

# Work/Play 30 Years of Visual Communications

## Background

Visual Communication design is both ubiquitous and ephemeral. We are surrounded by it but it is a largely overlooked realm of design in the public imagination. This curated exhibition, which coincided with the 30th anniversary of the UTS BDes(Visual Communication) degree, was an interrogation of this poorly understood practice.

What this exhibition revealed was that all of the designers involved used complex and sophisticated creative methodologies in order to complete the projects shown. In essence the exhibited work revealed the huge amount of background work undertaken. The success of this exhibition can be seen in the press coverage and numbers that attended the show.

## Contribution

Visual communication, when recognised, is generally regarded as a facet of design that is simply concerned with making visuals look nice. Exhibitions and much discourse around it tend to concentrate on the aesthetics of visual communication outcomes, reinforcing this view. This exhibition selected 30 top visual communication design graduates from UTS and asked them to visually represent the design research and thinking process behind one of their completed design projects they thought were successful.

## Significance

The primary significance of this exhibition is the visual articulation of the design process. This process – from briefing to final artefact – is largely neglected, remaining hidden from the public, carefully edited for the client, and neatly diagrammatised by design theorists, often ignoring the idiosyncrasy and messiness of individual practice. This exhibition revealed thirty different processes. Each designer created a visual narrative of his or her process, making explicit the embedded practitioner knowledge. In allowing the practitioners time to reflect and visually articulate these processes new insights into design process were gained.

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Edwina White, *The Art of Wooring (detail) 2004*

### Work and Play

21 February 2008

Visual communication is one of those amorphous terms that elude a brief explanation. Except for perhaps "I know it when I see it." How we communicate visually is a matter as blindingly obvious as it is complex. Arguably the most pervasive form of communication, visual language – from street signs to cartoons to commercial packaging – is the most dominant of our times – transcending as it does traditional barriers such as education and language.

But enough with the philosophising. UTS Gallery is presenting a new exhibition that seeks to define these ever-expanding art and design-based practices and to investigate the role that visual communication continues to play in informing, educating and entertaining us all.

*Work/Play: 30 Years of Visual Communication* showcases an eclectic mix of digital and print media: graphic design, illustration, animation and typography – work created for other projects and other, more experimental works. Accompanying each work are the developmental designs and test cases, which offer another insight into the creative processes behind these varied works.

Edwina White is one of the artists whose work is on display in *Work/Play*. White works as an illustrator and animator and her drawings have been included in publications as various as *Vogue Australia* and *Japan*, *The New York Times* and *Creative Review UK*.

Cathy Wilcox, the *Sydney Morning Herald's* political cartoonist will also be exhibiting, as will designer and typographer Jenny Grigg, who has won various awards for the book covers she has designed for Peter Carey.

Creative Director of Saatchi New York, Sarah Barclay, is another artist and Creative Directors Andrew Home of Cuppcoffee Animation, who has worked previously with Michael Leung and De Luxe's James de Vries, join her.

While each of the participating 'visual communicators' works in quite distinct fields, they share some significant commonalities – their success in their individual fields and their education. Each of the 25 artists/designers/practitioners involved in *Work/Play* is a graduate of the UTS Visual Communications degree.

*Work/Play: 30 Years of Visual Communication* is both a retrospective and speculative survey that is ultimately a testament to our ongoing fascination with contemporary forms of communication.

- Jo Higgins

More information

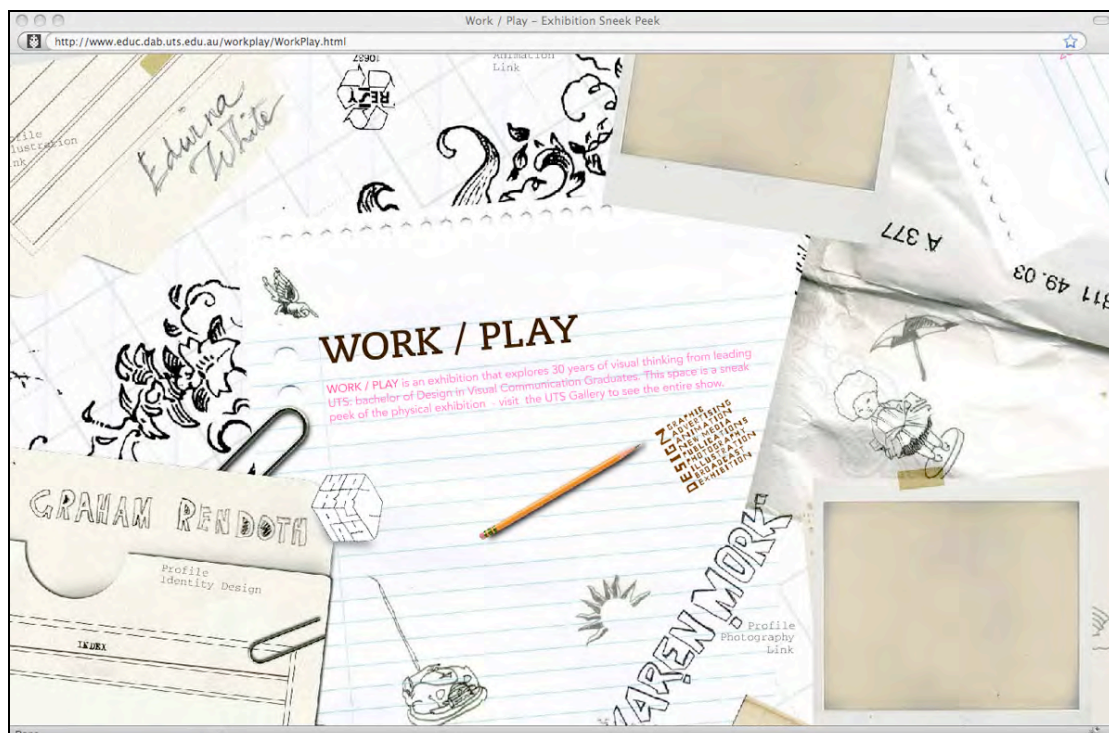
**Work/Play: 30 Years of Visual Communication**  
28 February – 24 March  
Mon – Fri 12pm – 6pm  
Admission Free  
**Website:** <http://www.uts-gallery.uts.edu.au/>

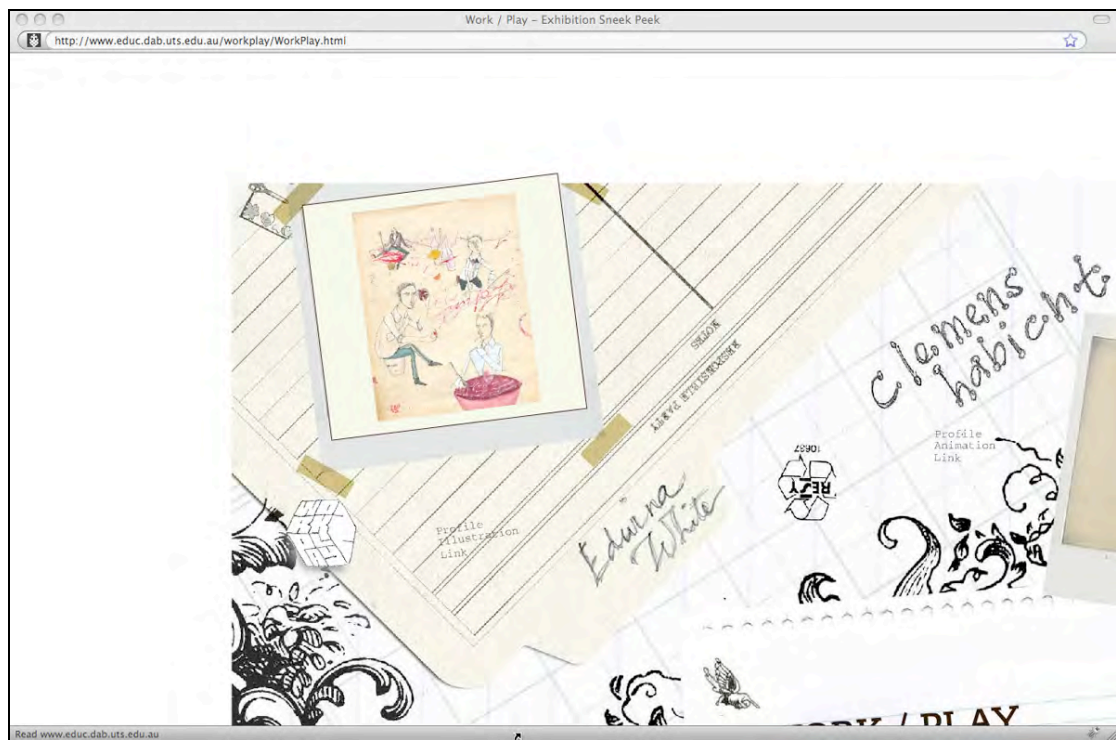
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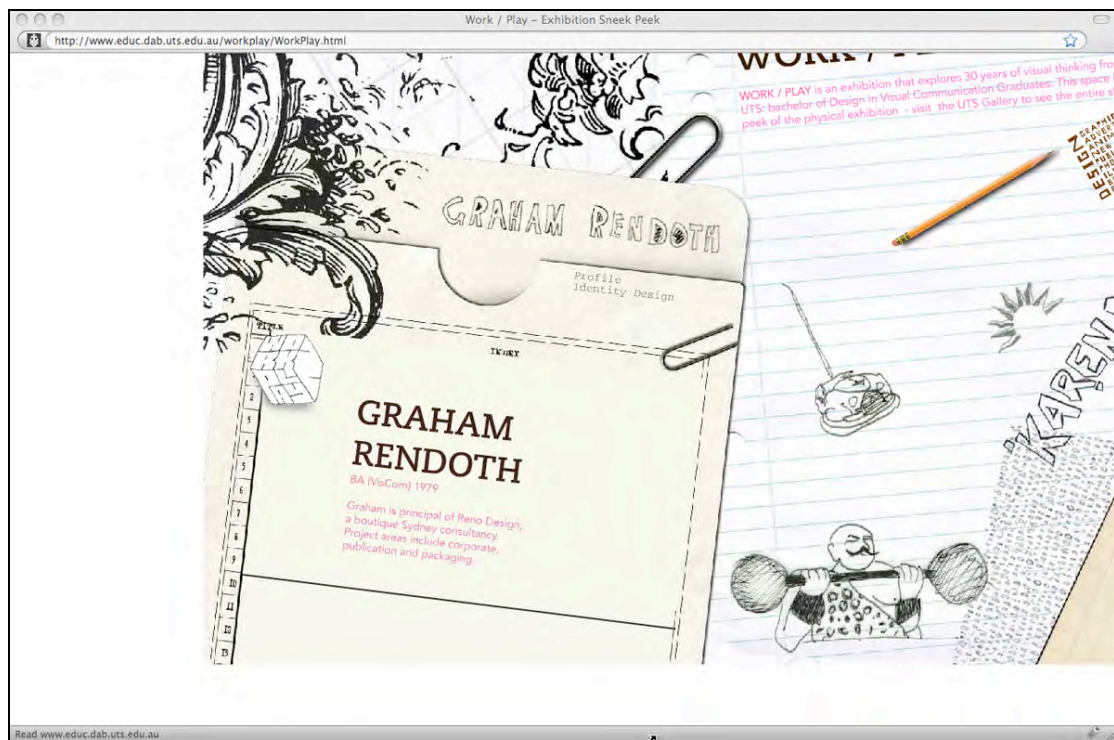
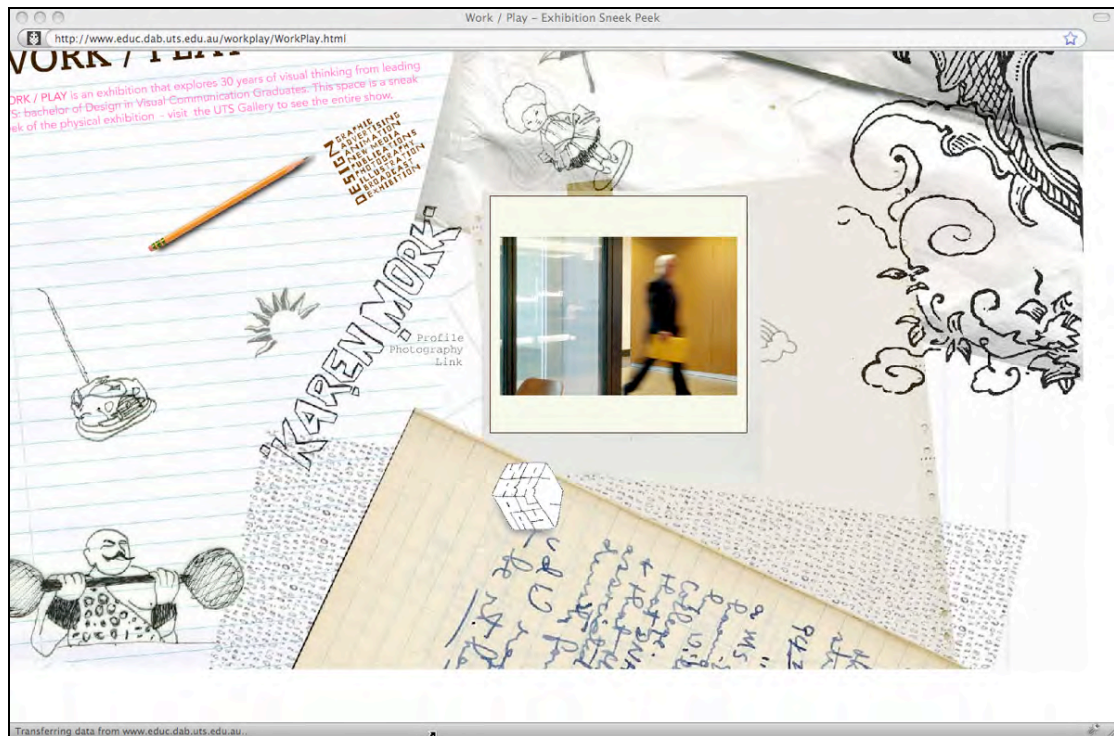
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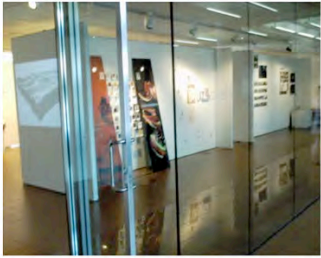
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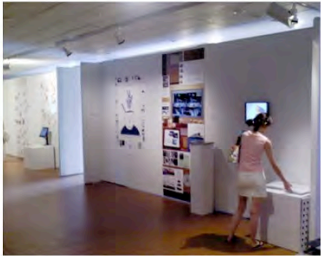
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WORK / PLAY









UTS: 30 YEARS OF VISUAL COMMUNICATION  
28 February - 24 March

25 leading practitioners - all UTS Visual Communication graduates showcase their design. From traditional print graphic design, illustration to new media. The inclusion of process-based work reveals unseen aspects of the creative process. Following the steps of these senior design masters, I am proud to be a design member in UTS.

posted by Jasonstyle at 6:23 pm


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Elizabeth Farrelly's column now appears each Wednesday on the Opinion page

that Arthur Boyd, who lived in Constable country, should be represented by only one small drawing.

Reservations aside, there are abundant pleasures – and lessons – to be gained from this survey. Perhaps the abiding moral is that an artist may achieve universal recognition through an intense focus on a small patch of earth. In Constable's work, British insularity was translated into an attention to detail, a responsiveness to his surroundings that transcends all petty considerations as to what makes a pleasing or "picturesque" landscape. Although it may be hard to believe today, Constable was considered a radical artist by his peers and collectors. His work was felt to be uncouth, careless of the finely honed principles of classical landscape painting, as perfected by artists such as Gaspar Dughet and Claude Lorrain. He was viewed as an avatar of ugliness, when refined taste demanded an ideal beauty.

This meant, of course, that he was more of a realist than his fellow artists, a painter who worked from observation rather than academic theories. He famously commented in one of his letters that there was "room enough for a natural painter". By his own estimation, he was just the man for the job. Constable is usually paired with J.M.W. Turner as the greatest of British artists but Turner – despite his many eccentricities – was a more successful figure, and a shrewder entrepreneur. He was made an associate of the Royal Academy at the age of 25, and a full member the following year. Constable reached the first stage at the age of 43, and ascended to full honours when he was 53. Even then, as Conal Shields writes in the catalogue of this exhibition, "the president told him he was 'fortunate' to be elected".

The influential critic John Ruskin, who championed Turner's genius, was indifferent to Constable, calling him "willfully uneducated". It was left to the artist's friend, the portraitist C.R. Leslie, to instigate a change in Constable's



fortunes, albeit posthumously. With the publication of his book *Memoirs of the life of John Constable Esq., R.A.* in 1842, Leslie set in train a new vogue for Constable's work that propelled the painter to those stately heights he had gazed upon so despairingly during his lifetime. Constable's prices kept pace with his escalating reputation and he

**Constable was viewed as an avatar of ugliness... his work was uncouth.**

would soon attain the unhappy compliment of being the most forged of all British artists.

Although Turner and Constable were both influences on the French Impressionists, we tend to think of Turner as the artist whose legacy went on and on, prefiguring mid-20th-century abstraction. Constable appears more rooted in tradition, more wedded to a limited vision of the landscape. Despite his fascination with clouds, Constable remains earth-bound

while Turner seems positively cosmic.

Can we recapture the passionate excitement that Constable's work awakened in Delacroix and Géricault? In the Impressionists? In Francis Bacon and Lucian Freud? It's a tall order, but one glimpses his greatness in works such as *The valley of the Stour at sunset* (1812) and *The edge of a heath by moonlight* (circa 1810), which are freely painted and almost humming with conviction. As he grew older, Constable narrowed the gap between the oil studies and his large presentation pieces – to good effect in *The Glebe Farm* (circa 1830), which has a spontaneity missing from other canvases in this exhibition.

In Constable, one sees an artist torn between the conventions of his time, which entailed the respectable approbation of the Royal Academy, and the dictates of his heart, which prompted him to paint with unfashionable freedom. Having grown accustomed to the idea of artists as non-conformists and rebels, we respond most readily to those productions of Constable's heart rather than his earnest strivings for professional recognition. In the very nature of this dilemma he comes across as only human, and all the more likeable for it.

I hate to end on a sour note, but one aspect of this event that is not even vaguely likeable is the exhibition shop. It is conventional to view the commercial addendum to a travelling blockbuster as a necessary bit of tat. Yet the NGA produces shops of such crassness they make Kmart look like a Woolworths boutique. A woeful selection of books and cards is supplemented by metal watering cans and buckets, artificial flowers, balled kettles, and a few crates of cabernet merlot from a vineyard in Western Australia. This stuff bears no relevance to Constable and shows contempt for those viewers who might be inspired to buy a good book to learn more about the artist. Poor old Constable, who strove so hard for respectability, has been let down at the final post by the marketing department.

## OPEN GALLERY Sunanda Creagh



### WORK/PLAY

Visual Communication is a broad term that covers everything from advertising to illustration, book cover decoration to font design. It's taught at the University of Technology, Sydney, and the campus's gallery is having an exhibition of works from course graduates over the past 30 years. Among the artists exhibiting is Edwina White (pictured), an illustrator for *Harper's Bazaar* and *The New York Times*, *Herald* cartoonist Cathy Wilcox and expert album-cover designer and music-video illustrator Clemens Habicht.

UTS Gallery, Level 4, 702 Harris Street, Ultimo, 9514 1652. Mon-Fri, noon-6pm. Until March 24.

### MONEY MAKES THE WORLD GO AROUND

Kudos Gallery is attached to the College of Fine Arts and for the past eight years has showcased some of the art school's best and brightest. Not for much longer, perhaps; the introduction of voluntary student unionism could sound the death knell for the gallery's funding stream. *Money Makes the World Go Around* is an exhibition that uses counterfeit money in artworks to draw attention to the gallery's potential financial woes. Mike Esson's work, *Spirit Money Self Portrait*, draws over fake notes from around the world, while Katie Turnbull, in *Bling*, crafts objects such as jewellery from the worthless cash.

Kudos Gallery, 6 Napier Street, Paddington, 9326 0034. Wed-Fri, 11am-6pm; Sat, 11am-4pm. Until March 18.

### OUTSIDERS

Annabel Nowlan says her canvas is not just painted but also "stained, patched and worn" with materials such as dirt. Her paintings draw on ideas about place and land, but don't expect sunsets or rolling hills. Nowlan draws on old anecdotes about the land – a settler's story or a farmer's daughter's tale – but the layering of patterns and textures suggests multiple perspectives and meanings. It's beautiful stuff, and this weekend is your last chance to see it: *blank space gallery*, 374 Crown Street, Surry Hills, 0402 260 129. Wed-Sun, 11am-6pm. Closes Wednesday.

Send details of exhibitions to [opengallery@smh.com.au](mailto:opengallery@smh.com.au).

**THE GALLIPOLI ART PRIZE**

PRIZE VALUED AT: \$10,000 (ACQUISITIVE)

The Gallipoli Art Prize invites Australian (and other eligible artists) to submit paintings for the above prize to commemorate the history of the campaign. The organisers invite any person to submit one piece of original work produced in oil, acrylic, water colour or mixed in competition for the above prize of \$10,000 which includes the sponsor's acquisition of the work. The Art Prize will be awarded to the artist who best depicts the spirit of the Gallipoli Campaign as expressed in the Club's creed. Please refer to [www.gallipoli.com.au](http://www.gallipoli.com.au) for full conditions and entry form.

ARTWORK is to be delivered on Monday 3 April & Tuesday 4 April 2006 for judging by John McDonald, Michael Gleeson White and Clive Curwood.

ENQUIRES Tel: 02 9235 1533 or The Secretary, [www.gallipoli.com.au](http://www.gallipoli.com.au)

\* Artists must be either born in or citizens of Aus, NZ or Italy.

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14-28 March

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ARTS S29

## Acting out the life he never had

Richard Griffiths has played many fine roles but, he tells **Colin Rose**, the Monty myth is hardest to shake.

If you go to see *The History Boys*, the new comedy from Alan Bennett touring at the Sydney Theatre, best make doubly certain your mobile phone is switched off. Richard Griffiths, the play's star, was recently the subject of a laudatory editorial in a British newspaper for twice halting performances in London's West End to demonstrate with audience members whose phones rang while the actor was in full spate.

"It seemed perfectly reasonable to me," Griffiths says, sounding a bit sheepish in a phone interview. "I didn't scream. I didn't use the f-word."

No doubt part of the reason the press thought this newsworthy is that the characters Griffiths plays tend to be good-humoured and mild-mannered. An uncanny adjective the portly actor is often tagged with. On TV he was the pie-making detective Henry Crabbe in four series of *Pie in the Sky*. Children know him as Uncle Vernon in the Harry Potter movies. And for older fans, he will probably always be Uncle Monty, the fruity, aristocratic and amusingly inept seducer in *Withnail & I*, a movie he made almost 20 years ago.

"At the end of an interview with [London newspaper] *The Evening Standard*, I realised the journalist was dressed in an old foggy homage to Monty," Griffiths says. "I was sitting there in a track suit and sneakers, and he was wearing a tweed jacket, corduroy waistcoat, check trousers and brogues. He was very disappointed in the way I was dressed. He thought I should maintain the Monty appearance. I had to explain to him that I'm not Monty. I never was."

"It's a bit depressing, isn't it? You can't get unghed from these roles." Hector, his character in *The History Boys*, is also an affectionate uncle type, a teacher with an old-fashioned love of literature that the playwright pits against a cynical, Thatcherite and results-oriented culture. Hector isn't interested in drilling his sixth-form students to do well in their Oxbridge entrance exams; he cares about opening their hearts and minds.

The National Theatre's production stops off

"I've shovelled concrete in my time and I can tell you it sucks"

in Sydney prior to New York. Griffiths jokes that the Broadway season could last "anything from 48 hours to six months". Chances are it will be the latter: the critics heaped praise on the play's London premiere and Griffiths netted three major awards for his performance. A film version is in the can and awaiting a release date. Griffiths describes *The History Boys* as Bennett's "masterpiece, his magnum opus", but not everyone was as sure as Griffiths that it would be a hit.

"It was 5½ hours long at the first read

through, a shapeless morass of material. It didn't know what it was or what it was about. It was Nick Hytner [the director] who shaped the play."

"I was extremely nervous because I knew this was a major opportunity."

"I was surprised to discover that the National planned to do only 32 performances, which is the minimum block. At the end of the second week's rehearsal, Nick called a meeting in his office and said, 'This is going to be a major play. Let's change the scheduling and program it for the rest of the year, it will run and run.'"

Griffiths's own school days were interrupted at age 15, when he dropped out. He didn't want

to follow his father into a job working on construction sites. "That was far too hard," Griffiths says. "I've shovelled concrete in my time and I can tell you it sucks."

He thought about becoming a painter, but quit art college, too, disillusioned by a curriculum that favoured sploshy dabbling over a study of the old masters.

"I drifted into English and drama with a view to teaching. But after college I got an acting job straight away and that was it for me."

*The History Boys* opens at the Sydney Theatre, Walsh Bay, on March 7. Tickets \$40-\$80. Bookings 9250 1999.



OPENING HEARTS AND MINDS: Richard Griffiths plays a teacher in *The History Boys*, the National Theatre of England's production which opens next week.

## GALLERY NEWS

### What a feeling

Champion swimmer Shane Gould will hold her first-ever photographic exhibition, *This Swimming Feeling*, at the Underwater Australia Gallery this week. The 16-piece collection of photo-art taken in Australia and around the world captures and expresses her "feeling" of swimming. "I hope that when people see these images they will imagine the feeling of what it's like to swim," she says.

Gould, who won three gold, one silver and one bronze medal at the 1972 Munich Olympics before retiring aged 16, has been a keen photographer since she was a teenager. Her selection of exhibited photos started off as a teaching tool to help her partner, sculptor and swim coach Milton Nelms, but soon became an artistic exploration of swimmers in action. "What began as an investigation became a communication about our relationship with the water," she says.

From March 8 to 29 at the Underwater Australia Gallery, 1 Edgedy Road, Woolloohra. Open Tuesday to Saturday 10am-6pm and Sunday 10am-4pm. Phone 9387 6180 or see [www.underwateraustralia.com.au](http://www.underwateraustralia.com.au).



ACTION: Shane Gould's artistic exploration of swimmers.



THE ULTIMO PROJECT: Paul Miller's exhibit.

### A room of their own

An exhibition opening at Parliament House this week celebrates 20 years of an artists' collective that has worked together to find affordable studio space in Sydney. *The Twenty/20 Vision* (1986-2006) exhibition features the work of 29 past and present members of the collective, known as the Ultimo Project. The exhibition will feature a diverse range of sculpture, painting, graphic design, furniture design and photography.

From March 8 to 30, Fountain Court, Parliament House.

Macquarie Street, Sydney. Open Monday to Friday 9am-6pm. Phone 9948 7423.

### Work and play

An exhibition at the University of Technology, Sydney, *Work/Play: 30 Years Of Visual Communication*, showcases the work of 25 UTS Visual Communication graduates, whose careers span up to 30 years, and explores their role as informer, educator and entertainer. Those exhibiting include Jenny Griggs, a designer/typographer whose work includes book covers for

author Peter Carey (pictured right), Sarah Barclay, creative director at Saatchi New York and Cathy Wilcox, cartoonist at *The Sydney Morning Herald*.

Until March 24 at The UTS Gallery, level 4, 702 Harris Street, Ultimo. Open Monday to Friday noon-6pm. Phone 9514 1652 or see [www.uts-gallery.uts.edu.au](http://www.uts-gallery.uts.edu.au).

LOUISE HALL



Sun Herald March 5



# Visual growing pains

The surge in private sector courses can be a bonus for universities, writes **Mark Roxburgh**

**A**s the University of Technology, Sydney, visual communication degree celebrates its 30th anniversary this year with an exhibition of prominent alumni work (two works from the exhibition are shown at right), it is timely to ponder the implications of the phenomenal growth in the private sector in this high-demand educational niche. The lessons here may provide some insight into the future shape of the higher education sector.

As Andrew Goncz recently pointed out ("Specialisation the key to privates' success", *HES*, February 22), the success of the private sector has been to offer an alternative to university in targeted areas of unmet high demand, such as graphic design, a subset of visual communication.

In Sydney there are only two dedicated university degrees in viscom, yet there are at least seven private providers offering courses in this area, three offering degrees and one an associate degree, with the others offering diplomas. Those offering vocational diplomas must be accredited by the Vocational Education and Training Accreditation Board. Those offering higher education courses must be accredited higher education providers and their students are eligible for FEE-HELP.

All these colleges started life offering vocational courses and the higher education providers offer these alongside, and often articulated into, their degree courses. This history has implications for the course offerings of the higher education providers in their aspiration to provide an education instead of simply training people to be industry ready.

The VETAB framework emphasises the development of competency in industry-relevant skills to prepare functional members of the workforce. In viscom, though junior designers require technical skills to get started, it is their ability to think creatively, critically and reflectively that separates the wheat from the chaff. A competency framework is not an ideal way to foster these qualities, a broader educative approach being better suited to the task.

Students choosing the VETAB (training) path are likely to find themselves



Pick: Edwina White's *The Art of Wooling*

working in more technical and less creative roles, often under the direction of university graduates. This is something that the private colleges rarely concede as they promote their courses.

The higher education providers have made a concerted effort to differentiate themselves from their VETAB peers and their course material usually reads like that found in universities. However, the academic rhetoric contained in higher education provider courses in viscom is likely to remain just that unless serious issues about the culture around these courses is addressed.

The higher education providers sell their courses as being more practical and less theoretical, staffed largely by people working in industry and providing more contact time and personalised tuition than their university counterparts. While these descriptions oversimplify things, it is the basis on which prospective students make their choices.

Though the casualisation of the academic workforce has provided opportunities for sessional staff to work across the sectors, it is rare for them to get any



Video: Clemens Habicht's *Mirrorball*

support or experience in comprehensive curriculum development or oversight in either sector. The nature of their employment tends to preclude much more than a concern for their immediate teaching responsibilities. A culture of expertise in comprehensive curriculum development, oversight and delivery that requires a critical mass of permanent staff, such as universities have, will be hard to build in the private sector.

Conversely, university viscom courses have benefited in one respect from the casualisation of the workforce in that the large pool of casual staff they rely on is drawn from industry, and they bring with them industry experience that permanent staff often lack. This enables permanent staff to develop expertise as viscom educators using institutional support for career development and further education. The private sector cannot match this due to limited resources and a general disinclination to invest in casual staff.

The development of a strong educational culture in the private sector could be hastened with a flow of permanent staff from the public sector, but few university academics would give up security and conditions in return for the uncertainty of fixed-term contract or casual work. Until the private sector can begin to match conditions in the public sector, or if Australian workplace agreements herald the end of tenure, it is unlikely there will be an exodus of staff from universities to the private sector.

Any such exodus also presupposes a large pool of willing full-time viscom teachers, regardless of the sector. There

is no such pool. Few students studying viscom are interested in moving into education as a full-time career, preferring instead the lure of an industry that appears glamorous and sexy. The pickings of both sectors for good quality full-time staff are lean. Unless this is addressed, the quality of education on offer will remain patchy, particularly given the seemingly exponential expansion of course offerings.

How may universities respond to the challenges of competition from the private sector? Sadly, it would appear that many academics assume that the elite position of universities will protect them from competition. It would also appear that some universities are playing the private sector at their own game by cutting courses that are less popular and ramping up courses that are more popular with little thought to the strategic consequences for the nation. The competitive realm that higher education finds itself in seems to preclude sensible co-operation, particularly across the public sector, in course rationalisation.

Given the educational constraints of private colleges already mentioned, perhaps the real challenge may come from American universities with significant intellectual capital and educational experience setting up shop in Australia, as Carnegie Mellon is already doing.

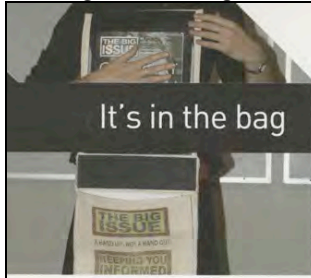
That they may partner successfully established private colleges as a way of moving quickly into the market should keep us all on our toes. For me the most significant move the universities could make to remain competitive is to invest in and value their staff more, as this is where their competitive advantage lies. That such investment might also result in quality staff eventually moving into the private sector as it matures can only benefit the country as a whole.

Mark Roxburgh is a senior lecturer in visual communication at the University of Technology, Sydney. The exhibition *Work/Play: 30 Years of Visual Communication* at UTS, runs in Sydney until this Friday.

[www.educ.dab.uts.edu.au/workplay](http://www.educ.dab.uts.edu.au/workplay)

**Outstar**  
LECTURER

## Coverage in UTS U publication



### It's in the bag

When UTS Shopfront was approached by *The Big Issue* magazine to help improve its image and sales potential, it evolved into a project for third-year Industrial Design students. The brief was to develop a low cost, multipurpose structure that would help vendors transport and store magazines, while increasing exposure and sales. The design chosen was a multi-function bag by **Nicola Hunt** that can store magazines as well as the vendors' personal items and includes a mechanism to display the current issue. Once the magazines have been sold the bag can be folded down to be used as a personal bag, allowing the vendors to continue with their day to day activities without having to lug cumbersome display stands and banners. Industrial Design graduate Nicky Law who is now a designer with Premier Luggage, is organising for the first prototype to be made with a view to producing 250 bags for vendors Australia-wide, at cost price.

**Margot Miller**  
Faculty of Design, Architecture and Building

### Study buddies

In an initiative to help first-year Economics students, particularly those with language difficulties, Dr **Chris Bajada** of the Faculty of Business has developed a unique way of assisting students, known as E-PAL (Economics - Peer Assisted Learning). Students experiencing difficulties with subject matter are encouraged to attend extra drop-in classes, taught by students who excelled in the subject in previous years. The approach benefits both high-achieving students and those requiring assistance as the classes, unlike help from friends, are embedded in the curriculum. The peer tutors develop a deeper understanding of the subject matter as well as important skills in communication and teaching. The success of the E-PAL program has generated the introduction of the same program for the core Finance subject in the School of Finance and Economics, known as Fin-PAL. Chris Bajada won the individual category in the 2005 UTS Teaching and Learning Awards for E-PAL.

**Dr Peter Kandlbinder**  
Institute for Interactive Media and Learning

### New, new media

The UTS New Media Virtual Studio, launched in February, is an online research environment developed by the emerging fields of new media and digital culture. The purpose of the project, envisioned by Professors **Peter Booth** and **Ross Gibson**, has been to create a multi-layered collaborative space for researchers and academics working in new media. "We liken the inner layer of this space to an artist's private studio," explains Ross Gibson, "the middle layer is a group workroom and the outer edge is a public showcase of work in new media at UTS." Designed to promote the University's cross-disciplinary capabilities, the project has been developed over the past 18 months in consultation with staff from the Faculties of Information Technology, Design, Architecture and Building, Humanities and Social Sciences as well as student designers from the Faculty of Design, Architecture and Building's Design Studio.

**Dr Tim Mansfield**  
Project Leader, Virtual Studio

### Guiding birth

When Associate Professor **Sally Tracy** began to devise a plan to set up a free-standing birthing unit at Ryde Hospital, she had no idea that her groundwork would form the basis for Australia's first *National Midwifery Guidelines for Consultation and Referral*. Tracy based the guidelines on comparable guidelines in use in other OECD countries and undertook a thorough review of current evidence-based practice in maternity care. With her colleagues at the Midwifery Practice and Research Unit at Northern Sydney Area Health Service she spent a year running workshops and consulting with midwives, medical practitioners, managers and consumers from across Australia, incorporating their feedback. The standards, which were released earlier this year, outline the types of care that women with different conditions might need. Tracy hopes that the guidelines will be adopted by all institutions that offer midwifery care, helping to ensure the provision of high-quality and safe care to women and their babies.

**Frances Morgan**  
Marketing and Communication Unit

### Employer of choice award



UTS has been cited as Employer of Choice for Women this year by The Equal Opportunity for Women in the Workplace Agency (EOWA). Director of the Equity and Diversity Unit, **AnneMaree Payne** says, "We have been rated as a best practice organisation by EOWA for the past ten years, and are only one of a handful of universities in this position." EOWA offers this prestigious award annually to acknowledge organisations that recognise and advance women in the workplace. "We run a range of projects and support services targeting women, and 50 per cent of members of the UTS Council, the Deans and UTS staff are women. In 2004 women constituted 50 per cent of those promoted through the academic process, which is a great achievement," she said.

**Manisha Amin**  
Marketing and Communication Unit  
For more information on equity and diversity programs visit: [www.equity.uts.edu.au](http://www.equity.uts.edu.au)

### Work/Play:

### 30 years of visual communication



The work of 25 leading visual communication practitioners - all UTS graduates - is being celebrated at UTS Gallery until Friday 24 March. Distinguished alumni, whose careers span up to 30 years, include film director Samantha Lang, award-winning designer Jenny Griggs, cartoonist Cathy Wilcox, and New York-based illustrator and animator Edwina White. *Work/Play* seeks to pin down the diverse nature of visual design practice and explore its role as an informer, educator and entertainer. Visual communication is everywhere: on billboards and buses, on the internet, in newspapers and magazines, on all manner of products and in the logo designs of everything from global corporations to local councils - yet, it is a field that few people are able to define. *Work/Play* explores all uses of visual communication in fields ranging from graphic design, advertising, animation and new media to publications, photography, illustration, broadcast and exhibition design. The exhibition showcases design that is both retrospective and speculative, from traditional print graphic design to emerging experiential digital media.

**Dr Kate Sweetapple**  
Faculty of Design, Architecture and Building  
For more information visit: [www.utsgallery.uts.edu.au](http://www.utsgallery.uts.edu.au)



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## UTS GALLERY & ART COLLECTION

21 April 2006

Mark Roxburgh  
Senior Lecturer, Visual Communications  
School of Design, Faculty of Design, Architecture & Building

Dear Mark and Kate,

Thank you so much for your energy and efforts in organising the *Work/Play* exhibition at UTS Gallery recently. Your time and commitment to the project ensured its success on many levels.

*Work/Play* and associated initiatives created widespread interest around the University and further afield, raising your Department's profile and strengthening ties with alumni and the Sydney visual communication industry generally. The gallery has received many compliments about the show from visitors, students and school groups who viewed the exhibition – we estimate that approximately 1500 visitors attended over a period of 19 exhibition days.

I have included copies of the media coverage for your reference and also enclosed copies from the comments book for you.

I am most appreciative of your work on this ambitious (given the number of participants and limited resources available) project and very much hope we may be able to work together on another project in the future.

Kind regards,

A handwritten signature in dark ink, reading 'Tania Creighton'.

Tania Creighton  
Curator



WORK / PLAY 28 FEB - 24 MAR

Good stuff, guys. ~~Adrian~~

Great stuff guys!! ~~PK2~~

Yay!

yipy kiah !!

Enjoyed the vis com retrospective.  
Surprised to see that an edura white  
illustration / commissioned is in the  
exhibition. Nice!  
~~Donna~~ vis com '97.

Ok, 90-93 where are you?  
Okra Vis com 93.

DORIPPO! NICE PEN

Wade / Day 28 Feb - 28 Mar

michael@available-light.com

great lecture re narrative - John Cunningham  
Jill Christie & Wolfgang 1963  
John Duncan Po Box 101 Double Bay NSW 1500

great work - I loved animated BIRDS.  
Linda Lindaaffichia@hotmail.com

Dinner was hard

St Ives College - Broadway  
15 Brook St  
Paddy Rolan - lecturer.  
Hear through email list

9 MAR - 06  
FLOTT OCELLING!  
HILSON FRA NORSE (C)  
Jack Quattri, Grahild (it gave me inspiration (C))  
(holden)

## IMAGES OF EXHIBITION / WORK

