**Kathryn Hendy-Ekers** - Good afternoon, and welcome to the VCE Art Making and Exhibiting Implementation webinar. So, this webinar is being presented after watching a series of on-demand videos for VCE Art Making and Exhibiting and following up from a few overview sessions that we had for VCE Art Making and Exhibiting, an Art Creative Practise earlier in June at the end of term two. Firstly, I'd like to acknowledge the Traditional Owners of the land of where I'm presenting from, the Wurundjeri people, the Kulin Nation, and pay my respects to Elders, past, present, and emerging.

So, in the session today, you'll have a Q and A box where you can ask all panellists questions. We'll read through those questions throughout the presentation. We'll actually stop at the end of each unit and explanation and ask for anybody to ask questions. We have had a few questions given to us in the pre-registration section of the webinar, So, this probably will help you as well. So, we will answer those questions as we read through the PowerPoint. So, as you know, my name is Kathryn Hendy-Ekers and I'm the curriculum manager for Visual Arts and Media, and Visual Communication Design. And I'd like to really welcome our three presenters with me today, Andrew Landrigan, Birra-Li Ward, and Giuliana D'Angelo. Giuliana is the state reviewer for VCE Art Making and Exhibiting. And Andrew and Birra-Li have been involved with the Support Material.

So, what we'll do this afternoon? There is an overview, I'll just run through an overview of the study and then we'll go through some planning ideas, looking at the Support Material, teaching and learning ideas, looking at the Support Material and assessment. You'll notice on the slides when you get the presentation later on, or it's on the website, there are some stars. Those stars indicate that where we jump in the presentation to the Study Design or to the Support Material that we'll run through. I do have some information for you about the examination as you'll see that the specifications are being developed and they will be published by the end of the year.

So, for Art Making and Exhibiting, all the key knowledge and key skills that underpin the Outcomes in Units 3 and 4 are examinable. There'll be two sections in the Examination. Section A will consist of short and extended answer responses. And Section B will consist of extended responses or an essay question. And written and visual stimulus will be provided for some questions in both sections. And that specification is the same for both VCE Art Making and Exhibiting and VCE Art Creative Practise. Now, on the Study Design page, I'll go to in a moment. There is some implementation information.

So, you'll see there is the new Study Design. We've published some Support Materials and there are also a series of implementation videos. So, I'll just reshare my screen at the moment, and go to the Study Design page. Okay, we're just running through something before So, just bear with me and I'll go back. So, it's in the middle of the Studio Arts Study Design page. You'll notice that when you go to the Art Study Design page, it is the same for Art Creative Practise. So, it will be handy for you to have a look at both studies. In the middle of the Study Design page, you have the Study Design, which I'm going to click on in a moment, and open that. And you have the Support Materials for Planning, which we'll look at in a moment. And we're going back again, we also have materials for Teaching and learning and Assessment. We also have the page, which you probably have found already with the on-demand videos, which has information for both studies in it for our Creative Practise and Art Making and Exhibiting. With rundowns of units, all three units, four units, information about School-assessed Task, Coursework and the Critique. So, that information will also be helpful for you as well.

All right, just going through the Study Design now. I'm just going to do a quick rundown of that. So, as you can see, I have the Study Design up in front of me at the moment. As you scroll through, you will see the Rationale and the Aims and the Structure of the study. Information about Safety and Wellbeing. Then under Assessment and Reporting, please take note of the Coursework and School-assessed Task allocations for Units 3 and 4 and the End-of-year examination. So, the School-assessed Coursework is 10%. The School-assessed Task, which spans Units 3 and 4 is 60%. And the End-of-year examination is 30%. Both new Study Designs have Study Specifications, which outline the structure of the study. So, you've seen this arrangement before. This actually outlines in inquiry-based learning the four units for the study. And it also then goes into the Key Terms used in each of those areas of study. So, as we've seen, Explore, Expand, Investigate, Understand, Develop, Resolve, Collect, Extend, Connect, Consolidate, Present, and Conserve. And they're the key terms you should be using for developing Inquiry-based learning.

Then we have definitions for Art Making and Exhibiting artworks. So, you'll see there, these terms are used across the study. So, it's really important that you do unpack these terms with your students. We have information about Aboriginal and Torres Strait Islander Histories and Cultures. Then these definitions are the specific terms used in the study. So, your students will need to learn these terms as you go through. So, we have Art elements, and Art principles. Both of those are identical for the two Visual Arts studies. Art Making and Exhibiting has a definition now of Aesthetic qualities. So, you can see the definition from the Study Design of Aesthetic qualities that is used across all four units. Art forms are listed. Context, the word Context is listed. So, the context is the frame of reference to allow the meaning of the artwork to be interpreted. So, that is also the same for Art Creative Practise. There's a short definition of a Critique. Influences and the inspiration, and Visual language. So, Visual language again, is the same for both studies. So, it is the use of the art elements and principles with materials, techniques, and processes to communicate. meaning, personal, cultural, and contemporary ideas to an audience.

So, those terms have been developed for the purpose of this study. Going through again, I'm just going to run through, in a moment, we'll run through each of the units. But just to determine your interest in the assessment task for Units 1 and 2. So, as you can see, assessment for Units 1 and 2 is a school-based decision. So, you have here, the three assessment tasks listed for Unit 1, So, they are recommendations. And when we go into the Support Materials, you will see, we have some specific examples for you. There is information, too, particular about Outcome 3 and what the presentation includes for Outcome 3 for Unit 1. The same for Unit 2. You can see the assessment is listed for the three Areas of Study for Unit 2, particularly for Outcome 1, which is the thematic exhibition. Outcome 2, which is the artworks and documentation. And Outcome 3, which is the finished artworks. Then going through Units 3 and 4, of course, we'll go through that in a moment. But you will see that we have for Unit 3, the School-assessed Coursework Task outlined here, that's allocated 50 marks. You will see later in the year, the performance descriptors released for that particular outcome and the one for Unit 4. The VCAA is now working on a model for performance descriptors. So, those will be available throughout the year.

So, just to be clear, that Coursework Tasks are different from the School-assessed Task. We'll provide you with performance descriptors that you can develop your tasks from and model into a rubric. With the School-assessed Task, as you know, we give you the mandated assessment criteria, descriptors, and the indicators. So, they will be available at the end of the year after this year's examinations. So, when you're looking for information about the School-assessed Task it is at the end of the Study Design here. Here's the Coursework task information for Outcome 3. Again, out of 50 marks. And then the School-assessed Task, we've yet to develop that. But there are four Outcomes associated with that task. So, that's something we we're currently working on at the moment. Now we've got all the Support Material available, but I have had a guarantee that it will be available to you by the end of this year. I think, with that, we might just go back to the presentation.

So, I do apologise, there is going to be a bit of jumping around throughout the session as we go through. So, I've just been through, with Art Making and Exhibiting the Study Specifications. So, again, those terms, which you will see in the Study Design. And then the three definitions of Exhibition design, Curation, and Conservation. I'll now just going to jump to have a look at some of the planning material. And I know my colleagues on screen with me are going to help me here. So, looking firstly at the Planning material, as you can see here, we have a series of tabs. So, we have information about developing a curriculum and assessment programme, inquiry learning in Art Making and Exhibiting, or just going through the overview of all these. And then I'm going to ask my colleagues to speak about these.

So, there's quite a lot of information here that will really help you. Information about Critical and Creative thinking, information about the Visual Arts journal, the Critique, Exhibiting artworks, and Aboriginal and Torres Strait Islanders information. And there is also Employability skills. So, I might go up to the top of the page here, and maybe one of you, Giuliana, Andrew, Birra-Li, might want to just chip in here.

**Andrew Landrigan** - And so, I'll start, Kathryn.

**Kathryn Hendy-Ekers** - Where would you like to start, Andrew?

**Andrew Landrigan** - Planning. I'm actually working through the idea that we've got a brand-new study that we need to deal with. How do we approach it as a faculty, as a team? And when I was working with Birra-Li on the Advice, we always went to the end point. 'What do the students need to achieve in their learning?' So, we always, So, you've just shown the assessment for the Outcomes for the study. So, those are the things that we looked at. We looked at the key knowledge and key skills and what needs to be achieved in those areas and also the cognitive verbs or the action verbs that the students need to respond to? Birra-Li, do you want to add anything to how we approach the Support Material?

**Birra-Li Ward** - Even with the timelines that we've just passed. Andrew and I, even in our discussions, realised that schools don't always follow the same calendars. So, these are suggested timelines I recommend working with your VCA coordinator and thinking about when SAT for thinking about the other subjects. And do that, yeah, backward planning with your school's calendar. This is a good suggestion though, I think.

**Andrew Landrigan** - And just to clarify the table. If we go to the top of the table, it might get a little bit confusing. So, the Outcomes are listed across the top of the table and then the weeks of study are listed down the left-hand side. And then it's broken up into Terms 1 and 3, or something like that to account for Unit 1, Unit 3, and then Unit 2, Unit 4.

**Kathryn Hendy-Ekers** - Giuliana, do you want to talk maybe about this section on inquiry-learning?

**Giuliana D'Angelo** - With the inquiry learning, each of the four units has, basically, each of the four units focus on a specific inquiry. And it comes with a question all the time and it comes with a focus and a learning inquiry question. So, if you look at Unit 1, for example, it asks the focus key question is how do artists use materials and techniques in their art making? And then we have a focus. So, each of the units, Units 1 to 4, has those key questions and focus. And that's sort of how I, with my planning, I've been starting with the Unit 1, writing that question up. And that's my main focus when I'm looking at Area of Study 1, Outcome 1 or 2 or 3, and then my focus. And then I look at the key knowledge and key skills. And then I try and build my outcome based around those and addressing those key knowledge skills all the time. So, each one has a focus on a key question all the time.

**Kathryn Hendy-Ekers** - Thanks, thanks, Giuliana. And so, we've got the inquiry learning here, and we've got those keywords and some approaches for developing the study. So, that's information’s there. And we go through with the timeline as well.

**Andrew Landrigan** - I was going to add with the inquiry questions. There's different models of inquiry and depending on the cohort in the school, that will determine the type of inquiry that the teacher delivers in the classroom, whether that is a very supported inquiry or one that the students have a little bit more freedom with.

**Kathryn Hendy-Ekers** - So, as you can see here, this is going through Units 3 and 4. Moving through with the timeline again. So, there are two tables there. There's one about the inquiry learning and then there is a timeline for planning. And we have here the weighting of marks, and Outcomes to help you as well.

**Giuliana D'Angelo** - I also noticed, and this is something we have to think in advance, is when I was looking through those timelines, a lot of them want you to visit an exhibition fairly early on in the unit. So, I think there needs to be a lot of planning ahead for the incoming year of booking exhibitions. I know, in my school, for example, we have a policy that we need three to four weeks’ notice before you can book an excursion. The school needs to be, you can't just sort of say, "Oh, next week, we're going here and there." So, this is something I'm going to have to really prepare in advance to know which exhibitions are on and go through all the admin day paperwork at the school. It might affect some schools.

**Kathryn Hendy-Ekers** - And I have been working on, I've contacted about 60 galleries around Victoria, regional and metropolitan. And have been working with them to provide the information for the Exhibition list. And those galleries are trying to help us with some information about their upcoming exhibitions for next year, what they may have online, what they may have available in a physical visit. And that will, hopefully will be published in November this year as well. Now, going on, there is information about Critical and Creative thinking throughout the study. And you will see that there are some definitions there. And then in each of the areas, research and exploration, experimentation, and development, there are some suggestions of how you can apply Critical and Creative thinking in each of those areas. So, that may be helpful for you as well. Does one of the presenters now want to talk about the Visual Arts journal?

**Giuliana D'Angelo** - I'm happy to just lead or start, and Andrew and Birra-Li can join in. I just think we need to understand the Visual Arts journal now underpins pretty much every aspect of the Units 1 to 4. And it also connects all the three Outcomes. So, it's going to connect the practical component, it's going to connect to the theoretical component of the course, which is something we probably are not used to in the Visual Arts journal at the moment in Studio. There's no stipulation also on the size or the form as it is created individually. And so, it could be a digital file or format. It can be an A3 book or can be an A2. It really is up to the student to create their own individual Visual Arts journal. And in there, basically, everything is documented and in visual and written form through Outcome 1, 2, and 3. It's a great discussion, I think we could have about what would a Visual Arts journal look like or what sort of ways in which we can prepare students. And I think one of them is to show them, to show students how artists use Visual Arts journals before they make a decision as to how they want their Visual Arts journal to appear. How do you feel about that, Andrew and Birra-Li?

**Andrew Landrigan** - Yeah, we've talked about this as well, Giuliana.

**Giuliana D'Angelo** - Interesting one.

**Andrew Landrigan** - I'm really interested in a hybrid form of the visual diary where the students are working on both papers, but then maybe presenting it in a digital form. So, therefore, our school uses Google. A Google platform. So, therefore the students can save it there and I can keep monitoring their progress and providing feedback to them that way. That's something that I've been experimenting with recently. And for the purposes of feedback, I find that really helpful.

**Giuliana D'Angelo** - Yes, I agree. And audio. I think there's an element of audio that can be introduced into this Visual Arts journal.

**Andrew Landrigan** - Yeah.

**Giuliana D'Angelo** - Perhaps. What do you feel, Birra-Li?

**Birra-Li Ward** - Yeah, again, I think we need to be mindful of equity and so, how students are working and then 'Is it fair?' But also, then workload in terms of how you're going to ensure that you can authenticate when you need to and have those discussions with the students to monitor their progress and how you actually get that material from them. So, yeah, Andrew and I had talked about that idea of a hybrid. But again, it depends on the students, and it depends on your cohort and the accessibility to technology that you have at your school.

**Giuliana D'Angelo** - So, we're moving to Microsoft Teams. And so, we have each class on a page. I've got each year, 12 and year 11 class on Microsoft Teams and there's lots of work I'm doing there where they can upload their work and I give them online feedback. And we can almost, we can also critique. We can put a work up, someone's work and everyone gives feedback. So, these are the things I'm modelling now in year 11 on Teams and something I probably will bring into year 12 if it goes well.

**Kathryn Hendy-Ekers** - And we just do have to be mindful, as we've said, as Birra-Li said, equity across your cohort. So, you do need to have that opportunity available for all of your students. So, one is not favoured above others. So, just keep that in mind because your students are treated as one cohort. There's some information, too, about our ideas to support the annotation in the Visual Arts journal there, too. So, referring to some of those key terms in the Study Design. So, they may be questions you want to use with your students to help them with that annotation.

**Andrew Landrigan** - There was a great point about galleries releasing information about exhibitions next year. And some of the galleries have already started to do this. So, the NGV have already started to push their 2023 content onto their website. ACCA has, and a number of other galleries will be doing the same thing. So, I think it'll be good for people to check in with galleries and their forthcoming exhibitions to get a sense of what's happening next year.

**Kathryn Hendy-Ekers** - And it is quite difficult, the galleries I've spoken to. So, as I said, there are about 60 of them. All have varying communication strategies about exhibitions, and some of them cannot release information about their exhibitions before a certain date. So, I've asked them to, even if they could provide us with some sort of information about their general collection even, that we can put into this list for them. There is a question. We will handle questions at the end of Unit 1, I think. I'm just conscious we do have quite a bit of Support Material to get through. Now, does one of the presenters just want to talk about this next one, which is the Critique?

**Andrew Landrigan** - So, I think the Critique is a familiar aspect to tertiary education and that if you were an art student going through an art training course. The critique was something that was practised quite regularly in that environment. I think at the same time, we are professionalising what we already do in the classroom as well, and what we have been doing for a long time, by putting this aspect into the Study Designs. The critique just formalises the process of conversations that we have in our classroom and recognises the value that those conversations have and the ability for those conversations to ultimately improve the quality of work that students produce in the studies.

So, I think this inclusion of the critique is going to value add to the work that's produced in all Outcomes in the study. There's a number of different ways that teachers can approach the critique in their classroom. They can keep it quite informal, but they can also make it quite formal as well, probably in Units 3 and 4. It needs to be more formalised because there are conditions that need to be met as part of the key knowledge and key skills. And also, I think, that would feed into some of the criteria to be developed for the SAT. So, those things need to be kept in mind when we're thinking about the critique. There's also a plenty of YouTube videos where you can go to and look at examples of how to conduct a critique if you're not familiar.

**Kathryn Hendy-Ekers** - And I've just got on the screen here and it's in the Support Material. A whole lot of links to different, for analysing or critiquing artworks. So, that will be helpful as well. And there are questions to us during the critique and for getting feedback. So, there are lots of different approaches for the critique. Okay, we're just in the last part of the planning, we have information on exhibiting artwork. So, there are some definitions of exhibitions spaces there, there is some information about presentation, conservation, environmental, and ethical considerations, and a table there, too, that talks about practical and aesthetic considerations, conservation and care considerations.

Just keep in mind, this is Support Material. It's not examinable material. So, the examinable content will be coming from the Study Design. And finally, there is lots of information here about Aboriginal and Torres Strait Islander knowledge, cultures, and histories, with the whole lot of links there that have been published and investigated by the VCAA across all studies that you can actually use and have been developed in consultation with the Victorian Aboriginal Education Association and the Department of Education and Training. So, there are lots of resources and information and protocol documents there as well.

Okay, we're going to go now back to the presentation, So, hopefully, you can see. So, we're just going to move on to Unit 1 now, and then we'll stop in about 10 minutes, and we'll go through the Support Materials for Unit 1 and then answer any questions relating to Unit 1. So, as you know, there are three Areas of Study in Unit 1. And again, we've spoken about the focus question for each. So, Unit 1 is about the exploration of materials, techniques and processes. The historical development of art forms and the change in characteristics and properties. How artists use materials, techniques and processes. And then also presentation of artworks for the focus on exhibitions. So, there the three Outcomes there. I won't go in the detail because I think it is more useful that we actually have a look at the Support Material. So, we have both teaching and learning and assessment. So, they're interrelated. So, you will see, for each Area of a Study, we have examples of learning activities, and then we have a detailed example.

So, does one of the presenters maybe just want to go through, maybe the first two Outcomes and speak about that?

**Birra-Li Ward** -Like Giuliana said about the inquiry question that leads it. And for Unit 1, it is. How do I just use Outcome 1 at Area of Study 1? How do artists use materials and techniques in their art making? And I think that sets the stage for lots of play, lots of experimentation. It's about exposing the students to a range of art forms in this outcome So, they're not focusing on one, but they do become more familiar with one. They do it over a range but become more familiar with one in preparation for Outcome 2 or Area of Study 2. So, they really need to be exploring and experimenting in their Visual Arts journal. It's a good point to then start introducing them to the range of annotation strategies that they could use. Again, in the Support Material, there's lots of help with the questions that they could use in discussing the characteristics and properties of materials, but also how to then use the Visual Arts journal. And I know there was a question in the chat about 'How do you see sketchbooks?' There are a range of galleries and resources arts institutes that do have interviews with artists talking about how they work through sketchbooks or how they use their planning to produce their arts Practise. Did either of you want to jump in?

**Andrew Landrigan** - So, looking at the history of the art forms as well is really important. And tying it to some history of the art form. It's impossible, I think, to look at the history of painting in such a short time frame. But you can choose key examples from the history of painting or the history of photography and look at those in detail with the students and perhaps look at the key changes in and jumps in the technology that we used in that particular art form as well.

**Giuliana D'Angelo** - I liked this detailed example. When I went through it, I thought this is definitely something I would do. And I've had to also consider, I think the teacher also has to consider their own expertise and also what you can offer at your school. So, there may be some limitations as to what art forms you can offer, but I think you have to keep that in mind when you're planning. But I do like the idea of allowing students to look at the historic and contemporary sort of development of that. We did this little example in year 11 in Unit 1, and we tried this one actually as part of our trial and students were really interested in, they liked they were looking at painting or photography. They started to look at the history of it and the contemporary or the technological innovations along the way. And I think it gave them a very rich understanding of the art form that they were choosing to go on with. And I also think it enabled them to develop some correct art terminology. And I think that's something that's very important that we need to remember with this is, the language like in Printmaking, the students were starting to use etching presses, and not some words I've heard before or a zinc plate or a copper plate. So, the correct terminology was very important.

**Birra-Li Ward** - It allows them to be introduced to the health and safety that they need as well to explore those materials, which is really important.

**Kathryn Hendy-Ekers** - Now, Outcome 2, which is, again, students should be able to make and present at least one finished artwork and document their art making in Visual Arts journal. So, again, we've got some examples of learning activities here and a detailed example. So, do any of you want to elaborate on any of those?

**Andrew Landrigan** - So, the artworks, the artworks generated from the experimental exercises that are conducted in Area of Study 1. So, that's the first point. So, the student chooses maybe a specific exercise that has been completed to a high standard and they want to develop that further, or it could be something that hasn't worked, but they're still interested in it and want to explore it even more. We also need to make sure that they document all of their Practises in their Visual Arts journal when they're developing the artwork. And you've got the Reflection Statement and Artist Statement on the screen there, Kathryn. And I'm just wondering, I'm just checking, is that part of the Outcome 2?

**Birra-Li Ward** - Yes. They need to write both an Artist Statement and also the Reflection. The Reflection is mostly about their learning. So, what have they learned? How did they go about that? It's that metacognition that they really need to be addressing within that reflection, yet, the Artist Statement is the didactic panels, what we would say, the gallery, the contextual information about the artwork itself. It's also important to note for this outcome that it's a set theme by the teacher.

**Giuliana D'Angelo** - That's what I wanted to clarify with everyone. The art forms can be different, though. How would you approach it, Andrew and Birra-Li? Could each student have a different art form, and you just set the theme or would you, as a teacher, set the theme and the art form?

**Andrew Landrigan** - Yeah, that's a good point, Giuliana. It depends, I think if we're starting with Outcome 1 and we're selecting the art forms that the students are studying. So, we could determine that in our Area of Study 1, but then in Area of Study 2, the students will be selecting the experimental exercise that they think should be progressed further to develop an artwork. But then at the same time, it might depend on what the teacher wants the students to do and to produce, especially if they're going to show it or exhibit the work. It might be easier to exhibit one art form rather than several different art forms. And it also depends on the resources that are available.

**Giuliana D'Angelo** - In the school, and the cohort. Cohort of students. I have Year 11 students at the moment who haven't done art since year eight. And they wouldn't really probably have touched any of those sort of art forms that my year 10 students, the previous year, have had a go at. So, maybe it could be a bit, and depending on your cohort. It might have to be teacher directed at first and say, "We're all just going to do drawing as our first art form." And then painting. And then, because of your lack of the skills or the previous knowledge isn't there.

**Kathryn Hendy-Ekers** - And this is the difference between this study and Art Creative Practise, that this one is based on art forms, primarily on art forms and working with materials and techniques with art forms. It's something to consider. Now, Area of Study 3, the outcome is on completion of this unit. The students should be able to research Australian artists and present information about them in a format appropriate for a proposed exhibition. So, we have put a lot of examples here. In the planning, we had advice about that. We have some information here that when you are planning that visit, what to do? So, there are some ideas here, how the students could look at the chosen collection of artworks via a guided tour, view an online video about the chosen exhibition, documenting their Visual Arts journal and reflect on the experience of viewing their exhibition, their collection of artworks, then examine examples of art exhibitions or collections such as catalogues, extended wall labels and room sheets.

And then they need to undertake that further research about three chosen artists in their artworks. Maybe they can meet those artists if it's a local regional gallery they've been to, where they've had a solo show by an artist. Maybe you want to meet with that artist and discuss with them. And then they need to present their research in a series of extendable labels, posters, media, or oral presentation. And this is where I might actually just jump to the assessment. So, you can see, for Unit 1, we have a suggested assessment activity. So, you can see here, this is for Unit 1, Area of Study 3. There are some specific questions you can use there when you're developing this task. So, you could then think about those questions and the exhibitions the students visited, and then choose the format for the presentation of the material in that exhibition. Do any of the three of you, want to contribute to that further?

**Giuliana D'Angelo** - Would you give choices... With the choosing an appropriate format, would you allow your students to choose what they prefer or would you as a teacher-

**Kathryn Hendy-Ekers** - I think for equity, I think I would be selecting one of those tasks that suits all of your students. I think it could become quite complex if you had different ones. So, I would suggest maybe researching and selecting one from the list.

**Andrew Landrigan** - Also thinking about how do the three Areas of Study connect together? So, therefore, what connections can we make between them So, we consolidate the learning that happens rather than perhaps doing totally different things in each Area of Study. There's been a few questions in the chat about, like, what art forms should we use and how many should we actually work with? And we need to remember, it's Unit 1. Some of the students might be in year 10 accelerating. So, therefore, that depth of knowledge, we need to work with the student to establish. And yeah, that's probably, again, coming back to the point about the cohort and the students that you're working with.

**Giuliana D'Angelo** - And your time allocation. How many times do you see them? How long are your lessons?

**Kathryn Hendy-Ekers** - So, we might just go to some of these questions now. And we read them out and answer them. So, there was a question about the journal in Units 1 and 2. 'Do the students have a journal in Units 1 and 2 and start a new one in Units 3 or 4?' I would say, they would need to start a new journal in Units 3 and 4, because it is associated with the School-assessed Task. So, that might answer that question. There was a question about the Support Materials and the exhibition lists. There was a question, "Would the exhibitions list with suggested or recommended exhibitions be stipulated, or can we visit any not listed?" Absolutely. The idea of the list is just to recommend for teachers, it was a request to us in consultation for such a list. So, you can study any exhibition you wish. It was just to provide teachers with some, and the galleries are really pleased to provide this information, particularly the regional galleries. And it did come from regional teachers, this request, that we do publish some information.

There is a comment that it might be difficult to just use one type of journal. It would be great to have a cross-section of applications.

**Andrew Landrigan** - Sorry, just to interrupt. Like, trialling different approaches in Units 1 and 2, I think would be really beneficial to work out for the student what they should use in Units 3 and 4.

**Kathryn Hendy-Ekers** - Yes, and there are quite a few comments from people who have used Microsoft Teams for visual diaries right from Year 7. So, that will be great to see as we move through next year. There's a question here about examples or access to examples of working artist journals. It's easy to get past student examples, but it's a different story for working artists. I don't know if any of you've got any suggestions of artists journals that you've seen that the students could work with. Often, through the Creative Victoria Artists in Schools programme. Often, those artists, and a lot of the galleries do work with artists. And I know there is lots of opportunities for artists and residence programmes.

**Giuliana D'Angelo** - I also know my students use Instagram a lot where they direct message the artist that they're interested in, and they start conversations with the artist and they do actually ask them questions about their process and how they are inspired by, or how do they record their work. So, some artists are quite open to communicating with students and you might be able to end up getting some understanding or even visual images may be sent to them about how they work. So, there are, they've just got to be quite savvy and innovative of, and they are quite good like that. They can sort of contact artists and email them or DM them.

**Kathryn Hendy-Ekers** - And there is a suggested here that "Were the Support Materials available for download?" and no, the VCAA communications policy, which is the government Department of Education and Training policy is that all material is published online now. There are lots of opportunities. You can screenshot things and actually sort of make those available for your students. So, there are lots of different ways of doing that. It is a suggestion that in Unit 1, it'd be very difficult for students doing many art forms and it would be best to have a focus on a couple to start with. Someone has suggested, "Could you revisit art forms from previous year levels?" I think so, too, particularly, if your school specialises in a particular art form. Absolutely, your students will be probably quite skilled in that particular art form as well. There is a question about "The artists for Outcome 3 in Unit 1, do they need to be contemporary or historic?" We haven't stipulated, but probably, again, as Andrew said, you can relate all three Outcomes. So, it might be useful to have a look at a contemporary and a historic artist in that.

**Birra-Li Ward** - And just to clarify because there's a few questions, "Is it three or four artists?" It's three artists.

**Giuliana D'Angelo** - Perfect.

**Birra-Li Ward** - One of those three must be an Aboriginal and Torres Strait Islanders artist.

**Giuliana D'Angelo** -There was a question here about students, "Should students print out their digital information in their visual diary?" I personally would print out if they've done a PowerPoint presentation to the class. I would probably get them to print out on a small scale, the actual PowerPoint and place it into their diary into that artificial journal. That's me, personally.

**Andrew Landrigan** - I do that as well, Giuliana.

**Giuliana D'Angelo** - Do you?

**Kathryn Hendy-Ekers** There's a question about rural areas, "Will a virtual tour suffice?" Yes, the students can definitely visit a physical exhibition or a virtual exhibition. The exhibitions, as someone has asked, they don't have to be located in Victoria, they can be located in the state or in international exhibitions. And that's always been the case.

There's a question about the multiple modes of a journal means that it no longer can be chronicled dated and sequential and mandated as in Studio Arts? Yes, this is a new Study Design so, there will be information about the scope of the task. But it is a visual journal. It's a very different course to the current course that is on offer. But it is important. The main thing I can say about digital journals is that you need to be able to authenticate it at the time that you were observing it, assessing it. Because as we do know, and that's why things are published online, they are ephemeral. They can change, so, you might need to determine how you date, stamp things, when you're doing your assessment. There's a recommendation for a programme called 'Sketchbooks' to show manual formats of a visual Journal.

There's a question about the Visual Arts journal and the ways students currently use their visual diary for their studio process? Yes, I've answered that very different approach. There's a question about researching the history of art forms, "Do students only need to research one art form or do they need to research all the art forms explored?"

**Birra-Li Ward** - I can answer that one, actually. I was going to say, with that, again, depends on your cohort. I would do it in my class, probably with just with the one. But obviously, experimenting and exploring a range. But focusing on that one research project onto the one that potentially could be that the one that they investigate further in Area of Study 2. But again, that's depending on your cohort. You might split that research project up and do it differently. It is just a support idea.

**Kathryn Hendy-Ekers** - Okay, somebody has made a recommendation of the commercial company that produces sketchbooks. Apologies, we can't endorse or mention any commercial providers online, but there is, if you contact me, I'm sure one of the presenters they'll be able to. And I know there is a Facebook page, maybe that person posts on the Facebook page that's operated by Art Education Victoria, not by the VCAA. There's a question about historical materials and techniques, "Is this more reference in research than part of the student practise?"

**Giuliana D'Angelo** - It can be, either or both. I think that you sort of need to have an understanding of the historical origins of that art form in the first place. They may come across a tempera or something that's like egg tempera and like to trial that themselves by discovering something quite historical, or they may choose to just learn about it and then move on to a contemporary artist. But I do think that, as an artist, in a selected art form, you have to have some understanding of its history and its origins. Whether you want to take it on and practise, it is another thing.

**Kathryn Hendy-Ekers** - Okay. There is a question about art forms, "Do you need to explore how many artforms in Outcome 1?" Does the panel have any suggestions?

**Giuliana D'Angelo** - I reckon, max three. I reckon, max three. I can only get through three in Unit 1. With all the disruptions of Term 1, it's a short term, lots of things go on. I find I can do one in Term 1 and about two in Term 2 if I'm lucky.

**Birra-Li Ward** - And it also depends on the complexity of the art form.

**Giuliana D'Angelo**- Absolutely.

**Birra-Li Ward** - And the materials that you're using.

**Kathryn Hendy-Ekers** - And it was about the key knowledge and key skills referred to in the presentation. "Is this presentation about the research or the display of the artworks?" So, for example, "Do the students need to present images or diagrams illustrating where the artworks could be exhibited in an exhibition space? And is it possible to submit the research as a sound file video or in another format, a gallery would use?" So, the presentation of the information is more about the didactic information and the catalogue, not so, much of where the works would appear on a wall.

**Kathryn Hendy-Ekers** - And absolutely, if they want to do a sound file or a video, that's fine. That would fit into one of the presentation formats. Okay, moving on to Unit 2. As we've said, three Areas of Study. So, this unit is focusing on art elements and art principles and student style and visual language. So, students develop artworks from a set theme, and then they also look at how exhibitions are designed and planned. So, the Area of Study 1, that focuses on exhibitions to start with. So, a thematic exhibition. And then Area of Study 2 or 3 looks at the aesthetic qualities and style through development and then resolution.

So, there are the three Outcomes there. I am actually going to go now to, again, the Support Material. And we'll have a look at Unit 2. So, we have three Areas of Study. So, this first one is about the exhibition and selecting a range of artworks from an exhibition and other sources to design their own thematic exhibition. So, you can see, there are some examples of learning activities here the students can do. And then we have a detailed example of visiting the exhibition. So, what you can do before you visit the exhibition. During the exhibition visit. After the exhibition visit. And here's the information about developing the exhibition proposal. Remembering that they are looking at three artists and then selecting artworks by other artists to design this thematic exhibition. Does any of the panel just want to talk about the way they would approach this task?

**Andrew Landrigan** - I think, linking back into Unit 1, the idea of a theme has been established in that unit. So, I think, again, I think, I'm thinking about how, what theme, what exhibition will you take your students to? What is the theme of that exhibition? And thinking about those sorts of things in the planning of this task is really important. The students should select three artists from the exhibition that they see and then add another three after they've visited the exhibition. Is that your take on this?

**Kathryn Hendy-Ekers** - What I might show, just the assessment for that particular task. So, again, this is Area of Study 1 in Unit 2. So, there's information there about how you could design that task. You'll see that we recommend looking at the VCAA VCE Art Making and Exhibiting. And some of the things the students can look at in the exhibition, the theme, and why various artworks are on display, the relationships between artworks within the exhibition background information about the exhibiting artists and artworks on display, the context in which the artworks on display were made, and how this influences the way they present ideas and communicate meaning. And the various artworks that have been presented to respect the intentions of the artists. And in relation to the time and culture and when the artworks were made. Now all of the galleries who've applied or are applying for the list have been given this information from the Study Design. So, they are aware of when a school approaches the gallery, what they will be looking for. So, hopefully, when they provide us with that information, they'll be able to help us.

So, just before we go on, I'll go back to the second Outcome in Unit 2. So, you can see, this is Unit 2 Area of Study 2. So, the students are able to explore and progressively document the use of art elements, art principles, and aesthetic qualities, to make experimental artworks in response to a selected theme. Now I can see here, there are some questions for the class to ask when they're developing their theme. So, does any of the panel want to talk about this way that they think they will approach that particular outcome?

**Giuliana D'Angelo** - I think in Unit 2, I'd probably, I'll let the class generate the theme. I think in Unit 1, I have a feeling I might generate the theme. And then in Unit 2, allow the class to generate the theme. We are looking at that thematic exhibition. My only challenge, I guess, there, is to ensure that once they've selected a theme that I can find an exhibition somehow that can complement the theme that they're looking at. You want it to connect in some way, or the teacher, what they could do there, is look up some galleries what's on in Term 2, close to Unit 2. Give them a list of the art exhibitions out there and just see whether, which one they sort of find they'd like to go and see and generate a theme from there. I'm not sure, but I would like it to be student or class generated here.

**Andrew Landrigan** - Just following on from that idea, Giuliana, is maybe collecting a set of artworks that is representative of the exhibitions that are going to be on, presenting those to the students, discussing those artworks, and then discussing the themes and ideas around those artworks that might lead them to the sort of theme that you would like them to select. I would be setting the theme for the class, not for individual students.

**Kathryn Hendy-Ekers** - There is a question about what constitutes an experimental artwork. And there is information on the screen there under experimental artworks of what students could do. So, they're not finished artworks, they're just experiments with materials and techniques and how you would convey that theme. So, that might help you there as well.

**Birra-Li Ward** - But in this Support Material, that is quite a bit of information on those open themes or how you get breadth within helping the students to navigate themes to class.

**Kathryn Hendy-Ekers** - And you also see here, too, this is for Unit 2 Area of Study 3, which is, on the completion of the unit, the students should be able to progressively document art making to develop and resolve subject matter in at least one finished artwork. So, you can see there is information there about how to develop and create the artworks and then submit detailed examples there. I'm just going to go back to the PowerPoint presentation, and we'll handle just quickly any questions before we go onto Units 3 and 4.

So, there was a question about "Is the set theme for both Unit 1 and 2, or for just Unit 1?" The set theme... Well, the theme is, they have to develop a theme as a class for Unit 2, definitely. For Outcome 2 and 3. But for Unit 1, it can be, it is a focus on materials and techniques. You could, as a teacher, select a theme, but definitely for Unit 2, you need to do that. There's question about visiting exhibition in Unit 1 and Unit 2, "Or can we address the Outcomes with one visit?". Probably you could, but I would say, if you're having trouble accessing an exhibition, maybe look at a virtual exhibition for one and a physical visit for the other.

There's an interesting question about "Are exhibition proposals designed to be then implemented at the end of the year? And how does this require students to create a whole body of work? Or is one proposal chosen for the whole class exhibition?" So, again, I'm not sure what that question is asking. It seems to be getting confused between two studies, I think. That person may be able to rephrase their question for us. So, in Unit 2, definitely, the theme is generated for the whole class. "Define experimental artworks" I think student's voice is really important here. So, Andrew says, as a teacher, you can direct this. There's been a suggestion, somebody saying they're going to have a list of universal themes going through Outcome 2. And then they'll discuss and decide on the theme, which introduces student agency. And then other experiments in Area of Study 2 will begin to be resolved in Area of Study 3. Yes, they are resolved as finished artworks in Area of Study 3. But you might want to have a broad range of experimental artworks. And then there is some information of how you can select at the beginning of Area of Study 3, what the students will develop as a finished artwork.

There is a question about completing units, and Outcomes sequentially. No, you don't have to complete the outcome sequentially. So, you can do two Outcomes, Outcome 2 and 3 combined, if you wish. And that's the beauty of the VCE, they do not have to be taught sequentially. A question about the Exhibition list and regional students. So, there are plenty of galleries and there are galleries outside of public galleries who have been contacting us about the exhibition list. So, there will be plenty of resources for everybody.

Okay, we're going to move on now to Units 3 and 4, and just go through the assessment first. So, you can see, as I outlined at the start, the School-based Assessment, the School-assessed Task, the four Outcomes across Units 3 and 4 constitute 60%, and then Units 3 and 4 Outcome 3 constitutes 10%. And the external examination is 30%. So, there, from the Study Design, you've seen that information about the School-assessed Task. So, and the information that the students need to produce, to meet requirements of that task both from a page in the Study Design. So, for Unit 3 Outcome 3, this is the details of the Coursework task. So, that's the written task or the coursework task. So, there is a difference for those of people who might be new to the School-assessed Task, the VCAA produces mandated criteria and assessment descriptors for you. With the School-assessed Coursework, we provide performance descriptors, which you will develop rubrics from, and all of those will be available later in the year.

So, the School-assessed Task information, I will go back to the assessment page. And for Units 3 and 4, you will see that we have information about School-based Assessment and the School-assessed Coursework. And information about some examples for the Coursework tasks for Unit 3 and for Unit 4. And information about the School-assessed Task and how scaffolding of the School-assessed Task. So, please read through that because Birra-Li and Andrew put a lot of work into this to explain how you could develop your School-assessed Task. And this will be produced, the assessment criteria is being developed, as we speak. And will be available, it's going out to focus groups and will work, that work through that, and it will be put to the VCAA Board to be approved and published by the end of the year. So, I'm not going to go into this information in great detail. I think it's more important we do have a look at the Study Design, which again, is the examinable document at the start and is the starting point that will help you as well, so.

So, going through Unit 3. So, three Areas of Study, the first two are the School-assessed Task, and then we go into, the third one is School-assessed Coursework task. So, the focus is on art making in a selected art form using materials, techniques, and processes based on the expression of context, subject matter ideas, and visual language. This documentation of art making the visual diary and then presentation of a critique of art making and artworks. So, you can see the focus questions we spoke about at the beginning of the presentation. There's the three Outcomes related to the School-assessed Task. And then we're just going to now go to have a look at some detailed examples again in the teaching and learning.

So, for Unit 3, which is the first outcome is on the student should be able to collect information from artists and artworks and specific art forms to develop subject matter and ideas in their own art making. So, there is a series of learning activities here about how to generate and collect ideas, identify maybe themes, research information about researching the three artists, some ideas for themes, and then a series of learning activities. A lot of questions there that you can use. So, there is a lot of information. Does one of the panel want to talk about how they would start this task?

**Andrew Landrigan** - Outcome 1 is the first part of the SAT and it's a task that I see being delivered in Term 1. Would you agree, Giuliana?

**Giuliana D'Angelo** - Absolutely, I think in the Support Material you mentioned at least by week five and I fully agree. I think that's where it should sort of end. And then they can make art.

**Andrew Landrigan** - It's really, it's a lot more efficient than the current Study Design in terms of art making. The students are diving into that process quite early. And they need to be ready to start making their artworks or artwork for Outcome 1 really soon in terms of the delivery of the study.

**Kathryn Hendy-Ekers** - Thanks, Andrew.

**Andrew Landrigan** - And also documenting all of their processes in the Visual Arts journal as well is really important.

**Giuliana D'Angelo** - And I do like the example that you, and Birra-Li placed in there about researching the three artists, visual images, reproductions placed in their visual diary, also citation, accurate citation when acknowledging those artists. I also think that we have to keep in mind that these three artists are just, I guess, their main mentors in a way. But it doesn't stop them from obviously adding a lot more other artists inspiration and sources of imagery. These are the ones that basically will feed into Area of Study 3, I guess. But they also can broaden their range of sources as well, other than the three artists.

**Andrew Landrigan** - And would you start, like, some schools I know, have head start programmes, for example? At the end of the current year of study?

**Giuliana D'Angelo** - Yes.

**Andrew Landrigan** - Would you be setting this sort of research task for that holiday homework?

**Giuliana D'Angelo** - I'd be mindful of the fact that assessment really happens in the current year of study. So, for Head Start, we have to be very careful that students aren't commencing work prior to the year that they're enrolled in the study. However, that doesn't stop them from visiting galleries, researching, just getting, collating information somewhere are probably not in their Visual Arts journal. They just have to collate the information and then come back to you in the beginning of Term 1, and then we can start talking. You can give them guiding questions, things to look out for over the holidays, but I would be hesitant to even allow them to do any work in their Visual Arts journal. That is going to be assessed in Unit 3, Unit 4, in the previous year.

**Birra-Li Ward** - And there's also the shift in the cut-off date where students can swap and change subjects, So, you don't want it to be detrimental to the students.

**Kathryn Hendy-Ekers** - As you know, when we do audit, we do look at those timelines very closely and you often do get advice if you have started too early. So, please keep that in mind. Just going on to Unit 3 Area of Study 2 Outcome 2. So, the students make artworks in specific art forms, prepare and present a critique. So, they're not finished artworks? You just have to keep mindful of what the student is presenting in Unit 3 and in Unit 4. So, you can see here, there's a detailed example of the planning and making two artworks and specific art forms inspired by sources of inspiration, ideas, techniques, and styles that have been refined from exploratory and developmental work in the Visual Journey. So, there's lots of information there. There's two artworks, how you can make those two artworks. Again, does any of the panel who want to contribute?

**Giuliana D'Angelo** - I think, knowing that they have to do two artworks, my approach, I think after week four or five of Term 1, I would get them to start making one artwork, probably, just the first. I would probably think about internal dates allowing them to see like, a goal to see. You start your first artwork. That's got to be ready by Term 2, week one, week two, and then start your second one. Some students like to work on both at the same time. So, you would allow that? I know I'm allowing that this year, some are working at two at a time. But if they're going to work with one at home, you'd have to really ensure there was authentication, procedures that were implemented. But I think you have to set internal dates for them. The beauty of doing one artwork first is that you can stop them around Term 2, week two, and give some sort of little reflection, feedback, critique, before they move on to their second work.

**Birra-Li Ward** - In the planning document, So, again, and one of the tabs on the Art Making and Exhibiting pages, the drop-down tabs, the timeline. Again, it's recommended, and you'll see that what we put in again is different from what Giuliana just said. But there's different ways that you can approach it depending on your needs.

**Giuliana D'Angelo** - So, what's another approach? Andrew, what would you do? Birra-Li?

**Andrew Landrigan** - You just made me think about, Giuliana. Like, how do we see the artwork now? Because it's different to how we see it in Studio Arts. Because we need to reconfigure our understanding of what the artwork looks like now. The artworks might not be as developed and advanced as the Studio Arts once were. So, we need to keep that in mind when we're thinking about the new study.

**Kathryn Hendy-Ekers** - And yes, there are quite a lot of questions about the old study and the current study for Studio Arts and the new one. Please make sure you do look at the video that we did do back in June, where we did talk about that transition. Just, I think there's a question about an exhibition proposal replacing a current exploration proposal. I think that's for Unit 3, that is a separate outcome. The person who has asked that question, that's the Coursework task. There's a question about implementation of the course. Just keep in mind, it is 50 hours per unit, so. And the timelines that Andrew and Birra-Li have suggested might be appropriate to you and your school. So, it should be 50 hours per unit.

There's a question, "Do students select an overall theme for the year?" They can work on a variety of themes. It is a much more open approach to the study than it has been, so. And that was one of the main reasons for the shift is to really open up the student's ability to explore different ideas and different art forms within Units 3 and 4. The artworks from Units 3 and 4 don't have to connect together, but they probably do need to link to the inspiration. There's a question about, "What suggestions do you have for helping students narrow their focus to ensure their themes are manageable for the School-assessed Task?" So, somebody's saying that previously the Exploration Proposal served that role. Does any of you have any suggestions?

**Andrew Landrigan** - Conversation with the student about their work at the very start, narrowing things down for them, helping them to refine their ideas through conversation, meeting with them, making notes for them to go and look at particular artists or the artists that they've identified to see how they narrow down specific things in their Practise.

**Birra-Li Ward** - And I would do it in my classroom as maybe an introduction to starting to the critiques, but informal and with maybe pairs. So, then, the students are doing little peer discussions about how they can get to those solutions quicker.

**Kathryn Hendy-Ekers** - So, there's been a question about what this final work would look like? And how it would differ from the current study? So, I think people are asking about the artworks in Unit 3 and the artworks in Unit 4? I think what we will do is when we do meet, some of the panellists and myself as a group, we'll really be able to knock that out when we're doing the assessment criteria and we will be able to provide you with some sort of idea of what that finished work will look like, and that may help.

But again, we have to address that this is a curriculum, it's not a syllabus. So, we can't really dictate to people what they should be doing because that will just shut the student's creativity down. So, thank you for those things. Here's Unit 3 Areas of Study 3, which is the Coursework Task. So, the students should be able to research and plan an exhibition of their artworks of three artists. So, this does relate to the research they do conduct in Unit 3 Outcome 1. So, the students should be looking at the artists that've explored in Unit 3 Outcome 1. And maybe looking at collating an exhibition of those artists and artworks.

So, the students must have an exhibition of six artworks identifying two artworks by each artist they've researched in Unit 3 Area of Study 1 for inclusion. So, it is really quite key that the artists are selecting in Area of Study 1. They will be researching and writing about more. So, the research of the exhibition, it's the research of how an exhibition is formatted. So, it's looking at the exhibition wall text, the labels, the exhibition design, and how the students will formulate that.

So, within that task, as you can see, I'll go to the assessment. You'll see that we have for Unit 3, what to do for the planning, how the task can be presented? So, it's really important in the Study Design. You go through the bullet points for that exhibition when you are designing that task. So, they could produce a foreword for an exhibition catalogue, a wall text for entry point to the exhibition. Then they could present an annotated exhibition design document, looking at the key considerations for the presentation display of each artwork, with respect to the practical aesthetic and care considerations for the art forms and any relevant ethical considerations for the chosen artworks. And then any temporary changes to the spatial qualities of the exhibition venue for the projects such as the wall and floor coverings.

So, if you go back to the initial Support Material where we provided you with all that information about exhibitions. Have a look at that and how you can use that. So, the placement of artworks within the exhibition space and relationships between them with respect to sightlines, audience interaction and sound bleeds. So, then, the student presents that information as an oral presentation and annotated visual display, a digital presentation or an online presentation. So, their visit is helping them with that exhibition display. Okay, So, does anybody want to, from the panel, just want to contribute about that particular task and have some ideas?

**Giuliana D'Angelo** - I think one of the questions asked might be, it might be timely to have a look at it. The SACs are quite inquiry-based learning in format. I'm just wondering how that will translate into preparing them for a written exam. So, I think there's, if you're doing an oral presentation or an online presentation, you might have, there might be that concern about "How do I prepare them for a written exam?"

**Kathryn Hendy-Ekers** - So, with the examination preparation, just consider that it's the key knowledge and key skills of Units 3 and 4. So, at the moment, it's all Outcomes. That's all I can say. So, it's the key knowledge and key skills. So, the key skills have been written in a particular way that there is a verb at the start of each key skill, or in the middle, which is an action verb. So, it may be asking the students to describe, it may be asking the students to analyse, it may be asking the students to evaluate. And on the examination page for Studio Arts, you'll see we've published a list of definitions of key terms for exams. I would have a look at those.

So, that's about all the advice we can give you at this point in time. The exam unit is developing the exam for the study. And as we've said, the examination specifications should be out by the end of the year to assist you. But they are developed from the key knowledge and key skills for the task. So, I would say, that most of the key knowledge and key skills from the coursework tasks would be used in the exam over what currently exists, where students are required to talk about their School-assessed Task work, which I don't believe will be in existence in the new examination. But just keep in mind, the 60% of this study is School-based assessment, well, 70% is School-based Assessment.

So, there are a couple questions here to ask. "Can the artists they research be historical?" Absolutely. "Can the students work in different art forms in Units 3 and 4?" Yes. "Is Area of Study 3 Unit 3 similar to Area of Study 1 in Unit 2?" "Do the students have to visit a gallery for Area of Study 3 Unit 3?" Yes. And it does clearly state that in the Area of Study outline.

"What is meant by ethical considerations in relation to exhibitions?" If we go back to the planning material, we've put some information in there about that. I'll just go through exhibiting artworks. Here we have ethical considerations. So, cultural protocols and instructions for the display, storage and handling of specific artworks. So, we really have tried to unpack some of these terms for you.

But just keep in mind, you've still got to get the performance descriptors. There's a question about SACs in the exams. You've still got to get the performance descriptors. And the VCAAs undergoing quite a large project with performance descriptors. I suggest you have a look at the VCE History page. There's a lot of information on that page when that panel and curriculum manager developed their performance descriptors that we will be publishing on the two Visual Arts pages, moving forward.

There's a question, "Do they need to see an artist they've chosen in a gallery or just seeing what is in a gallery?" Well, the artists they're researching are the artists they're researching for their School-assessed Task. So, it could be an artist that have seen in the gallery, they might like a particular artist they've seen, or they could use that exhibition display they visit as the structure for developing their Coursework task. Please, please use the new Study Design, moving forward. With every Study Design, it's new terminology, and you don't want to be start referring to teaching new students older terminology that's in the current Study Design. So, we'll have a look at that.

All right, we might move on now to Unit 4. There were a couple questions from Unit 3 "What is the different between exhibition characteristics and exhibition considerations?" "What are exhibition characteristics and what are exhibition considerations?" The characteristics are how the exhibition appears. So, what it actually looks like. The considerations are what the curator is thinking about when they put their exhibition together, So, the story behind the exhibition. "Can you clarify what is meant by art spaces?" For example, exhibitions must be from different art spaces. "Can the student study an exhibition at the NGV International and another exhibition at NGV Australia?" Yes, they can. Because they are different exhibitions. "Does the student have to see exhibitions in more than one type of gallery space for an exhibition in a public gallery and a commercial gallery?" Again, it is up to you. And you are trying to give your students the best experience with the study.

So, there's a question about how Outcome 3 Unit 3 could be formatted? "Could it be structured questions or completed under time?" Again, there is advice there. We gave you advice about the assessment task in Support Material. "Does the task have two components? An Exhibition Plan, a Curatorial Proposal? If so, should the marks be equally allocated?" Can we just look at the Support Material before we develop the performance descriptors? So, that will help you as well. So, with every VCE study, the Support Material becomes first, then the performance descriptors, and then the School-assessed Task criteria.

Just keep in mind, we have two studies under major review here. So, there is quite a lot of work and people to coordinate. "Can you clarify how the Curatorial Exhibition Proposal needs to be formatted and presented, and what is an annotated visual display?" An annotated visual display is images like you see in a visual diary. So, you've got images with short descriptions next to it, or descriptions analysing the images. So, we will put more information there for you. And as I've said in the Support Material, you can see there are some examples. Does any of the panel want to contribute to answering that question? There's online videos, there's quite a lot of information available for you.

**Giuliana D'Angelo** - It's going to take us a lot of time to digest it all.

**Kathryn Hendy-Ekers** - Okay, we have three Areas of Study. Area of Study 1 is refining and resolution of artworks. So, it's the use of the critique. And I think we didn't quite touch on the critique in Unit 3. So, the students do perform that critique at the end of Unit 3, and they use that critique to broaden their ideas in art making in Unit 4. It's also the resolution and the refinement of ideas and the presentation of finished artworks from art making. So, you should see a progression from Unit 3 into Unit 4. And in the Study Design under Unit 4, you'll see at the start, there is quite a lot of information about how that should appear.

So, here are the three Areas of Study. So, the student should be able to refine and resolve at least one finished artwork in the specific art form and document the materials, techniques and processes used in art making. And then on completion of the unit, the students will be able to plan and display at least one finished artwork in a specific art form and present a critique. So, I'm just, we can have a look at some of those detailed teaching and learning examples. So, again, for Units 3 and 4, for the School-assessed Task, you can see there was information about the critique there, more information.

Here is the sample approach to developing the task. So, it suggests how you can refine that artwork. So, from Unit 3, the critique is conducted in Unit 3 and the students are able to decide the most successful artwork that communicated their ideas and develop it further into Unit 4. So, we're suggesting the artwork in Unit 4 should be the similar art form. So, the student can refine their technical skill and visual language as they understand the characteristics and properties of their selected art form and demonstrate an increasing understanding of the use of materials and techniques. So, again, you can see that this study is very much about materials and techniques and art forms.

So, there's information about their reflective evaluation that they can start in their visual journal. If you look at the teaching and learning activities for Unit 4 Area of Study 1, we have examples of the learning activities here of making one finished artwork, presenting the documentation, the use of the Visual Arts journal, how to start collecting the visual and written information. And then there's some information about the reflective inquiry question or evaluation the students could start at the start of the unit. So, does any of the panel want to contribute to that particular outcome any further?

**Giuliana D'Angelo** - I think it's important to know that it's refining and resolving at least one finished artwork. And one of the questions there, "Do they create a whole new artwork in Unit 4?". Based off the artwork in Unit 3. It's a whole new artwork.

**Kathryn Hendy-Ekers** - Yes, it can be. They might select their most successful artwork from Unit 3 and develop that further. So, again, I'll stipulate. It is on materials and techniques. And art forms, this study.

**Andrew Landrigan** - So, in Unit 3, it's important to clarify that they do need to produce two artworks.

**Giuliana D'Angelo** - Two, yes.

**Andrew Landrigan** - Present a critique and write an evaluation statement. And then in Unit 4 Outcome 1 then making a new artwork.

**Kathryn Hendy-Ekers** - In Area of Study 2 is they plan and critique the work. So, their plan and display at least one finished artwork in the specific art form and present their critique. So, unlike Art Creative Practise, where they're presenting a Body of Work, this is just one artwork in Unit 4.

So, you can see here, there are some teaching and learning activities that the students might want to do to select that artwork, how they would write a statement, how they would prepare that presentation. They might want to visit a gallery to look at an exhibition and think about how that works in that exhibition that presented. So, there's some detailed information here, explain and discuss the presentation of at least one finished artwork and include reference to any of the following considerations. So, there's a list of things they can refer to there. So, you've got here, the detailed example of presenting artworks.

**Giuliana D'Angelo** - I feel they could present it, like Andrew and Birra-Li stated here. They could collect images of empty gallery spaces and create a hypothetical gallery space. They don't actually have to physically find a space and set their work up. And this could be a really great way of saving time as well because it does take a long time to set up student's work and just create in a virtual space for their exhibition with curatorial information would be great.

**Kathryn Hendy-Ekers** And just going on to Unit 4, the School-assessed Coursework task, which is quite a simple short task. So, students should understand the presentation, conservation, and care of artworks, including the conservation and care of their own artworks. So, again, the students can research an exhibition. It may be a different exhibition that they look at in Unit 3, it may be similar. There's some great video resources there they can look at and look at the way the exhibition has been made and the exhibition types. And then we've got some examples here about what they could do for that activity and building. So, they have to produce a case study of the conservation and care of artworks. So, again, there's some activities to do before you visit the exhibition during the exhibition and after. So, the students should be probably using the artwork they've selected for display for Area of Study 2 Outcome 2 and talk about the conservation of that work.

So, it is particular to the art form. It's not unlike it is in the current Study Design where it's more general conservation. This is about the particular art form.

**Giuliana D'Angelo** -One artwork from an exhibition and their one artwork that the student has created.

**Birra-Li Ward** - And in the key skills, it does say compare. So, let's be too mindful of it as well.

**Kathryn Hendy-Ekers** - Also I'll just click on the assessment for that. And you can see here, there is some information about analysing artworks for material and handling, that the students may want to look at. I might just stay on this on this page because I'm just looking at the questions and we can use the Support Material to answer any questions. I'm just looking at questions for Unit 4 here. "Could the artwork resolved in Unit 4 look completely different, but conceptually and aesthetically be a response to what evolved in Unit 3?" Yes, but I would suggest it might be the same art form to help them. It could be aesthetically and conceptually different. But just keep in mind, you're trying to expand on what they've done in Unit 3.

**Giuliana D'Angelo** - And resolve.

**Kathryn Hendy-Ekers** - But if they have selected a completely different art form. I think that's really going to disadvantage them a little bit.

**Kathryn Hendy-Ekers** - So, could they use virtual reality for their exhibition? For their presentation? Absolutely. If you're using that, you need to make sure that all your students can access that because they are assessed as one cohort. There's a question, "Is Area of Study 3 Unit 4, another new exhibition visit? How many different exhibitions should we view or visit over Units 1 to 4?"

**Andrew Landrigan** - Well, the Study Design says, students must select a different exhibition space for study in Unit 3 Area of Study 3 to the exhibition space study in Unit 4 Area of Study.

**Giuliana D'Angelo** - And it says, visit or view a minimum of two exhibitions in the current year of study.

**Kathryn Hendy-Ekers** - So, you're probably looking at one in Units 1 and 2, but two definitely in Units 3 and 4.

**Giuliana D'Angelo** - Yes, but you could view one. It doesn't have to be a physical excursion to an exhibition if they can't do that. It can be an online virtual exhibition.

**Kathryn Hendy-Ekers** - There's a question, "Could they use an artwork for Area of Study 3 in Unit 4 that they have seen exhibition on excursion for Unit 3?" I think the purpose of the writer having the new exhibition in Unit 4 was to study an artwork from that exhibition. But just to ensure, it should be related to the art form the student is working in. There's a question, "Does Unit 3 and Unit 4 Visual Journal be two separate journals, or can they flow from one to the other?" It is a visual journal. I would say, keep the one visual journal and make sure you can authenticate it.

Okay, when I'm talking about students being assessed as a cohort, your class, if you've got 10 students, it's a cohort. So, the assessment conditions for all those students must be the same. So, if you've got one student doing virtual reality, you've got to make sure that every student has access to that virtual reality and can use it. So, that's about conditions of assessment and equity. So, particularly, if you're in a partnership, you must establish that partnership at the start of the year. And so, that will involve discussing with the other school what they are doing. And can I encourage you, it is not you as the teacher developing those partnerships, it's your school VCE coordinator or principal.

So, "Since students visit or view online galleries for Unit 3 and 4, can they be international?" Yes, they can. But just making sure you can get the information you need about those exhibitions by looking at the Study Design. Okay, there's a question about regional access, and I think I said at the start of the presentation that the exhibition list involves regional galleries. So, every regional gallery has been invited to put information into that exhibition list and there are over 60 galleries across Victoria. And we've said they can be online or virtual exhibitions. There has been no change to the arrangement for School-based Assessment and the external examination, like all of VCE studies. Statistical moderation operates for this study so, all School-based Assessment is moderated against the external exam.

Okay. The Exhibition list will be published in November. It's a recommended exhibition list. So, if you know of any curators or galleries who haven't had access to that information, or went out in the VCE bulletin, please get in touch, get the link to get in touch with me and I'll give them that information. So, there is a question about art form. Yes, the Art Making and Exhibiting Study Design is the return to what the Study Design was similar in previous years. It is about materials, techniques and art forms and technical skill. There's a question about the Exhibition list. I can't guarantee, this is the first year we've run it and we're trialling it this year. So, we have said we will publish it annually. Because as I've said, a lot of galleries do embargo their exhibitions, but I have been working with them. If you want information about students completing the current study in Units 3 and 4. A year 11 student completing Unit 3 and 4 Studio Arts can enrol in Unit 3 for Art Making and Exhibiting. No, they can do Unit 3, Art Creative Practise, but not Art Making and Exhibiting. If they've done either study in Units 1 and 2, they can transition to either in Units 3 and 4, but they cannot repeat the Unit in Units 3 and 4. If they've done VCE Art, they can't do Units 3 and 4 Art Creative Practise. And if they've done Units 3 for Studio Arts in year 11, they can't do Units 3 for Art Making and Exhibiting. They can do the alternative study, but not the study they've currently been enrolled in. This information, I'll say again, the criteria for Units 3 and 4, will be published in November.

There is a question about who will be audited? In the first year of a study, 10% of providers are audited. So, there will be quite a few audits next year. There's a question about Art Making and Exhibiting. "There's been a move away from the structured process?" Yes, there has, and that was deliberate to broaden out the study. So, you'll see the inquiry process and I'll just go to that information for you. It's under Planning. And you can see the areas there, and it's in the front part of the Study Design. There's a question about terminology in the old Study Design. As I've said, please do not use the terminology in the current Study Design with the new Study Design. So, really unpack, we have a lot of Support Material here. "Any feedback about the delivery of the Study Designs?" If you contact VCAA, VCE, and they'll address any queries. It's the same for every study across the review process we go through. The diagram that you are seeing on this page is the Support Material. So, it's been in all the on-demand videos. This diagram is in the Study Design. So, the one that I hopefully you're asking, that on the screen.

There's been a suggestion, someone might want to design a digital curation programme that allows you to design and curate an exhibition. There's a question, "Which of the two studies has the least theory?" The two studies are identical in terms of theory. That was the basis for the review that we have two equitable VCE studies. If students are concerned about the amount of theoretical work, maybe they need to look at VET Visual Arts or VCAL. Sorry, it's not called VCAL anymore. Senior Secondary Vocational Certificate has replaced VCAL. While we've got five minutes, is there anything and particular on the screen anybody would like us to show?

There's a question about textbooks. Again, the VCAA does not endorse any textbooks. I haven't even seen the textbooks that are available. Any further information about the Study Design, there's a question about where further information is published? It is in the VCAA bulletin or in a Notice for Schools. So, just keep your eye on both of those. Okay, there's a question about media artworks. If you have a look at the art forms in the Study Design, in the terms,

**Andrew Landrigan** - Interdisciplinary Practises.

**Kathryn Hendy-Ekers** - And there are the terms in the study. So, those are the terms you need to use with the students. It's interesting to unpack what mixed media means and what this person may be asking.

**Giuliana D'Angelo** - Process but are not limited to.

**Kathryn Hendy-Ekers** - So, use a combination of traditional art forms. What does that actually mean? So, I hope that information has been helpful. As we've said, we will be adding additional information about School-assessed Criteria and the School-assessed Task. Thank you very much to Giuliana, Andrew, and Birra-Li. And we might finish there now. And thank you all very much for taking the time to participate and asked some really engaging and interesting questions. Thank you.

**Giuliana D'Angelo** - Thank you.

**Andrew Landrigan** - Thanks everyone.

**Birra-Li Ward** - Thanks everyone.

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