

## REGIONAL ART SCHOOLS: A MODEL FOR SURVIVAL AND SUCCESS

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*The merger of many creative arts schools into universities under the Unified National System of universities in Australia in the late 1980s and early 1990s brought about major changes to both the schools and the universities, some positive and some negative ... For some universities it was a case of the "poor cousins coming to stay" and "another hungry mouth to feed," as the schools brought little in the way of research resources with them. In addition, many universities were having to operate their research programmes with reduced funds.<sup>1</sup>*

Before the merger between colleges (or institutes) of advanced education (CAEs) into the university system, the creative arts held a sustainable presence in many regional cities throughout Australia. Art schools provided many things for regional centres; they gave non-metropolitan students the opportunity to study higher levels of art training without leaving their region in specialised schools or departments, with specialist lecturers and facilities.<sup>2</sup> Art students began their careers in the arts with formal art history and theory, plus high-level skill and conceptual development. Students engaged with visiting lecturers, artists in residence, art excursions, formal reviews or critique seminars and a host of additional art-based activities that allowed regional students to commence a professional career in the arts or associated industries.

Many art schools had strong relationships with regional galleries and artist collectives; they also linked into community arts centres serving the community and contributing to a cultural presence outside of the capital cities.<sup>3</sup> The provision of art training and the presence of non-metropolitan artists was highlighted by the contribution of the "bohemian regional artists,"<sup>4</sup> many of whom taught part-time in regional art schools to augment their incomes and conjured the allure of the "artist on the periphery" that inspired the careers of many young country students seeking an identity outside of the rural norms. However, the opportunities for graduates to follow these career paths have been siphoned off into the creative industries sector, where innovation, technology and business skills are seen as significant players in the profile of new artists in many communities.<sup>5</sup> Naturally, communities still desire a range of contributors to the cultural discourse and the "traditional bohemian artist" is valued; however, the opportunities for surviving solely upon artistic employment do not absorb significant numbers of our graduates and cannot constitute a rationale for maintaining a highly specialist curriculum in every art school across the nation.

The commitment of many regional centres to attract tertiary creative arts education, as both an opportunity for country students to study at home and as a mark of cultural credibility, has been central to the plight of regional communities for decades.<sup>6</sup> Both innovation and cunning have allowed art schools to develop, even after the Dawkins' reforms in higher education.<sup>7</sup> TAFE and regional campuses of major universities afforded some of the earlier cultural and training opportunities; however, in recent times economic rationalism regulating minimum class sizes, more rigorous compliance to OH&S and the changing face of arts education in a digital age have made the old models of creative arts provision in the regions either unviable or marginal at best.<sup>8</sup>

In 2004 the College of Music, Theatre and Visual Arts (COMVAT) at James Cook University (JCU) was reviewed by an external panel to determine if the college was viable under the university's strategic goals. The college's Townsville operations, located at the Vincent Campus, were suffering from declining enrolments, poor facilities and

infrastructure, unviable budget projections and a perceived absence of research outputs.<sup>9</sup> The review observed an art school attempting to replicate the offerings of major academies in capital cities by providing similar experiences available to students in the 1970s and 1980s. As a result of this review, a radical redevelopment was undertaken to reposition the college within the Faculty of Law, Business and Creative Arts. The proposal was to look at a different approach, one that emphasised regional experiences and new ways of learning to ensure the continuation of creative arts provision in North Queensland.

Ongoing research revealed the need for a tertiary creative arts training within the university's course provision.<sup>10</sup> Initially this was viable, as enrolments were steady and basic infrastructure, that had been procured in the pre-Dawkins era, was available. In the last decade however, the increased demands of the digital age have created pressures on arts schools to provide "industry standard" facilities and equipment, in addition to staff who are considered "digital natives" yet still have formal arts training and experience. Academics are also required to contribute to the research output of the university, yet much creative arts practice has not been recognised as a legitimate form of publication, leaving less than 10% of COMVAT academics research-active. Research undertaken in previous years had highlighted the need for change, suggesting that

learning for its own sake has become a luxury that increasingly few students can afford, and disciplines in the humanities and creative arts are increasingly unable to provide. These disciplines are under pressure from funding contractions; higher staff-student ratios and casualization; the privileging of corporate values over academic values in decision-making; priority areas of research and entrepreneurial imperatives.<sup>11</sup>

Research presented on regional arts schools, including the Strand Report (1998) and COMVAT course review (2004), indicated the need for change; however, this was not uniformly accepted by all stakeholders<sup>12</sup> and, following a complete redevelopment of the curriculum in 2005-6, 40% of the college's staff had left the university.<sup>13</sup> Naturally, there was some resentment over the changing focus of the art school, especially by visual artists, musicians and theatre specialists; however, many school-leavers embraced the new programme, as it was aligned to the technologies of their time and the local TAFE had also tailored courses to meet the skill needs not covered in the new degree. In 2009 COMVAT, now the School of Creative Arts (SoCA), has increased its first-year intake (120+), including a diploma stream to facilitate students who wish to "test the course" before committing to a three-year degree. This enables students to take both core, majors and elective subjects, which provide a foundation which can be articulated into the degree if completed to a credit level. SoCA now has a retention rate of over 90%, new A\$10 million state-of-the-art facilities and a streamlined staff, with almost 40% research-active. These changes have occurred largely through the commitment of JCU, the community and the acknowledgement that creative arts provision in regional art schools must move with the times.

In 2005, under the leadership of Professor Des Crawley, the college reassessed its future and decided to "teach out" its five named degrees (in music, photography, theatre, communication design and visual arts) and design a new curriculum under the banner of "new media arts," which would incorporate all disciplines into one course. Curriculum design was the key, with small multi-discipline teams electing to work on specific components of the new course giving greater ownership to all who participated. Within existing curriculum theory, three of the classic models were embraced: scholarly academic ideology (incorporating strict discipline-specific material), social efficiency ideology (skill-sets appropriate to social integration – incorporating graduate attributes), and learner-centred ideology (practical experiential activities and reflection on learning – an aspect of work-integrated learning).<sup>14</sup> By traversing multiple curriculum ideologies, the Bachelor of New Media Arts (BNMA) was designed to achieve outcomes through engaging with multiple learning activities, integration of new digital technologies, cross-disciplinary approaches, some classic single-discipline training and team-driven problem-based learning.

The key to greater outcomes, with less single-discipline teaching, has come through a shift from a training model to a more scholarly project-based system. Previously, much of the curriculum focused on the teaching of discipline-specific skills, and was done in "siloed clusters" at the expense of cross-disciplinary opportunities. Research and

consultation with industry sought a broader set of skills, with graduates capable of thinking for themselves, adapting, being innovative and having the social skills to work in dynamic teams.<sup>15</sup> This new graduate skill-set drove our curriculum design into a more learner-centric model, with greater capacity for students to understand learning through the establishment of eight core subjects which were delivered by small teams of academics.

Discipline-specific theoretical material was largely relinquished from major studio disciplines and dispersed into core subjects including the following papers: Media and Culture (an historical overview of the canon), New Media and the Creative Economy (defining new media, determining employment outcomes, establishment of research and study skills, and reflective learning through the e-portfolio), Contemporary Creative Cultures and Contexts (looking at popular culture), Creative Technologies (an overview of technologies used in contemporary arts), The Reflective Creative Practitioner (focus on research and independent creative practice), Connecting the Creative Arts (collaboration theory) and Professional Practice 1 & 2 (career theory, practical placement and employment preparation).<sup>16</sup> With the bulk of the theoretical material being covered in these large core subjects, studio-based material could be delivered with greater flexibility, allowing students to utilise theory in undertaking their project-based activities. This realigning of a learning model acknowledges that “educators must not assume the validity of their subject, but must elaborate an essential purpose and relationship to culture, community and the economy.”<sup>17</sup> In the final year of the degree, students undertake major team-based projects, working with external agencies; this enables them to make industry contacts and develop evidence-based e-portfolios to assist in employment opportunities.<sup>18</sup>

One of the main drivers of this new curriculum was the integration of learning activities, enabling students to develop knowledge without focusing on discipline-based material as was the case in the “scholarly academic ideology”-based curriculum.

Acts of teaching and learning are part of the curriculum process. It is a translation of knowledge into information that is selected, organised and interpreted by the curriculum developer and then taught to students through another interpretation, which will be reinterpreted by the students as they create their own knowledge.<sup>19</sup>

To monitor the knowledge development within the cohort of students at SoCA, numerous project briefs are presented, negotiated and undertaken; upon completion, both staff and students evaluate the outcomes. In a number of subjects this has been achieved using the reflective learning capacities of the e-portfolio, which has allowed students to see their learning develop over the duration of their course, but also to see the potential of some non-university learning – including part-time work, sport, travel, hobbies and community activities – to build capacity in their graduate attributes.

Much of the change in the new degree focuses on artistic production and developing learning capacity, not solely on the new digital technology. For many students, the learning outcomes in the BNMA are similar to those that would be covered in more traditional art academies; however, many of the tools for artistic production are housed in software packages, rather than hanging on shadow boards or housed in locked cupboards. To enhance practical learning, a range of activities including physical painting, sculpting, printing, model-making, music and theatrical performance are included in the curriculum. The distinction is that we no longer work on large-scale analogue production in the first two years of the undergraduate programme; however, subjects taken in the third-year majors have greater capacity to allow students to work in both digital and analogue modes, depending on their needs and career focus. This can also lead to honours and postgraduate studies within all of the disciplines. The skill development in the early parts of the course enables students to design and collaborate to achieve significant artistic production, often rendered in a digital format; their level of technical and aesthetic development is then tested through a final-year subject called the Creative Exchange,<sup>20</sup> where students work in multi-disciplinary teams to produce work for industry and community organisations. In terms of assessment, these activities, and many of the other projects undertaken in the BNMA, are all scaffolded to build on foundation learning and measured against criteria-based rubrics which not only evaluate creative outputs, but develop a comprehension of the aspects and attributes required to conceive, design, plan, produce and document artistic products.<sup>21</sup>

The newly developed curriculum and study plans are but one component of SoCA's transformation as a viable regional creative arts school; understanding our students, staff and community constitutes the other.

### “ACROSS CAMPUS: FIRST YEAR STUDENTS' MENTAL MODELS & RETENTION”

Following a Teaching & Learning Development Conference held at JCU in 2006, a proposal to undertake additional research into student attrition rates in first-year degree programmes was advanced by Associate Professor Lyn Henderson and a small group of interested academics. Using Teaching and Learning Special Grant funding to formulate a survey instrument and employ a research assistant, the team of researchers<sup>22</sup> surveyed approximately 500 first-year students in the schools of Engineering, Education and Business and Creative Arts in 2007 and 2008. The project, “Across Campus: First Year Students' Mental Models & Retention,” was designed to map mental models in first year students related to their understanding of tertiary education and to determine their study habits. The research has yielded relevant data that has been used in assisting students make the transition to tertiary education and increase retention.

Students undertaking the Bachelor of New Media Arts were not perceived to be uncharacteristic within the sample, but rather posed the opportunity to analyse a cohort of students in a newly accredited degree programme and make comparisons with other sectors of the university. The study was designed to determine if poor mental models contributed to attrition rates in first-year students.<sup>23</sup> The research was structured around a “pre” and “post” survey undertaken by first-year students using a “Likert test” at the beginning and end of semester I, 2007. This survey was carried out in one core subject within each degree programme.

As the new cohort of creative arts students enrolled in their courses, they were given vast amounts of perceived essential information about tertiary study to consider; interestingly, this material was provided as a “one size fits all” package, failing to recognise that the cohort presented differing attributes and expectations. The curriculum design for the Bachelor of New Media Arts had already established a mental model of our anticipated students which was workshopped by staff in 2005/6, and which included the following expectations: innovative, savvy, passionate, risk-takers, creative and “out there,” geeks, scared, multi-tasking, adventurous, mixed gender, Gen Y. These traits provided the research team with a perceived model of new media art students with which to draw comparisons with the actual data collected.

The following tables present some of the survey findings as gathered over two years of the study.

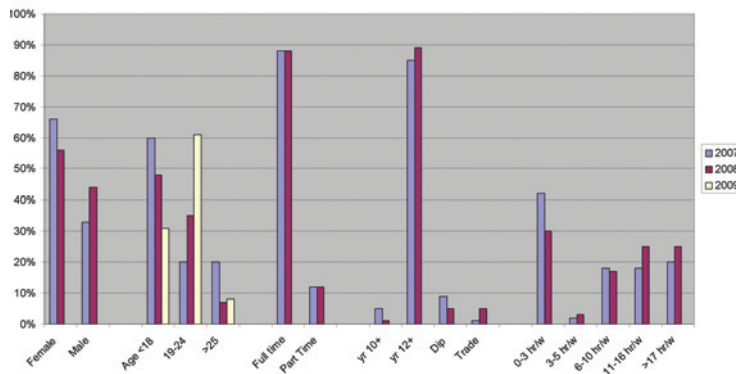


Table 1: General Demographics of new media arts students.

Table 1 indicates that a higher percentage of females than males undertake creative arts degrees in new media, and shows that almost 60-70% of commencing students were 18 years old or under;<sup>24</sup> and that most were undertaking full-time study. Additional data indicated that about 10% of the SoCA cohort were either re-enrolments or returning to study from other degrees.

The research team undertook some detailed analysis of part-time work, identifying that 60% of new media arts students did more than six hours of part-time work per week, with upward of 40% doing in excess of 16 hours per week. In engineering, only 10% of students did more than 16 hours per week. As expected, about 50% of students engaged in part-time work were involved in hospitality/ clerical/ shelving/ checkout/ shop/ labouring-based occupations. The level of education reported generally indicated that almost 90% had completed Year 12, with about 10 % having completed another course of study (SoCA registered an above-average quota of diploma qualifications, perhaps representing the pathway and articulation following TAFE training).

Data on social and employment background revealed more variable information. “Locality” seemed to be broadly interpreted by the students surveyed, with almost 70% listing the city as where they lived; this seemed ambiguous, as it may have been interpreted as their academic address – currently JCU has 39% of students identifying as rural or remote. The data relating to financial support indicated that approximately 10% of students were recipients of government pensions or received Austudy;<sup>25</sup> 65% were supported by their family, with 50% relying on part-time work. New media arts students appeared to have higher dependence on government pensions and lower use of Austudy than the general cohort; this perhaps reinforces the necessity for a minimal resources policy within our courses.

With this information, the School of Creative Arts has begun to map the types of students who undertake creative arts programmes, so that learning activities can be tailored to suit the cohort. This data has significance in mapping attrition to key indicators such as part-time employment, educational background and social demographics.

The second part of the study looked at how students perceived their university experience in terms of their own mental models. Recognising that many of the student cohorts were not aware of mental models theory, 12 primary

Please circle the most accurate response to the statements below. SD= Strongly disagree; D: Disagree; U: Undecided; A: Agree; SA: Strongly agree		SD	D	U	A	SA
1	I know what is required of being a first year university student	1	2	3	4	5
2	I really want work in the Creative Arts field	1	2	3	4	5
3	I believe that if I study hard, I will pass this subject	1	2	3	4	5
4	If I spend a lot of hours on my assignment, I will get a very good mark	1	2	3	4	5
5	I usually do an assignment just before it is due	1	2	3	4	5
6	When it comes to exams, I usually try to memorise the material	1	2	3	4	5
7	If I encounter difficulties and can't quickly solve it, I ignore it	1	2	3	4	5
8	If I do not enjoy the subject, I do not learn	1	2	3	4	5
9	I usually blame someone or something if I do not do well	1	2	3	4	5
10	So that students are not wasting their own time, lecturers should tell students the answers	1	2	3	4	5
11	I want to be at James Cook University	1	2	3	4	5
12	Adjusting to the style of teaching at university will be difficult	1	2	3	4	5

Table 2: Survey questions designed to measure mental models.

questions were designed to gain an insight into how students initially view their engagement with tertiary study. These same questions were then surveyed at the end of the first semester after students had gained a greater experience of tertiary study.

There were predictable results in many of the pre-surveys (series 1), with students displaying confidence in their choice of courses, demonstrating strong mental models. Many displayed mental models that reflected perceived good study habits based on secondary school education and an ideological view of how tertiary education would be experienced. The post-survey (series 2), conducted in week 12 of the semester (a time when folios and other assignments were looming), revealed marked differences in the responses by students to approximately 25% of the questions.

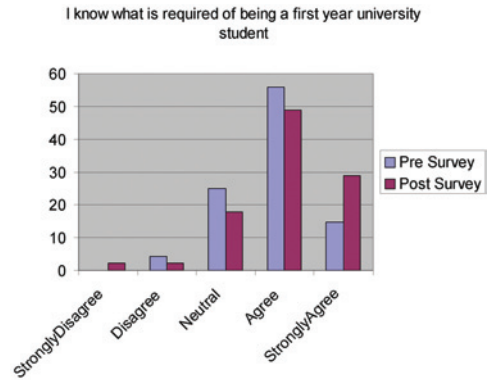


Table 3: Comprehension of tertiary study.

The initial question, regarding understanding what was required to be a first-year student, demonstrated a change in confidence in the cohort, revealing that some students may not have fully comprehended what was expected in tertiary study at the beginning of the year; but now had a greater experiential knowledge and could predict the requirements of the programme. Across the full survey, ANOVA charts revealed very low OPs – or high OPs were least confident in establishing a clear mental model of what to expect from tertiary study.<sup>26</sup> This could be interpreted as showing a capacity to adapt to new situations and evaluate events on merit, rather than relying on a preconceived mental model to achieve the best results. Conversely, it could show an incapacity to break down complex situations into simplified models and thus make students struggle to deal with tasks effectively.

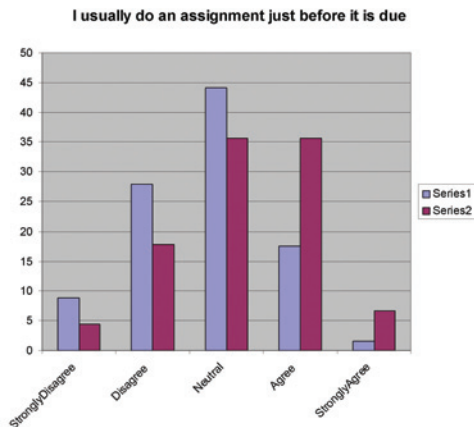


Table 4: Sequencing of study tasks.

The post-survey revealed a marked shift in the way students answered the question regarding when assignments were undertaken; the data revealed an almost complete reversal of the initial response. Thirty-five percent of students in the pre-survey believed that doing an assignment just before it was due was a bad strategy; after 12 weeks of tertiary education, this figure had moved back to 22%, with 42% acknowledging that they actually do their assignment just before they are due. This result is often paralleled in industry, and in the course students are introduced to the ways artists see these strategies in artistic production.

Questions exploring organisational skills relating to time management and sequencing of assignments initially demonstrated a perceived best practice approach, but after 12 weeks of tertiary study a more pragmatic response was given. This would appear to be a clear case of a shifting mental model and a way of sustaining commitment to learning without feeling defeated by unrealistic expectations.

Questions exploring learning modes and engagement with the subjects studied provided data that also showed how real experiences had shaped students' knowledge of tertiary study within the arts. By the end of semester, the responses to questions looking at expectations of tertiary study had shifted towards a more pragmatic approach.

**If I do not enjoy the subject, I do not learn**

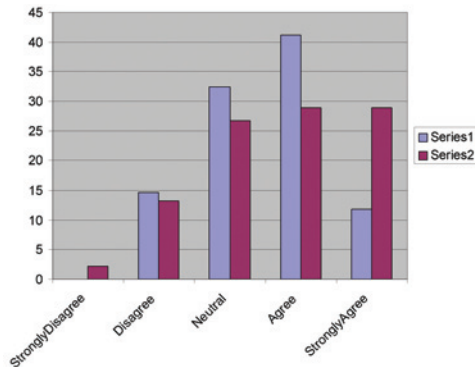


Table 6: Dealing with less enjoyable subjects.

**Adjusting to the style of teaching at university will be difficult**

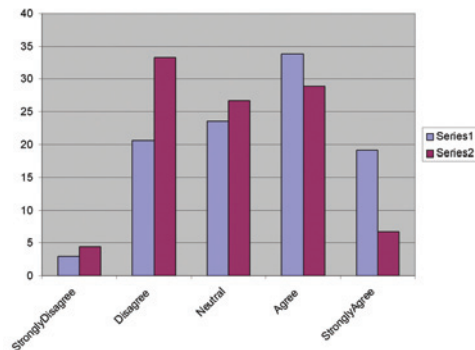


Table 7: Dealing with different teaching approaches.

**If I encounter difficulties and can't quickly solve it, I ignore it**

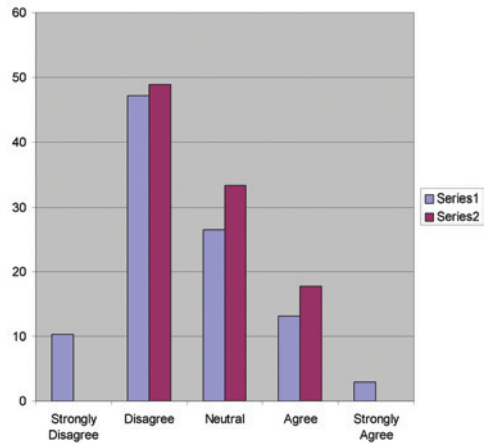


Table 5: Approaches to learning challenges.

Attrition rates for students within the SoCA had not been factored into the survey; however, there was only a 3% downturn in students registering their desire to study at James Cook University in SoCA by the end of semester one.

## CONCLUSIONS

The survey was fully funded in 2007, with some follow-up material done in 2008 yielding data which supported the BNMA approach to work on students' learning approaches, rather than focusing on discipline-specific skills. The change in SoCA's curriculum has suited students who are creative, motivated, technically proficient in a digital environment, prepared to work independently but having a capacity to work in teams and, above all, having a passion to communicate through the creative arts. The requirement to set up a blend of adaptable facilities with large "maxi-computer labs" and specialist studios with current industry-standard equipment was essential. There was also a strong need for an advisory board to maintain links with industry and follow the careers of our graduates. Academic staff also needed to modify their mental models to embrace a less regulated teaching environment, where assessment measures tested learning rather than specific skills and predicted outcomes. Some staff have recognised that

many of their students have technology skills far superior to their own, and it becomes a challenge to accept that the academic is not the source of all knowledge, but rather a facilitator who can guide learning towards unexpected outcomes.

Perhaps the largest challenge for the regional art school is the reduction in studio-based subjects that teach traditional media-based skills (painting, sculpture, printmaking, ceramics, etc.). It has been possible to deliver some of these subjects as service subjects or electives for other courses which can be cross-subsidised between faculties. In the BNMA, the visual arts have been reduced from the full subjects of painting, sculpture and printmaking into a drawing focus, which grounds an understanding of visual representation and then expands the student's repertoire through project-based folio work in the later years of the course. It is anticipated that drawing skills, attitudes and philosophies will create a solid foundation for future analogue and digital career directions as practitioner, teacher or researcher:

This curriculum shift in the BNMA has enabled many students to see outside of their disciplinary field and recognise the natural synergies across the creative industries and into other employment sectors. The concept behind this was designed to produce adaptable graduates, not specialist artists; some sectors of the community have reservations with this model, as was expressed at the recent Fourth National Public Galleries Summit 2009,<sup>27</sup> where Robyn Archer and Ted Snell questioned the focus on creative industries in the current curriculum at the expense of genuine artistic development. These sentiments in favour of artistic disciplinary rigor and the creating of authentic learning environments for artists can only be met where funding and student numbers are sufficient to make art schools viable in the university setting. For many regional art schools, their mission is to create a foundation for future specialist training, either in postgraduate programmes or through relocation to capital cities where economies of scale can make affordable the specialist facilities and training opportunities sought by some of our regional students.

Without an art school presence in regional centres, much of the cultural context is removed. Artists have always prided themselves as creative thinkers who look at problems through research, data analysis, design, and selection of suitable media and techniques; they then execute their designs and sell them in the marketplace. Regional art schools need to do the same.

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- 2 Julie Keane and Janelle Allison, "The Intersection of the Learning Region and Local and Regional Economic Development: Analysing the Role of Higher Education," *Journal of Regional Studies*, 33:9 (1999), 896-902.
- 3 CD Throsby, "Social and Economic Benefits from Regional Investment in Arts Facilities," *Journal of Cultural Economics*, 6:1 (1982).
- 4 David Hart, *The Emergence of Entrepreneurship Policy: Governance, Start-Ups, and Growth in the U.S. Knowledge Economy* (Cambridge: Cambridge University Press, 2003).
- 5 Queensland Government, *Creative Industries Sector Action Plan* (Brisbane: Queensland Department of Tourism, Regional Development and Industry, 2009).
- 6 David Grogan, Colin Mercer, David Engwicht, Queensland Office of Arts and Cultural Development, and Australia Council, *The Cultural Planning Handbook: An Essential Australian Guide* (St Leonards, NSW: Allen & Unwin, 1995).
- 7 JS Dawkins, *Higher Education: A Policy Discussion Paper* (Canberra: Australian Government 1987), 126.
- 8 R Daniel, "Reinventing Creative Arts at James Cook," *Wheels for the Mind AUC*, 6 (2007), 6.
- 9 Generating DEST/DEWER points or supervising HDR students to completion.



- 10 Nicholas Addison and Lesley Burgess, *Issues in Art and Design Teaching, Issues in Subject Teaching* (London: Routledge Falmer; 2003); E Bullen, J Kenway and S Robb, "The Knowledge Economy, the Techno-Preneur and the Problematic Future of the University," *Policy Futures in Education* 2:2 (2004), 16; John Hartley, *Creative Industries* (Malden, Mass. and Oxford: Blackwell, 2005); Keane and Allison, "The Intersection;" Strand, et al., *Evaluations and Investigations*; Throsby, "Social and Economic Benefits."
- 11 E Bullen, J Kenway and S Robb, "Creative Destruction: Knowledge Economy Policy and the Future of the Arts and Humanities in the Academy," *Journal of Education Policy*, 19:1 (2004), 9.
- 12 Resistance from some staff and community members.
- 13 All through retirement, redeployment or voluntary redundancy.
- 14 Michael Schiro, *Curriculum Theory: Conflicting Visions and Enduring Concerns* (Los Angeles and London: Sage, 2008).
- 15 David Curtis and Phillip McKenzie, *Employability Skills for Australian Industry: Literature Review and Framework Development. Report To: Business Council of Australia, Australian Chamber of Commerce and Industry* (Commonwealth of Australia, Department of Education, Science and Training, 2002), 96.
- 16 [http://www.jcu.edu.au/soca/degrees/JCUDEV\\_003564](http://www.jcu.edu.au/soca/degrees/JCUDEV_003564).
- 17 Paul Duncum and Ted Bracey, *On Knowing: Art and Visual Culture* (Christchurch, NZ: Canterbury University Press, 2001), 31.
- 18 K Fleischmann, "Overcoming Disciplinary Boundaries in Undergraduate Design Education: Preparing Digital Media Design Students for Collaborative Multidisciplinary Research Practice," paper presented at the "Sites of activity / On the edge" ACUADS annual conference, South Australian School of Art, University of South Australia, 2008.
- 19 Kerry Freedman, "How Do We Understand Art?: Aesthetics and the Problem of Meaning in the Curriculum," in Duncum and Bracey, *On Knowing*, 44.
- 20 Fleischmann, "Overcoming Disciplinary Boundaries."
- 21 Filip Dochy, Mien Segers, David Gijbels and Katrien Struyven, "Assessment Engineering: Breaking Down Barriers between Teaching and Learning, and Assessment," in *Rethinking Assessment in Higher Education: Learning for the Longer Term!*, eds David Boud and Nancy Falchikov (London: Routledge, 2008), 87-100.
- 22 Dr Pierre Benckendorff, Dr Stephen Naylor, Trang Nguyen, Assoc. Prof. Zhongxiao Peng, Sue Russell and Dr Phil Schneider.
- 23 A good example of a weak mental model is a swimmer determined to swim to the other side of a swiftly moving river: If the swimmer attempts to swim straight across the river to a point at a 90° angle to the riverbank, he will become fatigued as he must swim substantially against the current. If the swimmer alters his weak mental model and walks upstream of the crossing point and swims diagonally with the current to a predetermined point, the swim will be achieved with greater ease. This simple example parallels some students' folly in undertaking tertiary study with unrealistic or flawed mental models of how to succeed at university.
- 24 Some data from 2009 has been included, with a spike in 18-24-year enrolments; the economic downturn has generated a 21% increase in enrolments at SoCA.
- 25 Austudy provides financial help if one is aged 25 years or more and studying or undertaking an Australian Apprenticeship full-time. <http://www.centrelink.gov.au/internet/internet.nsf/payments/austudy.htm>
- 26 An OP is a student's statewide rank based on overall achievement in QSA-approved subjects. It indicates how well the student has done in comparison to all other OP-eligible students in Queensland. Students are placed in one of 25 OP bands from 1 (highest) to 25 (lowest). In order to achieve an OPI, a student's achievement must be in the top 2% of OP-eligible students in Queensland. <http://www.qsa.qld.edu.au/tertiaryentrance/630.html>.
- 27 Robyn Archer and Ted Snell, presenters, "Raise Your Voice: Fourth National Public Galleries Summit 2009," Rydges Resort, Townsville, Museum & Gallery Services Queensland, 9-11 September 2009.