



Art as Exchange

QAGOMA
LEARNING



The logo for QA GOMA LEARNING is centered within a light blue circle. It features the text "QA GOMA" in a stylized, bold, sans-serif font, with the "G" being particularly large and prominent. Below this, the word "LEARNING" is written in a smaller, all-caps, sans-serif font.

QA GOMA
LEARNING

A large orange circle containing the word "ACCESS" in bold, white, all-caps, sans-serif font.

ACCESS

A large orange circle containing the word "EDUCATION" in bold, white, all-caps, sans-serif font.

EDUCATION

A large orange circle containing the words "REGIONAL SERVICES" in bold, white, all-caps, sans-serif font, arranged in two lines.

**REGIONAL
SERVICES**



ROUNDTABLE

Art Teachers
Tertiary Educators
Gallery Educators
Arts workers
Artists

WORKSHOP

Digital storytelling
Senior school
People, Place,
Journey
2 minute video

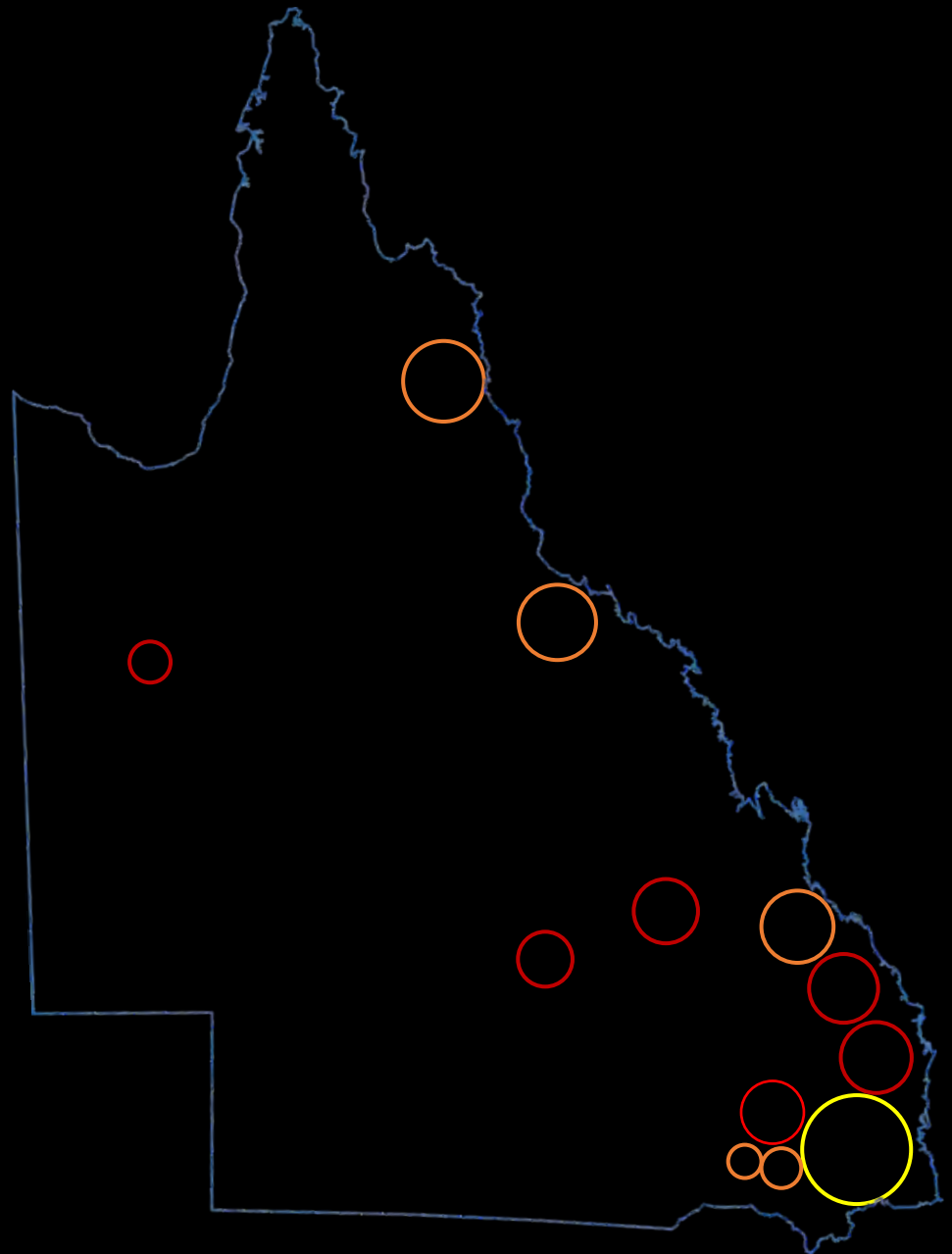


18
roundtables
over
16
months

1. Cairns Regional Council
2. Townsville City Council
3. Gladstone Regional Council
4. Western Downs Regional Council
5. Toowoomba Regional Council

6. Noosa Shire Council
7. Logan City Council
8. Gympie Regional Council
9. Redland City Council
10. Moreton Bay Regional Council

11. Mount Isa City Council
12. Blackall-Tambo Regional Council
13. Central Highlands Regional Council
14. South Burnett Regional Council
15. Fraser Coast Regional Council
16. Bundaberg Regional Council
17. Maranoa Regional Council
18. Rockhampton Regional Council



What's THE
STORY?

**4 FIELDS OF
PRACTICE**

What's THE
ASK?

What's THE
STORY?

about art
education in
your region

Current risks
CHALLENGES
limitations

Current +
ongoing
SUCCESS
stories

Future
OPPORTUNITIES

Current risks
CHALLENGES
limitations

socio-
economic
factors

population &
environment

perception of
value

structure &
infrastructure

Current +
ongoing
SUCCESS
stories

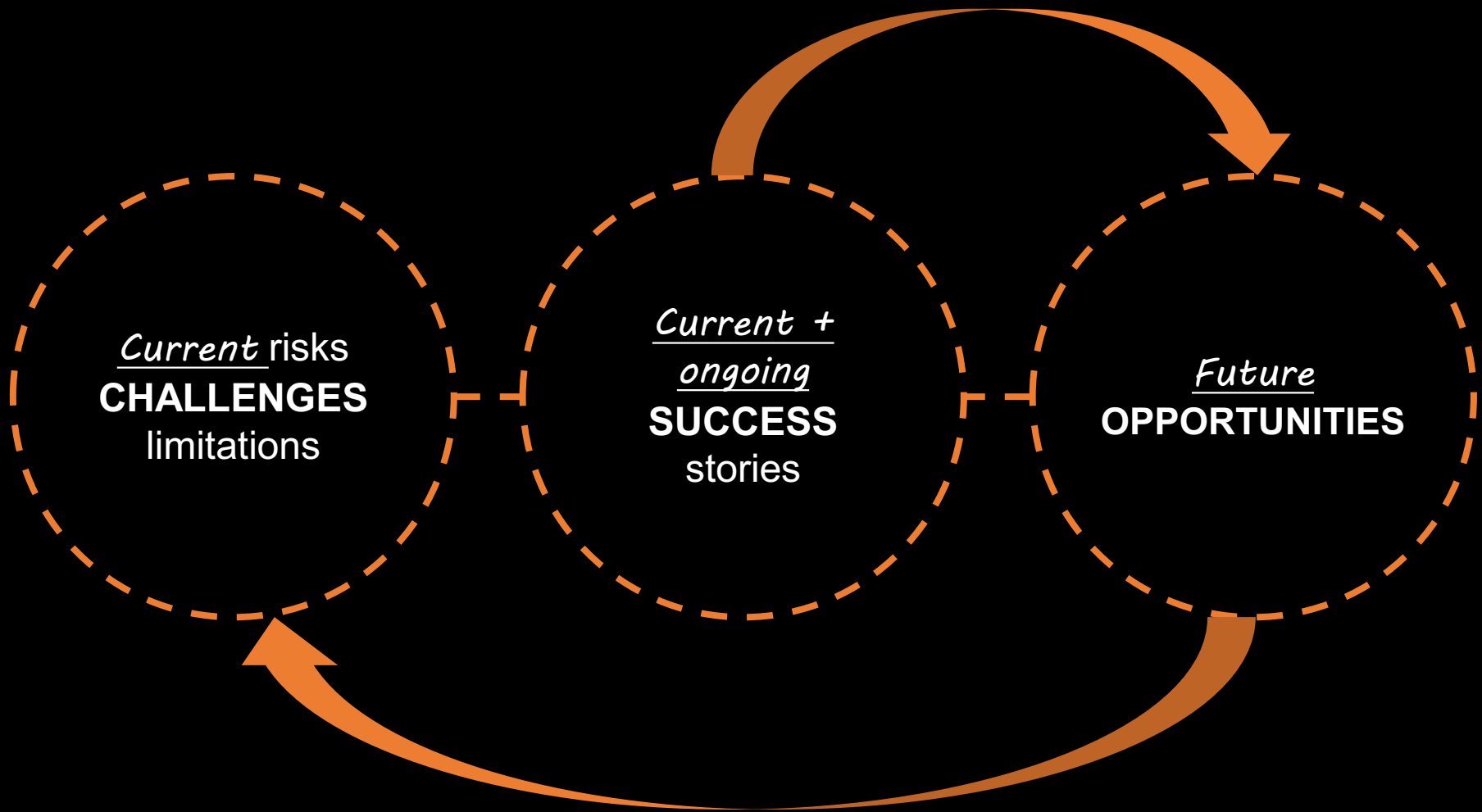
communities
connected to
communities

reoccurring
arts events:
art schools,
galleries,
councils

access,
mentoring
& outreach
programs

residencies &
professional
development

Explore opportunities build on successes stories



Explore opportunities that address challenges

doing less is
radical

hard to see
what's right in
front of you

Future
OPPORTUNITIES

What's THE
STORY?

4 FIELDS OF
PRACTICE

What's THE
ASK?

A diagram with a large blue circle at the top containing the text '4 FIELDS OF PRACTICE'. Below it, four orange-outlined circles are arranged in a horizontal row, each containing a field of practice. The circles overlap slightly with their neighbors. The background is black.

4 FIELDS OF PRACTICE

Arts
Learning

Cultural
Learning

Digital
Learning

Arts and
Wellbeing

It's all about **Accessibility** for all

Access for all	Digital Access	Arts Sector and Training
• Access • Accessibility • It's all about Access • Access to authentic experiences • Needs to be multicultural, free, and accessible • Costs Access / Availability • Disparity • Immediacy – Access • Access to physical space and transport • Think of equity and access • How do students access CIAF ? • Accessibility for lower socio economic students and communities • Physical access to telecommunications / network • Definition? Accessible to general public • Accessible arts education (private verses public systems) • Access – user pays to include knowledge	• Access to cameras through smartphones • Creative Classrooms, easy access AIAS, YIP, AIS • Accessing hard / software • Education U3A access • If local artwork was on a website it could be accessed all over the world • Mobile phones a great resource, accessible tool for making and seeing • Digital access to network events for new art teachers to area	• Access experience in the real handling of artworks • Valuing people who make art programs available + accessible • Bureaucracy with access to social media, free platforms, upskilling people to deliver • Accessibility / clarity of senior art syllabus to students and teachers • Access to equipment and infrastructure at tertiary institutions
	Digital Access for Arts Sector and Training	
	• Funding and accessibility for all arts especially for digital technologies • Tertiary, how to support students to access tertiary funding and digital learning	

Valuing the Arts and Art Education

Value of the Arts	Perception issue	Arts knowledge
- Value - Celebrate and value diversity - Currently everything needs a dollar value. What does it contribute? - Current paradigm locally, regionally, state and national Visual Art is not valued as a valid language, profession, art is not commodified.	Communities - People do not understand Visual Art. Artists have understanding of history Art – social & cultural values. Only artists can appreciate art same as music & theatre Schools - Art is not a STEM subject, it is not valued and will not give you a high OP - Visual Language is devalued Families - Family values - Getting parents to see the value in the art subjects	Art assets - Lack of asset register highlights limited value placed on Collections Art networks - Value in communication - Invest and value ground level 'grassroots' development Wellbeing - Value of exposure to art encouraging discourse – kids opening up - Motivating students / value of Art in society - Art gives all people a window to an alternative world – helps mental health – and communication on a deeper level
Shifting perceptions		
- Educate community of the value of the arts, to assist with well being and tourism - Education general public on value of art and art education / art courses - Shift thinking of art as a distant entity to a broader creative process - A culture shift		

Communication is a constant (+/-)

Value of the Arts	Modes of Communication	Education sector
• Communication • Communication • Communication • Communication • Communications • General communication • Communication and connections • Value in communication • Online presence to highlight, celebrate and promote success.	• A forum for communication • Digital communication is very superficial – Art is a symbol of freedom, digital technology is not • Free space for communication • Face to face communication most valuable	• No communication between schools and uni • Support career counsellors at schools, more communication between TAFE, JCU and secondary education • Communication School - Student – Parent • More communication between three levels of education



What's THE
STORY?

**4 FIELDS OF
PRACTICE**

What's THE
ASK?

What's THE
ASK?

SPACE

COMMUNICATION

DEVELOPMENT

What's THE
ASK?

SPACE

more exhibition
A-Class
hub/studio
meeting place

COMMUNICATION

networking
planning
promotion
advocacy

DEVELOPMENT

training
mentoring
resources
digital

How THE
STORY
becomes THE
ASK?

SPACE
=
PLACE

COMMUNICATION
=
PEOPLE

DEVELOPMENT
=
JOURNEY

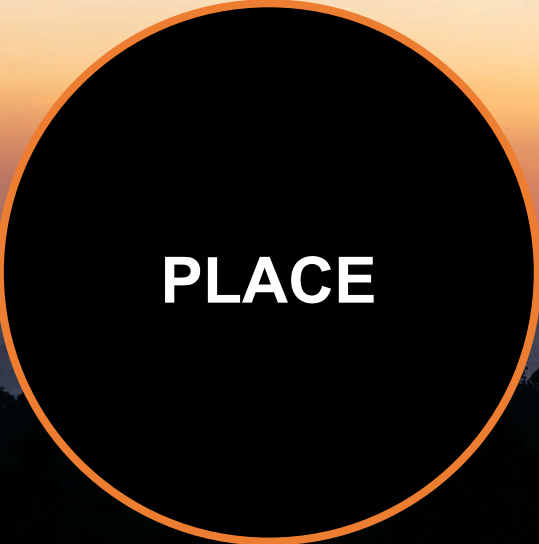
a symbolic place

layered with history

off the beaten track

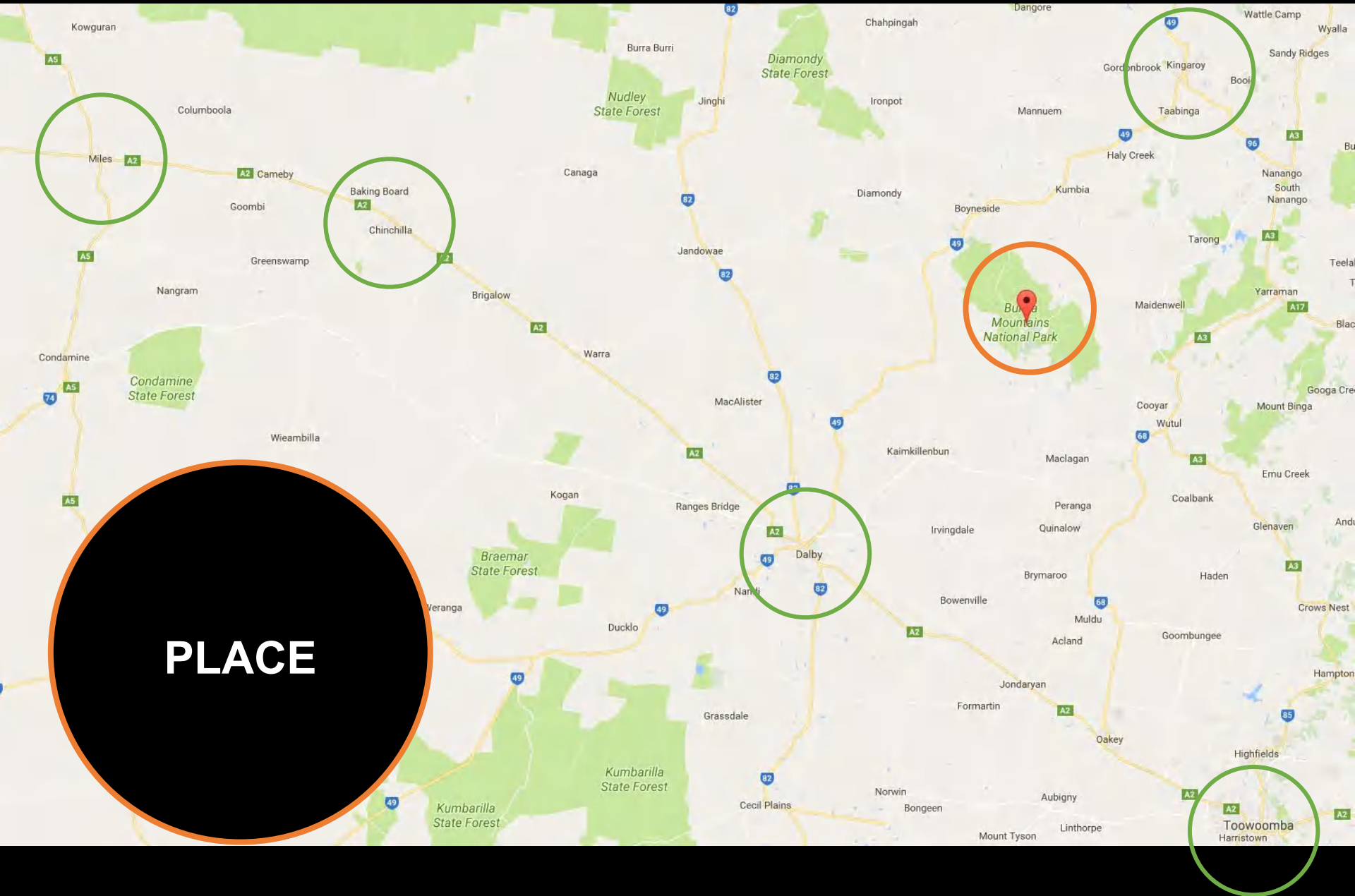
close to multiple regional towns

unique in natural abundance



PLACE

PLACE



communities.

Students will understand that Identities and Cultures have been, and are, a source of strength and resilience for Aboriginal Peoples and Torres Strait Islander Peoples against the historic and contemporary impacts of colonisation.



Figure1: Conceptual framework for the Aboriginal and Torres Strait Islander Histories and Cultures priority

Key ideas

Key concepts

The first key concept of the organising ideas highlights the special connection to Country/Place by Aboriginal and Torres Strait Islander Peoples and celebrates the unique belief systems that connect people physically and spiritually to Country/Place.

The second concept examines the diversity of Aboriginal and Torres Strait Islander Peoples' culture through language, ways of life and experiences as expressed through historical, social and political lenses. It gives students opportunities to gain a deeper understanding of Aboriginal and Torres Strait Islander Peoples' ways of being, knowing, thinking and doing.

The third concept addresses the diversity of Aboriginal and Torres Strait Islander societies. It examines kinship structures and the significant contributions of Aboriginal and Torres Strait Islander Peoples on a local, national and global scale.

Organising ideas

For each cross-curriculum priority, a set of organising ideas reflects the essential knowledge, understandings and skills for the priority. The organising ideas are embedded in the content descriptions and elaborations of each learning area as appropriate.

Code Organising ideas

Country/Place











A photograph of a person standing in a field at night. The person is wearing light-colored pants and a dark jacket. They are surrounded by a large plume of white smoke or steam that rises from the ground. In the background, there are trees and a small fire burning on the left side of the frame. The overall scene is dark and atmospheric.

Elders
Murri Rangers
Art Teachers
Tertiary Educators
Gallery Educators
Arts workers
Artists

PEOPLE

**PAUL
DAWSON
MURRI
RANGERS**



**AUNTY
LURLENE &
UNCLE MAL**



**JENNY
SANZARO-
NISHIMURA**



**DR. FIONA
FOLEY**



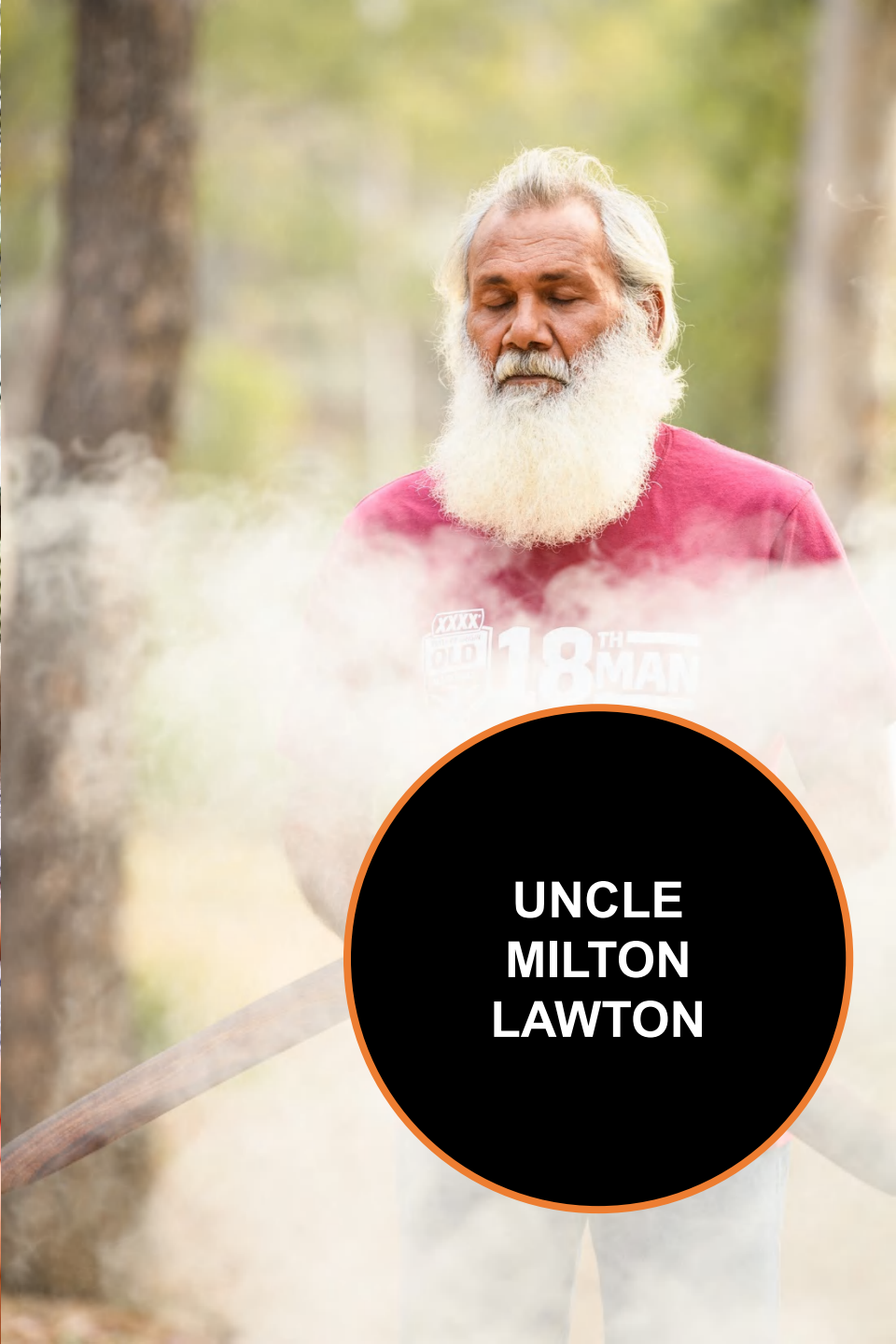
**AUNTY NAI
NAI BIRD**



**DALE
HARDING**

A group of people are sitting outdoors on a dirt area in front of a wooden building with a green roof. A man in a blue shirt and khaki shorts is sitting on a log. Another man in a colorful patterned shirt is sitting on a metal chair, gesturing with his hand. A woman in a patterned shirt is sitting next to him. A small table in front of them holds an orange thermos and some items. A large black circle with an orange border is overlaid on the top left of the image.

**UNCLE STEVE
KEMP**

A close-up portrait of a man with a long, full white beard and grey hair. He is wearing a red t-shirt with a logo that says "XXXX OLD 18TH MAN". He is looking down with his eyes closed. A large black circle with an orange border is overlaid on the bottom right of the image.

**UNCLE
MILTON
LAWTON**

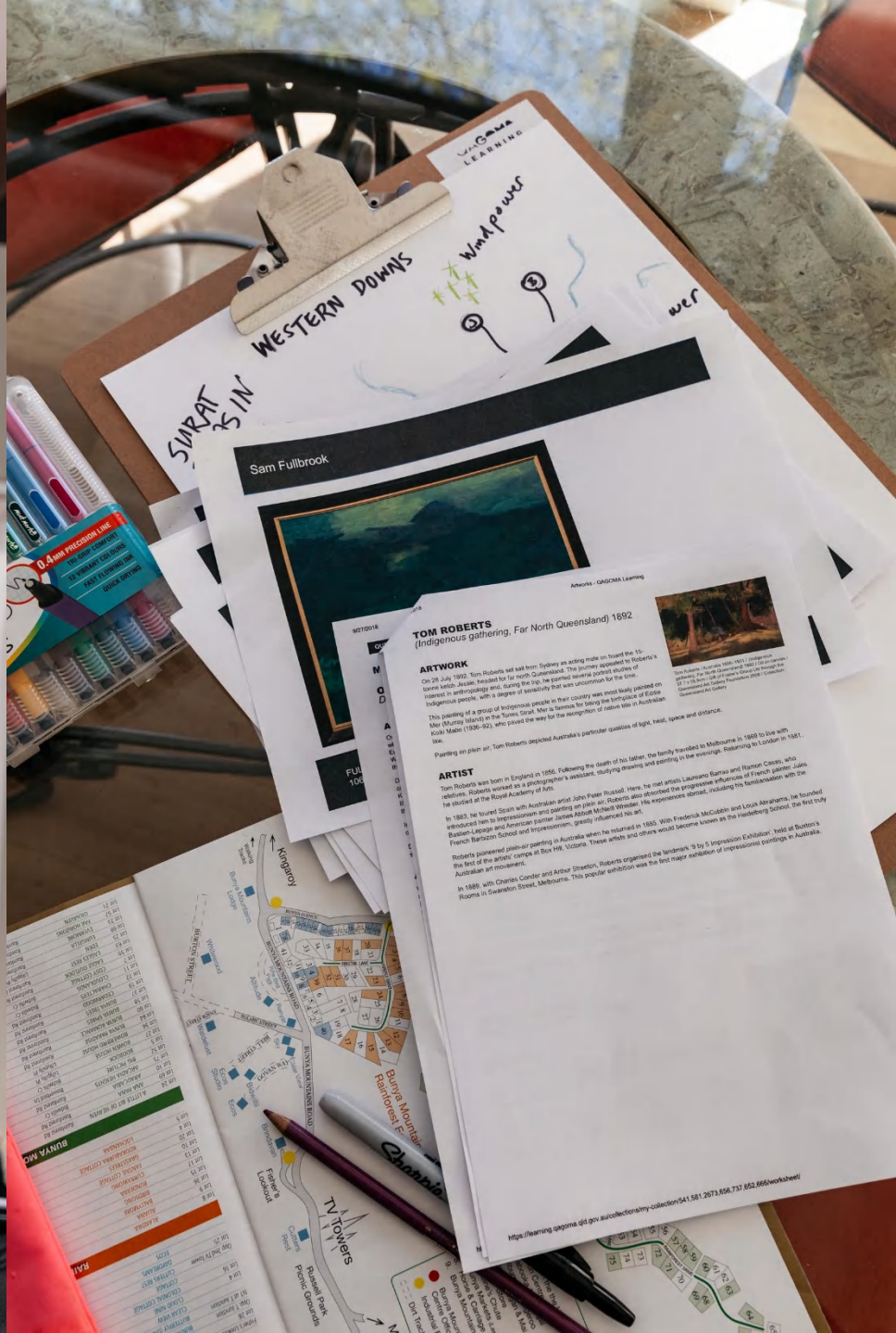


JOURNEY





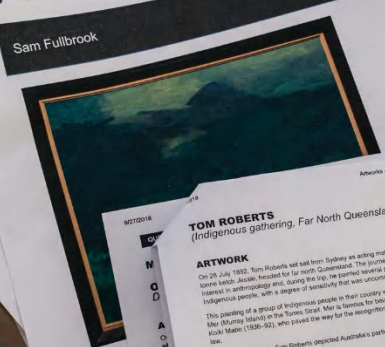




WESTERN DOWNS

SURAT 5 IN

Sam Fullbrook



TOM ROBERTS
(Indigenous gathering, Far North Queensland) 1892

ARTWORK

On 20 July 1892, Tom Roberts set sail from Sydney on board the 10-tonne ketch, *Albatross*, bound for far north Queensland. The journey exposed Roberts to Indigenous people, with a degree of sensuality that was uncommon for the time. This painting of a group of Indigenous people in their country was most likely painted on the Murray Islands in the Torres Strait. Not in names for being live Torres Strait Islander people, with a degree of sensuality that was uncommon for the time.

ARTIST

Tom Roberts was born in England in 1860. Following the death of his father, the family travelled to Melbourne in 1869 to live with relatives. Roberts worked as a photographer's assistant, studying drawing and painting in the evenings. Returning to London in 1881, he studied at the Royal Academy of Arts. In 1883, he toured Spain with Australian artist John Peter Russell. Here, he met artists Laureano Barrion and Rayon Cases, who introduced him to Impressionism and painting en plein air. Roberts also absorbed the progressive influences of French painter, Jules Bastien-Lepage and American painter James Abbott McNeill Whistler. His experiences abroad, including his familiarity with the French Barbizon School and Impressionism, greatly influenced his art. Roberts pioneered plein air painting in Australia when he returned in 1885, with Frederick McCubbin and Louis Kochanska, he founded the first of the artist's camps at Box Hill, Victoria. These artists and others would become known as the Heidelberg School, the first truly Australian art movement. In 1889, with Charles Conder and Arthur Streeton, Roberts organized the landmark '9 by 5 Impressionist Exhibition' held at Button's Rooms in Swanston Street, Melbourne. This popular exhibition was the first major exhibition of impressionist paintings in Australia.

<https://learning.qcgcna.gov.au/collection/541581/2073/856/737/852/856/worksheets/>















































