

'How can this be art?': framings of contemporary art in the news media

Abstract

This paper uses content analysis to examine 33 articles relating to contemporary art published by a Melbourne metropolitan newspaper. The research demonstrates that contemporary art was presented to readers of the newspaper within a narrow range of framings, namely controversy, promotion and human interest. This finding is broadly consistent with previous studies of political news coverage. A closer reading of the controversy articles identifies certain characteristics that are ascribed to the art and to the artists. The implications of these modes of presentation for the wider reception of contemporary art are examined. It is concluded that a strategic approach to newspaper coverage should be adopted by those who seek to encourage a greater appreciation of contemporary art among popular audiences.

Kate MacNeill

School of Culture and Communication
University of Melbourne

Introduction

Australians are considered to be enthusiastic supporters of the arts (Costantoura 2001 and Myer Report 2002). Yet there is a widespread perception that contemporary art presents a challenge to popular audiences. To date, this less than fulsome reaction to contemporary art in Australia has been interpreted primarily within one of two, insider/outsider and hence, binary frameworks. One view implicitly draws on Bourdieu's (1984) concept of cultural capital, the starting point for the 1990s Australian study of cultural practices, *Accounting for Tastes, Australian Everyday Culture* (Bennett, Emmison and Frow 1999). This approach presents an opposition between acculturated art viewers, who by virtue of social class acquire particular aesthetic tastes, and a broader audience that lacks the necessary cultural competencies for the appreciation of contemporary art. The more populist view constructs an art 'elite' that is out of touch with the 'real-world' sensibilities of the community (for example Flint 2003, Bolt 2005). In reality, the reception of contemporary art is likely to be influenced by a much wider range of factors.

Extensive research is required to identify the reasons why the public in general might have an attitude towards contemporary art that is at odds with that which it attracts within the art institution and indeed whether this perception is accurate. In this paper I focus specifically on the media coverage of contemporary art. As many people will only be exposed to contemporary art through newspaper and television coverage the media has a critical role in influencing reactions to contemporary art. My purpose in this paper is not to prove the extent to which this media treatment determines audience reactions, but rather to examine how the media presents stories about contemporary art. We might then speculate as to the impact that this has on its popular reception.

Anecdotal evidence supports the contention that the media could play a significant role in the reception of contemporary art. In October 1997 the National Gallery of Victoria hosted the exhibition *A History of Andres Serrano*. The work 'Piss Christ' had been the subject of controversy in the United States and not surprisingly became the focal point for objections to the exhibition in Melbourne. As much of the debate concerning 'Piss Christ'

took place before the exhibition had opened, the general public's reaction to the work clearly did not derive from a direct aesthetic encounter. Indeed, as the photograph was on display for only a matter of days before being attacked and the exhibition closed, positive and negative opinions were expressed by many who had never actually seen the work.

The role of the media in the public reception of contemporary art was also evident when in 2000 the Sydney Morning Herald 'revealed' that the Sydney City Council was considering a proposal to locate a work by the New York sculptor, Mark di Suvero, in an historic Sydney precinct. The front page story, headlined 'Down Came a Spider ... Nightmare on Macquarie St' (Lawson 2000), was understood by the initiators of the project to have contributed to the very short life of the proposal. This initial unfavourable response to the proposal and subsequent criticism in the media all but ensured its demise, despite support from corporate sponsors. The speed with which the media-coined pejorative titles of 'red spider' for di Suvero's work and, decades earlier, 'Yellow Peril' for Ron Robertson-Swann's 'Vault' (Wallis 2004), came to be integrated into the vernacular attests to the role of the media in the fate of contemporary art in public places.

Galleries and others responsible for presenting contemporary art will often court the media with a view to attracting publicity, and therefore audiences. At the same time, the role of the media in opinion formation more generally is well established. Without an understanding of the way in which the media actually presents contemporary art to its readership, efforts on the part of art institutions may indeed be counter-productive. Publicity may attract interest in the event or particular work of art. However, depending on the nature of the actual coverage it may merely reinforce existing perceptions of contemporary art. As Jenny Harper has noted in her detailed examination of the controversy surrounding 'Piss Christ', the National Gallery of Victoria may have come to regret its banners outside the gallery that advertised the exhibition as 'confronting' and 'provocative' and press releases that referenced its 'anti-Christian' imagery (Harper 2004).

Framing Contemporary Art

Art historians tend to think of an engagement with art as being a direct corporeal experience. In fact, for many this experience is not a private moment in the gallery, but is mediated through mass communication. In order to analyse the way in which contemporary art is presented within the news I have employed Valkenburg, Semetko and de Vrees' (1999) concept of 'framing' of news items together with Fairclough's critical discourse analysis (1995). At first a survey and classification exercise was undertaken to identify common framings of contemporary art in the news media. I then sought to determine the manner in which contemporary art was being positioned and described within these articles. Aspects of contemporary art that were presented as inherent characteristics and the way in which the articles portrayed contemporary artists were singled out for close attention.

Valkenburg, Semetko and de Vrees (1999) identified four common framings of news in their survey of the literature, namely conflict frame; human interest frame; responsibility frame; and economic consequences frame. Their research established that readers will recall news stories within these frameworks. Furthermore, implicit attitudes towards contemporary art within the text will also influence the reader's reaction to not only the art being discussed, but to the nature of contemporary art more generally. In order to make this process transparent, Fairclough (1995) urges a form of discourse analysis of media texts; one that acknowledges the way in which language is both shaped by the social and, at the same time, constitutes the social (p. 55). Through this analysis, assumptions as to the inherent nature of contemporary art and of artists conveyed in the language of the survey media texts, can be revealed.

The articles were drawn from the news section of the Age, a Melbourne daily newspaper in 2005. The Age might be regarded as a newspaper of record: it is news dense as opposed to entertainment based (a characteristic associated with a tabloid newspaper). All articles that dealt with a work or small number of works of contemporary visual art as a major theme were identified. The selection of articles from the news section in particular was with a view to excluding those that spoke specifically to an arts audience; reviews of exhibitions are most usually found later in the paper on pages devoted to 'the arts'. This distinction was not always clear and reviews that

appeared within the news section were included. In other words, the intention was to identify articles that were designed to address the widest possible newspaper audience.

'Contemporary art' included work that had been produced in the past 10 years – a somewhat arbitrary cut off. However, the period could have been the last 20 years and the study would not have included any additional articles. This was due to a sharp division between those articles that dealt with works or artists that could be located within a modernist canon (often when reporting on a 'blockbuster' show of the masters or an auction result) and those that are more closely associated with the postmodern turn. The only borderline article in terms of the cut off date was one that referred to an exhibition of Andy Warhol's 'memory boxes' which he had created throughout his lifetime (until 1987).

Of the stories omitted on the basis that the art itself was not a major theme, a number referred to Indigenous art and artists. These articles focused on broader issues of Indigenous culture and social disadvantage. This is in itself of interest and further research is warranted that specifically compares the media treatment of Indigenous and non-Indigenous contemporary art. Other stories omitted discussed financial support and education for artists and the broader framework within which visual art production takes place. Another group of articles which were omitted for much the same reason, i.e. the art itself was not a main focus, were a series of articles reporting concerns within the arts community of the impact that the revival of the crime of sedition might have on creative activity.

This selection process yielded a total of 33 articles that referred to a work or works of contemporary art as a major focus of the story. These are summarized in Appendix 1. The articles were categorized according to a framing initially determined by the headline and lead paragraph; an approach advanced by Pan and Kosicki (1993) and adopted by Teo (2000) in his work on racism and Australian newspaper reports. This proved sufficient in the majority of cases – but in some cases it was necessary to refer to more of the article before a category could be attached. The outcome suggests that a variant of Valkenburg et al. framing categories of political news might apply to the reporting of contemporary art (Table 1).

Table 1. Framing of contemporary art stories

Framing	% (No.)	Article
Controversy	49 (16)	2, 3, 4, 6, 8, 9, 18, 20 – 24, 26, 27, 30, 31.
Human interest	21 (7)	5, 7, 11, 13, 15, 16, 33.
Promotion	30 (10)	1, 10, 12, 14, 17, 19, 25, 28, 29, 32.
Total	100 (33)	

Indeed conflict proved to be a popular framing – although it manifested itself in a slightly different way as controversy – and accounted for nearly 50% of the articles. A number of articles could be described as 'fillers' or 'in brief' items which often consisted of only a few paragraphs of text. These included reports on media events staged for the purposes of launching a larger cultural festival, prize or exhibition. All but one of these provided a photograph for perhaps an otherwise dull page – these were classified within a promotion framing – and made up 30% of the total. A smaller number, 21%, were classified as human interest in that the focus of the article was as much about an interesting aspect of the artist or someone associated with the event as it was about the art.

Before examining the way in which the framing of controversy created specific identities for the artist and implied certain characteristics of the art, it is useful to summarise briefly the types of contemporary art that were featured in the different categories. The definition of 'contemporary' art that was adopted emphasized the date of production and thereby ensured a focus on the current and yet 'contemporary art' encompasses a diverse range of styles and traditions. Invariably, the human interest framing was applied to

conventional portraiture, which tends to adopt a representational style. The work itself was not confronting and the text introduced the reader to the artist, or the person depicted in the work.

As already indicated the art presented in the promotion framing varied widely and included portraits, installations and a considerable amount of unconventional contemporary art. However, the art was usually secondary in importance (other than its usefulness as an image) in that the purpose of the article was to promote an associated event, examples being the Melbourne Fashion Festival, the Midsumma Festival or the Fringe Festival, or an exhibition associated with an art prize. As noted, this category relied heavily on there being a readily available photograph: either a publicity shot or one that could be acquired through a staged photo opportunity.

The works that fell within the controversy framing were, with the exception of Lucian Freud's painting of a naked 'no stranger to controversy' Kate Moss, experimental or conceptual works of contemporary art. These works were more than likely not paintings; some contained text and often crossed boundaries between high and low art. A number of works in this category took the form of an installation temporarily located within a particular site. Frequently the viewer was presented with an experience or proposition, one that was likely to challenge an existing way of thought.

Within the frame of controversy

If, as has been suggested, the majority of the public will only be exposed to contemporary art through their media consumption, then the manner in which this is presented might well influence their attitudes. Words used in the headlines and early paragraphs of the articles which explicitly invited the readers to approach the contemporary art within a framework of controversy appear in bold in table two. These words included 'terrorist', 'critics slam', 'draws fire', 'life and death', 'ban', 'a crazy idea', 'vandalism', 'excrement', 'controversial' and 'controversy.'

Art.no.	Page	Headline	First paragraph (and later reference)
2	12	The gatekeepers declared it's curtains for Central Park	'Artists Christo and his wife, Jean-Claude, stepped out of their limousine and into New York's Central Park. All around them, workers were hard at it, erecting 7500 giant, metal gates.' 'Many could not see the point' (line 10 out of 23)
3	9	\$9.35 million for Freudian slip of a super model	'British supermodel Kate Moss, no stranger to controversy, was keeping her head down this week in light of rock-star boyfriend Pete Doherty's latest alleged public experiment with hard drugs and his visit to prison.'
4	10	The Gates open, but \$25m art work gets no big wraps	'When New York Mayor Michael Bloomberg launched the US \$20 million (\$A25.5 million) art project known as "The Gates" on the weekend, he said: "I can't promise – particularly since this is New York – that everyone will love The Gates."'

6	22	Big Apple in a tizzy as critics slam The Gates – New York	'Is the \$20 million project in Central Park, or the work of a snake oil salesman? The city is divided.'
8	2	City lane exhibition draws fire from crime victims' group	'Victims of crime have criticized an exhibition in the city for glorifying high-profile underworld identities.'
9	15	'Street art or vandalism?' Graffiti artists go to the wall for their cause	'What's daubed on the walls has become a hot issue for many councils. Craig Scutt spends a night with a "graffer crew".'
18	15	There's still life in the UK art prize	'After a lengthy flirtation with dead animals, cigarette butts, excrement and rubbish, modern British art has discovered a piercing new medium: painting.'
20	2	ART – Taxpayers in the red as blue trees Scrubbed	'A STATE Government-funded artwork of painted trees could cost taxpayers at least \$28,000, despite it being cancelled.'
21	15	Bracks turns red over Green Games Games plans reveal the falsity of	'ARTS Minister Mary Delahunty, when she was state planning minister, should have known better.'

		Victoria's green credentials	'It was a crazy idea.' (para 2) '...this so-called work of art, if it had gone ahead, would have amounted to industrial-scale vandalism.' (para 5)
22	2	City council bans 'terror artwork'	'Melbourne City Council has embroiled itself in a new censorship row after banning a controversial local artist from a Town Hall-funded street art exhibition for the second time in as many years.'
23	5	'Terrorist' art ban causes dissension in ranks	'The Melbourne City Council has come under attack from civil libertarians and from within its own ranks for barring a controversial artist from a Town Hall-funded street art exhibition.'
24	6	Artist behind trees plan given new chance to shine	'The artist behind a controversial plan to paint an avenue of trees near the MCG bright blue is back, this time to create a glowing red sculpture at Federation Square.'
26	6	Let there not be light	'Turner Prize-winning artist

– MELBOURNE
FESTIVAL 2005

Martin Creed made two very different impressions in Melbourne on Friday night. ...

It was, according to ACCA artistic director Juliana Engberg, and “an extraordinary work that short circuits the visual overload of contemporary culture.” To the rest of us it was three empty rooms with the lights off.’

27 3 When it comes to contemporary art there’s nothing to it – Melbourne International Arts Festival

‘It’s empty. It is dark. And yes, it’s art. British artist Martin Creed’s work *The Lights Off* comprises three empty rooms at the Australian Centre for Contemporary Art, with the lights turned off – and, thanks to a one-minute exposure it can be seen in the photo to the right.’

30 19 Beijing artists rage as their colony falls to wreckers

‘When the local government wreckers came and tore open the front wall of his studio here this week, sculptor Liu Bo expressed his rage in the way he knew best – through art.’

31 8 Coincidence or comment? Art imitates life and death

‘The nine hanging nooses and one unused rope curled on a stool with the number 856 seemed to add up to a statement on the death

– ON DEATH ROW

penalty at a student art exhibition in Singapore – but apparently it does not.’

Two additional themes emerged within this framing of controversy: the cost of the work and the identification of a ‘responsible authority’ that contributed to the controversy. These themes are consistent with Valkenburg et al.’s (1999) separate framings of economic consequences and responsibility. Nine of the sixteen articles referred to the cost of the project or the artwork with four leading with this angle in the headline or in the first paragraph. These stories related to the auction of Lucian Freud’s Kate Moss portrait (Art. 3) – ‘selling for more than \$A9 million’; Christo and Jean-Claude’s Gates project (Arts. 4 and 6) – ‘the [US] 20 million project’; and Konstantin Dimopoulos’ ‘Sacred Grove’ in which a grove of trees in city parkland were to be painted blue – ‘could cost taxpayers at least \$28,000’ and that the artist had received ‘a \$96,000 Arts Victoria grant (Art. 20).’ The remaining five articles referred to the financial implications of the art mid-way through the article. An article on the ‘Gates’ commenced with a description of the artists arriving on site in ‘their limousine’ while workers were ‘hard at it’; later referring to the cost of ‘\$US20million’ (Art. 2). ‘Street Art or Vandalism?’ (Art. 9) informed the reader that Melbourne’s train operator spends \$1.3 million a year removing graffiti, \$2 million is spent on security aimed at preventing graffiti and that Melbourne City Council spends \$200,000 a year on cleaning graffiti. Two articles on Dimopoulos’ ‘Sacred Grove’ referred again to the \$96,000 cost (Arts. 21 and 24), with one article also describing the work as ‘industrial-scale vandalism’ (Art. 21). The reader of ‘There’s Nothing To It’ was informed that the Festival had borne the cost of flying Martin Creed to Melbourne to plan the project and then again with two members of his band for the Melbourne International Arts Festival and that Creed had also received a fee of \$10,000 (Art. 27).

The 'responsibility' theme was concerned with identifying the authority that permitted or approved of the art. Towards the end of the first of three articles about Christo and Jean-Claude's work it was noted that the Mayor of New York had been required to approve the project in Central Park (Art. 2). Responsibility for Konstantin Dimopoulos' 'Sacred Grove' (blue trees) was avoided by the local council – who, it was implied, had the sense to prevent the realisation of the work – and directed firmly at the state government for having funded the project in the first place (Arts. 20 and 21). The 'terror artwork' 'Canberra's 18' was twice referred to as a 'Town Hall-funded street art exhibition' and as having been programmed by the Platform Artists Group, a group 'funded by the council, the state government and the Australia Council' (Arts. 22 and 23).

Is it art and are they artists?

Apart from the obvious comment that many of these articles positioned contemporary art as being inherently controversial, other more subtle imputations are made about its status as art. A binary of art and non-art is implicit in many of the articles: 'art, or the work of snake oil salesmen?' (Art.6), 'Street art or vandalism' (Art. 9), 'this so-called work of art' (Art. 21) and 'to the rest of us, it was three empty rooms with the lights off' (Art. 26) and 'it's hard to answer the little boy who asks, 'how can this be art?'' (Art. 27).

The piece on graffiti art (Art. 9) was a substantial feature article about a night the journalist had spent in the company of a graffiti art crew. It purported to explore the range of graffiti activity, from tagging to street art inspired by hip hop culture, and suggested that some higher forms might be regarded as 'art'. However the illegal status of the activity, and the outsider nature of those engaged in it, was reinforced throughout the article. Reference was made to the crew as 'smoking marijuana' and 'stoned,' 'doing something illegal' and 'committing art crimes'.

The article concluded, 'What you think? Express your view by writing to the Letters Editor.' Not surprisingly the five letters published in response to this invitation took polarized positions. Four displayed incredulity that graffiti might be 'art' or that its makers might be 'artists': 'Artists? Really? ... Can some 14-year-old vandal with a lack of education or appreciation of true art wielding a spray can in some dingy alley way really be considered an artist'; 'these "artworks"'; 'these "true artists"' and 'non commissioned graffiti is vandalism, nothing less'. The lone voice published in support of the activity chose to emphasise graffiti as a form of political expression: 'Street art is one of the most popular forms of debating today.'

The reference to street art as a possible form of political expression may not in itself have been very helpful. In fact, for some, a direct engagement with political content can have the effect of disqualifying a creative expression from attaining the status of art. At the same time, if the meaning of the work is obscure with no apparent functionality then it can be criticized for a lack of relevance. Indeed, the contemporary art that fell into the controversy framing was predominately characterized either as an expensive but ultimately pointless exercise – or as a literal expression devoid of any metaphoric potential. According to these articles contemporary art either says nothing or says too much.

The most extensive treatment of the intention of the artist was accorded to Christo and Jean-Claude's 'The Gates.' Christo was quoted as saying to schoolchildren visiting New York's Central Park: 'You know why we are doing this? For no reason it's art and art is for nothing.' Later in the same article he is again quoted as saying: 'It's totally rational, irresponsible, useless, with no justification' (Art. 2). The next article on 'The Gates' quoted Jean-Claude expressing a similar sentiment: 'It has no purpose, it is not a symbol, it is not a message, it is only a work of art' (Art. 4). Dimopoulos' 'Sacred Grove' was portrayed as a senseless act of environmental destruction (Arts. 20 and 21). For some journalists, Creed's 'The Light's Off' epitomized a pretentiousness of contemporary art, with references to 'all that nothingness in there' (Art. 26) and that Creed was skilled at 'making something out of nothing' (Art. 27).

Art that referenced current events was often reduced in news articles to a banal and literal message. Two works fell into this category. Regan Smith's

work 'Crime Walls' contained images of convicted criminals and was referred to as 'glorifying high-profile underworld identities' (Art. 8). The President of the Crime Victims Support Association was reported as being disappointed that 'alleged criminals were being made into heroes.' The real world connection of the artwork was laboured by the article's location, being placed alongside the court report from proceedings of the day before with the headlines 'Soured Deal Led to Killing: court told' and 'Moran Mother Was Murder Target: informer.' Both articles dealing with Azlan McLennan's work 'Canberra's 18' explicitly linked the work with terrorism: 'Terror artwork' appeared in the headline of the first article (Art. 2) and the second article's headline commenced with "'Terrorist" art ban' (Art. 23). This work contained images of leaders of Islamic groups together with text drawn from official US government sources that explained the original rationale of the groups, often at odds with their current manifestations. The coordinator of Platform Artists Group space at which McLennan's 'Canberra's 18' had been programmed felt obliged to defend the artist by stating that: 'McLennan's work was "definitely not" supportive of terrorism' (Art. 22).

The framing of the work as controversial often contained the implication that there was something underhand about the artist's intentions. The references to 'Canberra's 18' and 'Wall Crimes,' discussed in the previous paragraph, implied that the artist was in some way promoting these 'criminal' or 'terrorist' activities. The use of the term 'snake oil salesmen' in connection with Christo and Jean-Claude's Gates project, and a reference to 'the emperor's new clothes', suggested that the artists were taking advantage of their audience (Art. 6). A similar sentiment informed the concluding sentence of one of the articles on Martin Creed's work 'The Light's Off'. After quoting the curator Juliana Engberg, who observed that the work might provide some tranquility and free the viewer from the 'visual overload of contemporary culture', the writer commented: 'Or you might just shake your head in wonder that some bloke from England has been flown out to Melbourne just to turn the bleedin' lights off' (Art. 27). In this case the resort to provincialism, with the reference to Creed's nationality, apparently provided an additional reason to doubt his motives.

Two articles were notable exceptions to these observations. Both articles referred to art that was on display overseas: in China and Singapore, and both articles presented the art as functioning as a form of resistance (Arts. 30 and

31). China and Singapore are often reported in the Australian media as having repressive policies in regard to freedom of expression. These articles located the art firmly within a political news framing and hence were more strongly reminiscent of Valkenburg et al.'s conflict category. Interestingly, both articles provided the reader with a more nuanced treatment of the art and the artists' intentions for their work than had occurred in other articles dealing with equally political work that were contained in the controversy framing.

In summary, the controversy framing did little to advance a wider public's appreciation of contemporary art or to legitimate the more experimental or conceptual forms of contemporary art. Both the artist and the artwork were frequently treated with suspicion. Ironically, the articles that presented an argument for art as having metaphoric qualities or as a valid form of personal expression referred to political protests in foreign countries.

Conclusion

This analysis of the 33 articles published over the course of a year has established that the most common framing of contemporary art within a news context is as a story of controversy. The majority of articles within this category conveyed a deep skepticism about the art claims of the work and the intentions of the artist. It would be wrong to conclude that the art that was featured in this selection was in anyway representative of the diverse practices in contemporary art either on display or newsworthy over that period. It is more likely that the works of art that were chosen to be featured as news articles were those that could readily be presented within a familiar news framing.

The history of art is often written as a series of controversies. The notion of the avant-garde ensures that each new development in art is greeted by outrage and indignation by those who are more comfortable with the art of previous eras and styles. But this is not the sort of controversy that was considered within the news pages, although such matters may have been dealt with more quietly in the review pages. The controversial nature of the contemporary art derived, not from any break with art world traditions but

rather, I would suggest, because they could be connected to the wider concerns of the readership. A profound distrust is conveyed in a number of the articles towards those who are responsible either for the creation of the art or for its appearance in the public realm. In other words, the art was made to embody public anxieties about things that are not understood, actions by government officials that impact on daily lives and seemingly large sums of money spent on activities that many might not support.

There has not been space in this paper to examine in any detail the category of human interest except to note that the contemporary art discussed within this frame tended to be much more conventional than that which was positioned within the framing of controversy. Contemporary art that was presented as an adjunct to a promotion, regardless of style, received a much more favourable treatment, perhaps because its function was clearly understood to be attention seeking. However, it would seem that if contemporary art is to be on the news pages of a newspaper it will only rarely be on its own terms.

When an artwork was of sufficient scale and duration to warrant a number of articles, an opportunity emerged for a range of perspectives on the work. The 'Gates' project in New York's Central Park was the subject of three articles. Even though the dominant framing of each article remained that of controversy the prominence that was given to the artists over the course of the coverage meant that the treatment of this work moved between the framings of controversy, promotion and human interest. Admittedly the scale of the project, the status of the artists and the location of the work in Central Park contributed to the range of news stories that the work generated. Nonetheless this example might provide some direction for those keen to promote less conventional forms of art: the conceptual and text based works that seem so problematic to the media.

Rather than actively encouraging the media to adopt a framing of controversy when dealing with the work of contemporary art, it may be possible to present the story in ways that directly plays to more than one framing. For it would appear that the framings of human interest and promotion provide the greatest chance of a serious engagement with the intentions of the artist and an enhanced appreciation of the arts on the part of the reader.

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Appendix 1

Articles on contemporary art in news section of Age newspaper, 2005

Art.no.	Date	Page	Subject matter
1	26/01	12	An arts diary piece on a Midsumma Festival billboard project by four artists [photo]
2	09/02	12	Installation by Christo and Jean-Claude in New York's Central Park – 'The Gates' [photo]
3	11/02	9	Lucian Freud's portrait of Kate Moss being sold at auction [photo]
4	14/02	10	Christo and Jean-Claude's work 'The Gates' in Central Park opened on the weekend [photo]
5	17/02	5	Announcement of winner of Australia's richest award for young artists [photo]
6	19/02	22	A report on media reactions to 'The Gates' [photo]
7	27/02	13	Profile of the artist Lewis Miller - most recently a war artist in Iraq 2003 [photo]
8	08/03	2	Criticism of public art project in city laneways 'Crime Walls' [photo]
9	10/03	15	Feature on illegal street art, in which journalist joins a 'graffiti crew' on a night outing [photo]
10	15/03	3	Promotional story for launch of Melbourne Fashion Festival Arts Program [photo]

11	21/04	6	Exhibition of art produced by people with disabilities [photo]
12	22/04	3	Report on the 'packers' prize' in the Archibald contest [photo]
13	30/04	3	Report on announcement of Archibald prize winner [photo]
14	09/05	6	Report on art installation on bridge across the Yarra River, 'Travellers'
15	13/05	6	An exhibition of paintings of Wanjinias to be shown in Paris [photo]
16	27/05	10	Announcement of winner of VCE People's choice award [photo]
17	10/06	2	Australia's representative Ricky Swallow at Venice Biennale with Cate Blanchett [photo]
18	12/06	15	Short list of the Turner prize
19	16/06	4	Description of work contained in an exhibition currently on display at the Kozminsky Gallery [photo]
20	25/08	2	Council decision to cancel Konstantin Dimopoulos' public art project, 'Sacred Grove' [photo]
21	25/08	15	Opinion piece on "Sacred Grove", government decision making and Commonwealth Games preparations
22	15/09	2	Censorship of public art works by Council – Azlan McLennan's 'Canberra's 18' [photo]
23	16/09	5	Criticism of council's decision to ban Azlan

McLennan's work

24	23/09	6	Commissioned sculpture by Dimopoulos to be installed near Federation Square [photo]
25	30/09	7	Fringe Festival public art project [photo]
26	09/10	6	Martin Creed's 'The Light's Off' at the Australian Centre for Contemporary Art
27	12/10	3	Reactions to Martin Creed's 'The Light's Off' at the Australian Centre for Contemporary Art [photo]
28	12/11	15	Previewing of the entries in the McClelland Gallery art prize [photo]
29	14/11	6	Announcement of winner of McClelland Gallery art prize [photo]
30	19/11	19	Impact of Beijing's development boom on artist village [photo]
31	27/11	8	Political art in Singapore [photo]
32	03/12	3	St Kilda solar system project – an art installation and scientific model [photo]
33	20/12	3	Unveiling of latest Rolf Harris portrait of the Queen [photo]
