Public Art School (Now)

Convenors: Ruth Fazakerley & Fiona Hillary
ACUADS 2015, 24 September 2015
University of South Australia, Adelaide

Roundtable: Discussion Paper
Public Art School (Now) Roundtable: Discussion Paper
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Public Art School (Now)

Introduction
'Public art' emerged as a distinctive category of cultural practice and policy in the late 1960s, linked to the widespread reassessment of the forms, functions and social relations of art and the emergent phenomenon of art as a special field of government responsibility. Since those beginnings, ‘public art’ has continued to be castigated for its conservative, monumental, and repressive tendencies while at the same time reconfigured as an emancipatory, unsettling and disruptive medium of challenge (e.g. see Doherty C (ed.) 2015, Out of Time. Out of Place: Public Art (Now), Art/Books, London).

Today, art practice in the public realm is increasingly diverse, while art, artists, design and creativity feature ever more strongly as allies of social change in both local and global economic and planning debates.

How (now) are art and design schools preparing students to function in this realm?

What’s happening in higher education institutions to prepare students to work in and with public, community and social contexts?

What now constitutes professionally relevant skills and capacities?

What are the challenges and opportunities?
In posing these questions, we invited art and design educators to contribute their ideas, reflections and insights: examples of relevant curriculum (programs, courses, units, projects, partnerships), from across the diverse realms of art and public (public art, socially engaged practice, art in social context, live art, etc); reflections on outcomes, successes, challenges and future needs.

Fourteen examples of contemporary art projects, student activity and curriculum were received from educators in Australia, the Philippines and India. These examples represent diverse institutional and personal approaches to public realm practice; to collaboration and co-creation involving educators, students and publics; to the contribution of artists and designers to knowledge and society; and the role of creative research and scholarship in the public realm.

The responses are collated here to inform the Public Art School (Now) Roundtable, held as part of ACUADS 2015 in Adelaide, with the participation of discussants David Cross, Maggie McCormick, Nien Schwarz and Marie Sierra.

This discussion paper forms the ground for what we anticipate will be a lively discussion about the future for design thinking and critical and creative practice in the public realm, in the academy or outside.

Ruth Fazakerley & Fiona Hillary
Convenors
Public Art School (Now)

Snapshots
Public Art School (Now)

Sasha Grbich: Adelaide Central School of Art
Examples of works by degree and honors students that explore public spaces and invite participation

Sasha Grbich
2015
Lilly Ahlefeldt, *terrace*, 2013, Oregon, terracotta roof tiles, lichen, moss, mild steel, misc. hardwood & fixings, sculptural installation, dimensions variable. Image Sasha Grbich
Public Art School (Now)

Fiona Hillary: RMIT University VE
The Urban Laboratory was a 12 month research project commissioned by the City of Melbourne and undertaken by RMIT University’s Centre for Art, Society and Transformations in Hosier & Rutledge lanes in the Melbourne CBD. The research was designed to explore perceptions of safety in the laneways through public art interventions.

Students completing the Advanced Diploma of Visual Art in the School of Art in 2013 engaged with the site to focus the development of their works for their final semester. They contributed their ideas via site analysis to the research team and then developed and installed works influenced by their experience of the site.

Engaging in a ‘live test site’ for practice is an invaluable experience for students – providing a working understanding of public spaces.

The current context of TAFE and VE staff engaging in research in Victoria means these opportunities are often dependent on the staff teaching in the program also being engaged in research activity outside their position. It is critical that a shift emerge to acknowledge the importance of research in the TAFE/VE sector and the benefits to staff, students and learning outcomes.
Student works
Ten vocational education students participated in the Urban Laboratory project across S2 2013.

Their final installations occurred in Hosier and Rutledge lanes in November 2013 as a one night show case.
Additional project material:
Urban Laboratory Research Tumblr:  http://urbanlaboratory.tumblr.com/

Publications:
Public Art School (Now)

Eileen Legaspi-Ramirez: University of the Philippines Diliman
Off Site/Out of Sight

Eileen Legaspi-Ramirez, Asst. Professor/Co-curator

Off-Site/Out of Sight community workshops
and site-specific installations

University of the Philippines Diliman, Quezon City, Philippines, February 2015
(transitioning to phase 2 at the moment)
Back to Square 1/Juan’s **Off Site/Out of Sight** art projects deliberately pose a contrast to those found in spic and span galleries and other spaces often too clinical or intimidating to most. Project artists literally and figuratively peg their work upon a backstory about how UP might be thought of as an ecosystem that needs a jumpstart possibly from artists like themselves.

In works that don’t pull any punches nor facetiously conceal their seams and underside, artists (like Mars Bugaoan, Cagayan de Oro Arts Guild, Cavity Collective, Contemporists Collaborative, Ohm David, Arvi Fetalvero, Lyra Garcellano, Carlo Gernale, Carol Peña-Santos, Merv Pimentel, Roselle Pineda, Alma Quinto, Claro Ramirez, Jose John Santos III and Pam Yan Santos, Ioannis Sicuya, Katti Sta Ana, Manolo Sicat, Talaandig Artists, Angel Ulama, Ferdz Valencia, Oca Villamiel, WALA, Christopher Zamora, and Eric Zamuco, among others) respond both to the spaces of the former University of Philippines (UP) stud farm and the stories in and around this site which essentially fell into disuse when the Marcoses fell out of favour in EDSA.

In containing work within the old stud farm turned materials recovery facility now used for segregating solid waste generated by UP campus along with receiving yard waste and rubble from Quezon City hall, Off Site/Out of Sight imagines how art might play into preventing one of the formerly greenest spots on campus from turning into a virtual Smokey Mountain/Payatas lookalike and live-a-like. In challenging themselves to transform this back into a green hub not only for art but community engagement, the project partners find themselves dealing not only with creative problems but complex issues of territoriality and skewed resources. The process of occupying the stud farm’s old administration building and stables for Off Site/Out of Sight also consists of workshops done with willing partner informal settler communities as well as immersing into the complicated social soup of relations between these communities, the UP bureaucratic structure, and local government. Not attempting any cookie cutter solutions nor posing panacea platitudes, Off Site hopefully imprints on those part of it that making art of this stream requires negotiations beyond form and technical dexterity, and necessarily questions the notion of good intentions.

Partly in response to this latter concern are Off Site/Out of Sight’s collateral workshops that count on community-mapping, collaborative production of installative elements while in the midst of possibly tense dialogues between contending stakeholders, exploring how situations infused with play-learning and even basic design/crafting might open up individuals to otherwise unimagined possibilities that suggest more humane forms of relating and living. It is a tactical approach to effecting intersections between the parallel lives of university faculty, staff and students alongside those of daily UP transients/settlers like laundry service and maintenance personnel, shopkeepers, vendors, barkers, trike drivers, etc. who are in and out of UP’s 493-hectare space for varying lengths of time but who are all dependent on its land and resources.

[http://backtosquarejuan.org/off-site.html](http://backtosquarejuan.org/off-site.html)
Key Strategies

• Framing project within the domains of art education, environmental work, and community relations to effect transdisciplinarity and mitigate institutional hesitation

• Working with on-site materials and responding to informal settler community nuances

• Mediation and engagement through art education

• Educating artists in community relational skills to broaden their practice

• Phase into life-skills learning for older children and adults
Challenges, constraints, gaps

- Strained relationship between the landholder university and continuing threat of demolition of settlers has created an environment of suspicion around any efforts to work with these communities.
- University Master Development Plan presents a structural obstacle to working with communities on site for the long term.
- Meager project resources prevents us from hiring full-time community organizer who can oversee daily tasks that artist-teacher-organizers are unable to concentrate on fully.
- Need for even more immersive engagement with communities given complex macro development factors impinging on ability to emerge from marginal status.
Implications, opportunities, future planning

- Climate for transdisciplinary work makes initiatives like this palatable even to the most business-inclined admin officials.
- By framing this as a potential niche incubator-laboratory for transdisciplinary initiatives, may possibly attract the energies of other academic units and strengthen its chances of gaining more institutional support past the local academic political dynamic.
- At least for current Diliman administration, highly placed allies at the Chancellor & Vice-Chancellor levels so should try to consolidate gains as quickly and as sustainably as possible.
- Need to broaden base of support not just within university but possibly from local government, alumni/private sector.
Conclusions, key questions, discussion points

• Art educ is perceived as a relatively benign but productive entry point in attempting mediation between contested parties, in this case informal settlers and the state university

• How can we, however, move on to just doing a broad range of informal art educ work to reaching out to other members of the community (e.g. older children, adults) still through the primary channel of art?

• What project-specific structural aspects must urgently be put in place so that the goodwill gained in phase 1 might not be squandered and continuing phases might be realized and eventually bear longer term benefit for both the academic and non-academic communities broached in Off Site/Out of Sight?
http://backtosquarejuan.org/off-site.html

or

https://www.facebook.com/backtosquarejuan
Public Art School (Now)

Clare McCracken: RMIT University
Space Between Light: Richmond Housing Estate 2015

Dendrochronology by Georgina Lamperd. Photograph: Andrew Ferris

Illuminate by Cristal Johnson. Photograph: Andrew Ferris
Due to a combination of aging infrastructure, and antisocial behavior related to the presence of a needle exchange and methadone program on the estate, both the community surrounding the area, as well as the community living within, have the perception that significant parts of the estate’s public spaces are unsafe. The project consequently activated the area over two nights through the use of interactive, site-specific light and sound-based art installations, to research if this perception could be shifted.
By fostering the production of works that were site-specific, interactive or involved the community in their production, the research also sought to explore the development of a more vibrant sense of community within the estate.

The project offered real industry experience for the 50 emerging artists involved. In the semester leading up to the event they were mentored by established projection artist Yandell Walton and lighting designer Jo Norster to develop greater technical and aesthetic understanding of light-based work. By sharing their practice with the students involved, Walton and Norster also opened their eyes to the diversity of light-based works. Art in Public Space lecturer Clare McCracken worked closely with the emerging artists, helping them develop site-specific practices, which engaged with community.
Public Art School (Now)

Maggie McCormick: RMIT University
art+space

What new relationships are developing between contemporary art practice and the public realm?

Master of Arts (Art in Public Space)
RMIT University
Melbourne, Australia

Contributor: Dr Maggie McCormick, Program Manager
Program: Master of Arts (Art in Public Space)

Art in Public Space takes a multidisciplinary approach to creative practice that engages critically with contemporary urban culture. The program addresses the interconnection of practice and theory engaging in issues central to international cultural and social debate with a current focus on connections with Europe, China and South America. With an emphasis on work-integrated learning the program aims to develop the conceptual and practical skills needed to undertake collaborative and individual projects within professional situations.

The program is aimed at those with skills in visual, video, sound and performative arts as well as those in the curatorial, architectural, design and cultural management fields, with ambitions to further develop those skills within their existing career or to move into practice in and about contemporary public space.
Riza Manalo. White Night, Melbourne & City of Greater Dandenong
Nocturnal.

PS50 public art space

Riza Manalo, SkypeLab, Shanghai

RMIT University
Art in Public Space
student work

Freya Pitt, White Night, Melbourne
RMIT University program information:
#pageId=overview

Art in Public Space Facebook Group: https://www.facebook.com/groups/365780873432971/

RMIT Centre for Art, Society and Transformation (CAST)
Skypetrait project and publication:
Public Art School (Now)

Maggie McCormick: RMIT University
& Henning Eichinger: Reutlingen University
**SkypeLab: Transcontinental Faces & Spaces**

Dr Maggie McCormick RMIT University, Melbourne Australia
Prof Henning Eichinger, Reutlingen University, Stuttgart Region, Germany

SkypeLab is a practice led research laboratory across continents that investigates the impact of digital tools and social networks on art and design with a focus on mapping identity perception mediated though digital screens within the public space of Skype.
Aims
Undertake practice led research
Re-evaluate the role of drawing and the senses as research and mapping tools within digital media
Increase awareness of the impact of digital tools and social networks
Set up a sustainable transcontinental network through the Labs

Methodology
SkypeLab explores the nature of contemporary portraiture in a digitalized and urbanized world through reinterpretation of Blind Contour Drawing practice within the everyday public space of Skype.

Central to the concept is pairing across difference within contiguous and ephemeral transcontinental space.

Outcomes of the experience of drawing via Skype are reflected on and interpreted through Labs: performative actions, visual dialogues, screen works & publications.
Labs & Outcomes
Reflection and analysis to date includes consideration of the impact of paradox, contour, layering and fragmentation on perception mediated by digital screens, and on the mapping of this through art and design.

Melbourne, Australia/Reutlingen, Germany 2012/2013
Gertrude Street Projection Festival, Melbourne City Library, Reutlingen City Hall, RMIT Project Space and Spare Room, Federation Square

Shanghai, China April 2015
Visuelle Bibliothek, Department for Culture, German Consulate & Goethe Institut China

Rio de Janiero, Brazil August 2015
Mapping Emphemeralities, ICA conference

Reutlingen, Germany February 2016
Staedtische Galerie, Reutlingen with a second publication 2016

www.skypelab.org
Including 2013 publication pdf
Public Art School (Now)

Anthony McInneny: RMIT University
RMIT University. Master of Arts, Art in Public Space.


Only post graduate studies in Australia solely focussed on Art In Public Space. 2002 - 2015

Higher degree by coursework began as a post graduate certificate with a focus on competencies, praxis and industry engagement. This continues.

3 semester full time program.
1st Studio Teaching & Theory
2nd Creative Action & advanced seminar
3rd Major Project MP & MP Presentation
Melbourne Laneway Commission.
Studio Lecturer: Anthony McInneny
Industry Partner: City of Melbourne
Date: 2005-2009
- 50 submitted proposal – concept, logistics, budget
- 10 shortlisted proposal funded to feasibility stage
- 3 works realised with funding of $30,000 AUD
Peer review of concepts
Expert & technical feedback for all concepts
Mentorship and logistical support from RMIT

Candy Stripes. Lauren Black. Little Queen Street Melbourne. 2008 Shortlisted proposal

City Dreaming, QingLan Huang. Lingham Lane Melbourne CBD 2009

RMIT University. Master of Arts, Art in Public Space.
Public Art School (Now)

Anthony McInneny & Clare McCracken:
RMIT University
Nocturnal: Light in Winter Festival, City of Greater Dandenong

Nocturnal Blooms by Rachel Prince
The Space Between Light Festival:
At the Richmond Housing Estate, Melbourne

Studio Lecturer: Dr Anthony McInneny and Clare McCracken

Industry Partners: City of Greater Dandenong

Date: 2009 – 2015
Students explored themes of diverse communities, the Australian suburbs & urban growth and renewal.

Written proposal submitted followed by industry assessment, construction and installation.

Project supported through material funding inkind support and professional documentation.

Due to the City of Greater Dandenong’s relationship with Federation Square many works went on to be recommissioned for Federations Squares Light in Winter Festival.

Locals created the content for light paintings by Rebecca Claire Edwards
The Space Between Light Festival:
At the Richmond Housing Estate, Melbourne

Jump Rope by Ainslie Macauley

RMIT University. Master of Fine Arts (Art in Public Space)
Public Art School (Now)

Jasmeen Patheja: Blank Noise
Blank Noise is a community of Action Heroes united to eradicate sexual and gender based violence.
Action Heroes are from across cities, towns and places in India and globally.

Action Heroes build Blank Noise through its participatory projects.

Blank Noise builds participatory projects to deal with fear, build trust and empathy.

A core part of Blank Noise, ‘Action Heroes’ are also built in classroom spaces, through formal educational institutions.
I PLEDGE TO
TAKE UP SPACE
LAUGH OUT LOUD
GIVE UP FEAR

#SafeCityPledge – 2012 end onwards
Sunday. **Feb 11.** be there. be yourself. be an **Action Hero**

**Being Idle :** Invites individuals to be ‘Action Heroes’ by being idle across multiple city streets (2007)
Action Heroes - Talk To Me (2012-ongoing) The first Talk To Me was built with students of Srishti Institute of Art Design and Technology, Bangalore, as part of a month long semester with Blank Noise.
Action Heroes - Talk To Me (2012- ongoing) The first Talk To Me was built with students of Srishti Institute of Art Design and Technology, Bangalore, as part of a month long semester with Blank Noise.
Talk To Me (2012)
Location: Safest Lane, Yelahanka, Bangalore
Duration: One hour
Event: Tea, samosas
Action: Invite a stranger to a conversation about anything except sexual violence.
Time: 3-7 pm
Strangers were invited to a conversation with an Action Hero via a letter reading:

Dear Stranger,

Talk To Me.

We haven't had a chance to talk to each other before. Let's talk over a cup of tea and samosas. We can talk about anything; our dreams, hope, fears.

Our conversation will not be recorded but a photograph will be taken. You don't have to share your details and name, but of course we would encourage you to do so.

We are Action Heroes from Blank Noise; a collective committed to building safe spaces. Come be an Action Hero too.

Thank you,
Your friend and Action Hero
আমার ইচ্ছা আমার অধিকার আমি পর্ব

I NEVER ASK FOR IT

http://blog.blanknoise.org
I NEVER ASK FOR IT
Blank Noise is a community of 'Action Heroes', individuals and citizens united to eradicate gender based violence. Action Heroes are stepping up against victim blame. They resonate "I Never Ask For It". Initiated in 2003, as a response to street harassment. Built entirely on the capacity of volunteers as 'Action Heroes', from across age groups, gender and sexuality, Blank Noise ignites the idea that every individual has the capacity to take a small step to make a big change.

Blank Noise has been building public discourse on sexual violence, through a range of campaigns and projects designed across forms of media (video, audio, live action, performance, posters).

Selected projects include:

- **"Talk to Me"**: (2012 onwards) brings two strangers to an hour long conversation to talk about anything except sexual violence. The intervention is rooted in building empathy instead of defense.
- **Meet to Sleep**: (2014 onwards) invites women to be 'Action Heroes' by taking a nap in their city parks. The action calls to fight fear, build trust, take risk and ask that spaces be made safe for all.
- **Safe City Pledge**: (2012 end - 2013 end), initiated as a response to the rape of Jyoti Singh, #SafeCityPledge calls for building collective ownership of sexual violence. 'Every individual has the power and ability to influence a safe space.'
- **I Never Ask For It**: Call to arrest victim blame. Building testimonies of clothing.

Blank Noise has been part of numerous publications and media including: The Huffington Post, Guardian, The Atlantic, Christian Science Monitor, Salon, BoingBoing, New York Times, Buzzfeed, NDTV.

The Collective work has been shared at the Goethe Institute (Bangalore), Bronx Museum of Art (New York), Cornerhouse (Manchester), Arts 3331 (Japan)

Talks and workshops include Guggenheim Lab Mumbai, Tibetan Women’s Association.

"Talk to Me" received the International Award for Public Art 2015.

In 2012, Blank Noise was awarded the CNN IBN award for citizen journalism.

http://blog.blanknoise.org   @blank_noise   www.facebook.com/groups/blanknoise/
Blank Noise is currently incubated at the Srishti Institute of Art Design and Technology, Bangalore, where Jasmeen Patheja is artist in residence. Blank Noise Action Heroes have been built in classrooms through students at Srishti. Srishti is located in Yelahanka. Students on campus have created the identity of the ‘Yelahanka Action Hero’.
Public Art School (Now)

Nien Schwarz: Edith Cowan University
**Contributor:** Dr Nien Schwarz, Snr. Lecturer, School of Communications and Arts, ECU.

**Context:** Project worth 50% of VIS3531 *Sculpture: Art and Environment*, 1/16 units in the Visual Arts major, part of 24-unit BA. The unit is a popular elective (no pre-req.)

- An annual semester-long partnership with Gomboc Gallery Sculpture Park, a 2-hectare rural commercial property, located in Middle Swan, W.A. (30-min drive from ECU). The Survey just concluded it’s 32nd year and since 1995 has included participation of local students enrolled in sculpture at the tertiary level (ECU, TAFE, Curtin Uni, UWA). The 3-4 week Survey features international artists (in the gallery) and student projects (in sculpture park and gallery).

- Annually, 18–38 ECU 1st - 3rd year students select a site (paddock, creek, groves of trees, hill) and in response to site characteristics design, develop, and install a work for exhibition. Technical skills development supported by technical staff. I mentor each project individually. Since 2000, approximately 270 ECU students have participated.

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*Jasmine Teakel, 2010*

*All photographs by Nien Schwarz*

*Joni Sercombe, 2011*
Gomboc Sculpture Survey 2001 - 2015

- The project is intended to prepare our students to participate in Sculpture by the Sea, other competitive outdoor exhibitions, and public art opportunities for emerging artists.
- Each project requires a written subjective and objective site analysis, a project proposal (including material testing, sketches, budget, risk assessment), a Powerpoint presentation for peer review and culminates with an illustrated report/acquittal.
- 2015 was the final year of the Survey as the other tertiary institutions have closed or withdrawn from the event. At ECU Sculpture: Art and Environment will no longer be offered.
- What next? ................................................................. A new ECU unit titled Spatial Studio.

Aliesha Mafrici, 2015

Claire Canham, 2003

Jason Skele, 2005
All photographs by Nien Schwarz
Gomboc Sculpture Survey 2001 – 2015
Additional information


Public Art School (Now)

Nien Schwarz: Edith Cowan University
The Materials Murmur exhibition projects 2010-2015

Contributor: Dr Nien Schwarz, Snr. Lecturer, School of Communications and Arts, ECU.

Context: Project worth 38% of VIS3531 Sculpture: Art and Environment, 1/16 units in the Visual Arts major, part of 24-unit BA. The unit is a popular elective (no pre-req.)

- A 12-week studio-based materials research project. Students create new work while simultaneously reducing their ecological footprint.
- Enrolments vary, 18-38 students (1st - 3rd year) select a primary waste material of their choice (natural or manufactured). Political theorist Jane Bennett’s term “vital materialism” is their starting point with which to consider that consumers, including artists, need to be more mindful of their relationships with the material environment that sustains them. Students respond to Bennett’s, ‘thing-power’, the acknowledgement that everyday objects and materials (things) have significance in that everything, living and non-living, is part of the web that connects us all.
- I mentor each student. Class outcomes are collated by curating an exhibition of selected works in ECU’s Spectrum Project Space, a space for creative research by students, staff and the community.

Adele Price

Coat of Paint, 2015

Media: recycled house paint

Photographer: Nien Schwarz
The Materials Murmur exhibition projects 2010-2015

- Students have a day to explore installing their work in various ways. Assistance in hanging works provided by technical staff.
- Selected drawings and research journals are included.
- Students sit the exhibition and engage in dialogue with viewers. Contextual floor sheet provided.
- Excellent professional development.

*The Materials Murmur*
2-5 June 2015
Spectrum Project Space
Edith Cowan University

*Giselle Grant*
*Hazardous hangings*, 2015
Materials: hazard fencing

All photographs by Nien Schwarz


**Ryan Savage** (top right)
*Bird House,* 2015
Materials: leaf litter, recycled chicken wire and spray paint.

**Lisa Reilly** (right)
Materials: recycled barbed wire, found balloon.

**Chloe Deeks** (2015)
Materials: recycled shopping bags, paint.

All photographs by Nien Schwarz
Public Art School (Now)

Nien Schwarz: Edith Cowan University
Socially engaged projects involving students

Contributor: Dr Nien Schwarz, Snr. Lecturer, School of Communications and Arts, ECU.

Context: Engaging individual students as volunteer assistants for my public art projects

Case Study 1
City of Perth, 3 x 3 commission 2003.

Contracts awarded to 3 artists for 3 days each to create a work for Perth City centre. With the assistance of 3 students my work continuously evolved over 3 days. Working outside within the public sphere and the gallery structure was wonderful!


Student response solicited for a talk I gave at Hatched 2003 at PICA, Artist & Educator – maintaining an arts practice while teaching art within the university environment.

• “The educator’s intentions in pushing young artists towards an extended immersion into the arts community needs to reflect their own commitment to this practice...”

All photographs by Nien Schwarz
Socially engaged projects involving students

Case Study 2

Installation of *Transpose Transpose*, a site-specific work for Sculpture by the Sea, Cottesloe. A student volunteered to assist me. She had worked with me on the 3 x 3 City of Perth commission. She fielded a lot of questions posed by the public. Her feedback about her experiences on site:

- “I had the opportunity to draw upon and learn from the more experienced practitioner, gaining an insight into the working process and how to deal with the strong emotive and mental strain by channelling it into a productive and enriching artistic life.”
- “Prospective students certainly consider the work of those they would be learning under as a reflection of the School’s principles, flexibility, ethos and vision.”
Socially engaged public projects involving students

“It is important to the student to see and interact with their educators outside of the university context, informally at openings, and conferences, ... as well as pre-arranged meetings.”

“It is vital for the ongoing presence of the School to be felt outside of the architectural buildings on campus.”

Staff concerns: 1. Risk assessments and liability concerning duty of care for students working in public spaces; 2. how much structure to provide for students’ self-directed public projects; 3. When a student project goes wrong and your reputation and competence as artist and lecturer is compromised.

Case study 3
Artist’s Foundation of WA Artopia Project funded opportunities for socially engaged temporary art projects for 5 days in Perth’s city centre. Do anything you like, just engage the public. Chairs and paper supplied.
A few students refused to go or to engage. Many dressed up as angels. A few mature-age students taught younger students and members of the public (including youth high on drugs and men fresh out of prison) how to create origami cranes. The student-initiated activities were criticised by the City of Perth, for lack of structure and for not being visually appealing. Artopia disagreed.
Public Art School (Now)

Andrew Stock: Adelaide College of the Arts
Public Art : elective, Certificate IV, B Creative Arts (Visual Art)
Adelaide College of the Arts, TAFE SA
Contributor: Andrew Stock, Lecturer in Sculpture

Course Statement:

Introduction
Public art is art in any media that has been planned and executed with the specific intention of being sited or staged in the public domain. ‘Public art’ often has implications of site specificity, community involvement and collaboration.

The role of public art is to engage and inform (not alienate) the public and to facilitate the development of community culture. This can be achieved by integrating art and design components into architectural projects at their inception, encouraging consideration of ecological; cultural; landscape; biological and heritage components with daily life, by enriching the aesthetic environment. Alternatively Public Art can play a significant role in invigorating an existing public space and in promoting a new perspective in a locality.

In order to create a Public Art work, the artist must have developed their own visual language and interpretive ability to a level of sophistication which enables the articulation of a design solution to the Public Art brief which is both intelligible and expansive in the response it elicits from the viewer. Public Art work can be both independent or collaborative, with the artist/s engaged in any or all aspects of the process from:

- research,
- community consultation,
- concept development,
- responding to a design brief,
- concept articulation and budget proposals,
- through to fabrication,
- installation and
- project co-ordination.
Aims/learning objectives

The study unit explores art in the public realm, both commissioned and self-initiated. Students will investigate the skills and knowledge required to respond to a Public Art brief:

- incorporating site or brief specific research methods;
- concept development within the parameters described by the brief, including budgetary constraints and legislative requirements, and
- All other aspects of the process through to installation.

Study program

Students will be engaged in philosophical and critical discussions. The subject will provide historical, theoretical, practical and administrative learning.

Students will attain the skills to act effectively in the field as artists, client representatives and Public Art project, business and site managers. Integral to the process of creating a public art work is engagement with the community, facilitating the development and consolidation of ideas, themes and images generated during this process.

Students are encouraged to research and experiment with various techniques and media for the realisation of public art work.

Projects can be carried out collaboratively with architects, landscape architects, urban planners, designers and other related professionals undertaking real life projects which can engage a broad network of industry partners and associated institutions.

Practice may include street sculpture and street art, Performance, Happenings, Graffiti and Stencil Art, Video Sculpture and Projections, Kinetic, Ephemeral Art, Murals, constructed landscapes and public installation, projects in virtual space, and trans-disciplinary work engaging new and emerging technologies.
Units of study

The units of study, for both certificate and degree studies are from (training.gov.au)

- CUSRAD02A  Conduct research
- BSBCRT403A  Explore the history and social impact of creativity
- CUVCRS02B  Select sites and plan work
- CUVPUA501A  Create works of art for public spaces
- CUVPUA601A  Realise a public art project
- CUVVSP48B  Research and experiment with techniques to produce public art

On a personal note:

In my professional career I have been involved with a number of both independent and collaborative Public Art projects. In my experience the single most important factor in bringing to fruition a successful Public Art work is the ability to maintain an ongoing dialogue with the relevant interest groups.

Art in the public domain is imbued with a responsibility beyond the parameters of its ‘design brief’, and that is as an ambassador, an invitation to explore another cultural domain. This demands that the artist be conscious of that role, and of community sensitivities, in that this Public Art is differentiated from the art which is on display in a gallery because of its intrusion into the public sphere. If executed well and responsive to site it can be a welcome intrusion.
Public Art School (Now)

Peter Walker, Ron Nicholls, Tangi Steen: University of South Australia
Yuntuwarrin - Learning Together on Country

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Program: Master of Sustainable Design

In 2013/2014 DUCIER and AAD at the University of South Australia developed a collaborative learning project with members of the Ngarrindjeri Community at Raukkan (ancient meeting place), The Ngarrindjeri Land and Progress Association (Camp Coorong), and Masters of Sustainable Design students. In collaboration with Ngarrindjeri elders the project explores different aspects of experiential and intercultural learning on country with the aim of developing creative design solutions.

The Raukkan Community is situated on the shores of Lake Alexandrina in the south-east of South Australia and has a population of about 200 people. Founded in 1859 by the Aborigines Friends Association as the Point McLeay Mission, the governance of the community has been administered by the Raukkan Community Council since 1985. Since that time the community has developed a range of cultural and commercial activities including cropping, natural resource management and landcare programs and housing and infrastructure projects. The purchase of an old primary school in Narrung (about 3 Kilometres for Raukkan) in 2011 has facilitated the establishment of a community learning centre (Yuntuwarrun Learning Centre) in order to create and build sustainable and beneficial learning opportunities for the community.
Students participate in two 3 day trips to Camp Coorong and Raukkan and this includes a range of shared dialogue and organic learning processes as part of an introduction to Ngarrindjeri culture and place.

Students explore design ideas with community members from within a context of the knowledges, structures, values and features of Ngarrindjeri worldviews and an appreciation of the significance of the community’s relationship to land and waters (Ruwe). The program adopts a participatory approach from within a holistic and interconnected worldview which locates subjects as co-learners within the natural world. The processes of design are not prescriptive in the sense that students are designing for the community, but generate collaborative designs that are available to the community for development as they see fit.

The resulting design concepts are exhibited at UniSA at the end of the course and more recently an exhibition has been mounted at the Raukkan community in NAIDOC week.

The sustainable design course features an open brief pedagogy which offers opportunities for experiencing relationships to land and waters and ways of knowing associated with Ngarrindjeri worldviews [...] an approach that offers spaces for Indigenous and ecological worldviews, and challenges modernist and postmodern positions which largely privilege rationalism as the only verifiable source of knowledges available to human societies.

**TOP:** Students learning traditional rush weaving techniques specific to the Ngarrindjeri people.

**BELOW:** Janna Moore, Pelican Puzzle, student project, interactive learning for children.
Exposing AAD design students to a much deeper understanding of indigenous traditional knowledge’s and current day concerns will continue to have a marked impact on the graduates ideas and understanding of the broader societal role they can play as professional designers.

*Working with Aboriginal elders I discovered that design to them is a different definition to what the traditional education system teaches.*

*I now think of my design within the context of impacting seven generations into the future and how best I can design for that based on understanding of key traditions and values held by a collective.* (Student feedback 2013)

The interaction between the university and the community contributes not only to the students education but also has an impact on the notion of a “shared future”, an explicit desire voiced by Raukkan community leaders.

*The Community Council really liked the innovation and thought put into the community landscape from different sets of eyes. Others (some practical men) liked the ideas but talked about the reality of moving from paper to implementation and our lack of resource at this time, which was a fair comment. Others captured the importance of dreaming the design into being as being equally important.*

*So the project pieces certainly caused good discussion and will continue to shape our thoughts as we go forward.* (Raukkan Community leader, Clyde Rigney, 2013)
Aaron Davis and Brett Abroe, Straw bale constructions, student project. Development of designs utilizing local resource of straw bales for temporary structures.
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Prompts
Models of art and design practice

Diverse approaches to art, design, publics and sites

Diverse models of art, artist; relations between teachers, students, viewers, participants, social (geographical, cultural, political) contexts, discipline and institutional boundaries

Locations – regional, urban, international, virtual

Online space as public space

Materials, media and forms – ephemeral, performative, participatory, social practice, object-based sculpture, digital mediation, workshop, festival, exhibition

Processes – interdisciplinary/trans-disciplinary, partnerships, collaborations, collusions, co-creation

Purposes and products – commissioned projects, open brief, experimentation, intervention, critique, dialogue, encounter, contestation, intercultural communication, citizenship, problem solving
Pedagogical approaches

Experiential, project-based learning
Live ‘test sites’ for practice and experimentation
Foreground relations between teachers, students, viewers, participants, social (geographical, cultural, political) contexts, discipline and institutional boundaries
Dedicated programs and/or courses at undergraduate and postgraduate level
Assessed, credit bearing opportunities for students enrolled in courses or programs
Informal learning opportunities
Community based public pedagogy
Mentoring
Professional based training
Student learning
Knowledge
Skills
Attitudes and values
<table>
<thead>
<tr>
<th>Upon completion of a bachelor degree in Creative and Performing Arts, graduates will be able to:</th>
<th>Upon completion of a masters by coursework degree in Creative and Performing Arts, graduates will be able to:</th>
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<tbody>
<tr>
<td>Demonstrate skills and knowledge of the practices, languages, forms, materials, technologies and techniques in the Creative and Performing Arts discipline.</td>
<td>Integrate specialised and advanced skills with a developed knowledge of the Creative and Performing Arts discipline.</td>
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<tr>
<td>Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</td>
<td>Generate, research and explore ideas, concepts and processes in the field through integrated creative, critical and reflective thinking.</td>
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<tr>
<td>Apply relevant skills and knowledge to produce and realise works, artefacts and forms of creative expression.</td>
<td>Apply and refine technical skills and specialist knowledge within a sustained and resolved body of work.</td>
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<tr>
<td>Interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.</td>
<td>Interpret, communicate and present complex work and ideas to specialist and non-specialist audiences using professional conventions.</td>
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<tr>
<td>Work independently and collaboratively in the Creative and Performing Arts Discipline in response to project demands.</td>
<td>Initiate, lead, negotiate and interact with others in planning, adapting to and executing creative and performing arts projects.</td>
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<td>Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practice in the Creative and Performing Arts Discipline.</td>
<td>Engage critically with social, cultural and ethical issues and apply local and international perspectives to extend practice in the Creative and Performing Arts Discipline.</td>
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</table>

Creative and Performing Arts Learning Outcomes Statements (2011, Creative and performing arts learning and teaching academic standards statement, December 2010, Learning & Teaching Academic Standards Project, ALTC, Sydney)
Challenges, opportunities

Sustainability

Resources

Reliance on individual educators, partnerships, relationships

Maintaining goodwill, following through on promises

Structural obstacles (curriculum processes, course, program, institutional, discipline borders)

Making space in the curriculum

Expediency (short term goals make it difficult to plan and realise long term social engagements, large scale projects, beyond the life of a course)
Contested practices – colliding factors, goals
Risk management and risk aversion
Ownership, professional boundaries and territories
Permeating institutional silos
Rhetoric vs reality
Evaluation, critique
Demonstrating value, relevance
Ethics
Quality
(Silences)
Futures?
Is there a future for longitudinal practice?
Dynamic, permeable, trans-disciplinary, socially engaged incubators and laboratories that foster culturally aware and critical pedagogies?
What’s the next turn?
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  *Examples of works by degree and honours students that explore public spaces and invite participation*
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  **Nocturnal: Light in Winter Festival, City of Greater Dandenong**  
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• Jasmeen Patheja  
  **Action Heroes - Talk to Me, Meet to Sleep, Safe City Pledge, I Never Ask for It**  
  Blank Noise, Bangalore

• Nien Schwarz  
  **Gomboc Sculpture Survey 2001 – 2015**  
  Edith Cowan University, Perth
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  *The Materials Murmur exhibition projects 2010-2015*  
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2011, *Creative and performing arts learning and teaching academic standards statement*, December 2010, Learning & Teaching Academic Standards Project, ALTC, Sydney


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