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To begin the day : an introduction to our Australian 'scene': emergent reflections on the Consultation Feedback Report on the DRAFT Shape of the Australian Curriculum: The Arts

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To begin the day - An introduction to our Australian 'scene': Emergent reflections on the *Consultation Feedback Report on the DRAFT Shape of the Australian Curriculum: the Arts*.

What is missing and what is present?

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In March 2012, Creative Arts as Valued Education (CRAVE) hosted a symposium at Victoria University. What follows is a discussion of what happens when you give some opinions and the key aspects of what was said as being present and being absent from the draft paper, *The Consultation Feedback Report on the DRAFT Shape of the Australian Curriculum: the Arts*. I begin by presenting and contesting the 'scene' as a lead presentation for the community of scholars at the symposium in March. In this paper I hope to illustrate the multiplicity of perspectives we face in whatever we do, but especially with regards to the concept of a Creative Arts Education 'symposium'. As a very brief statement around the perception of the Arts in March 2012 (as there is now a new Australian Curriculum Assessment and Reporting (ACARA) document to draw upon) this paper can be observed through multifarious lenses. The key notion that it holds to concerns the notion of the Arts as a 'collective' discipline, a notion that is still not easily accommodated in schools in Australia. In the last twenty-five years the determination, hard work and energy of many people have added to the visibility of an Arts curriculum – but is this visibility enough? The public occasion of our CRAVE symposium was a time to comment on the strengths and weakness in the draft document and to come together to 'drink-up' what we do with the Arts. This presentation was as intentional response to the previous evening's presentation by Professor Yasuhiro Kumagai – "Arts in the Japanese School Context".

I led a session that was to serve as an enticement for me and my fellow attendees to wonder about the day ahead of us, especially about how the Arts are situated in Australia. The literature used to formulate this 'grab' of symposium time was drawn almost exclusively from the work of ACARA and especially the *Consultation Feedback Report on the DRAFT Shape of the Australian Curriculum: the Arts* (2011). I also referred to earlier iterations of these documents, and especially to the rich work of Robin Pascoe and Peter Wright (2006) from Western Australia that served as a precursor to the work on the Arts in ACARA. In addition to this I brought my own 25 years of Arts practice as an educator. The purpose of my presentation was to 'open' the day and to respond to the previous evening's presentation by Professor Yasuhiro Kumagai who had so lucidly and generously related his own experiences of and exposure to Japanese Art Education, which in his own estimation was in need of further serious attention. His paper appears elsewhere in this journal. My position opening the day meant that I had to set aside my original prepared presentation around research and the paratherapeutic use of the Arts in order to 'respond' to Kumagai's words.

In some ways this paper – and, indeed, the presentation to which it refers – is a personal statement of specific relevance to the audience on that one day in March 2012. It was and remains a statement of values; it is *not research based*, but is, rather, a special reflection on the conversations that took place; it represents an emergent set of ideas gleaned from my life work in the Arts that culminated in my stance on that day. These ideas were set out as a statement for this particular audience on that particular day and so some of them will be less useful than others to the present reader. Yet, in many ways it is the quality of the encounter, the very exchange of meaning, that I wish to convey here and that is important; the work that we *share*.

I endeavoured to start a conversation that would allow the subjectivities and life-world experiences of those present on the day to form the core of the presentation. In this sense it was a reflexive ethnography in which I, as the ethnographer, remained.

My role as presenter was, I perceived, to offer some insights into Arts Education in Australia by drawing on my own perceptions and on my own processes of self-formation and self-understanding; and to explicate the structured ambiguity and internal complexity I saw there. My presentation, with all of its uncertainties and equivocations, was a deliberate if ad hoc endeavour to impart meaning whilst at the same time challenging any representations of truth around Arts Education in Australia.

The framing of the presentation was concerned with ‘making sense’ of Arts Education in Australia by drawing on the *DRAFT* statement around what the Arts seem to do well and what they don’t seem to do well in this country. The broad disciplinary field I observed over those two days encompassed the full gamut of Arts modalities in the Australian and international contexts: Art making, Arts viewing and Arts presenting. Dancers performed alongside installation artists while visual artists presented their video artworks and the unfolding of life theatre and drama manifested the central aspiration of the CRAVE program: the *valuing of Arts Education*. The sessions wove rich tapestries of what I examine as Artful Praxis in an upcoming edited volume entitled *Engaging the Disengaged* (McKenna, Cacciottolo & Vicars in press); that process by which a knowing is enacted, practiced, embodied or realised by and through Art and its teaching. My session dealt with the act of engaging, applying, exercising, realising and practising the Arts, and was deliberately framed to encourage the asking of questions rather than the offering of answers. Let’s begin.

My focus was on the Australian ‘scene’ and drew on my reflections on the *Consultation Feedback Report on the DRAFT Shape of the Australian Curriculum: the Arts* (2011) that had arisen during Yasuhiro Kumagai’s presentation of the evening before. I had been wondering about the status of the Arts by asking myself two crucial questions:

What is missing in Arts Education in Australia? What is present?

I very deliberately drew upon these two questions, filled to the brim as they are with subjectivities and colour, and am only too aware that I added lots of personal and personally professional 'values' to my presentation. Such subjectivities are central to any statement of who I am in life and as an Arts practitioner (these two actualities being inseparable). The nature of my own knowing (with its emphasis on affect) is my *personal* understanding of the Arts. The matter of whether or not this subjectivity and personalised understanding should inform my work of teaching in the Arts in Australian Universities was offered as a deliberate enticement to this audience (and is offered again here for the reader). These subjectivities and the statements they produced were posed as a 'keynote' or lead lecture so as to place the audience into the shoes of an Australian tertiary Arts educator at the beginning of the day's exploration.

While some presenters attending the symposium had painted, some had danced and others had performed the stories of their knowing, all had done so with deliberate affect and effect. They presented their language of knowing as *performed and shown subjectivities* (affect) to an audience that 'sat with' or received the *consequences of this exposure's impact* (effect) on their shifting awareness. Such a shift or transformation in the artist and their perception is central to all Art forms. All expressions and interpretations of Art provoke attention to what is present in the work as well as to what is absent. Each perspective is equally valid (and invalid) at all times; permanence and authority are illusory – especially in combination. *The only certainty is that we are HERE together and are all agreed there are always ways to improve our work and our lives.*

I began with what was then the most recent documentation – the *Shape of the Australian Curriculum: The Arts* – which was still in draft form and, using this as a starting point I set out to explicate my own personal and professional interpretations and understandings of where we were at through the lens of the ACARA at *that time*. Things went slightly awry when I was criticised by one member of the audience who perceived my statements on the process of assessing and reporting authoritatively as an 'attack' on the scholarship of ACARA. This was far from my intention; indeed, quite contrary to it. I intended to use the first session of the day to entice the audience into conversation and to enable us to collectively see the then-current state of play, especially in light of the fact that the previous evening we had heard of various absences and presences in the Japanese context.

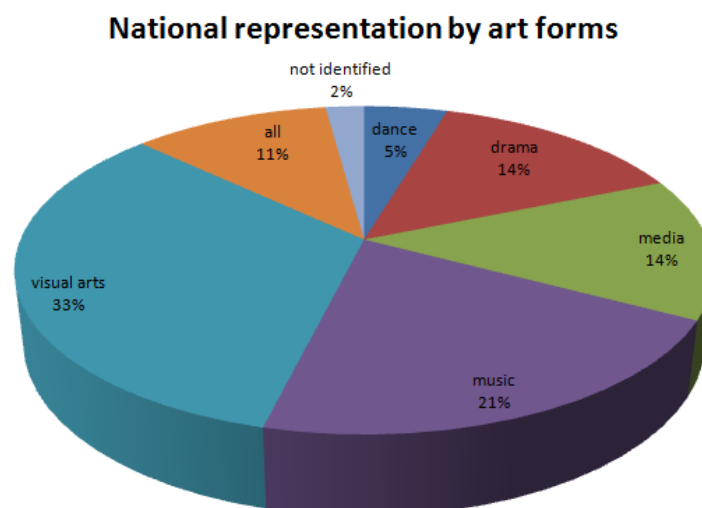
The term symposium has come to mean a meeting of minds in order to discuss a particular question. It is a term derived from the Greek and means 'fellow drinker'; it has its roots in the Greek words *sun* (meaning 'together') and *potēs* (meaning 'drinker'), which are combined to form the notion of a convivial drinking party following a banquet for the purpose of conversation and intellectual entertainment. We had had our banquet the night before. This was to be our symposium and I invited all to imbibe the Arts with me as we talked.

I used the *Shape of the Australian Curriculum: The Arts*, which had been spoken of as being readily-accessible – and which was purposefully displayed in the

symposium – to both contextualise some of my intellectual views on the Australian Arts Education scene and as an invitation to a conversation. The *Shape of the Australian Curriculum: The Arts* is a document that is instantly available online; it is not some obscure, esoteric text accessible only to members of some ivory-towered elite... it is an important document and should be openly wondered about. No one is, or should be, above criticism in the broadest sense of the word.

I began and ended with a focus on whether or not we, as teachers of the Arts, can come to be in a space where we are inundated by the ever-increasing amount and variety of information that passes before us, without becoming more informed practitioners across all Art forms. That is, does this torrent of information serve merely to inform our teaching in a single Art form or should it be integrated into an understanding across the Arts? I shall do likewise here. At the symposium we ruminated upon these questions and deliberated around the relationships between the Arts. I placed special emphasis on the pedagogical understanding of our intentions and the relationships that revolve around the Arts and art making that must occur. I spoke of how I hold to the notion that Art functions through the manipulation of metaphor and wondered what happens when we ponder the significance of the Arts as they can be perceived through the abstraction and inference of such a draft report.

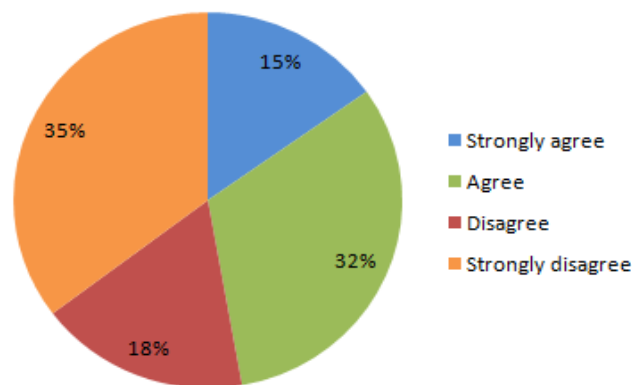
The report notes the variety of responses and the number of Art forms; who spoke and how they spoke; the positions and intersectionalities. The chart below shows the national representation by Art forms that engaged with ACARA as at August 2011, and I note here that quite clearly the place of the Visual Arts is strongly present to the inquiry, followed by a strong representation by Music.



The presentation continued with my proposing the notion that we as an Arts community are still *not clearly coherent* in the politicisation of our purpose. I did this in order to show, as ACARA did and does show, that stronger voices emanate from the Visual Arts; this came as no surprise to many of my fellow drinkers.

What was surprising is the take up of responses by the five main Art forms. The National representation of the Art forms as noted above shows the dominance in the draft of Visual Arts and Music. Drama and Media are certainly represented but nowhere as fully as the former Art forms. These 'data' seem to state that there are varieties of strengths of presence and whilst perhaps, in March 2012 it was 'premature' to allude to the need for a 'coherent voice' I drew the symposium's attention to another readily available slide. Based on Question 22 of the report, it presented a response to the statement "I agree with the overall of the DRAFT shape of the Australian curriculum the arts paper". This slide, reproduced in the chart below, showed that 47% of respondents 'agreed' or 'strongly agreed' with the overall intention of the draft, while 53% of respondents 'disagreed' or 'strongly disagreed'.

I saw this as a sign that *we are still not quite ready* to agree upon the 'shape' of the Arts in Australia. This emergent, professionally-focused idea was presented to the audience in order to illustrate that we are at present (and probably always will be) *not* coherently agreeing on *the Shape of the Australian Curriculum: the Arts*. I asked if we were enjoying being alongside our fellow revellers. I asked if these slides had meaning, if they privileged one Art form over another and, indeed, if that mattered? My address employed this evidence to identify what was *not* showing up in the beaming smiles of my fellow drinkers. I was asking whether or not we have a way to go before we can become optimistic about our ability to celebrate our achievements towards collective Art Education? I was asking whether or not this collectiveness was too hard to achieve?



Q22. I agree with the overall intention of the Draft Shape of the Australian Curriculum: The Arts paper.

The report states that 166 written submissions were sent directly to ACARA. It is important to note that of the 86 individual submissions, 42 were personal submissions and 44 were standard group or Arts Education-based association submissions, illustrating again a strong voice from Music Education or Visual Arts education groups. I was again indicating the presence of these two emphatic arenas and the richness and political strength of their voice but note that Drama is also present. They have an undeniable presence and, for the purpose of this

day's discussions, my raising the issue was intended to contextualise what is obviously present as we peruse the data set generated from August 2011.

The CRAVE symposium heard that the Arts in Australia are valued as “stand-alone learning areas in the Australian curriculum” (ACARA, 2011, p. 4). The session unfolded with a discussion around what are known to me as five distinct subjects or disciplines – Dance, Drama, Media Arts, Music and Visual Arts – with an “emphasis on the entitlement of all students to access all the Arts subjects” (ACARA, 2011, p. 4, italics added). My presentation was predicated on my belief – filled to the brim as it is with subjectivities and colour! – that all Art forms should co-exist within school communities and across societies in order to honour and celebrate the very traditions that have composed those communities and societies; that no single Art form should be privileged over others. We spent time wondering around the exploration of the various Art forms and how tertiary institutions in which Art is explored can and do impact on how Art can be experienced and used. I asked whether we had wondered how and why it is that attitudes to Art differ across schools in Indonesia, Australia, the USA, Japan, Spain, New Zealand, and how this could come about. I asked how the attitudes towards more mainstream positivistic emphasis curriculum – numeracy or literacy, where ‘exploration’ is not an option and the ‘answers’ are either right or wrong – is privileged, and we entered the debate on the necessity of the Three Rs.

To this point the stating of facts that are publicly and readily available had occurred. I went on to the matters raised in the report around *Matters for improvement*. Again acting as a presenter of readily available literature I introduced the audience to issues that were consistently and clearly raised in the consultation feedback in the report but that could have been seen as ‘negative.’

The actual wording of the report notes criticism received that “terminology and language was unclear, vague and used inconsistently throughout the document” (ACARA, 2011, p. 4). The respondents had commented that the “organising strands do not adequately reflect the approaches and unique nature of each art form”, whilst the matter of any definition of “aesthetic knowledge” was less than clear and, in the report’s own words, needed “to be strengthened to include areas such as personal, social, historical and cultural analysis for each art form” (ACARA, 2011, p. 4). This matter of the specificity of Art forms – of each Art form having a language of its own – was the matter I was endeavouring to bring to the audience in my presentation. The report noted that “entitlement for students was confusing, especially around Years 7 and 8 with concern that some Arts subjects may receive significantly less time” than other Art forms (ACARA, 2011, p. 4). This need for clarity forms the basis for the stand taken by many Arts educators and indeed by Arts practitioners: being collaboratively interprofessional is often seen as a *real* challenge in the world of creative process pedagogy.

We discussed this matter in relation to finding intersubjectivity as an agreed upon need for the advancement of the place of the Arts in Australia. We struggled to address the matter of what this data actually illustrates when it depicts such a

strong presence of Visual Arts and Music and a lesser presence of the other Art forms in the learning environment. Drama and Media are both very powerful Art forms but it is my estimation the Art form of Drama is still 'less' valued by many schools.

The symposium audience were eager to learn more about the "unique and separate identity of each Arts subject" and we discussed what was and is referred to in ACARA as the "the proposed integration approach in the primary years" (ACARA, 2011, p. 4). This was new ground for many and the symposium was enthused by hearing of an integrative approach to which we all aspire. A rationale for the integrative nature of learning the Arts was not ever in question. As an Arts psychotherapist I see integration as the process by which a well-balanced psyche becomes whole. Were we asking that the well-balanced psyches of the various Arts work collaboratively to create together and to restore their sense of 'being together', thereby countering the fragmenting effect of each Art form's unique defense mechanisms?

At this juncture a sense of defensiveness became palpable in the room as people began wondering aloud what any schism between Art forms might entail. I think some members of the group had not even considered that historically, Art forms had 'separate' identities in Australian schools. In our deliberations I proposed the matter of a 'psychic split' as very familiar to me in my work in groups as an Arts Psychotherapist and counsellor. A 'psychic split' or division begins between strongly opposed sectors or parties, caused by differences in opinion or belief. The denial of the psychic and group split that is the nature of all work needs to be presented. It was certainly present on this day.

So many moments in the ACARA draft document are identifiable as evidence of misunderstandings and 'splitting'. There are turns of phrase that emphasise inconsistencies, such as the "description of the learning *entitlement* for students was confusing, especially around Years 7 and 8 with concern that *some* Arts subjects may receive *significantly less time* than currently allocated" (ACARA, 2011, p. 4, italics added). This is an indication of the value placed on Art forms as *individual* subjects and as indeed less so as the collective. The previously mentioned statement on issues "consistently and clearly raised in the consultation feedback in the report" (ACARA, 2011, p. 4) was discussed from the perspective of questioning what would happen if we homogenised the Arts? The conversation continued and the discussion focused on how, in the draft paper's discussion of learning across Years 3 to 8, the authors do not adequately acknowledge cognitive developmental differences across those years. We looked at how the important role of teachers in the delivery of Arts Education was stated as being underrepresented. We heard how the Arts industry and community need to acknowledge their supplementation of in-school learning.

My presentation was more around whether or not the Arts and each of the Art forms are valued as creative processes in addition to playing a role in determining the nature of creativity and of the "artistic" students. And so we deliberated on how teachers might unknowingly condition only certain types of creativity through their own teaching. We wondered around the nature of

creativity and the manner in which talk about creativity could foster the actual processes of creativity in the everyday lives of schools.

The session considered the very core of the draft document: the interdisciplinary nature of Arts as education and as a philosophy for education. I emphasised the direct pleasure of making Art and how, by engaging in the creative we gain a chance to review and to re-create our own personal and collective life stories.

It is this very capacity to craft spaces, places and time through artifacts that drives the creative exchange and builds community both in the school and across the wider society. The symposium and the events that followed the day confirmed, over and over again, that we can and should use our imaginative impetus to drive students towards seeing their own artwork as a way towards *deep personal* learning. We must allude, too, to the distinction to be drawn between the therapeutic use of the Arts with children having specialised needs and the use of the Creative Arts as Artful Practice.

The Arts as engagement were deliberated upon and formed the basis for conversations throughout the day. We considered how the teacher, as a model Arts practitioner, must hold close to the expectations of and enthusiasm for all creative endeavors. The day proceeded with the core story of Art as a strong and culturally relevant way to initiate self-regulatory processes for students. There were many moments where my co-presenters spoke of their level of engagement with an Arts 'task' that drew on their self-knowledge in company with their societal knowledge in order to illustrate their own motivational beliefs about the self.

So, a classroom becomes the place where students can access and engage in art practice and inquiry, so as to equip them to be alive to and with one or more of the Art forms – Dance, Drama, Media Arts, Music and Visual Arts. It is the author's belief that authentic Arts learning is always democratic and emancipatory and that in the Arts can be recognised an actual philosophy for learning; a pedagogical strategy in its own right, as well as in collusion with other aspects of the curriculum. Contemporary Australian cultural, economic, social, technological and institutional changes can be brought to bear upon the imperatives and strategies that influence teaching in and through the Arts.

In the mid-2000s the Australian Government stated that

Arts education offers *rich and complex* learning opportunities and *powerful developmental* experiences for young people by fostering cognitive, *social and personal competencies* for lifelong learning and *fulfillment*. Arts education develops innovative and creative minds equipped for the knowledge society and also *provides meaningful connections and social experiences* for disadvantaged or 'at-risk' students.

The ubiquity of visual information and communication in contemporary society means that *artistic and visual literacy are*

increasingly as important to success in work and life as numeracy and language skills. To keep pace with, and contribute to the world of rapid and constant economic, social, technological and cultural change, young people's creative and visual capacities must be well developed.

(Australian Government, 2005, p. 4, italics added)

The emphasised words and phrases are especially important, as Arts engagement must address emerging notions of *new global learning* communities. Local and individualised knowing can be encouraged to occur simultaneously in the artful classroom by taking the time to share the deepening and individual sense of the rightfulness of knowing and the *mindfulness* that surrounds individual creativity. It is largely individual purposefulness that is required to address issues of learning and teaching concerned with creativity. In my presentation I emphasised how the study and provision of Arts Education must lead to the mindful development of a body of individual and collective artworks that aspire to be

- transformative;
- a vehicle for social commentary;
- a way to enhance notions of community;
- built on story - past and present; and
- a way of self-knowledge

These attributions lie at the core of the table that follows. By focusing on these multiple ways of knowing there is always at the core of a work the belief that we can see how the Arts can and have been framed so that engagement with Art *products* is not only a way towards social commentary but also for wellbeing and that this is not only implied but appreciated as part of our praxis.

Discussion of the need for the teacher to be a model or exemplar lay at the core of the UNESCO World Conference on Arts Education, Building Creative Capacities for the 21st Century, held in Portugal in 2006. The conference represented a global voicing of the belief of the cultural significance of the Arts, the primacy of the role of the Arts in education and the advancement of creativity. There is a need for a thorough reconsideration of both Education and the Arts. Because the Arts link areas of pedagogical endeavour that derive from different histories and that have been impelled by different forces, they are able to instill, and to become an occasion for the passing on of the knowledge, wisdom, experience, guidance and stories of a shared past and present. If teachers pattern themselves on the beliefs, values and attitudes that are modelled in the visual culture of which they are part then the Arts can assist the community of the classroom to co-create the future. Arts research into the making of Art could be modelled on the following chart. This chart was presented as a vehicle for discussion on the day:

Artful Praxis in relation to other ways of 'researching' our meaning

	Experimental	Naturalistic	Transformative	Artful Praxis
Research perspective				
Application	Comprehension	Interpretation	Learning about self and others	Liberation through aesthetics and Art as practice and experiences
Means of expression	Prediction	Description	Collaboration	Connectivity through the ritual use of each Arts practice
Intention	Add credence	Uncover theories of meaning	Interrogate assumptions & beliefs	Creating the story using Art – to break the silences. To know our individual and collective (we-connectivity) truths. To especially make the from colonized notions of identify
Viewpoint	The "I" is prioritied	The "I and You" are visible	The sense is "We" vulnerable	Us Community and Artists working to build respectful collective knowing
Stance on knowledge	Fixed	Contextual	Relational	Emerging from unknown realms–unconscious material made 'conscious' in art products. Knowledge is process, co-creation and community-focused Knowledge is related to psychosocial wellness.
Procedures adopted	Test hypothesis	Multiple perspectives	Tensions & anomalies	Movement toward Integration Paratherapeutic knowing
Methodological stance	Innocent	Relative	Democratic	Social justice Equity Respect Mutuality
Pathway to understanding	Simplicity	Complexity	Reflexivity	Inter-reflexivity (exhibited as products) Intra-reflexivity (interior focused–felt as artistic 'process') Self-hood Lifeworlds
Role of research relative to schooling in our society	Cultural literacy	Cultural diversity	Morality	Critical pedagogical focused on deep knowing A 'gnosis' –new emerging ever changing Art forms and literacies with knowing of self and other in the myriad of lifeworlds through the Art form
How significance is determined	Individual makes meaning	Cooperative meanings	Collaborative meanings	Witnessing "connectivity" through arts works, community and intimacy of making a shared meaning as an audience to research
Consequences	Better or Cleaner Arguments	More complex explanations	Learning & new invitations to inquiry	Invitation to build community and co-create new ways of respectful engagements beyond those that already exist.
Product	Study	Thick description	Journey	Depth encounter with of 'otherness' as reparation of injustice.

I acknowledge the contribution made to this model of research by John Carroll, Jonathan Fox, Davina Woods and Edward Errington both in conversation and in their publications where it is presented in earlier forms.

Questioning and deconstructing the messages of Art forms and reassembling one's own personal reactions as a response, can be a fruitful first step towards knowing what Art Praxis is, in and of itself. Art is a well-trodden and time-honoured path that welcomes all to explore the wonders of knowledge and life.

In closing I shall relate some commentaries that came to me a few years ago now but that remain timely. These are the voices of some teachers at pre-service level who comment on how they use Art in their practice; how they intend to induct others into knowledge of the Arts; and how the centrality of story is deliberated upon.

(1) How have I used Art to make meaning in my world?

Firstly, I use Art to make meaning in my world by being able to view, experience and make assumptions about Art that I witness. As a life wide and long learner I am always taking the time to be a witness to natural and man-made Art forms. Experiencing how others view nature, flora, fauna, industry, commercial architecture, human form, technology, create advertisement and build meaning in their life through Art allows me to form new and more in-depth understanding in my own world.

Secondly, I create Art to make meaning in my world. My Art form, in which I create understanding in my world, is mainly through creating and developing interactive and artistic webpages and animations. As a novice to intermediate designer and artist my skills are in their developmental stage, so I find creating these webpages helps me to form better understanding of my views of the world, my emotions and my thoughts.

(2) How has Arts Education been part of my teaching and learning?

Arts education and the use of the Arts in classroom and teaching atmospheres is non-discriminatory and, in most cases, not concerned with questions of right or wrong. Being able to allow students to experience and learn through using different Art forms allows for better understanding of material and gives them endless avenues to learn through their own style. Arts education creates interaction and engages students through the use of imagination, self-directed creation, higher level thinking processes, through analysis and individual understanding, and allows students to take pride and meaningful ownership of their learning. Arts education has been integrated in mainstream classroom teaching through the use of Art creation, Drama, Playback Theater, role-play, Music etc. These and many other forms create different learning styles and experience suited to all students' learning.

Arts education involves the teaching of creativity and broadens students' imaginations. The Arts also allow students to explore their hidden talents and, further, to express feelings and emotions through different methods of Visual Art.

(3) How will I induct the class into knowing through Art forms?

Art can be introduced within a class through various ways of teaching.

Art can be incorporated within different areas of learning, and is suited for students who learn in different ways.

The Arts comprise various languages that most people speak, cutting through individual differences in culture, educational background, and ability.

(4) What does this mean for my practice as a teacher to hear personal, social, communal stories through my Art forms?

The Arts have the ability to allow onlookers to witness, experience and obtain information through one of the best sources on the face of the earth, other people. By being a witness to other people's lives through Art, we, as onlookers, can (through metaphor) take with us a little representative piece of our fellow man/woman and do with it what we will. We can converse, idolise, protest, reject, accept or grow. For classroom purposes, the experiencing of personal, social and communal stories, allows me to look differently at the way I teach my students; and at the students themselves. Coming to knowing people, eras and the world through the sharing of stories, experiences and movements in different Art forms, gives me, as a teacher, a broader scope for the ways in which I can assist my students to learn and be exposed to information. In turn, I become the presenter/performer for my students, passing on the knowledge, wisdom, experience, guidance and stories of the past present and helping them create their own futures.

These are the future voices of Art Praxis and Art Education in Australia. It is so heartening to see nascent pedagogy in this Information Age instinctively deriving and delivering humanistic worth from the processes and products of the Artistic impulse.

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