



AccessArt
18-month
Program Report

July 2010 to December 2011

Tasmanian Museum
and Art Gallery

ACCESS ART

TMAG

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A family of visitors engaged in the exhibition *Volcano Lover* by Lucy Bleach 2011, part I of the *Star/Dust* series.

Executive summary

In just over three years AccessArt has emerged to become one of the most exciting providers of quality art education programs outside of the formal education sector in Tasmania. The aim of this program is strong and simple: to bring contemporary art education to all Tasmanians, to stimulate creativity, reflection and enjoyment in the arts.

Based at the Tasmanian Museum and Art Gallery (TMAG), the AccessArt program was established in 2008 wholly-funded by Detached Cultural Organisation. This partnership between the state institution and a private not-for-profit organisation is remarkable and a testament to what can be achieved when such synergies are formed. The partnership has established an innovative art education program that now engages an exceptionally broad cross section of the community through providing ongoing outcomes for people from birth to senior years.

AccessArt's outputs over the 18-month period covered in this report fall into six categories:

- early learners and families
- schools
- adult learning
- community outreach
- new education resources
- *Star/Dust* experimental exhibition series

Over this time period, AccessArt has connected with more than 5,000 people.

Highlights of the past 18 months include: the presentation of *MOVE: Video Art in Schools* to every Tasmanian high school and college; outreach programs for various schools and community organisations; and phase one of the *Creative Connections in the Early Years* project.

In line with the program's commitment to increasing equality of access to education and cultural experience, almost all AccessArt services are delivered free of charge. Groups facing isolation and disadvantage are actively engaged through targeted programs. Dynamic partnerships and collaborations with other organisations ensures AccessArt continues to reach those who need its services most, whether that occurs through TMAG's galleries or out in the community.

Thanks to the ongoing support of Detached Cultural Organisation, AccessArt is in the strongest possible position to participate in what is an exciting era of change and renewal in the cultural sector in Tasmania. The breadth and diversity of activity outlined in this report give insight into this successful art education initiative's potential for growth. The redeveloped Tasmanian Museum and Art Gallery will open to the public early 2013 and AccessArt is destined to be a prominent player in its new exhibitions, public programs and enhanced profile.

Director's foreword

I am pleased to present this report into the activities of the AccessArt program at the Tasmanian Museum and Art Gallery.

The AccessArt program run by Rebecca Tudor and Rosie McKeand is the centrepiece of the special relationship between Detached Cultural Organisation and the Tasmanian Museum and Art Gallery. This philanthropic partnership has a central focus of promoting, and educating the broader community about, contemporary art and the collections of the Tasmanian Museum and Art Gallery.

This report represents the activities of the last 18 months and provides information on both the quality and the diversity of this program. It is rare in Australia for areas of social disadvantage to be addressed by a cultural institution in such a comprehensive way. The document provides a concise encapsulation of these activities for the first time.

The Tasmanian Museum and Art Gallery is very grateful to the Directors of Detached Cultural Organisation, Ms Penny Clive and Mr Bruce Neill, for their vision and support. We look forward to continuing our journey with them in the redeveloped Museum.

Mr Bill Bleathman

Director, Tasmanian Museum and Art Gallery



Students responding to the exhibition *C20: 100 years of art from the TMAG collection* during an AccessArt program 2010.

Introduction

This report presents a snapshot of AccessArt's activities over an 18-month period from July 2010 to December 2011. During this time, AccessArt has connected with more than 5,000 people through a variety of activities. The report marks the three year anniversary of the program's establishment, and coincides with the culmination of the program's initial phase of funding.

In just over three years AccessArt has emerged as one of the most exciting providers of quality art education outside of the formal education sector in Tasmania. The strength of AccessArt's programs has developed from a number of partnerships and collaborations, all aimed at reaching a diverse audience. At the core of AccessArt's programming, our aim remains strong and simple: to bring contemporary art education to all Tasmanians, and to stimulate creativity, reflection and enjoyment in the arts. The diverse outputs and community partnerships summarized in this report are indicative of the great potential that lies ahead for this highly successful art education initiative.

Background to AccessArt

AccessArt is the Tasmanian Museum and Art Gallery's dedicated art education unit. Established in 2008 thanks to the generous support of Detached Cultural Organisation, it delivers programs for all ages with a focus on interpreting contemporary art and hands-on engagement in art practice. AccessArt's activities span in-house programs at the Tasmanian Museum and Art Gallery (TMAG) and Detached gallery, community outreach, professional learning for industry peers and the development of new educational resources. Committed to increasing access to contemporary culture, particularly for remote and disadvantaged communities, virtually all our programs are delivered free of charge.

AccessArt's mission

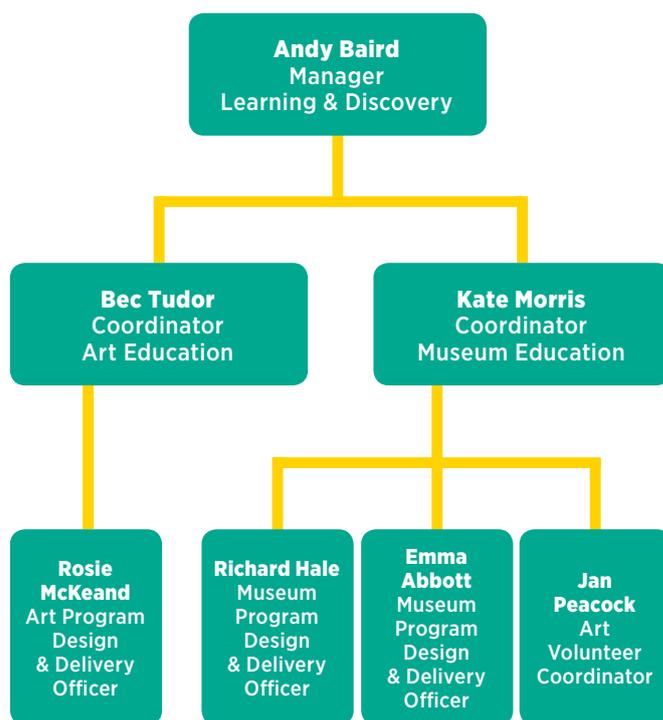
- To expand upon existing formal education opportunities by providing specialist art education programs and resources and supporting teachers and other professionals to become facilitators of quality art education experiences
- To increase access to TMAG and its resources through art programs specially targeted at disengaged and disadvantaged sectors of the Tasmanian community
- To encourage appreciation of contemporary art through contributing to the development of inspiring and accessible exhibitions and public programs at TMAG, and supporting these through in-house staff training
- To be a visible, informed and accessible authority in the sectors in which it operates and to build organisational relationships that further knowledge, opportunities, and produce innovative outcomes for these sectors

The team

AccessArt is part of the TMAG's vibrant education unit, known as the Centre for Learning and Discovery (CLD). There are currently seven people within CLD under the direction of Manager Learning and Discovery, Andy Baird. CLD provides expert educational services across the breadth of TMAG's collections including art, aboriginal culture, natural sciences, social history and Antarctic studies.

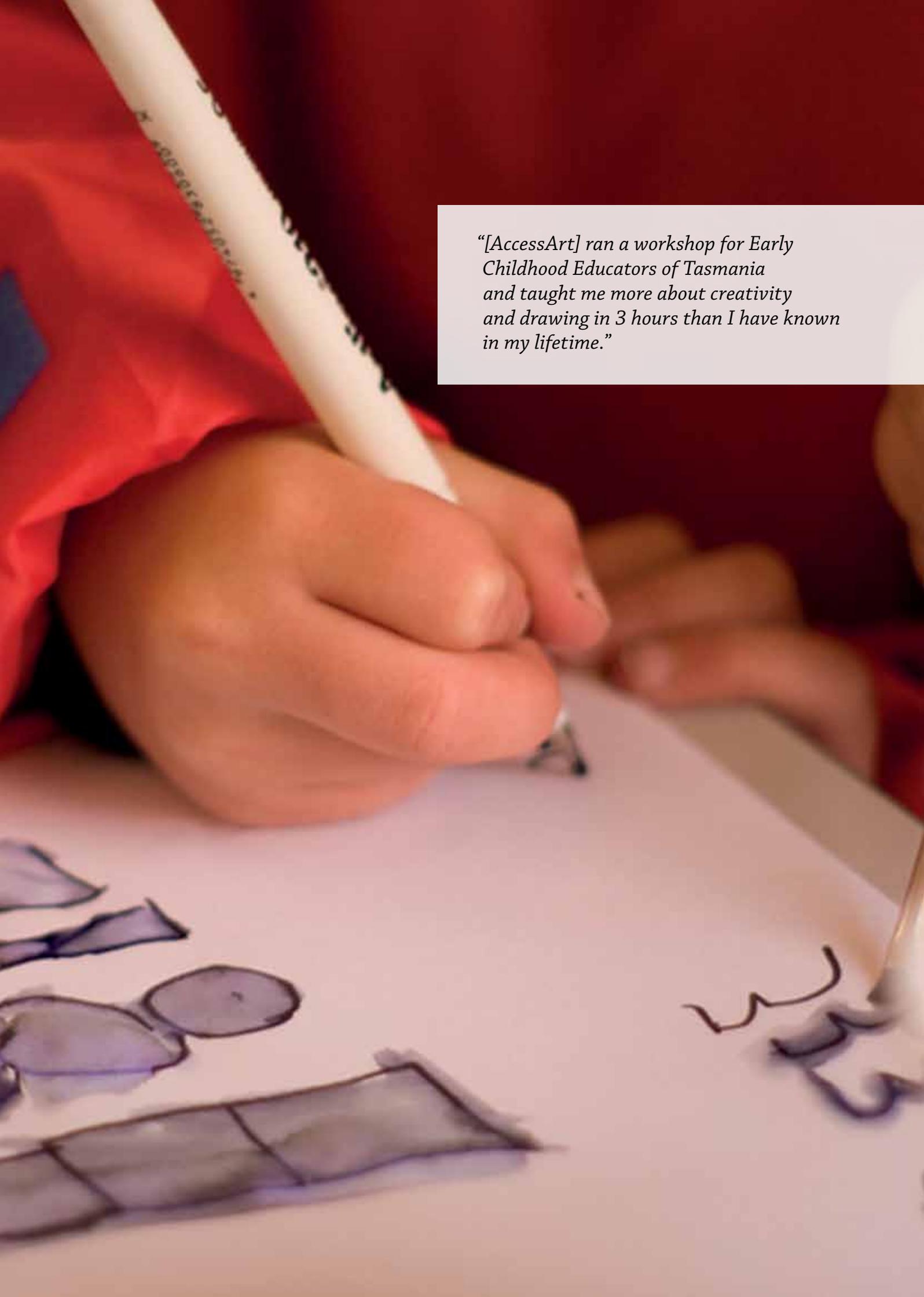
Bec Tudor joined AccessArt in 2009.

As Coordinator of the program she initiates and manages partnerships within community and professional sectors, leads program planning, develops new educational resources and undertakes occasional program delivery. Bec holds a Bachelor of Arts from the University of New South Wales, and a Masters of Art, Design and Environment from the University of Tasmania. She has a background in childcare, contemporary arts administration, cross-disciplinary research and freelance arts writing and criticism.



Rosie McKeand has been with AccessArt since its inception in 2008. As Art Educator she designs and delivers art education programs and resources for an audience that spans an exceptionally wide range of ages, abilities and backgrounds. She conducts outreach programs for schools and community organisations across Tasmania. Rosie holds a Bachelor of Fine Arts from the Tasmanian School of Art majoring in painting, a medium she continues to explore in her home studio.





"[AccessArt] ran a workshop for Early Childhood Educators of Tasmania and taught me more about creativity and drawing in 3 hours than I have known in my lifetime."

Program outputs

For the purposes of this report AccessArt's program outputs have been grouped into six categories: early learning & families; schools; adult learning; community outreach; new education resources and the *Star/Dust* exhibition series.

1

Early Learning & Families

In the past 18 months, AccessArt has provided a range of activities for early learners (aged 0–6 years). Early years programs are typically large in size, owing to high adult to child ratios and the extended involvement of siblings and friends. This provides excellent opportunities for inter-generational learning and discovery, and introduces the Museum to the next generation of visitors.

A recent electronic survey distributed to arts, community organisation and early learning professionals by the Tasmanian Early Years Foundation put the question 'Are you aware of programs or projects running currently (or within the past 12 months) that you consider successful in promoting and encouraging the arts and creativity in the early years in Tasmania?'¹ One third of the 100 respondents specifically named AccessArt as a provider of such respected programs.

¹ *Creative Connections in the Early Years* online survey, September 2011.

Child drawing during a *Creative Connection* trial program 2011. Photograph by Sarah Foley, courtesy of the Tasmanian Early Years Foundation.

In-house early learning programs

AccessArt responded to several requests for education programs from early learning groups including the Home School Network and Launching into Learning (an initiative of the Tasmanian Education Department building connections between schools and families). These programs were tailored for each pre-school group.

Programs delivered	Participants
11	278

Eye Spy is a new program developed by AccessArt with Museum Discovery to address the gap in program opportunities for pre-school-age children. The inter-generational program was designed and co-presented by Kate Morris and Rosie McKeand, with a focus on developing observation skills in the galleries for both parent/carer and child. Each session was fully attended and CLD will run this program on a regular, ongoing basis from 2013. Feedback from parents included:

"It was really well suited to the age group. Lots of interaction, hands-on ... lovely explanation of drawing ... I think repeat visits would reinforce this for my child."

"A good balance of education and fun."

"Informative, educational, hands on, relaxed, friendly, welcoming."

Programs delivered	Participants
4	80

creative connections in the early years

School holiday programs

AccessArt contributes to every school holiday program at TMAG, designing and delivering 3-hour drop-in programs for ages 5 to 12 within formal activity periods. A record-breaking AccessArt session in June 2011 attracted around 200 people, stretching resources to absolute capacity!

Following the temporary closure of numerous galleries for redevelopment, CLD implemented an informal 'Encounters' approach to school holiday periods whereby educators are present in the galleries and prompt discussion and inquiry on a one-to-one, rather than group, basis. Evaluation has shown this approach to be highly effective in enhancing visitor experience.

Programs delivered	Participants
9	553

Print of a lizard's head created during an AccessArt school holiday program 2011.



Creative Connections in the Early Years project

In early 2011 AccessArt partnered with the Tasmanian Early Years Foundation (TEYF) on a project to assess and enhance the quality and quantity of early childhood art education opportunities in Tasmania. Funding was received from the Sidney Myer Fund to employ a Project Consultant to coordinate the development phase of the project. Outputs from this phase have involved community and sector consultation, research, two trial programs and several public forums.

In this project AccessArt has had a representative on the project steering committee, given presentations or run workshops at each of the forums/conferences, and designed and delivered the two trial programs. The trial programs involved extending AccessArt's successful art education outreach model to early learning settings. The aims of these programs were: to train staff in facilitating quality creative experiences for young children; raise parent appreciation for the value of art activity and provide children with intellectually-stimulating art-making opportunities.

One trial program was conducted with caseworkers, foster parents and foster children in conjunction with Children and Youth Services South at a venue in New Town, Hobart. The second trial program was run at Beaconsfield Child and Family Centre and engaged childcare workers, parents, children and teachers. The activities of each program were extensively documented and evaluated.

Programs delivered	Sessions	Participants
2	7	110

Outcomes of the development phase of this project will be published in a report in June 2012. Meanwhile, further funding for the next phase has been secured from The Australian Early Development Index with other applications pending.

Right: AccessArt school holiday program 2011.



2

Schools

The Tasmanian school sector is arguably AccessArt's most important stakeholder. Programs are provided free of charge to non-government and government (primary, secondary and college) sectors. AccessArt's guided gallery programs are most frequently taken-up by the Primary sector, with the Secondary and college sectors being engaged through targeted programs, online education resources and professional learning training for teachers. AccessArt continues to build its relationship with the Tasmanian Department of Education.

Ghost Rider at Detached

A very special solo exhibition of works by Shaun Gladwell was presented at Detached's gallery in support of *MOVE: Video Art in Schools* (discussed further under the New education resources section of this report). AccessArt led guided tours of this mixed media exhibition for viewers ranging from kindergarten children to visiting academics.

Programs delivered	Participants
15	207

Guided gallery programs

TMAG presented an exciting range of contemporary art exhibitions over the 18-month period covered in this report. AccessArt designed and delivered guided tours and workshops tailored for school groups for each of the following exhibitions:

- *New Acquisitions: TMAG art and decorative art collections*
- *Look Out*
- *2010 City of Hobart Art Prize*
- *Essence: Australian prints and drawings*
- *C20: 100 years of art from the TMAG collection*
- *Star/Dust: Volcano Lover* by Lucy Bleach
- *Star/Dust: The Reading Room* by Brigita Ozolins
- *2011 City of Hobart Art Prize*
- *2010 Primavera*
- *Star/Dust: To Catch a Tiger* by James Newitt

All school programs involve interpretive as well as hands-on, creative activities.

Programs delivered	Participants
78	1,592



A kindergarten class visits *Ghost Rider* at Detached with AccessArt, 2010.

SCREENMACHINES

This was the second iteration of a highly-successful, annual program for grade 9 and 10 students in Tasmania. AccessArt is involved in this program in conjunction with: the Tasmanian School of Art, Hobart (UTAS); the Tasmanian Department of Education; Pathways: Integrated Creative Arts Education; the Tasmanian Catholic Education Office and Hobart City Council. Students from numerous government and non-government schools have taken part.

The aim of this program is to inform creative high school students about tertiary pathways and professional opportunities in the Arts industry at a point where, as statistics show, many students drop out of formal education.² It is linked to the annual City of Hobart Art Prize exhibition and takes its direction from the prize's annual categories.

SCREENMACHINES challenged students to bring together video and clay in experimental art works. Students undertook workshops at the Tasmanian School of Art (TSA) in June 2010 under tutelage of educators from TSA and AccessArt. Their works were then displayed in a professional exhibition in the Argyle foyer of TMAG in August, and the experience was documented in a catalogue designed by final year TSA student Linda Nation.

² Retention rates of high school students through to year 12 in Tasmania fall significantly below the national average. In 2009 Tasmania's retention rate of full-time students year 10 to year 12 was just 64.1%. Source: www.abs.gov.au/ausstats

Student feedback included:

“Definitely the best four days of my life!”

“The best thing about SCREENMACHINES was being treated like an artist not a student.”

Programs delivered	Schools involved	Participants
1 (5 days of workshops, 3-week exhibition, catalogue, launch events)	15	60



Students making video art during *SCREENMACHINES* workshop at the Tasmanian School of Art, 2010.



“I loved DREAMACHINES; it made me realise art is a language to express how you feel in a different way.”

DREAMACHINES

The third iteration of the program outlined above took place in 2011 with a whole new cohort of grade 9/10 students from a new mix of schools. Paper and wood were the focus materials, from which students were challenged to create 'dream machines'. Workshops took place in June, followed by a one day AccessArt curatorial intensive in August. The student exhibition was on display in the entrance foyer and central stairwell of TMAG during August and September. A beautiful catalogue was produced by final year TSA student Sarah Foley. Student comments demonstrated the program successfully produced positive change in attitudes towards education:

“Being able to leave the classroom and to work in a much more professional area has been an experience that will stay with me for years to come.”

“This program wasn’t what I expected, which is a good thing. I guess that art is not a subject, it is a freedom.”

Programs delivered	Schools involved	Participants
1 (4 days of workshops, 3-week exhibition, catalogue)	16	67

Left: Student works fill TMAG’s central stairwell, part of the DREAMACHINES exhibition 2011.

Right: Artist Len Maynard working with students during NAIDOC week 2011.

NAIDOC Week

AccessArt was proud to be host to indigenous Tasmanian artists Judith-Rose Thomas and Len Maynard during NAIDOC week in 2011. A special program of art workshops was offered to primary schools and interest in the program was four times greater than the program could accommodate. Len and Judith-Rose generously told traditional stories, discussed sacred petroglyphs, and shared painting techniques they use in their own practices. For many it was a special opportunity to experience indigenous culture from a local, contemporary perspective.

Programs delivered	Participants
10	276



3

Adult Learning

Workshops for the Tasmanian Polytechnic

There has been increasing interest in AccessArt's drawing programs from Migrant Services and English as a Second Language (ESL) classes at the Tasmanian Polytechnic. Drawing programs held in the gallery enable students to extend their visual literacy skills and practice 'hands-on English' while learning about the free resources TMAG provides for the local community.

AccessArt also delivers a limited number of half-day workshops in visual art practice and creative thinking for Children's Services and Community and Disability Services students on a cost-recovery basis. These workshops develop an understanding of the value of creative experiences for people in care, while raising carers' confidence in modelling and facilitating creativity and experimentation.

Programs delivered	Participants
5	84

“The session ... was an invaluable experience [for students taking Certificate 4 in Mental Health] ... the focus on developing creative expression is congruent with the current practice of recovery in disability and mental health services. The students commented that ... delivery of the session, choice of activities and over all genuine and dedicated facilitation provided an excellent model for their future work with the community, including some of its most vulnerable members.”

Teacher, Community & Disability Services at the Tasmanian Polytechnic



Artist Lucy Bleach shares her skills during an AccessArt workshop 2011.

Professional Learning for Teachers

AccessArt delivers professional learning (PL) to educators through workshops with guest artists, exhibition previews and thematically-focused training and information sessions. Gaining inspiration and networking with colleagues are important aspects of these extracurricular events for teachers, and our 'adults only' PL programs aim to be thought-provoking, exciting and enjoyable.

In 2011, the Tasmanian Art Teachers' Association conducted a statewide Professional Learning Survey with its members. Of those teachers who had participated in museum or gallery programs, 36% added an optional comment to name AccessArt as a respected provider of professional learning programs in art and creativity.

Programs delivered	Participants
10	145

AccessArt's relationships with Learning Services (Department of Education) and the Tasmanian Art Teachers' Association contribute to, and support, our PL programs.

Art Work program

The Art Work program is a vocationally-focused program that gives senior students insight into the Museum as a workplace. Aimed at Polytechnic and college students interested in careers in arts administration, it introduces small groups of students to a range of people and processes involved in the running of the Museum. Students meet and talk to TMAG staff, learn about roles and pre-requisite training, visit the collection stores, and gain an understanding of how back-of-house and front-of-house intersect in a public institution. To avoid impost on TMAG operations, these extremely well-received programs are strictly limited.

Programs delivered	Participants
3	27

“[The students] all want careers in the Arts and your own career path and those we met made it so achievable and realistic ... we hope to see you again next year!”

Feedback from College teacher

TMAG Curator Peter Hughes speaks to teachers during an AccessArt professional learning workshop, 2010.



4

Community Outreach

AccessArts hits the road to deliver programs in the Tasmanian community throughout the year. Priority is given to schools, communities and organisations that face social, economic or geographic isolation or disadvantage and therefore rarely access the Museum in Hobart. Programs are designed in consultation with the clients, and Professional Learning for staff is an investment in ongoing art education within the host organisation.

‘Drawing for Invention’: Risdon Prison Program

During January and February 2011 AccessArt ran art workshops with male inmates in the minimum security section of Risdon Prison. This was the first time AccessArt had delivered programs within a correctional facility.

A core group of six participants took part, with others joining-in spontaneously. Sessions were designed on a week-by-week basis in response to the interests and abilities of participants. Age, education, literacy and mental health varied greatly across the group. Participants were free to explore subject matter of their choosing, which resulted in artworks that were tributes to loved ones, autobiographical stories and designs for modified engines and tattoos. Printmaking, image projection, collage and different drawing media and techniques were covered in the program. The final weeks explored the creative process as a ‘cycle of change’, which had deep resonance for these men.

The program had a remarkable 100 per cent retention rate. Verbal feedback gathered at the end of the program revealed that the benefits of the program were broad and encompassed social skills, self-confidence and improved attitudes towards education:

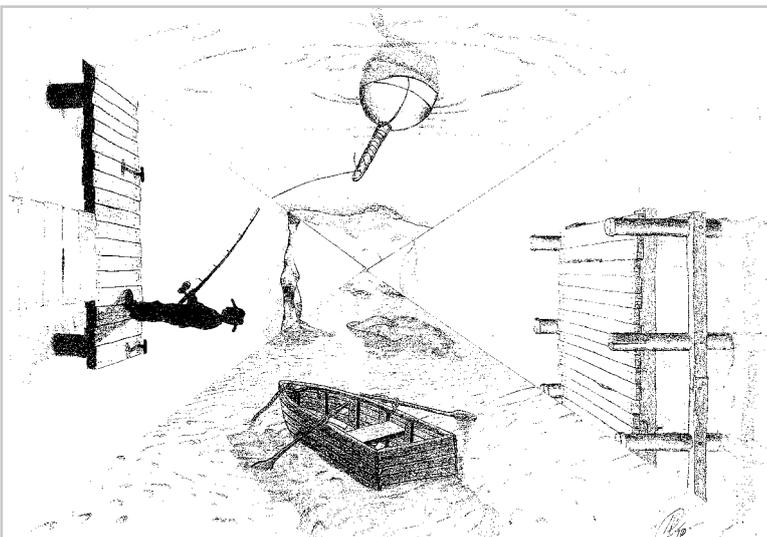
“[What I’ll take away from this program is] pride in myself. I never knew I could do something like that: that I don’t have to get frustrated, that I can do something if I put my mind to it.”

“It wasn’t like you were trying to teach us. You were letting us learn what we wanted to learn ... It’s the best experience I’ve had in a program here.”

“It’s a pretty big thing for museum people to take the time to come to the prison and share the knowledge they have ... I’m used to bikies, I’ve never hung out with people from an art gallery or museum before, it’s been good for my association skills.”

Programs run	Participants
1 (5 sessions)	10

AccessArt is in conversation with Risdon Prison to explore further art education programs for inmates.



A drawing by an inmate, created during AccessArt’s ‘Drawing for Invention’ program at Risdon Prison 2011.

School outreach program

The aim of outreach is to support schools struggling to facilitate high-quality art education experiences by bringing TMAG personnel, programs and resources into isolated and disadvantaged communities. AccessArt ran outreach programs in nine schools over this period. There was a special focus on Tasmania's midlands district and north coast, two regional areas not yet covered by the program. The schools visited were:

Kempton Primary School
Bagdad Primary School
Oatlands District School
South Hobart Primary School
Warrane Primary School
Glenorchy Primary School
Hillcrest Primary School (Devonport)
Ulverstone Primary School
West Ulverstone Primary School
Glen Huon Primary School
Cygnet Primary School

AccessArt also ran outreach programs for two community organisations, as part of the *Creative Connections in the Early Years* project:

Beaconsfield Child and Family Centre
Children and Youth Services South

In addition to running up to three workshops per day with students, AccessArt ran professional enrichment workshop for adults at each venue visited. This element of the program deepens the impact of outreach through sharing skills and knowledge that enable teachers, carers and parents to provide ongoing quality art education experiences for young people.

Days on outreach	Participants
31	1,493

Student sketches created during an outreach program 2011.



5

New education resources

AccessArt develops original art education resources that help teachers, students and the general public engage meaningfully with TMAG art exhibitions and contemporary art practice. It also partners with external organisations to bring the best of quality art education resources from elsewhere to the Tasmanian public.

MOVE: video art in schools

Kaldor Public Art Projects is a Sydney-based charitable organisation that 'has created groundbreaking projects with international artists in public spaces, changing the landscape of contemporary art in Australia with projects that resonate around the world' for over 40 years.³

Detached Cultural Organisation and AccessArt were extremely proud to partner with Kaldor Public Art Projects to bring a unique contemporary art education resource to Tasmanian secondary schools and colleges in 2010. Titled *MOVE: video art in schools*, the resource is a box set of 12 video art works on DVDs accompanied by support materials, that has been developed by Kaldor Public Art Projects in partnership with the New South Wales Department of Education. The leading Australian artists commissioned for this project were: Daniel Crooks; Shaun Gladwell; The Kingpins; Todd McMillan; Jess MacNeil; Tracey Moffatt; TV Moore; Patricia Piccinini; David Rosetzky; Grant Stevens; John Tonkin and Daniel von Sturmer.

Already in schools in some mainland states, this resource is especially powerful in enabling teachers to share authentic video art pieces of the highest calibre with their students from the comfort of their own classroom. By placing the digital art works in the hands of the teachers and students, the educational potential of the resource is enriched through providing ongoing access to the works and control over display methods—aspects of art experience often dictated by artists and/or galleries. This innovative project aligned strongly with AccessArt's goals, particularly in bringing contemporary culture into remote and disadvantaged schools in such a direct and affecting way.

³ <http://kaldorartprojects.org.au/about/background>



Poster produced by AccessArt promoting *MOVE* to Tasmanian art teachers, 2010.

AccessArt successfully secured endorsement from the Tasmanian Education Department for *MOVE*, which is represented via their logo on the Tasmanian edition of the package. A communication campaign was conducted with over 100 schools across the State, involving targeted letters to Principals and art teachers, and the distribution of high-impact posters for the art studio. Inquiries flowed in from excited schools as awareness rose. A launch event for *MOVE* was held at TMAG in July 2010 and was well-attended by teachers, students, politicians and arts industry representatives as well as special guests John Kaldor, David Rosetzky and Daniel von Sturmer.

By September 2010 AccessArt had delivered one edition of *MOVE* to every secondary school and college in Tasmania. Thanks to the generous support of Detached Cultural Organisation, Tasmania was the only state in which both government and non-government schools received the resource absolutely free of charge. AccessArt continues to actively support the use of this resource through free professional learning programs for teachers anywhere in the state.

An effective professional relationship between AccessArt and Kaldor Public Art Projects was formed through this exciting project, laying the groundwork for potential future collaborations around art education in Tasmania.

Essence sketch trail

In 2010 AccessArt produced a sketch trail in association with the exhibition *Essence: Australian Prints and Drawings* at TMAG. Designed for use by the general public, the illustrated resource contained a set of playful drawing exercises linked to the art works on display. Users explored line and tone using a simple 6B pencil in the gallery and the trail was reprinted several times due to popular demand.

Ideas from this resource now contribute to *Putting Pencil to Paper: a way to start drawing* an online resource for teachers, currently under development and due for release mid-2012.

C20 education kit

AccessArt designed and produced an education kit for the large survey exhibition *C20: 100 years of art from the TMAG collection*, which covered works by artists including Brett Whiteley, Richard Larter, Judy Watson and Rick Amor. Available for download from the CLD web page, this kit supported teachers in conducting self-guided tours with students and was introduced to teachers via a special exhibition preview event and professional learning workshop. Aimed at the secondary education sector, the kit contained background information, sub-themes of the exhibition, curricular links, high quality images, detailed information on selected works, discussion questions, making activities and full list of the works on display.

Due to copyright licencing this resource is no longer online. Archive copies are available on request.

Primavera Sketch Journal & education kit

The Museum of Contemporary Art's *Primavera 2010* travelled to TMAG in 2011. AccessArt sought permission to adapt the associated Sketch Journal, for ages 5-12, and education kit, for grades K-6. The resulting resources were provided for download from CLD's webpage and were also available in hardcopy in the gallery. This project was a valuable opportunity to work with another institution's art education material and has resulted in a productive and cooperative relationship between AccessArt and the Museum of Contemporary Art's Touring Exhibitions unit.

Elaine and Jim Wolfensohn gift suitcases

AccessArt was delighted to be a recipient of the National Gallery of Australia's Red and Yellow Wolfensohn Gift suitcases for three months in 2011. Invited by the National Gallery to participate in the project, AccessArt coordinated loans of the resource to Tasmania schools, community and health organisations. The suitcases are filled with fine and decorative art objects, which are contextualised by information cards. Users are encouraged to handle the art objects and design their own programs, thus maximising the potential of experiential, tactile learning.

AccessArt studied the cases and conducted consultation with loan recipients with the ultimate goal of developing a TMAG art loan resource in the future. Feedback revealed that there is a high level of interest and need from the education and community service sectors, especially for people physically unable to visit the museum. The ability to touch artworks is enormously valuable, with educational, social and therapeutic benefits arising from tactile experience. The need for flexible loan conditions and training support for facilitators was also identified. AccessArt intends to begin seeking sponsorship for its art loan box in late 2013.

Students working in the gallery during the exhibition *C20: 100 years of art from the TMAG collection* 2010.



6

Star/Dust exhibition series

In 2010 Bec Tudor and TMAG Senior Curator of Art, Jane Stewart, devised a program for an ambitious suite of vibrant contemporary art experiences which could engage the full spectrum of TMAG's visitors—children, adults, art-lovers and non-art audiences. Titled *Star/Dust* the program envisaged three very different experimental exhibitions, each by an established Tasmanian artist, staged back-to-back, in one gallery over the course of a year.

Enabled by funding from Detached Cultural Organisation (with additional support from the Friends of TMAG), *Star/Dust* became the highlight of TMAG's 2011-12 contemporary art program and a bold statement of TMAG's commitment to experimental contemporary art and education projects.

The aims of this project were intentionally experimental and consciously idealistic. The project saw artist, art educator and curator working in close collaboration to discover what could be achieved when audience experience and engagement were forefront in exhibition development. The museum's functional delineations between 'exhibition' and 'public programs' became blurred as participatory and interactive modes of engagement were explored. The artists also co-developed events and activities for visitors to take place within the physical spaces of their installations.

The *Star/Dust* installations became living sites of activity over the months they were open to the public. They invited various modes of physical engagement and were constantly evolving repositories for personal stories and expression. The artists themselves were frequent inhabitants of the gallery during the time of their exhibitions, engaging with their work's growth and meeting the diverse range of visitors TMAG attracts.

Various marketing strategies were employed in an attempt to reach non-traditional audiences including: free postcards; social media devices; information packs for cruise ship arrivals; and advertisements in magazines, on commercial TV and at a local cinema. Partnerships with organisations and interest groups outside the arts were actively formed through issues of mutual interest and events that acknowledged and celebrated skills and expertise existing in the broader community. Many of these partnerships continued past the duration of the exhibitions, and are likely to result in other projects by TMAG or the artists.

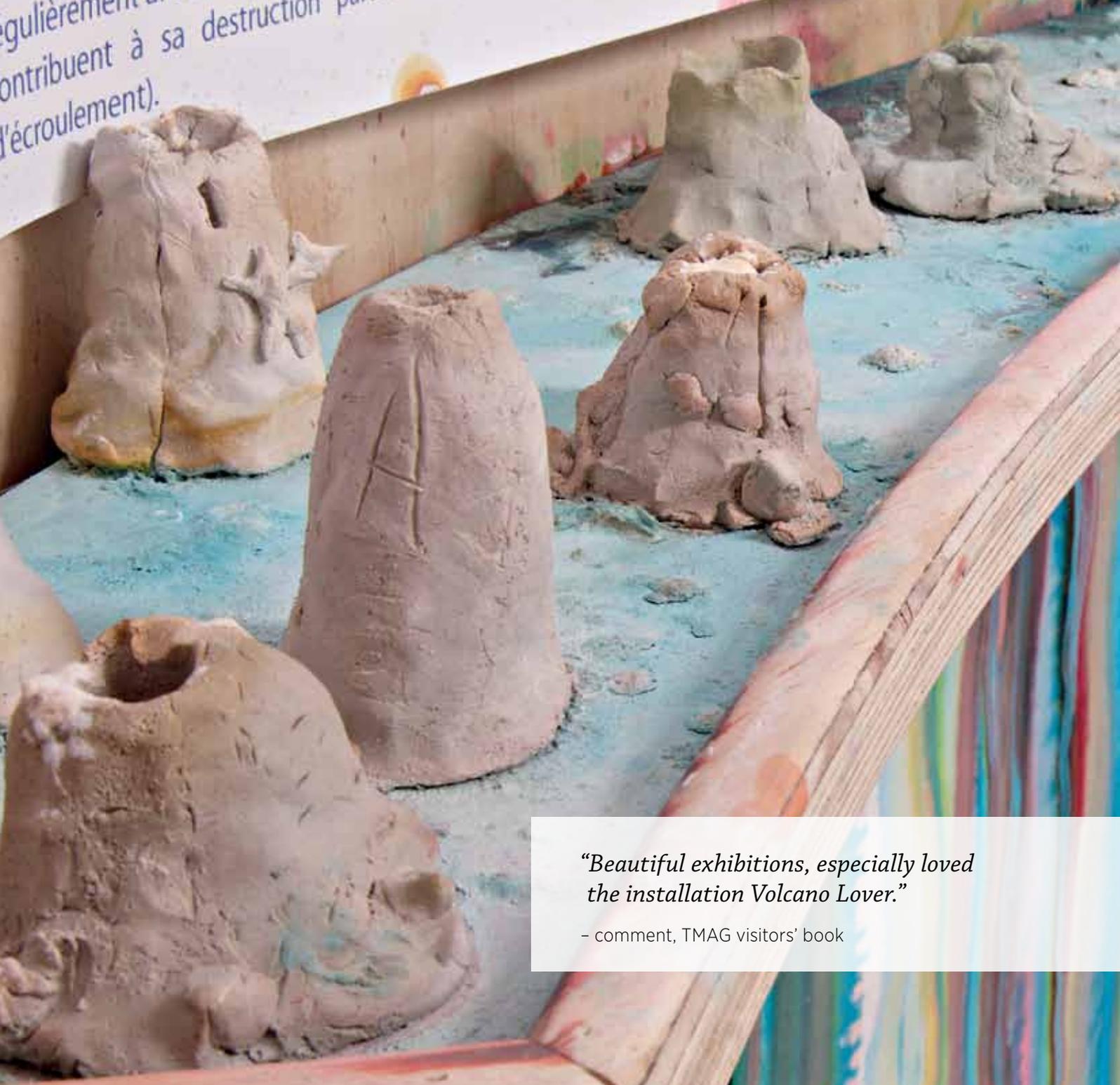
Locally, press coverage of *Star/Dust* was high, with numerous articles being published in The Mercury newspaper and a number of interviews being conducted with local commercial and ABC radio stations. Nationally, Brigita Ozolins' *The Reading Room* has received coverage on ABC Radio National on two occasions and appeared on the cover of *Island Magazine* (Issue 127) in which it was also the subject of a feature essay. A catalogue and acquittal for the project will be released by late-2012 and will document and critically evaluate the project.

Brigita Ozolins, *The Reading Room* (installation detail), 2011. Part II of the *Star/Dust* exhibition series.



chaîne des Cascades), où depuis 1980, un cône
continue de croître dans le cratère-amphithéâtre violemment ouvert par le blast
explosion latérale et dirigée) et l'avalanche de débris qui a suivi l'effondrement du flanc du
volcan. Tout comme à Montserrat (Petites Antilles), ce dôme en croissance, toujours instable, est
régulièrement affecté par des explosions endogènes et de nombreuses secousses sismiques qui
contribuent à sa destruction partielle (formation de coulées pyroclastiques et brèches
l'écroulement).

US
GS
1982
Mont St Helens (USGS)



*“Beautiful exhibitions, especially loved
the installation Volcano Lover.”*

- comment, TMAG visitors' book

Project I:
Volcano Lover by Lucy Bleach⁴,
 17 March 2011–3 July 2011

Lucy Bleach’s mixed media installation explored ideas about volcanoes from different viewpoints including science, direct personal experience and aesthetic meditations. Popular culture references were laced throughout a visually luscious environment where visitors were encouraged to interact with the work in a variety of ways. They could lie on a giant circular mattress under a mist of flickering flames, ‘get messy’ by experimenting with materials in the rainbow-stained DIY lab, or watch a film while sharing a psychedelic love seat with a stranger. Meanwhile a lonely gold microphone played songs of burning love and desire behind a red velvet curtain.

Lab equipment for this exhibition was loaned from the University of Tasmania’s Chemistry Department. Dr Robert Shellie from this department was also engaged to deliver a number of hands-on AccessArt public programs as part of the Family Days. This connection added a new dimension to the pre-existing memorandum of understanding between TMAG and the University of Tasmania, which has traditionally focused on sharing scientific data and research.

This exhibition was presented as part of the 2011 Ten Days on the Island festival. All public programs run in association with *Volcano Lover* were coordinated by AccessArt. They included:

Program	Sessions	Participants
School tours & workshops*	23	315
Outreach programs*	3	90
Teachers Preview/PL workshop*	1	20
School holiday programs*	1	200
Artist gallery talk	1	15
Family days	2	280
Public tours	13	99
Museum supporter events	2	125
Total	46	1,144

⁴ *Volcano Lover* is an ongoing investigation. A separate *Volcano Lover* exhibition appeared simultaneously with TMAG’s at the Devonport Regional Art Gallery, Tasmania.

* These education program statistics have been included in earlier sections.

“[Visitors’ responses were] very positive and memorable, intellectually and emotionally. This was an exhibition for all ages. Adults expressed freedom to enjoy, and ‘non-arts’ audiences could feel welcome and ‘comfortable’.”

– TMAG visitor services officer

Left: Lucy Bleach, *Volcano Lover* (installation detail), 2011. Part I of the *Star/Dust* exhibition series.

Right: Children making exploding volcanoes in the *Volcano Lover* DIY lab during an AccessArt program, 2011.



Project II: *The Reading Room* by Brigita Ozolins, 23 July–16 October 2011

As winter fell in Hobart Brigita Ozolins transformed the *Star/Dust* gallery into a glorious, cosy, red-walled reading den. Persian rugs, armchairs and reading lamps were scattered invitingly about and piles of more than 30,000 books lined the walls for visitors to rummage through and read. A video screening on the far wall featured over 100 Tasmanians each reading a short passage from their favourite book. By logging onto Brigita's website or turning up to a Sunday public reading session you could become part of the collective story-telling experience. All the while an enigmatic text studded high across the gallery walls reflected: *as it is above, so it is below*.

The majority of public programs run in association with *The Reading Room* were coordinated by AccessArt. These included:

Program	Sessions	Participants
School tours & workshops*	19	406
Teachers Preview/PL workshop*	1	9
Sunday public readings	2	42
Book Week Party for Families	1	30
Public tours	12	54
Museum supporter evening events	2	110
School holiday programs*	3	73
Tasmanian Book Artists' Guild workshop	1	30
Author readings in the gallery	1	20
Total	42	774

“The magnificent Reading Room is very inviting – one doesn't want to leave.”

“Love the Reading Room! Spent 3 hours in it! Thanks loads! Love it!!!”

– comments, TMAG visitors' book

Right: Children being filmed in the gallery during a Sunday public reading event with the artist Brigita Ozolins.

Far right: Brigita Ozolins *The Reading Room* (installation detail), 2011. Part II of the *Star/Dust* exhibition series.

Through this project, AccessArt formed partnerships with organisations including: the Children's Book Council of Australia (Tasmania); the Tasmanian Writer's Centre; and Fullers' XYZ young adult book club. Able Australia, an organisation that provides services to people with multiple disabilities, visited *The Reading Room* and was so struck by the experience they have since engaged Brigita Ozolins to consult on a permanent *Reading Room* installation within a new facility they are planning for carers, clients and their families.

The warm response from the public to this exhibition also led to some additional events taking place. On the final weekend, members of the public were invited to help deinstall the exhibition by taking away books by donation. Attendance numbers for this weekend exceeded expectation and over \$2,000 was raised for the Indigenous Literacy Foundation.

Program	Sessions	Participants
ABC local radio outside broadcast from <i>The Reading Room</i>	1	N/A
Final weekend book give-away/fundraiser	2	1,300



“PLEASE KEEP the Library room installation on permanent display as it is excellent!! Best installation I have seen for a long time.”

- comment, TMAG visitors' book



"I liked the Tassie Tiger room the best!"

- child's comment, TMAG visitors' book



Project III:
To Catch A Tiger by James Newitt,
 4 November 2011–11 March 2012

James Newitt’s installation played upon the ambiguity and mythology around the public’s associations with the life, loss and possible existence of Tasmania’s most notorious animal—the thylacine or Tasmanian Tiger. The gallery was divided into two spaces. One space was arranged like a dimly-lit theatre set and featured fragments of TMAG’s old zoology diorama and two video pieces. The other space was a brightly-lit archive of carefully displayed images, documents and a series of video interviews.

There was no primary evidence of the thylacine on display nor any didactic text explaining the facts and history. Instead, avid ‘seekers’ (the term used to describe those who attempt to prove the Tiger still exists) were encouraged to take their time to engage with the space and engage all their senses. Visitors were rewarded with surprising details and discoveries hidden throughout installation.

More than 200 visitors responded to Newitt’s invitation to submit an encounter report about an extraordinary personal experience, to be displayed in a public archive. The unaccountable nature of love, war, relationships, childbirth, death, art and humour—as well as thylacine sightings—were explored in these strange and moving personal documents.

Public programs, to 31 December 2011 for this exhibition include:

Program	Sessions	Participants
AccessArt school tours*	5	74
Artist gallery talk	1	15
AccessArt Teachers Preview/PL workshop	1	12
Public tours	8	46
Museum supporter events	2	140
Total	17	287

Left: James Newitt, *To Catch a Tiger* (installation detail), 2011–12. Part III of the *Star/Dust* exhibition series.

Right: Tasmanian Parks and Wildlife Service Discovery Ranger Monica Hayes presenting a workshop for AccessArt on threatened species during *To Catch a Tiger* 2011.

As a result of this exhibition, the partnership between TMAG and the Tasmanian Parks and Wildlife Service was strengthened, particularly through their summer Discovery Ranger program which provided a series of workshops on wildlife for young audiences. In the course of exploring public program options, connections were also formed with organisations including the Canine Defence League of Tasmania and Project Queenstown which have laid valuable groundwork for future collaboration.

“Loved the Tassie Tiger exhibition. Amazing real life stories.”

“...the torches for Tassie Tiger hunting [in To Catch a Tiger] were great. Keep-up the child-friendly activities.”

– comments, TMAG visitors’ book



Looking forward

Stage One of TMAG's redevelopment

Stage One of TMAG's redevelopment is now underway, and is scheduled for completion in early 2013. As part of Stage One, new and innovative visitor programming will be launched in support of TMAG's recognition that life-long learning is core business for institutions such as ours. New exhibitions have been specifically designed to create an inclusive museum environment, and this is supported by visitor programming that is focused on learning and social inclusion, as well as open opportunities for free general enjoyment of the collections.

Stage One will deliver a suite of exciting new exhibitions and programs to enrich the visitor experience. TMAG's existing exhibitions, *Islands to Ice*, *Medals and Money* and *ningenneh tunapry*, will continue alongside a suite of new exhibitions in the Bond Store and Heritage galleries, which will inspire children and adults alike. In addition to formal education programs, there will be a dedicated program for family and early childhood visitors. This approach will provide new and exciting opportunities for young visitors by allowing families and children to engage and interact with exhibitions and displays throughout the museum and art galleries.



Architect's vision for TMAG's refurbished link building showing the entrance to the Centre for Learning and Discovery on the right hand side.

As part of Stage One, a physical Centre for Learning and Discovery will be created on the first floor of the Queens Warehouse. This dedicated space will contain two distinct areas enabling multiple public program delivery. One area will be outfitted for more practical investigations including art studio practice, science experimentation and enquiry into collection objects, maximising the wonderful natural light in this space. The adjacent, smaller space is more intimate and will successfully facilitate programs for early learning groups, professional learning programs, technology-based sessions and small group presentations.

AccessArt 2013 onwards

AccessArt will have a strong presence in the public programming of the redeveloped museum. The improved facilities of the new public programs delivery space will enable new possibilities for art educators, and the array of exhibitions will provide expanded opportunities to engage and inspire both established audiences and new visitors. AccessArt has an important role to play in the interpretive direction of some of the new exhibitions, and the experience of the recent *Star/Dust* series in particular will inform this involvement.

New education programs and resources that AccessArt will be developing in 2012 include (working titles only):

iProtest: a social-inclusion program for youth at risk, using contemporary art as a tool for constructive self-expression, community engagement and identity

Art Cart: an intriguing interactive vehicle that moves through the galleries, prompting and enabling creative response to exhibitions

Family Discovery Backpacks: a fun resource filled with objects, tools and activities to use in TMAG art exhibitions, specially designed to enhance the experience of young children

Teacher Backpacks: a physical resource containing support material, props and tools for teachers leading self-guided tours of TMAG art exhibitions with students

Education programs and education kits: new guided tours, workshops and information for primary and high school groups coming to see the major new art exhibitions at TMAG

In order to undertake the crucial research, design and development work for these projects some regular AccessArt program delivery is temporarily suspended during 2012. Importantly, activity in five key areas will be maintained throughout this period:

Outreach: continues to meet the needs of those who are prevented by distance, social circumstances or disability from engaging with the TMAG collection and contemporary culture

Teachers' professional enrichment: ongoing workshops and exhibition preview events

Creative Connections in the Early Years project: enters a second phase, fuelled by the ongoing professional partnership between TMAG and the Tasmanian Early Years Foundation

X-MACHINES program: engages high school students in the fourth iteration of this successful program, complementing the City of Hobart Art Prize exhibition, fostering another generation of young creative people

Free educational material: an electronic resource for teachers and parents that shares AccessArt's pedagogical approach to drawing with children, titled 'Putting Pencil to Paper: a way to start drawing'

In late 2012 the full range of TMAG's education and public programming, including AccessArt's outputs discussed above, will be relaunched. 2013 is set to be an exciting and very busy year dedicated to the delivery, evaluation and refinement of programs. There will necessarily be an emphasis on in-gallery activities to meet audience demand in the early stages of the reopened museum, but commitment to community partnerships and outreach will remain high throughout the year.

The outputs discussed in this report have been achieved against a general backdrop of a global economic crisis and financial challenges in public service institutions across Australia. Yet due to the vision and generosity of Detached Cultural Organisation, and the unique relationship that exists between that privately funded, not-for-profit organisation enterprise and TMAG, AccessArt is now in the strongest possible position to participate in an era of exciting change and renewal in the cultural sector in Tasmania. It is with great dedication that AccessArt continues working to create innovative, accessible and high quality art education experiences for Tasmania's visitors and local community.



Student's charcoal drawing produced during an AccessArt outreach program.

