School of Media Arts

Proposed Research Subject

Within the School of Media Arts we hold our individual and collective intellectual creative investment into the Visual Arts & Media Arts close as is evidenced through our excellence in research and practices in the Arts. This is undisputed nationally and internationally. The delivery of a proposed research subject is therefore one of great criticality, the choice of delivery and who we are delivering to is seen to be pivotal. A 'cobbled' nomenclature, for ease, experimentation, expediency or academic convenience is not a strategy that is acceptable to the School of Media Arts. Of importance to the School are questions pertaining to; the expertise and criticality of the academic engaged in the delivery of the subject on behalf of the School, and whether the academic is speaking from a Visual Arts and Media practice? Within the School of Media Arts, School of Art and School of Art History and Theory, contemporary practioners and researchers at the forefront of their fields would include:- Lynne Goodwin, Martin Simms, Rosemary Laing, John Gillies, Maureen Burns, Dennis del Favero, Simon Hunt, David McNeill, Lachlan Warner, John Collette, Paula Dawson, Nicole Ellis, Debra Phillips, Phillip George, Jill Bennett, Peter Hill, Peter McNeill, Anna Munster and Michele Barker to name the core. It is to these highly profiled and active researchers and academics that the School of Media Arts and COFA as a Faculty of excellence within research and education, should look to as the core participants and advisors to any proposed research initiative within the COFA Academic program.

If a research program is to be implemented the school of Media Arts believes it should be for the Schools to determine the structure and content, not one School imposing a model on the entire faculty, which is the current perception.

Of importance are the opinions canvassed as to which School/Schools at the College of Fine Arts has the currently existing expertise, quality assurance, vision and credibility to deliver this course? Within the School of Media Arts, School of Art History and Theory and the School of Art there are, already in existence, clear programs of instruction on research methodologies. The proposed research subject is perceived as duplication and depreciation in educational currency and focused educational research outcomes. Martin Simms lectures into a BFA Honours Year Research Program, a class that Martin and Peter Hill have developed collectively. The professional practice subject is another example of existing subjects that would be duplicated. MS-

An ethos of disciplined research practice is encouraged from the beginning of first year for all students in major subjects, across both Schools. This is a skill learnt from studio discourse, diverse reading, and comparative analysis (of their own and other's work), and indicates the presence of culture of research grounded in studio disciplines. Currently existing within the Bachelor of Fine Arts area of Sculpture Performance & Installation there are compulsory studio theory class throughout major studies with the delightful name of Talkfest. Each session major student must demonstrate a capacity for self-reflective understanding of their work, its development in relation to a broader field of practice through

seminar assignments and application through strategising research methodologies as appropriate to grants/scholarships (Ministry for the Arts Travelling Scholarship /Helen Lempieré– Dyason Bequest Scholarship – Australia Council/Ministry for the Arts etc, etc etc). Paralled with Talkfest within the School of Arts Sculpture Performance & Installation majors is the 'LIVE@5 Photomedia major mass lecture in the School of Media Arts, which presents contemporary arts issues, currency of practice, researchers presentations and mass lectures pertaining to and revising Professional Practice issues of the actioning of research methodologies and grant/application writing and research in general.

This abovementioned research ethos is therefore already integrated as part of an undergraduate curriculum. Media and Fine Arts research is epistemologically and therefore pedagogically tied to experimentation within media technical practices themselves. Therefore to extract the notion of research methodology from its technocultural context does not address how innovation and development are actually achieved within the area. It is vital then that research issues are delivered through the course material themselves. This is what we do and have done.

Research in the fine arts, by comparison with more exact disciplines, is something of a hybrid creature, ranging far and wide, courting serendipity and pursuing unexpected conjunctions of concept and form. Traditionally, fine arts researchers are uncomfortable with quantitative evaluations and the burden of proof, which characterise the more conventional academic.

The reality at the essence to the proposed research subject appears to be gaining expertise in the writing of university research grants. This is a skill that is already worked through during the professional practice program that runs in session one of each year. What could be developed are workshops that extend these skills. This would be a simple extension to the existing professional practice program.

It should also be recognised that this purported Research proposal is about paradigms of language and writing skills, and the sublimation of research activities that are messy and feral to a standardised formula of presentation. Is a standardised formula necessarily the appropriate strategy for the development of creative practices?

COLLEGE OF FINE ARTS - SCHOOL OF ART EDUCATION

HONOURS SAED 4051
Practices of Research in Art, Design and Education
UOC6 HPW3 S1 S2

Clifford Geertz says that those who wish to understand what a science is should look not, in the first instance, to its theories or its findings but to what the practitioners of it do. Research is broadly conceived in this subject as a pattern of practices in which the major agencies which contribute to the research process are perceived as a mutually dependent relation. This course aims to introduce students to the agencies of investigative practice in the humanities and social sciences and to an understanding of their role in the validation, analysis and interpretation of content within the domains of art, design and education. While practices of research in art, design and education vary widely in their instrumental and political significance it is nevertheless the goal of this subject to enable students, through the analysis of exemplars of research, to rehearse these practices in a manner consistent with an apprenticeship model of learning. In particular students will be able to integrate and apply systematically key agencies of research practice in art, design and education including – the role of exemplary theory, the functional stance of the researcher, the constraints imposed by art as the object of investigation, the use of nomothetic and ideographic methods and the conventions of proposal writing.

COLLEGE OF FINE ARTS - SCHOOL OF ART EDUCATION

POSTGRADUATE STUDY CORE IN ART AND DESIGN EDUCATION

SAED 9002
Practices of Research in Art, Design and Education
UOC6 HPW3 S1 S2

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COLLEGE OF FINE ARTS -SCHOOL OF DESIGN
MASTER OF DESIGN POSTGRADUATE STUDY
CORE COURSE IN MASTER OF DESIGN

SAED 9002
Practices of Research in Art, Design and Education
UOC6 HPW3 S1 S2

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COLLEGE OF FINE ARTS   SCHOOL OF ART EDUCATION

ART AND DESIGN EDUCATION ELECTIVE
CORE IN ART AND DESIGN EDUCATION

SAED 9021
Introduction to Frameworks of Research in Art and Design Education
UOC6 HPW3 S1 S2
Staff Contact: Associate Professor Neil Brown
Prerequisites: SAED9001, 9002, 9006, 9004

This course will further investigate theoretical frameworks which have been adopted by art education in the twentieth century. It is an elective orientation to research in the professional field. Frameworks include neokantianism and the experience of language; cognitive psychology, the influence of new stage theory and the notion of visual thought; behaviourism and the dictate of evaluation; psychoanalytic theories of art education; pragmatism, aesthetics and the central role of experience; theories of creativity; neo realism in child art.