive learning, exhibition gallery-based programs enable students to work in small groups of up to 15 students. | Pre-service programmes for teachers in training are designed to enhance the understanding of generalist teachers of art history and art appreciation | Professional development programmes for teachers are designed to promote the creativity of teachers: aim to invigorate practice, provide access to artists, academic specialists and research |</p>
<table>
<thead>
<tr>
<th>Gallery</th>
<th>Schools</th>
<th>Resources</th>
<th>Pre-Service Teachers</th>
<th>Professional Learning for Teachers</th>
</tr>
</thead>
</table>
| Australian Museum Online     | • Programmes for 5s and under, primary and secondary students tailored to the Key Learning Areas (KLAs) defined by the New South Wales Department of Education and Training and the Board of Studies using an “integrated curriculum” approach.  
  • Primary KLAs  
  - Human Society and its Environment (HSIE)  
  - Science and Technology  
  - Creative Arts  
  - English  
  • Secondary KLAs  
  - HSIE  
  - Science  
  • Outreach program – Museum in a Box | • Exhibitions  
  • Australian Culture and Natural History – facts, images and resources  
  • Specifics for  
  - Kids  
  - Teachers and Students | Teachers’ Resources:  
  • background information  
  • scientific literacy  
  • teaching suggestions |
| Art Gallery of New South Wales | • Art Adventure Tour for Years Kindergarten to Year 6 (K – 6) students  
  • Access programmes for special groups (e.g., vision impaired, gifted/talented, geographically disadvantaged)  
  • Years 7 – 12 ($)  
  - guided discussion tours  
  - study mornings  
  - artist workshops  
  - studio sessions | • Exhibitions, including programmes for Years K – 6  
  • Printed Education Kits  
  • Collection Notes  
  • Case Studies  
  • Pre and post visit activities | • Teachers Enrichment Days  
  • Staff Development Days  
  • Exhibition Previews |
## Table 8.2.1 (cont.) Visual Education Initiatives in the Australian Gallery Context

<p>| Gallery                                      | Schools                                                                 | Resources                                                      | Pre-Service Teachers                                                                 | Professional Learning For Teachers                                                                 |
|----------------------------------------------|-------------------------------------------------------------------------|                                                               |                                                                                       |                                                                                                        |
| Powerhouse Museum, Sydney                    | • Powerbriefings ($)                                                    | • Teachers Notes                                               | • SoundHouse VectorLab workshops to develop media skills available to curious people including professionals, teachers, school groups |
|                                              | • Science Shows ($)                                                    | • Lesson Plans                                                 |                                                                                       |                                                                                                        |
|                                              | • How do aeroplanes fly? ($)                                            | • Class Activities                                             |                                                                                       |                                                                                                        |
|                                              |                                                                          | • Online interactive resources                                 |                                                                                       |                                                                                                        |
|                                              |                                                                          | • Printable class worksheets                                   |                                                                                       |                                                                                                        |
|                                              |                                                                          |                                                               |                                                                                       |                                                                                                        |
| National Gallery of Victoria                 | • Exhibition programmes                                                | • Selection of curriculum-based and informational resources available for free use/download | • Teacher Briefings                                                                    | • Symposium and Conference papers                                                                     |
|                                              | • Collection programmes                                                | • online interactives                                          |                                                                                       |                                                                                                        |
|                                              |                                                                          | • Exhibition Room Brochures                                    |                                                                                       |                                                                                                        |
|                                              |                                                                          |                                                               |                                                                                       |                                                                                                        |
| Museum Victoria                              | • Children’s Gallery                                                    |                                                               | • Tailored Professional Development                                                   | • MV Teachers                                                                                          |
|                                              | • Strike a Chord – the Science of Music                                 |                                                               |                                                                                       |                                                                                                        |
|                                              |                                                                          |                                                               |                                                                                       |                                                                                                        |
| Queensland Art Gallery/Gallery of Modern Art  | • Programming underpinned by the Visual Arts Curriculum including interactive installations, specially designed labels, artist-run workshops, performances, activity books, festivals and guided tours | • Edmail, free bulletin for teachers                            | • Look Out Teacher Programme                                                            |                                                                                                        |
|                                              |                                                                          | • Curriculum specific exhibition information for teachers      |                                                                                       |                                                                                                        |
|                                              |                                                                          | • Online education kits                                        |                                                                                       |                                                                                                        |
|                                              |                                                                          | • Tour resources                                               |                                                                                       |                                                                                                        |
| Queensland Museum, South Bank                | • Student learning programmes ($) complementing the Queensland curriculum and facilitated by Public Programs staff | • Diverse range of educational books and posters                | • Teacher preview sessions                                                             | • Professional Development Workshops                                                                  |
|                                              | • ‘hands on’ workshops                                                  | • Object based learning resources                              |                                                                                       | • Framework for developing a unit of work                                                               |
|                                              | • fun-filled activity sessions                                          | • Museum on the web                                            |                                                                                       | • Evaluating Resources                                                                                 |
|                                              | • Travelling Exhibitions                                               |                                                               |                                                                                       |                                                                                                        |
|                                              | • Bio Bus                                                               |                                                               |                                                                                       |                                                                                                        |
|                                              | • Museum Magnet Schools Object Based Learning Project                    |                                                               |                                                                                       |                                                                                                        |</p>
<table>
<thead>
<tr>
<th>Gallery</th>
<th>Schools</th>
<th>Resources</th>
<th>Pre-Service Teachers</th>
<th>Professional Learning For Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Gallery of South Australia</td>
<td>• Just for Fun Education Pack with explicit curriculum connections</td>
<td>• Exhibition related resources</td>
<td>• Making Abstractions Workshop ($)</td>
<td>• Free style Teachers’ Briefing ($)</td>
</tr>
<tr>
<td></td>
<td>• BankSA Small Talk Project</td>
<td>• Education Services Newsletter</td>
<td>• Life Drawing Workshop ($)</td>
<td>• Teacher Previews of exhibitions</td>
</tr>
<tr>
<td></td>
<td>• Freestyle</td>
<td>• Online Resources</td>
<td>• Professional development in relation to using the gallery’s resources</td>
<td>• Professional development in relation to using the gallery’s resources</td>
</tr>
<tr>
<td></td>
<td>• Teaching Sessions for students Reception – South Australian Certificate of Education with curriculum links to art, society, environment, ideas, technology, science</td>
<td></td>
<td>• Advisory service for individual teachers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Familiarisation sessions – Meet the gallery, Learning to Look, Visual Thinking, Artssearch</td>
<td></td>
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<tr>
<td>South Australian Museum</td>
<td>• Outreach Education</td>
<td>• Worksheets</td>
<td>• Placements in the Museum Education Centre for undergraduate or postgraduate trainee teachers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Literacy in the Museum</td>
<td>• Teaching Ideas File in association with Travelling Exhibition</td>
<td>• Free professional development sessions provided by arrangement</td>
<td></td>
</tr>
<tr>
<td></td>
<td>* Travelling Exhibition designed for use across all levels</td>
<td>• Discovery Cases for loan</td>
<td>• Scheduled professional development events</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• Advice regarding Taking an Excursion</td>
<td></td>
</tr>
<tr>
<td>Art Gallery of Western Australia</td>
<td>• Interactive Tours and Art Activities</td>
<td>• online resources to support specific exhibitions</td>
<td></td>
<td>• Preview Breakfasts for Special Exhibitions</td>
</tr>
<tr>
<td></td>
<td>• Every Picture tells a story (words and images) ($)</td>
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<td></td>
<td></td>
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<tr>
<td></td>
<td>- Tour with volunteer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Art Activity with</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Education Officer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Western Australian Museum</td>
<td>• Programmes and services complement the Curriculum Framework</td>
<td>• Loan Centre ($)</td>
<td></td>
<td>• Dependent on museum site</td>
</tr>
<tr>
<td></td>
<td>• Discovery Centre</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gallery</td>
<td>Schools</td>
<td>Resources</td>
<td>Pre-Service Teachers</td>
<td>Professional Learning For Teachers</td>
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</tr>
<tr>
<td>Tasmanian Museum and Art Gallery</td>
<td>• Museum Programmes</td>
<td>• Education Kit downloads</td>
<td></td>
<td>• Twilight Seminars ($)</td>
</tr>
<tr>
<td></td>
<td>• Art Programmes</td>
<td></td>
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<tr>
<td></td>
<td>• Self guided school visits</td>
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<tr>
<td></td>
<td>• Specially structured thematic programmes</td>
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<tr>
<td></td>
<td>• Antarctic Programmes</td>
<td></td>
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<tr>
<td></td>
<td>• Education Kit downloads</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Museum and Art Gallery of the Northern Territory</td>
<td>• Discovery Centre</td>
<td>• Worksheets and activities ($)</td>
<td></td>
<td>• Teacher floor talks by curators for each new exhibition</td>
</tr>
<tr>
<td></td>
<td>• Senior Study Days</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Canberra Museum and Gallery</td>
<td>• Education in a Suitcase (outreach)</td>
<td>• Specific pre-post visit booklets</td>
<td></td>
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<tr>
<td></td>
<td>• Bread and Butter Workshop ($)</td>
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<td></td>
<td>• Hot off the Press Print Workshop ($)</td>
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<tr>
<td></td>
<td>• CMAG Programme of Workshops ($)</td>
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</tbody>
</table>
8.2.2 International

Table 8.2.2 documents relevant programmes/initiatives, again discipline specific and cross curricula, from a limited and essentially *ad hoc* sample of galleries/museums in France, Germany and the United Kingdom. In the main these institutions were chosen on the basis of recommendations of researchers in the field but, inevitably, the process snowballed as informants suggested other contacts. While there is thus no way in which these should be regarded as representing a carefully chosen sample, this admittedly limited snapshot nevertheless offers food for thought as well as a number of cost effective ideas which could well be adopted/adapted in Australia. Each series of snapshots is designed to provide indicative ideas to enhance this report rather than to record each institution’s offerings comprehensively. As with Table 8.2.1, where a cost is clearly seen to be involved in accessing the service, this is indicated by a dollar sign in brackets.

While the exemplars provided in Table 8.2.2 are by no means comprehensive, it appears that the profile of education in museums/galleries internationally is currently more expansive than it appears to be in Australia. The author contends this may, of course, be a result of budget cuts eroding the capacities of education sections in Australian galleries/museums (see Section 8.2.1) and a resultant prioritisation of the schools sector as more critical than other groups. In some cases it may be that gallery/museum directors do not perceive education as a dominant priority in the business of the organisation. These, of course, are only two possible hypotheses and it would be inappropriate to advance any conclusions in this regard without more comprehensive research into the nature and extent of education provision in Australian galleries/museums possible under current funding arrangements.

Despite the small scale nature of the scan of international institutions in Table 8.2.2 and the fact that those in the United Kingdom at least were included as a result of personal recommendation, the dominant impression across the board is of museums/galleries which

- are aggressively and creatively democratic in their reach into their communities
- cater for identified community sub groups (and age groups) in highly inclusive ways
- establish connections with the reality markers of ordinary people’s lives (birthdays, family outings, childcare, third age) to create engagement with museum/gallery collections
- create programs which value the genuine and idiosyncratic response from the perspective of each individual rather than the extent to which it matches an expected received response
- perceive the reach of education more broadly than the formal schooling years and hence utilise collections and programs in socio-cultural engagement programs with targeted groups in need of community assistance.
<table>
<thead>
<tr>
<th>Institution/ Location</th>
<th>Contact</th>
<th>Initiatives</th>
<th>Reach /Support</th>
</tr>
</thead>
</table>
| Centre Pompidou Paris | Charlotte Fesnaux | • [www.junior.centrepompidou.fr](http://www.junior.centrepompidou.fr) Technology is evolving. So are ways of exploring art. The Centre Pompidou is running a new website introducing younger audiences to the world of contemporary creation:  
- **More Art** is a webzine introducing artists and featuring games you can play online or recreate at home.  
- **Click Art Art en Clic** provides fun first-timer angles on a few of the Museum’s works. The first chapter will be about trees. This website also features a number of amazing and disparate universes (Giuseppe Penone, Yves Klein and Bernard Descamps, for example).  
- **Mediabox**  
  • free entry to museum and exhibitions for all under 18  
  • free access to VideosOnline - conferences, portraits of artists, presentation of exhibitions, etc  
  • educational dossiers for consultation preparatory to visits, on line catalogues, press kits, archives  
  • programme of multi-disciplinary performances by various European Schools of Art designed to interpret works in the museum | • 6 – 15 year age group  
• striking postcard sized flyer to advertise initiative  
| under 18 | all | all |
### Table 8.2.2 (cont.) A Snapshot of International Museum/Gallery Education Initiatives

<table>
<thead>
<tr>
<th>Institution/Location</th>
<th>Contact</th>
<th>Initiatives</th>
<th>Reach /Support</th>
</tr>
</thead>
</table>
| **Museums of Frankfurt am Main, especially Städel Museum Frankfurt** | Dr Chantal Eschenfeld | • Greater than 20 co-located museums/galleries free of charge every last Saturday of month  
• Children’s birthday celebration events offered at 16 museums/galleries  
• Practical workshops offered at 21 museums/galleries. For example  
  - at the German Architecture Museum, children take on the roles of master builder and construction engineer, of urban planner and architect, creating a fantasy world derived from the depths of their imagination  
  - at the Museum of Applied Arts parents and their children are given an actual suitcase to take through four museum departments, namely China, Design, the Middle Ages and the Renaissance, comprising informative leaflets, search games and puzzles  
  - at the Museum of Communication children experience and understand various aspects of communication through direct participation (e.g., computers, morse code, image design, creating postcards, inventor’s corner)  
  - at the Schirn Kunsthalle the first Sunday of every month is reserved for KID’S TURN  
  - at the Städel Art institute and Municipal Gallery children have the opportunity to work with an artist to create a *masterpiece* after Picasso or Monet  
  - at the Municipal Gallery Liebieghaus international Children’s Afternoons are designed to help children discover the history of art of their homelands and to put theory into practice  
  • *Berufsorientierung im Museum* - program for unemployed youth using museum context to generate work readiness and self esteem through communications training, praxis etc. | • whole family  
• family access  
• six and above  
• children aged between four and seven  
• children from day-care centres, after-school care clubs and homework help groups |
| **FACT (Foundation for Art and Creative Technology) Liverpool** | Karen Hickling Gabrielle Jenks | • Formal moving image focused program aimed at secondary schools across the North West:  
  - offering multi-disciplinary opportunities that fit within the National Curriculum  
  - inspiring and engage new audiences in film, video and new media  
  - empowering teachers and learners to use cutting edge media in all areas of their work  
  • *New Tools* A programme of courses for skills development within a creative context and ‘show & tell’ workshops enabling broader understanding of artists methods and processes.  
  • *ITEM* A pilot research and development programme aimed at engaging partnerships between artists and technologists on the prototyping of creative exhibition concepts. ITEM is supported by the Arts Council of England and NESTA.  
  • Teacher placements at FACT as an action research and professional development program for teachers to find out how galleries function and what gallery education can offer them and their schools.  
  • *Young People at FACT* aims to encourage participation in and creation of new media artwork, showcasing of students’ own new media artwork, training and development in the use of new media and making them feel comfortable and confident in accessing all aspects of FACT independently. | • Teachers  
• 13 – 19 year olds |
Table 8.2.2 (cont.) A Snapshot of International Museum/Gallery Education Initiatives

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<tr>
<th>Institution/Location</th>
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| TATE Liverpool       | Mike Stout | • Residency (one week) for trainee engineers from Rolls Royce to explore problem solving with artists and respond to the challenges of a different context  
• Visual Thinking: Exploring Sketchbooks uses a wide range to explore how the sketchbook can be used as a method of research and a exploration and for recording ideas. It also offers participants an opportunity to reinvigorate their own practice by using sketchbooks and looking at the art on display. ($)  
• Art across the Primary Curriculum  
  - considers works in the gallery in a variety of contexts  
  - links art to specific areas of the KS1 and 2 curriculum  
  - develops the role of sketchbooks as a tool for recording, planning and experimenting  
• explores case studies and resources to support work in the school. ($)  
• Sculpture uses works in the Tate Collection and the Niki de Saint Phalle exhibition to  
  - explore materials and process  
  - introduce ideas for developing, recording and realising sculpture in school through drawings, maquettes and digital photography  
  - consider the context of public sculpture and the debates surrounding it  
  - develop ideas for projects in school that look at the potential of sculpture in the school environment.  
• Re-Trace: Exploring Modern and Contemporary Art through Drawing - a five week program of theory and practice ($)  
• Exploring Drawing and Sculpture focuses on the Niki de Saint Phalle exhibition and explores links between drawing and sculpture, figure and identity, and form and process designed to develop teachers’ ideas for us in their own practice ($)  
• Introduction to using the Gallery ($)  
• Introduction to Working with Contemporary Art in the Gallery ($)  
• The Gallery and Special Educational Needs ($)  
• Art and Language ($)  
• Art from the Start ($)  
• TATE Teachers’ Annual Conference ($)  
• Open Evenings Program  
• Programme Preview to enable teachers to discuss how forthcoming TATE program might mesh with and support their teaching program for the following academic year |

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<th>Reach /Support</th>
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| (TATE Liverpool)     | (Mike Stout) | • Art, Design and Craft Summer School designed to provide informal and supportive environment for teachers’ experimentation with their own practice and the chance to explore and integrate other disciplines.  
• Ways-In InSETs for Trainee Teachers introduction to ways of looking at art across time and disciplines, highlighting how the gallery can be used as a learning resource with school groups.  
• Tate Kids Games, activities and inspiration for kids: become an Art Detective, discover fresh ideas for making art and create an imaginary city etc.  
• Young Tate offers a programme of art-related activities run by young adults (peer leaders) for young adults, regardless of educational, ethnic or professional background, giving everyone the opportunity to reach their own conclusions about art.  
• Look All Around You - collaboration between TATE Liverpool, Liverpool Culture Company and eight participant primary schools | • Teachers  
• Pre-service Teachers  
Children  
• Ages 13 – 25  
• Free Culture bus to any of Liverpool’s cultural venues |
| Manchester Art Gallery Manchester | Joanne Davies | • Artist Susie MacMurray Teachers’ Masterclass ($)  
• Artist Susie MacMurray Student Masterclass ($)  
• Creativity in the Curriculum introduces teachers to a variety of techniques using art works to explore and to develop a range of subject areas across the curriculum such as, drama, art, historical enquiry and literacy-based skills. Practical workshops led by artists, writers and drama specialists will help teachers to develop their cross-curricular planning and gain a greater insight into the role art works can play in inspiring learning.  
• Initial Teacher Training Students learn from original art works and begin appreciating what valuable experiences are available for their future pupils.  
• Visit the Virtual Gallery Gallery educators visit schools to attend twilight staff meetings to demonstrate how art works featured on the gallery website can be used within a classroom environment, though the use of the Interactive Whiteboard. A selection of paintings and objects will be explored using a range of approaches that engage teachers and pupils into responding to the gallery’s collection online.  
• Creative Citizenship (2005) resource developed through Creative Partnerships Program in collaboration with local high schools and creative professionals. The resource focuses upon issues of conflict and uses a sculptural ceramic work by Stephen Dixon called The Levantine Chess Set as inspiration | • Teachers  
• Students  
• Teachers  
Pre-service Teachers  
Whole staff Professional Learning  
• Key Stages 3 and 4 Activities and Notes for Teachers  
• Foundation onwards |
Table 8.2.2 (cont.) A Snapshot of International Museum/Gallery Education Initiatives

<table>
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<tr>
<th>Institution/ Location</th>
<th>Contact</th>
<th>Initiatives</th>
<th>Reach /Support</th>
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</table>
| (Manchester Art Gallery     | (Joanne Davies)       | • Workshop programmes for Foundation and Key Stage 1, for Key Stage 2, secondary and beyond  
  Manchester                                                    | • *Image & Identity*, a national project involving museums and galleries working with schools, Looked after Children and NCH, the children’s charity, which aims to:
  • develop young people’s skills in critical awareness and analysis through their own creative work and by looking at the work of others
  • raise awareness of cultural diversity
  • inspire young people’s creativity through image making in a range of media
  • increase self-esteem and confidence, and a sense of entitlement to participate in cultural activities
  • Teacher preparation collaboration with Manchester Metropolitan University with focus on cross curriculum possibilities for museum/gallery resources | • Pre-service Teacher Training                                                                                                               |
| University of Manchester    | Peter Brown           | • Early Years programme based on Magic Carpet public programme  
  Manchester                                                    | • Early Years Exhibition  
  • Key Stages 1 & 2 *Discovery Sessions* ($)  
  • Key Stage 2 *Gallery Explorer Sessions* ($)  
  • Key Stage 2 *Super Learning Days* ($)  
  • Planning sessions for Primary Teachers  
  • Key Stages 3 & 4 *A Focus on Real Life Science* ($)  
  • Key Stages 3 & 4 *Exploring Cultures through Collections* ($) | • Under Fives (Children’s Centre groups, preschool, toddler and nursery groups)                                                            |
| Whitworth Art Gallery University of Manchester Manchester | Esmé Ward | • Foundation Stage and Key Stage 1 – Artist-led Discovery Workshops  
  • Key Stage 2 – Secret Art - Work with an artist to explore the Secret Service exhibition, to create secret languages and symbols, explore mystery objects, imaginary characters and develop artwork through media of choice  
  • Key Stage 3 – Artist-led Workshops (Drawing and Printmaking)  
  • Outreach Aim higher Bespoke Projects  
  • The Art Treasure Chest, a specially designed resource for children with special educational needs  
  • Placements for primary and secondary teachers with a focus on researching the collections and developing age-appropriate resources  
  • Secondment of primary teacher (one day per week) to develop initial teacher training programmes to encourage trainee teachers to realise the potential of museums and galleries | • Ages 14 – 19  
  • Special educational needs  
  • Professional Learning for teachers  
  • pre-service teachers |
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<tbody>
<tr>
<td>Sheffield Art Gallery Sheffield</td>
<td>Alex Woodall</td>
<td>• Commissioning of Object Dialogue Box (Hedsor Creative Learning) to connect with Palace and Mosque Exhibition. The box, which is made in a beautifully constructed hexagonal shape reflecting Islamic geometric design, aims to stimulate creative thought and narrative based on objects within the exhibition. The box unravels to reveal a series of mysterious objects that pupils can take with them on their journey of exploration through Palace and Mosque. The box can be used during an enabler session in the gallery, or as part of a longer workshop.</td>
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</table>
Table 8.2.2 (cont.) A Snapshot of International Museum/Gallery Education Initiatives

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<tr>
<th>Institution/Location</th>
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<th>Initiatives</th>
<th>Reach /Support</th>
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</table>
| National Gallery     | Karen Hosack | - Take One Picture – nationwide scheme for primary schools. Each year the Gallery focuses on one painting from the collection to inspire cross-curricular work in primary classrooms. During a one-day Continuing Professional Development course at the Gallery teachers are given a print of a painting. The challenge is then for schools to use the image imaginatively in the classroom, both as a stimulus for artwork, and for work in more unexpected curriculum areas. The work is then considered for inclusion in an annual national exhibition.  
- National Gallery Primary Initial Teacher Training Cultural Placement Partnership which involves a one week cultural placement with a focus on using local and national paintings for primary aged teaching and learning. | Primary students  
Teachers  
Pre-service teachers |
| The Ashmolean Museum of Art and Archaeology University of Oxford Oxford | Mary Lloyd | - Training for Oxford Hospital school teachers followed by three pilot workshops in the Radcliffe Infirmary working with patients and their teacher to respond to a painting through the collaborative creation of a collage and the exploration of cross-curricular links  
- Greeks on Tour – an outreach program in which students are taught by Museum Education Staff in classroom-based handling sessions  
- Take One Picture as a collaborative project between the National Gallery, the Ashmolean Museum and Initial Teacher Training Students at Oxford Brookes University to acculturate students to use paintings as stimulating learning resources across the curriculum. | Students and teachers in a hospital school context  
Schools  
Pre-service teachers |
| Modern Art Oxford Oxford | Sarah Mossop | - Creative Partnerships collaborations with local schools  
- Discovery Through Art (St John Fisher Catholic Primary School)  
- Portrait of Cathy Bishop (Windale Primary School) | |
| Freelance Manchester | Harriet Hall | - Touch-Draw - a series of free workshops run over two days for primary schools at Manchester Art Gallery during The Big Draw week in October 2003. In line with Campaign for Drawing principles, the aims of the workshop were to eliminate barriers to drawing by removing expectations of ‘accuracy’ in visual representation, to introduce participants to new methods of observation through touch and feel, to develop thought about relationships between materials and colours associated with the shape and form of objects, and to provide an opportunity to explore and experiment creatively with guidance from practising artists.  
- Project with disadvantaged families | |
| Freelance Manchester | Antony Hall | - Residencies in primary schools exploring the art of science observing the properties and behaviour of common substances  
- http://www.owlproject.com/ | |
| Arts Catalyst London | Marian Carroll | - Arts organisation actively promoting projects and collaborations which cross the art/science divide. | |
Given the overarching philosophy that can be discerned from museum/gallery practices as reflected in Table 8.2.2, schools programmes are also characterised by a pervasive goal of democratisation and inclusiveness. While the funding situation vis à vis Europe and the United Kingdom may differ\(^1\), and there may also be differences in school and teacher education provisions which were outside the scope of this Review, the rationale for overall programming could be discerned to derive from a similar view of the status quo. In other words, programming assumed a need to acculturate teachers (and teachers in training) into the possibilities of utilising museums/galleries and libraries as the single repositories for cross-disciplinary resources which offer rich possibilities for teaching and learning in ways that transcend often artificially imposed curriculum boundaries.

### 8.3 Partnering within the Arts

While the data synthesised in this chapter refers primarily to the significant contributions made to visual education by galleries and museums, other contributing partners have been acknowledged in various ways throughout this Report. Section 7.5.1, for example, highlights the work of professional associations. Table 2.3.1 provides examples of a range of initiatives which have arisen in response to the current policy context which has given increasing recognition to the critical importance of the arts and, in particular, visual education as a developmental dimension.

Such partnerships in the Australian context include Creative Connections, the systemic Arts in Education partnership between the Western Australian Department of Culture and the Arts and the Western Australian Department of Education and Training, and the National Museum’s political cartooning competition for schools Drawing the Lines. Other projects such as the City of Melbourne’s ArtPlay demonstrate that there is partnership potential at many levels, including local Government. Tables 5.3.6 and 5.3.7 show that schools across five States and all sampled visual education subjects utilise to some extent visiting artists/practitioners at least to some extent. This uptake is clearly not universal and the nature and extent of the involvement of visiting artists/practitioners requires further investigation. The Northern Territory’s Artists In Schools (AIS) program which is designed ‘to provide students, teachers, parents and the wider community with first-hand opportunities to work with professional artists over a period of time, and experience the creative processes, skills, attitudes and disciplines the artist brings to their work’ is jointly funded by the Northern Territory Department of Employment, Education and Training and the Northern Territory Department of Natural Resources, Environment and the Arts (DEET, 2007). This kind of systemic partnership highlights ways of working which broaden the perspective of visual education and potentially offer opportunities for artists to work constructively with teachers not only for the benefit of students but also for the teacher’s own professional learning.

\(^1\) This was not the primary focus for investigation but it seemed that many of the funding programs in the United Kingdom (e.g. Renaissance in the Regions, Creative Partnerships) derived from the Blair government’s cultural policy (feared to be eroded in the short term by Olympic funding pressures and needs) whereas the funding sources in Europe appeared to be less program specific.
CHAPTER NINE

A FUTURES FRAMEWORK FOR VISUAL EDUCATION

9.1 Visual Education: Taking Stock

There may be some readers who might feel gloomy at this stage of the Report, who might be reminded of the ECS (2005) study entitled *Media Paints Art Education in Fading Light*, and whose sense of pessimism may thus surge to the fore. However it must be remembered that there have been a series of diagnostics from within the discipline community signalling fundamental and critically serious problems with visual education in Australia (see particularly 4.2). Hence the Review has, on the contrary, provided an enormous fillip to the sector. It has allowed visual education to contextualise itself both in terms of where it has come from and whence it must go; this is cause for huge optimism, energy and enthusiasm for the future.

9.2 The Key Problems

This Review was stimulated by NAVA’s concern that visual education was not meeting the needs of the 21st century and its scoping of a terrain that suggested a serious mismatch between the world of the classroom and the technologically driven external world for which it was preparing students. Certainly the evidence from this Review substantiates this diagnosis and concludes that the current situation is untenable not only from the point of view of the discipline but also from that of the future competitiveness of the country. Key overarching problems identified include:

- the identified importance of creativity and innovation to international competitiveness vis à vis the current limited access for students in the compulsory years of school to visual education in which creativity and innovation are developed and fostered
- societal, employer and policy concern about the need for 21st Century skills in those exiting from schools and the fact that the core of those relating to innovation and creativity emanate from visual education
- the lack of research, nationally and internationally, in relation to visual education and, in particular, to what occurs in visual education classrooms
- the pared down, minimalist attention apparently given to visual education in current teacher preparation courses
- the resultant and pervasive anxiety about visual education among some teachers who, through no fault of their own, appear to have been given little or
no concept of the potential or role of visual education in the teaching and
learning context
- the comparatively limited availability of education programs in Australian
museums/galleries as a result of funding stringencies.

One key problem identified is appropriate skilling of new and existing teachers,
particularly primary generalist teachers. This issue is critical to the teaching/learning
of the skills of visuacy. This skilling intersects with the ‘critical enabling technologies’
of computers and broadband which are at the heart of the Australian Government’s
Digital Education Revolution. Table 9.2.1 Classroom Applications of Computers
(source: A Digital Education Revolution, Election 2007 Policy Document, Australian
Labor) has much in common with the previously cited Lengler and Eppler (2007)
Periodic Table of Visualization Methods (see 1.2). Visuacy is at the core of both.

Table 9.2.1 Classroom Applications of Computers*

<table>
<thead>
<tr>
<th>Computer Application</th>
<th>Classroom Application</th>
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| Word processor               | • Writing and formatting documents such as letters, reports, stories, scripts and essays
|                              | • Learning how to footnote, source and index documents for a range of essay based subjects such as English and History
|                              | • Electronic submission of assignments                                                |
| Spreadsheets                  | • Interpreting data, and analyzing statistics in Mathematics and learning simple, practical financial skills
|                              | • Creating diagrams and graphs for science subjects such as physics, biology and chemistry |
| Slide presentations/desktop publishing | • Designing presentations to communicate key ideas                              |
|                              | • Producing brochures and promotional materials in business studies and commerce subjects |
| Multimedia and editing software | • Recording, publishing and editing music for music classes                        |
|                              | • For design and art classes, creating and editing photography and videos and design websites |
| Computer aided technical design | • Use Computer Aided Design (CAD) for trades projects like furniture and materials |
|                              | • Design basic circuits such as light switches, sensors and simple motors in electronics |
| Specialised software          | • In biology, use time lapse photography and video technology to follow experiments over time |
|                              | • In physics, modeling unobservable experiments for astronomy                       |

* Source: A Digital Education Revolution, Election 2007 Policy Document, Australian Labor
A number of systemic problems appear also to impact currently on the scope and delivery of visual education in Australian schools:

- the lack of curriculum time/space for visual education as an element of The Arts key learning area
- the perceived inadequacy of resourcing – physical, financial and human – in the visual education area
- the apparent low usage of new technologies (computers and digital cameras) in areas of visual education
- the persistence of a number of ill-defined curriculum umbrellas under which visual education might occur.

Solutions to these problems do not reside in seeing visual education as a curriculum silo or in situating it under a generic Arts umbrella but rather in locating it firmly at the centre as a foundational skill area in the compulsory years of schooling. Students wishing to specialise in specific disciplines do so in Years 11 and 12 and at the tertiary level. This means, therefore, that visual education needs to be clearly differentiated from the performing arts as it is the area in which the generic skills of visuacy are acquired and developed.

9.3 The Eyes Have It: The Primacy of Visual Education

Visuacy must, as with literacy and numeracy, be accessible to all students if Australia is to become appropriately positioned and competitive at the creative, innovative edge. This Review offers Australia the opportunity for leadership in this critical area. All Australian students have a right to quality visual education during the years of compulsory schooling. The nation has a right to expect that its citizens will be equipped to meet the challenges inherent in an ever increasingly visual world.

In hindsight, it is reasonable to hypothesise that the limited opportunities for visual education in the curriculum have not only impacted negatively on students’ capacity to see in the multiple dimensions outlined in Section 1.5 but also, given its primacy in humankind’s developmental trajectory, on aspects of learning and problem solving. As Berger (1972) observed,

> Seeing comes before words. The child looks and recognizes before it can speak.
> But there is another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world …. The relation between what we see and what we know is never settled. (Berger, 1972:7)

In re-conceptualising the curriculum, it is thus critical both to build visuacy its own right as a curriculum fundamental and, in addition, to develop ways in which its integral partnership with literacy and numeracy can be maximised. This will
necessitate de-mystification of visual education as an élite area accessible only to *aficionados* and those with exceptional artistic talent. Such nineteenth century attitudes are undemocratic and discriminatory; in short, they constitute a barrier to change that must be eliminated.

The fundamental skills of visuacy – creating, processing, critiquing – must be acquired from appropriately qualified teachers in the discipline context of visual education. These skills can then be applied and reinforced in different ways in other areas, given that specific modes of visualisation are integral to disciplines across the curriculum. Students have a right to develop a sense of how, where and why visuacy has tentacular relevance and application across the disciplines. Such connections do not tend to be made explicitly in current curriculum frameworks with the result that The Arts (in which area visual education is currently included) can be seen as a stand alone, segregated part of the framework – perhaps even a dispensable part of it. The singular highlighting of the personal enjoyment that can be derived from The Arts tends further to segregate these areas from the real work of education. The Lengler and Eppler (2007) *Periodic Table of Visualization Methods* referred to in 1.2 (see also Appendix A) - and its potential for expansion, however, makes it very clear that this is not at all the case - the visual is fundamental to life, to learning, to work and the capacity to make creative and constructive contributions to contemporary society.

9.4 A Coat of Many Colours

For many years, visual education has worn a coat of many colours, the hues of which have fluctuated in accordance with the trends of visual education (see Section 3.1). However, inexorably the beauty, size and capabilities of this garment have been diminished as a result of frequent and harsh dry cleaning processes to the point where the cut and the body shape are at odds, the fabric is not suitable to the functions required of it, and the garment is no longer able to guarantee the appropriate level of preparedness for the many who have the necessity for it.

The need for the coat, however, has moved beyond the technicolour dream coat and is now so fundamental that its key features have emerged as a national platform deemed essential to the nation’s future capacity to innovate in the 21st Century global world of work and life. Hence it has been the task of this Review to evaluate the functionality of the old coat, to assess the appropriateness of the original coat, and thence to point in the direction of one that is both technologically and creatively relevant for the many wearers rather than just the few.

One of the problems besetting visual education (and this may also apply to the other arts) has been the perception that its role is to train artists rather than to educate all students visually. In the compulsory years of schooling its role is to achieve visuacy for all students in the same way that Mathematics achieves numeracy and English achieves literacy. It is neither appropriate nor useful to be caught in the cul de sac either of Visual Literacy or of Multi-Literacies. We do not refer to *Number* Literacy and
nor should we erroneously refer to Visual Literacy as a term relevant to visual education. While the latter might be a useful term to use in relation to a picture storybook, for example, it is both inaccurate and misleading in relation to

Visual forms – lines, colors, proportions etc. – [which] are just as capable of articulation, i.e. of complex combination, as words. But the laws that govern this sort of articulation are altogether different from the laws of syntax that govern language. The most radical difference is that visual forms are not discursive. They do not present their constituents successively, but simultaneously, so the relations determining a visual structure are grasped in one act of vision. Their complexity, consequently, is not limited, as the complexity of discourse is limited, by what the mind can retain from the beginning of an apperceptive act to the end of it (Langer, 1942:93).

Langer (1942) further points out in this regard that

Since we have no words, there can be no dictionary of meanings for lines, shadings, or other elements of pictorial technique. We may well pick out some line, say a certain curve in a picture, which serves to represent one nameable item; but in another place the same curve would have an entirely different meaning. It has no fixed meaning apart from its context (Langer, 1942:95).

Shaun Tan’s (2006) award winning book The Arrival comprises 128 pages of sepia-toned, photo-realistic graphite drawings. While they follow a linear sequence as in the manner of a traditional book form, as reviewer Schiavone (2006) points out,

…readers must interpret the story exclusively through image, from following the series of events to using a character’s gestures and facial expressions to understand how they’re feeling (Shiavone, 2006: November 9).

The need for all Australians to be able to work with and through the static image is an important precursor to achieving interpretive and expressive skills in relation to the moving image upon which so much societal communication is predicated – from advertisements to reality television to music, dance, sport to theatre, documentary and filmic narrative. Our capacity to achieve these goals requires a radical re-conceptualisation of the ways in which the fundamentals of education – visuacy, literacy and numeracy – are conceived and delivered, especially in the compulsory years of schooling.

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9.5 Directions in the Current Policy Context

The policy context centres around the critical nexus between the knowledge economy and the creative economy and the consequent need both to recognise and nurture habits of mind which generate and hone 21st Century skills. In this context, the concept of visuacy takes equal place beside the literacy and numeracy that bulwarked the post second world war manufacturing economy. While both remain of central importance, they alone cannot meet the challenges of a world dependent on the visual acuity of all citizens, leading, in turn, to the capacity to stand atop the mountain of technological sophistication rather than be mired in the trenches which surround it.

Hence the image of the coat that no longer fits or fulfils the function for which it was originally designed is a powerful one in respect of visual education in this country. It means that we must face the reality of being at a crossroads. We either return to the coat, shake it to rid it of dust and grime, spend some resources to make it appear more in style, re-line the pockets, re-furbish the collar, perhaps even give it a colour make-over. But, alas, its original design will not permit re-shaping it into a one size fits all. Its state of neglect and decay means that the repair process will serve only to enable it to struggle with rather than embrace the change imperatives of the 21st Century. If the coat was worth retrieving in its present form and there was surety of its relevance and appropriateness, that decision could lead immediately to specific recommendations to enhance its form and effectiveness. This is not so.

Instead the evidence of this Review points compellingly towards the necessity to design a new coat to meet the current and emerging realities and challenges while also retaining the throughline of core values and applications. This realisation takes courage, political stamina, a commitment to innovation and change, as well as a willingness to forge new partnerships and strengthen existing partnerships.
9.6 Recommendations

The Review process leads to four overarching and interdependent recommendations, each flowing from the other. These are designed, in turn, to cascade into potential implementation strategies and timelines that build in appropriate ways, on existing initiatives while also leading to new ones. The need for implementation timelines and a staged consultative process is also recognised.

In presenting the recommendations, a brief contextualising comment is included after each while Table 9.7.1 provides some initial implementation and timeline suggestions.

9.6.1 The Centrality of Visuacy for All Students: Recommendation One

The Review recommends that visuacy as a democratic visual education concept be recognised as a core skill area and that a visual education curriculum separated from the performing arts and incorporating visuacy as a primary goal be developed for each of the compulsory years of schooling.

At the primary school level the visual education curriculum would be delivered by the generalist classroom teacher, as with literacy and numeracy. At the secondary school level, the curriculum would be delivered by specialist discipline teachers as with other subjects of the curriculum. As pointed out in Section 1.5 and again in Chapter Four, while visuacy refers to the skills acquired primarily through visual education, as with literacy and numeracy, there are applications which percolate across the curriculum and are appropriately dealt with under specific discipline umbrellas (for example, the use of graphs in mathematics).

9.6.2 Preparing Teachers: Recommendation Two

The Review recommends that appropriate pre-service training and ongoing professional learning opportunities in visual education be instituted for (a) visual education specialist secondary teachers and (b) generalist primary teachers.

As mentioned above appropriate skilling of new and existing teachers, particularly primary generalist teachers, is critical to the teaching/learning of the skills of visuacy. This skilling intersects with the ‘critical enabling technologies’ of computers and broadband which are at the heart of the Australian Government’s Digital Education Revolution (refer Table 9.6.1).
9.6.3 The Potential of Partnerships: Recommendation Three

The Review recommends that the potential of partnerships between schools and appropriate external agencies/organisations to contribute to visual education be explored and a program of implementation determined.

As can be seen from Table 8.2.2, there is huge potential for additional highly proactive and interactive partnerships to be established between schools and a range of external agencies/organisations (particularly museums and galleries) to broaden and deepen visual education for students at all levels. This applies both to discipline specific visual education as well as to those aspects of visuacy which are most appropriately dealt with in specific disciplines such as science or history.

9.6.4 A Visual Education Research Agenda: Recommendation Four

The Review recommends that a national visual education research agenda be developed along with an implementation plan and staged timeline.

Given that research resources are scarce, both in terms of dollars and personnel, the research agenda needs to be carefully planned and staged. This Review draws many implications for research but the agenda needs to be drawn in a forward rather than backward sense. The point has been made consistently that we lack data about what has occurred and is currently occurring. However, given the likely mismatch between what is the status quo and what is needed in terms of 21st Century skills, the issue of priorities in research must be addressed in developing a forward looking agenda for research. It may be, for example, that the research agenda should parallel the implementation agenda for this Review so that resources are devoted to development and monitoring rather than documenting past practices and perceived points of tension.

Possible directions for immediate research priorities are discussed in Sections 3.6 and 3.7. In particular, focussed research on how visual education is being delivered in the classroom, that builds on and tests the findings of this Review, would be useful.

9.7 Scoping a Broad Action Plan

Table 9.7.1 provides a broad action plan that might be adopted to move these recommendations forward following release of the Report. In framing this plan strong consideration has been given to the importance of consultation with and involvement of stakeholders.
Table 9.7.1  Timely Implementation of the Recommendations of the National Review of Visual Education

<table>
<thead>
<tr>
<th>Recommendations</th>
<th>Implementation Plan</th>
<th>Some Suggested Strategies</th>
<th>Timeline</th>
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<tbody>
<tr>
<td><strong>The Centrality of Visualacy for All Students:</strong> Recommendation One</td>
<td>• An existing expert and representative group of stakeholders could be invited to consider Recommendation One and develop national principles and a broad framework for curriculum consistent with the Australian Government’s Digital Education Policy.</td>
<td>• Review of existing Key Learning Areas (KLA) to position visualacy as core skill</td>
<td>End of 2008</td>
</tr>
<tr>
<td><em>The Review recommends that visualacy be recognised as a core skill area for all students and that a visual education curriculum be developed for the compulsory years of schooling.</em></td>
<td></td>
<td>• Detailed development from principles and broad framework towards KLA for State/Territory implementation</td>
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<td></td>
<td></td>
<td>• Initial focus on early years of primary and of secondary in order to maximize reach</td>
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<tr>
<td><strong>Preparing Teachers: Recommendation Two</strong></td>
<td>• Dissemination of National Principles and broad framework to universities</td>
<td>• Involvement of and financial support to professional art teacher associations to oversee design and delivery of these programmes</td>
<td>End 2008</td>
</tr>
<tr>
<td><em>The Review recommends that appropriate pre-service training and ongoing professional learning opportunities incorporating visualacy be instituted for (a) visual education specialist secondary teachers and (b) generalist primary teachers.</em></td>
<td>• Initial focus on professional learning opportunities for teachers</td>
<td>• Introduce mandated minimum time to be devoted to preparation for teaching visualacy in order to meet requirements for accreditation of primary teacher training courses</td>
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<tr>
<td></td>
<td>• Opportunity to adjust pre-service curricula</td>
<td>• Require secondary teachers to have visualacy training in a minimum of technologies and materials in order to achieve registration</td>
<td>Early 2009</td>
</tr>
</tbody>
</table>
Table 9.7.1 (cont.) Timely Implementation of the Recommendations of the National Review of Visual Education

<table>
<thead>
<tr>
<th>Recommendations</th>
<th>Implementation Plan</th>
<th>Some Suggested Strategies</th>
<th>Timeline</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Potential of Partnerships: Recommendation Three</strong></td>
<td>• Establishment of a Creative Partnerships Programme to enable a co-ordinated and</td>
<td>• Exploration of the models/good practice that exist internationally in relation to such</td>
<td>2008</td>
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<tr>
<td></td>
<td>strategic use of resources (including museums, galleries and artists)</td>
<td>partnerships</td>
<td>2009 -10</td>
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<td></td>
<td>• Establishment of links between (a) schools and cultural industries training; and</td>
<td>• Use of the above, together with consultations within Australia to develop a programme</td>
<td>2010</td>
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<td></td>
<td>(b) cultural and other industries training</td>
<td>for pilot implementation in 2009</td>
<td>2011</td>
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<td></td>
<td>• Exploration of the models/good practice that exist internationally in relation to such partnerships</td>
<td>• Evaluation of pilot Programme with suggested revisions for implementation in 2011</td>
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<td></td>
<td>• Implementation of national Creative Partnerships programme</td>
<td>• Implementation of national Creative Partnerships programme</td>
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</table>
Table 9.7.1 (cont.)  Timely Implementation of the Recommendations of the National Review of Visual Education

<table>
<thead>
<tr>
<th>Recommendations</th>
<th>Implementation Plan</th>
<th>Some Suggested Strategies</th>
<th>Timeline</th>
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</table>
| 9.5.4 A Visual Education Research Agenda: Recommendation Four | • Development of a research agenda and programme for visual education noting its intersection with sub-sections four (Smart Information use) and five (Promoting an Innovation Culture and Economy) under the section focusing on Frontier Technologies for Building and Transforming Australian Industries in *The National Research Priorities and their Associated Priority Goals* | • Establishment of small expert Working Party to develop a staged agenda for research in visual education  
• Consultation with stakeholder groups regarding agenda  
• Implementation of Stage One Research Agenda  
• Evaluation of Stage One and policy environment as a basis for any necessary  
• Implementation of Stage Two research Agenda | Stage 1 – 2008  
End 2008  
2009 – 2013  
2013  
2014 - 2018 |
A PERIODIC TABLE OF VISUALISATION METHODS

This table is interactive and can be accessed at the following address:

<http://www.visual-literacy.org/periodic_table/periodic_table.html>
(Accessed 11 December 2007)
APPENDIX B

OVERVIEW OF ARTS/EDUCATION RESEARCH

Table B.1 presents an overview of recent research in arts education with a special focus on research in visual arts education. It is not designed to be all inclusive but nevertheless to be comprehensively indicative. Each study in the table is considered within the same format: Author/s, Date, Country of Origin, Title, Aims, Methodology/Sample, Key Findings/Conclusions to facilitate a focus on the essence of each and to enable comparison, where appropriate.
<table>
<thead>
<tr>
<th>Author/s</th>
<th>Date</th>
<th>Country of Origin</th>
<th>Title</th>
<th>Aims</th>
<th>Methodology/ Sample</th>
<th>Key Findings/Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Luftig</td>
<td>1994</td>
<td>United States</td>
<td>The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program</td>
<td>To compare students in a Spectra+ programme with two groups of students in two alternate, non-Spectra+ programmes in districts A &amp; B to measure differences in creativity, academic achievement, self esteem, locus of control, and appreciation of the arts</td>
<td>615 elementary students undertaking SPECTRA+ for one hour per day</td>
<td>• On creativity tests SPECTRA+ students scored highest overall on the total test, originality and resistance to closure. Results in reading, maths and self-esteem were equivocal. In total arts appreciation measures, Spectra+ students scored highest.</td>
</tr>
<tr>
<td>Burton, Horowitz &amp; Abeles</td>
<td>1999</td>
<td>United States</td>
<td>Learning in and through the Arts</td>
<td>• To determine what cognitive, social and personal skills are developed through arts learning • To investigate whether these competencies have a more general effect on learning • To identify what conditions in schools support this learning</td>
<td>• 2046 pupils from Grades 4, 5, 7 &amp; 8 over two years • Identified high arts and low arts exposure groups • Administered independent tests of creativity, self-concept, and school climate • Developed and administered Teacher Perception Scale, Classroom Teacher Arts Inventory and Students Arts Background Questionnaire • Interviewed and observed</td>
<td>• Approximately 50% more of high arts group were high scorers on the Creativity Index, Elaboration, Resistance to Closure, Originality, and Fluency • Approximately 50% more high arts group pupils had high Academic, General School, Reading, and Math self concepts • High arts group pupils were also rated more highly in terms of competencies by academic teachers • Arts are key participants in the development of critical ways of thinking and learning</td>
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<tr>
<td>ACER</td>
<td>2000</td>
<td>Australia</td>
<td>Subject Choice by Students in Year 12 in Australian Secondary Schools</td>
<td>• To examine patterns of subject enrolments in Year 12 in Australian schools</td>
<td>• Longitudinal study of stratified national sample initially sampled in Year 9 in 1995</td>
<td>• Approximately 70% of students do not study an arts subject in Year 12 • Of those that do, creative and visual arts are dominant and consistently so between 1993 and 1998 • Female enrolments higher than those for males • SES does not impact on enrolments in arts subjects except for fewer upper SES enrolments</td>
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<tr>
<td>Author/s</td>
<td>Date</td>
<td>Country of Origin</td>
<td>Title</td>
<td>Aims</td>
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</table>
| Harland, Kinder, Lord, Stott, Schagen and Haynes with Cusworth, White and Paola | 2000 | United Kingdom | Arts Education in Secondary Schools: Effects and Effectiveness | • To investigate the range of outcomes attributable to arts education in secondary schools  
• To analyse the key factors and processes that may bring about these effects | • Case studies of five good arts reputation secondary schools  
• Wider data from 152 schools  
• 2,269 questionnaires  
• Interviews with 20 employers | • Pupils performing well in at least one art form in case study schools reported numerous and wide ranging effects  
• The larger sample of schools yielded no sound evidence to support claim that the arts boost academic GCSE performance  
• Effective arts practices were found to be influenced by a range of factors including the status of the subject, personal enjoyment, and a praise culture |
| Moga, Burger, Hetland and Winner | 2000 | United States | Does Studying the Arts Engender Creative Thinking? Evidence for Near but Not Far Transfer | To evaluate the evidence that learning in the arts leads to creative thinking skills | Meta-analyses of studies assessing the impact of the visual arts or the impact of the visual arts along with other forms of arts | • Need more experimental studies to test the causal hypothesis that studying the arts enhances creative thinking  
• Impact to be studied for at least 1 year  
• Focus of studies should be explicit arts teaching for transfer  
• Creativity measures need broadening |
| Sharp and Le Metais | 2000 |  | The Arts, Creativity and Cultural Education | To provide a comparative analysis of the arts, creativity and cultural education across educational systems | Analysis of curriculum and assessment frameworks across 19 educational systems | • Concluded that the 19 countries share a common agenda, beliefs, priorities and challenges  
• Countries reported widespread concern about the status and value of the arts in practice  
• Recognition of need to identify the fundamental conditions for good practice  
• Recognition of need to provide training, resources and guidance to teachers, schools |
| Winner and Hetland | 2000 | United States | REAP (Reviewing Education and the Arts Project) | To probe the research base on which instrumental claims for arts education are made | • Comprehensive search for all studies from 1950-1999 that have tested the claim that studying the arts leads to some form of academic improvement  
• Calculation of effect sizes of 188 studies  
• 10 meta-analyses | Found three areas in which clear causal links could be demonstrated:  
• Listening to music and spatial-temporal reasoning  
• Learning to play music and spatial reasoning  
• Classroom drama and verbal skills  
• Seven areas where no reliable causal links were found |
<table>
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<tr>
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</thead>
</table>
| Anderson, Piscitelli, Weier, Everett and Tayler | 2001 | Australia         | Children’s Museum Experiences: Identifying Powerful Mediators of Learning | To explore the nature of young children’s learning through museum experiences | • Four museums with different foci with 99 children (59 males and 40 females) from three Year One classes and one preschool with multiple visitations over one year  
• Group interviews video recorded for analysis | • Culturally and contextually familiar museum experiences and exhibits have greater salience and memory mediating power than those which are decontextualised |
| Davidson and Michener                     | 2001 | United States     | National Arts Education Public Awareness Campaign Survey               | • To gain an in-depth understanding of local arts and/or arts education programming in the schools and neighbourhoods in these three markets  
• To verify the findings from the qualitative research  
• To benchmark current general attitudes towards the value of arts education prior to the national public awareness campaign | • Seven focus groups (teachers, parents and community leaders) and six interviews with administrative decision makers in three selected markets  
• 1,088 evening telephone interviews with members of the American general public 18 years or older. Over 70% of the sample were 35 years and over | • School administrators and school board members are twice as satisfied as are teachers with the amount of arts education children receive at their local school  
• 91% believe the arts are vital to providing a well rounded education  
• 89% believe that the arts are an integral tool for helping children learn more effectively  
• 74% believe arts education provides a competitive edge for getting a job in the future |
| Davis                                    | 2001 | United States     | Passion & Industry: Schools that Focus on the Arts                    | • To explore what distinguishes schools that focus on the arts  
• To explore, in settings where the worth of art is a given, what learning and the context in which it happens look like | • Three deliberately different school sites  
• The methodology of portraiture through focus in each site on  
  - context  
  - voice  
  - relationship  
  - emergent themes | Overarching themes present but realized indifferent ways in each of the research sites:  
- Connection and community  
- Difference and respect  
- Passion and industry  
- Process and reflection with the last having the greatest commonality across the three |
Table B.1 (cont.) Overview of Research

<table>
<thead>
<tr>
<th>Author/s</th>
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<th>Country of Origin</th>
<th>Title</th>
<th>Aims</th>
<th>Methodology/ Sample</th>
<th>Key Findings/Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hargreaves, Lamont, Marshall and Tarrant</td>
<td>2002</td>
<td>United Kingdom</td>
<td>Investigation of a randomly stratified sample of schools by the universities of Surrey Roehampton and Keele</td>
<td>To investigate schools’ attitudes, plans and achievements for the arts</td>
<td>• 21 schools randomly sampled for size, geographical location and percentage of free school meals; • Interviews with head teacher; • Collection of data sheets</td>
<td>• Arts valued highly by all both as separate subject areas and integral to whole school; • Visual arts the most robust in terms of timetabled actual teaching; • Specialist skill areas, hence a special problem in primary schools; • Art forms not taught consistently across schools</td>
</tr>
<tr>
<td>Qualifications and Curriculum Authority (QCA)</td>
<td>2002</td>
<td>United Kingdom</td>
<td>Investigation into Arts Rich Schools</td>
<td>• To analyse the nature and extent of arts provision in Arts Rich Schools; • To explore the rationale and chosen model for Arts Rich provision</td>
<td>• 11 schools selected (two special, four primary and five secondary); all had achieved Artsmark gold award and had strong vision for the arts; • Analysis of provision from Artsmark applications; • Interview with head teacher regarding rationale etc for provision</td>
<td>• Case study profiling each school; • Commonalities in aims and objectives; - greater engagement with a variety of art forms and arts experiences; - increased skills in, and knowledge and understanding of, making and responding to artworks; - greater cultural awareness; - increased participation in shared arts experiences; - provision of professional development opportunities for staff</td>
</tr>
<tr>
<td>Waldorf</td>
<td>2002</td>
<td>United States</td>
<td>The Professional Artist as Public School Educator: A Research report of the Chicago Arts Partnership in Education (CAPE)</td>
<td>To expand understanding of who among professional artists choose to work in the schools and why, what do they bring to the school environment, how do artists impact educational practices, and what might the future hold for artists and schools wishing to continue such partnerships</td>
<td>• Artists working in the Chicago Public Schools through CAPE; • Interviews and surveys; • Observation of professional development meetings</td>
<td>• Need to engage principals and in-school art specialist in the partnership; • Involve CAPE artists in arts skills development for teachers; • Need for induction programmes for new artists; • Increase presence of technology related arts; • Involve artists and teachers in ongoing programme research</td>
</tr>
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### Table B.1 (cont.) Overview of Research

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<th>Key Findings/Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett and Smigiel</td>
<td>2003</td>
<td>Australia</td>
<td>Awakening the “Sleeping Giant”: The arts in the lives of Australian families</td>
<td>• To identify the meaning, purpose, and value of the arts for children (ages 5 – 15) in Australian school and community settings&lt;br&gt;• To explore children’s descriptions of their engagement with the arts in family settings</td>
<td>• Phase 1 – 330 children (5 – 15) from all Australian States and Territories&lt;br&gt;• Phase 2 – 240 children (5 – 15) from all Australian States and Territories&lt;br&gt;• Small group ethnographic interviews&lt;br&gt;• Children photographing art&lt;br&gt;• Artefact and photo elicitation techniques to elicit discussion</td>
<td>• Australian do see the arts as part of their daily lives but their definition and participation in arts activities is more elastic&lt;br&gt;• Challenge for the arts community is to create “connecting points” between the art practices of Australians’ daily lives and those of the arts community</td>
</tr>
<tr>
<td>O’Farrell and Meban</td>
<td>2003</td>
<td>Canada</td>
<td>Arts Education and Instrumental outcomes: An Introduction to Research, Methods and Indicators</td>
<td>• To delineate the characteristics of quantitative and qualitative research with illustrative exemplar studies from the arts in education&lt;br&gt;• To identify useful research indicators to inform decision makers about the impact of arts in education, especially possible instrumental outcomes</td>
<td>• Meta-Analysis&lt;br&gt;• Research Reviews</td>
<td>• Resource document for 2004 UNESCO meeting of experts in the arts in education (Hong Kong)&lt;br&gt;• Summaries of issues arising in each section of the document</td>
</tr>
<tr>
<td>ACER</td>
<td>2004</td>
<td>Australia</td>
<td>Evaluation of School based Arts Education Programmes in Australian Schools</td>
<td>• To evaluate four best practice arts education programmes with a focus on&lt;br&gt;- the impact on students’ academic progress, engagement with learning, and attendance at school&lt;br&gt;- evidence of Improved learning outcomes&lt;br&gt;- beneficial attributes of arts programmes</td>
<td>• Diverse backgrounds and ages across sites&lt;br&gt;• Focal areas – music and drama&lt;br&gt;• Case studies differentially oriented according to site</td>
<td>• No hard evidence that arts programme participation enhanced academic progress&lt;br&gt;• No statistically significant evidence regarding learning outcomes for those in and not in arts programmes – although fieldwork suggested better engagement with learning was noted&lt;br&gt;• Beneficial attributes included inspirational role models, safe environment for risk taking, negotiated ways of working, authentic tasks and positive reinforcement.&lt;br&gt;• Whole curriculum impact identified in one study</td>
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<td>Author/s</td>
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<td>Title</td>
<td>Aims</td>
<td>Methodology/Sample</td>
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<td>Dower</td>
<td>2004</td>
<td>International</td>
<td>Creative Practice in Early Years Settings</td>
<td>• Identify good practice of working creatively in early years settings in countries other than England • Share and disseminate findings</td>
<td>Three case studies – Théâtre de la Guimbarde, Balabik Dance Company, and the Learning Early Network (LEN) project Learning Communication Skills Through the Arts</td>
<td>• Emphasis on importance in formative teacher training of a significant arts dimension • Achieving appropriate role for creative practitioners in educational context • Advocacy with policy makers essential to funding support and status of the arts</td>
</tr>
<tr>
<td>Downing and Watson</td>
<td>2004</td>
<td>United Kingdom</td>
<td>School Art: what's in it? Exploring visual arts in secondary schools</td>
<td>• To portray the salient contents of 'school art' at key stages 3 &amp; 4, especially in relation to contemporary art practice (CAP) • To identify facilitatory/ inhibitory factors relating to the inclusion of CAP • To explore potential of CAP to contribute to curriculum and learning</td>
<td>Interviews with 54 teachers in 18 schools and their descriptions of 64 art modules</td>
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<tr>
<td>Piscitelli, Renshaw, Dunn and Hawke</td>
<td>2004</td>
<td>Australia</td>
<td>Education, Enculturation and The Arts: Fuelling an Innovation Culture</td>
<td>General: To investigate the role of the arts in the lives of children (9-15 years of age) from ‘at risk’ or disadvantaged populations Specific: • To explore the enculturation of children in the arts through their school and community • To investigate the social and public benefits of arts engagement</td>
<td>Questionnaire to all Queensland schools regarding curriculum organisation; arts resources; parent and community involvement in arts learning; and student participation in arts events and cultural activities • Five case studies (selected on the basis of arts/education innovations and socio-economic grouping) considered in the context of specially commissioned community profile reports</td>
<td>• Curriculum Content dominated by - painting/drawing as working media - early 20th Century artistic references - limited use of artistic references pre 1800 &amp; late 20th clearly 21st Century - male European artists mostly painters - development of art form skills, specific techniques, observational drawing • CAP identified schools characterised by - ICT/ less traditional working media - artistic references pre 1800 &amp; late 20th c/early 21st c - inclusion of female artists/international - broad range of art forms - issues and creative thinking processes - gallery/museum visits and visiting artists • 97% schools included visual arts in curriculum either integrated or discipline based • 28% visual arts education provided by specialist teachers • 70% of responses regarding first priority needs related to professional development • Overall schools had limited connections with community and State cultural assets • Children and parents desired more and better engagement with arts practices • High level recognition of the arts “leading to creative, successful, healthy outcomes” • Case study communities lacked a co-ordinated framework to discuss furthering arts and education partnerships</td>
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<tr>
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<td>Brouilette and Burns</td>
<td>2005</td>
<td>United States</td>
<td>ArtsBridge* America: Bringing the Arts back to School</td>
<td>To better understand the effect that ArtsBridge participation had on</td>
<td>Interview survey of 18 university students</td>
<td>• Successful collaborations between Kindergarten to Year 12 (K -12) teacher and ArtsBridge scholar and between the ArtsBridge scholar and the university mentor crucial to optimal implementation</td>
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<td>[*ArtsBridge was set up to alleviate the shortage of arts teachers, especially at elementary level]</td>
<td>the university arts students who became ArtsBridge scholars</td>
<td></td>
<td>• The most successful ArtsBridge projects were those where the teacher continued to build on ArtsBridge lessons after the scholar was gone</td>
</tr>
<tr>
<td>Chapman and Golding</td>
<td>2005</td>
<td>United States</td>
<td>2005 SchoolArts teacher viewpoint survey: the results</td>
<td>To replicate SchoolArts teacher viewpoint survey beginning in 1979 and</td>
<td>Teachers invited to indicate limiting factors related to their delivery of visual education. In 2005 – 415 respondents.</td>
<td>• No major variations in patterns evident across the three surveys spanning 25 years</td>
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<td>repeated in 1990</td>
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<td>• Teachers identified problems with large class size (40%) and insufficient time for own arts practice (54%)</td>
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<tr>
<td>Comerford Boyes and Reid</td>
<td>2005</td>
<td></td>
<td>What are the benefits for pupils participating in arts activities?</td>
<td>To review the literature to determine the extent to which arts participation can be shown to advance cognitive and personal/social outcomes for participating school pupils</td>
<td>The more up to date and relevant literature available</td>
<td>• Charts a path through the literature in terms of foci and methodological approaches rather than suggesting definitive conclusions</td>
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<td>• Notes the need to include community arts participation literature as well as that focussing on school-age pupils</td>
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<td>Education Commission of the States (ECS)</td>
<td>2005</td>
<td>United States</td>
<td>Media Paints Art Education in Fading Light</td>
<td>To determine how arts education is being reported and presented to the public</td>
<td>Analysis of a five month sample of media coverage to identify</td>
<td>• Overall paucity of arts and arts education stories in the media</td>
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<td>• the nature and extent of media coverage of arts and/or arts education</td>
<td>• Visual representations of arts and arts education barely present in the media</td>
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<td>• how the issue of arts education is being framed</td>
<td>• Prominent arts education voices not being heard</td>
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<td>• the spokespeople identified and quoted</td>
<td>• The media reinforces the notion that arts education and standardised tests are diametrically opposed whereas must be engaged to convey arts education as integral to quality education</td>
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<td>• the outlets covering arts and education</td>
<td>• Need to showcase successful arts education programmes</td>
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<td>• Arts education coverage is limited and local; needs to be national</td>
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<td>• Need to shift the impending sense of &quot;doom frame&quot;</td>
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Table B.1 (cont.) Overview of Research

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<th>Aims</th>
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</table>
| Harland, Lord, Stott, Kinder, Lamont and Ashworth | 2005 | United States     | The Arts and Education Interface: evidence-based research              | • To examine the outcomes of different inventions on young people, teachers, schools, artists and arts organisations  
• To explore factors affecting the range and quality of outcomes  
• To synthesise implications for practice                                                                                   | Focus - 15 interventions during 2001–02 - 2002–03  
• Cross-section of phases of schooling, sectors of education, and art forms.  
• Followed progress of 5 one-off interventions, 4 multiple art form series interventions and 3 developmental single art form interventions  | Outcomes with highest profile included  
- enjoyment, pride, achievement  
- art form knowledge, appreciation skills and techniques  
- personal development – self-esteem & self-confidence  
- social development – teamwork and awareness of others  
Factors affecting outcomes included  
- artist's pedagogy  
- artist's relationship with pupils  
- type of content; prior experience  
- one-off or multiple phase intervention  
- relevance and manageability                                                                                                      |
| Hunter                               | 2005 | Australia         | Education and the Arts Research Overview                              | To provide an overview of six recent Australian studies as a tool for evidence based decision making by Government agencies                                                                 | Identification of contexts and research methods  
• Précis of aims, methods and key findings  
• Identification of evidence based claims and commonalities across studies  
• Listing of reports’ recommendations for further research                                                                   | Diversity of projects militates against aggregation of findings  
• Overarching findings re arts participation include  
- enhancement of students’ enjoyment and valuing of the arts  
- contribution to improvement in teaching and provide students with positive role models  
- encourages family involvement in students’ learning  
- promotes student-centred learning                                                                                               |
| Renz and Atienza                    | 2005 | United States     | Foundation Funding for Arts Education                                 | To document the size and scope of art education grant making by US foundations                                                                                                                     | Analysis of annual grants sets – grants of greater than $10,000 and by more than 1,000 of largest US foundations | Support for arts education grew faster than arts giving overall from 1999 to 2003  
• Arts organisations received four out of five arts education dollars and grants  
• Majority of grants targeted children and youth through in school and other arts education programmes                         |
| Sales-Morgan                         | 2005 | United States     | Arts Participation and Academic Achievement                            | To explore whether participation in an authentic arts education programme (specifically theatre) affects the academic achievement of participants                                                                 | Matched groups on age, SES, educational advantage, and family background (Grades 5 – 9)  
• Theatre optional but music and visual arts mandatory                                                                        | Some evidence of the supporting effect of theatre education on student learning [but only] observed in some subject areas  
• Design flaws in study acknowledged                                                                                             |
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<tr>
<td>Solomon R. Guggenheim Museum</td>
<td>2005</td>
<td>United States</td>
<td>Teaching Literacy Through Art (TLTA) Year One: 2004-05 Study</td>
<td>To measure two sets of TLTA programme outcomes: the teacher, teaching artist, and students outcomes of the programme itself and literacy related teacher and student outcomes</td>
<td>• One third grade class randomly selected from each of four schools selected along specific demographic, socio-economic, and literacy criteria&lt;br&gt;• Quasi-experimental design with control groups</td>
<td>• TLTA provided teachers and students with high quality outcomes&lt;br&gt;• Both appreciated having a working professional artist in the classroom and the Guggenheim visitation programme&lt;br&gt;• Teachers found professional development highly efficacious&lt;br&gt;• Modest enhancement of attitudes towards art and texts for TLTA participants</td>
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<td>Bamford</td>
<td>2006</td>
<td></td>
<td>Global Research Compendium on the Impact of the Arts in Education: The WOW Factor</td>
<td>To establish an international compendium on research demonstrating the impact of arts-rich programmes on the education of children and young people around the world</td>
<td>• Survey completed by 39 respondent groups. Within country/international groups, multiple responses were received from Ministries and/or organisations&lt;br&gt;• Respondents also provided details of a maximum of 3 case studies within a required proforma</td>
<td>• The arts appear in the educational policy of almost every country in the world&lt;br&gt;• Gulf between ‘lip service’ and ‘provisions’&lt;br&gt;• 10 characteristics of quality arts programmes identified&lt;br&gt;• Lack of recognition of the value of arts education attributed largely to&lt;br&gt;  - paucity of large scale longitudinal impact studies of arts-rich education;&lt;br&gt;  - little connection between policy makers and implementers at the coal face;&lt;br&gt;  - inadequate reporting and monitoring of arts-rich components of general education&lt;br&gt;  - need for better articulated distinctions between impacts of education in the arts and through the arts&lt;br&gt;  - need for more training for key providers of arts education</td>
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<td>Lampert</td>
<td>2006</td>
<td>United States</td>
<td>Critical Thinking Dispositions as an Outcome of Art Education</td>
<td>To replicate the methodology of Giancarlo and Facione (2001) to study critical thinking as an outcome of learning in the arts with a focus on fine art students</td>
<td>Moment in time data collection from a convenience sample of 141 undergraduates in two groups; arts and non arts</td>
<td>• Fine arts students scored significantly higher than non arts undergraduates on truth seeking, critical thinking maturity, and open mindedness&lt;br&gt;• A great deal of further research necessary to establish sustainability of findings (e.g. a large-scale longitudinal study with baseline data; control group experimental study)</td>
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| Mason, Gearon and Valkanova    | 2006 | United Kingdom    | A systematic review of the contribution of art education to cultural learning in learners aged 5 - 16 | To provide evidence about the contribution of art to cultural education for learners aged 5 – 16 (i.e. understanding of self and others in relation to culture)                                                                 | 2,471 titles and abstracts located of which only five met the inclusion/exclusion criteria of the review | • All studies were small scale, often doctoral studies, tended to derive from university/school collaborations, and have a specific curriculum focus  
• Some evidence that art and design has the potential to contribute to cultural learning as defined  
• Studies suggest limited understanding of the role and function of art education within different cultural contexts  
• The extensive literature discussing the positive contribution of art to cultural learning in the UK is not supported by empirical research  
• Need for broader studies of aspects of culture in art and design education  
• Potentially publicly funded policy in art and cultural understanding is without a significant evidence base |
| Burnaford                      | 2007 | United States     | Moving Toward a Culture of Evidence: Documentation and Action Research inside CAPE Veteran Partnerships | To move from traditional programme evaluation methods to learn about effective teaching in and through the arts through a focus on individual projects using a layered research approach                                                                 | • Action Research  
• Collective Action Research  
• Formal Research using a continuous feedback loop to all participants                                                                 | The layered research approach has enabled teacher and artist investigations of arts integration methodologies to operate through permeable boundaries and thus influence teaching in a conscious and considered way |
| European University Association| 2007 | Europe            | Creativity in Higher Education Report on the EUA Creativity Project 2006-7 | • To examine a range of conditions that may promote or hinder creativity in terms of four themes: partnerships, learners, cities/regions, and institutional structures and leadership  
• To identify good practice                                                                 | HEIs invited to submit applications to participate; 33 of the 69 institutions from 21 of 27 countries were selected and assigned to a network, each responsible for one of the four themes | • Diversity identified as crucial for strengthening creativity on several levels  
• Need to transform ivory tower into watch tower  
• Values and ethics re creativity need to be clarified  
• HEIs must have a futures orientation                                                                 |
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| Oakley                           | 2007 | Australia         | Educating for the Creative Workforce: Rethinking Arts and Education  | • To analyse the research data regarding claims for the arts in education  
• To identify arts in education research methods strategies  
• To assess research rigour and nature of research culture  
• To synthesise identified action strategies and operational priorities from extant reports/reviews  
• To provide a strategic overview of directions for approaches to education for a creative workforce and creative entrepreneurship | Analysis of empirical research, consultancy reports, project evaluations and grey literature  
Case studies of projects                                                                                                           | • The consensus view from research on whether studying the arts boosts academic achievement - not proven  
• Arts education research characterised by lack of baseline data and of replication studies, inconsistent measures, vague definitions, imprecise methodology, over reliance on anecdotal evidence  
• No lack of evaluations, surveys and studies – challenge to translate evidence into improved practice and deeper engagement  
• Further research needs to switch from looking at education to looking at work, specifically the links between education (formal and informal) and work                                                                 |
| Winner                           | 2007 | United States     | Visual Thinking in Arts Education: Homage to Rudolf Arnheim         | To document the thinking and motivational dispositions that are developed by serious study of the arts  
• Observation and videotaping of 38 visual arts classes to identify the most important teaching moments and thinking dispositions taught  
• Analysis of interaction units between teacher and student/s yielded eight studio habits of mind.  
• This Studio Thinking study demonstrates that the visual arts inculcate basic skills in perception and cognition that exist both in the arts and sciences | Observation and videotaping of 38 visual arts classes to identify the most important teaching moments and thinking dispositions taught  
Case studies of projects                                                                                                           | • Analysis of interaction units between teacher and student/s yielded eight studio habits of mind.  
• This Studio Thinking study demonstrates that the visual arts inculcate basic skills in perception and cognition that exist both in the arts and sciences                                                                 |
| Woodworth, Gallagher, Guha, Campbell, Lopez-Torkos & Kim | 2007 | United States     | An Unfinished Canvas - Arts Education in California: Taking Stock of Policies and Practices | To take stock of arts education policies and practices by  
• Determining where schools’ art programmes are relative to State goals  
• Assessing the strengths and weaknesses of the systemic support for these programmes  
• Identifying ways in which State and local policymakers might improve conditions for arts education | Combination of methods including surveys of 1800 public schools re key characteristics of arts education, in depth case studies of delivery methodology, and secondary data analyses related to student enrolment and teachers | • 89% of Kindergarten to Year 12 (K-12) schools fail to offer a standards based course of study in all four arts disciplines and thus fall short of State goals  
• Variable delivery methods leading to limited experiences at elementary level and limited participation at secondary  
• At elementary level arts instruction often left to classroom teachers rarely with adequate training  
• Arts facilities and resources lacking in most schools  
• Unequal access to arts education  
• Identified barriers to meeting State goals include $, test score pressures, time and arts expertise  
• Need for comprehensive arts education                                                                                          |
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| Seidel, Winner, Hetland & Tishman | Was expected to be available at end-2007 | United States    | The Qualities of Quality: Excellence in Art Education and How to Achieve It (Project Zero) | • To synthesise what is currently understood about the critical elements of high quality arts teaching and learning  
• To identify effective strategies for creating those experiences for school-age youth in diverse settings.                                             | • A review of relevant literature  
• Interviews with leaders and key informants in arts education  
• Case studies of exemplary arts education programmes                                                                                     |                                                                                                                                                           |
| Oakley and Sefton-Green        | 2007-2009             | United Kingdom    | What is Creative about the Creative Workforce? | To explore and understand the skills, attributes and embedded practices of the creative workforce in order to begin to develop business support policies and strategies for investing in the creative workforce of the future | Study, interview and observations of creative work in practice and *in situ* over six different kinds of firms/ workplaces (covering a range of occupations and the private/public sectors) using an ethnographic approach |                                                                                                                                                           |


Australian Institute of Art Education (1995), submission 17, Senate Report, 228A.


Bianchi (2005) *Arts Education is key – Harris 2005 Poll reveals that 93% of Americans believe that the Arts are vital to providing a well-rounded education* <www.balancededucation.com/articles.htm > Accessed 17 December.


Department of Employment, Education and Training (DEET) (1991) *Australia’s Language, the Australian Language and Literacy Policy*. Canberra: AGPS.


South Australia, Dept of Education & Children’s Services Education Centre & Senior Secondary Assessment Board of South Australia (2001) South Australian Curriculum Standards and Accountability Framework.


