

HADLEY'S ORIENT HOTEL
PRESENTS
**Hadley's
Art Prize**
HOBART



2023

Education Resource

hadleysartprize.com.au/education

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Introduction

About the 2023 Education resource

This education resource has been designed for use by students visiting the 2023 Hadley's Art Prize (HAP) exhibition of finalists. It is intended to introduce students and teachers to the Hadley's Art Prize, and enhance their understanding and enjoyment of the exhibition. The exhibition will introduce students to a range of contemporary Australian landscape artworks that reveal how identity and land are interlinked, and how artists express their relationships to place in Australia. The HAP Education resource has been developed by art education specialists in partnership with the HAP curator, and is endorsed by **Art Education Australia (AEA)**. AEA is the peak national professional association that supports and promotes art education at all levels as an integral part of general education and art education research within Australia. AEA represents the art teaching profession at national arts and education forums and in national and international peak associations. <https://www.arteducation.org.au/>

The HAP Education resource can be used by teachers to explore with their students the four interrelated strands of:

- **Exploring and Responding**
- **Developing Practices and Skills**
- **Creating and Making**
- **Presenting and Performing**

In addition to the Australian Curriculum v9.0, this education resource can be utilised to support exploration and achievement of intended learning outcomes described in senior secondary syllabus across Australia.

To support a range of learners the HAP Education resource has been updated to assist English as a second language (ESL) and English as a foreign language (EFL) students and adult learners visiting the exhibition. The HAP exhibition provides an excellent opportunity for ESL students to practice the English language and strengthen their language capability through viewing and discussing artworks. EFL students learn English as a foreign language in their own country which is typically non-English speaking. A high-quality education resource offers important insights into how English can be used to discuss important themes and concepts in the artworks being exhibited for all students and visitors to the HAPH.

The HAP includes the work of artists who encounter landscape from diverse cultural perspectives, and importantly the perspectives of Aboriginal and Torres Strait Islander artists. When exploring artworks that deal with culturally situated knowledge, stories and complexities,

teachers should not do this in isolation. Wherever possible, and for authentic learning experiences, it is best practice to collaborate with people from the communities within the culture your students are learning about.

In addition to this, and when collaboration cannot be achieved face to face or virtually, it is important for teachers to familiarise themselves with the protocols of the culture they are learning about. It is important that you acquaint yourself with engagement resources and cultural protocols that have been developed by the community of the Country you and your students work on. Familiarise yourself with these resources before, during and after your explorations of artwork with students. In addition to the engagement resources and cultural protocols of your local context, a list of useful freely available and credible online resources and cultural protocol documents can be found in the [Links to Further Resources/References](#) section of this education resource.

Teachers are encouraged to further contextualise the activities described in this education resource to their particular learning and teaching context. We welcome suggestions and feedback for ways in which this resource can be further improved. All feedback will be fed into the consultation and review process led by the AEA committee each year in consideration of the HAP selection of finalists and exhibition timelines. We invite you to share your experiences of working with this education resource with us via email at enquiries@arteducation.org.au

Further development and updating of this resource is ongoing annually, and involves consultation and conversation with artists and art educators from across Australia. In particular AEA and HAP would like to acknowledge and thank the following people for contributing their time and expertise in reviewing the previous iterations of this education resource, upon which each year's offering is built: Kate Camm, Robyn Carmody, Dr Linda Clark, Alise Hardy, Gail Harradine, Sue Pavlovich, Theresa Sainty, and Michelle Walker.

Information

Exhibition dates

22 July –20 August 2023

Exhibition opening hours

10am – 4pm daily. Admission is free.

School group visits

School groups can visit during opening hours, or school groups can visit the exhibition privately.

Risk Assessment

The last two pages of this Education resource contain a Risk Assessment plan for excursions.

Further information

For more information visit <https://www.hadleysartprize.com.au/>

Exhibition venue

Hadley's Orient Hotel, 34 Murray Street, Hobart, TAS



HADLEY'S ORIENT HOTEL
34 Murray Street
Hobart, Tasmania, 7000
Phone: +613 6237 2999
www.hadleyshotel.com.au



Amelda Read-Forsythe, *Grieve and Reach* (detail), 2017 finalist, Oil on Board, 147 x 89cm

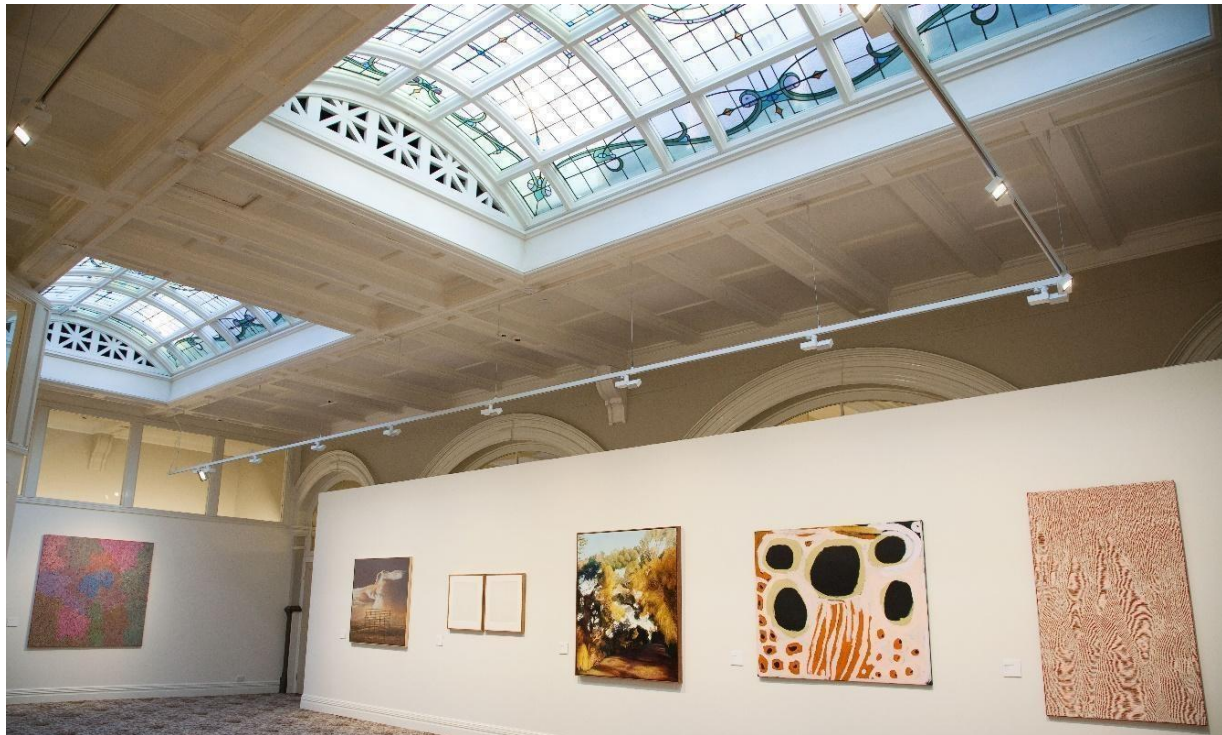
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From the Curator

About the Hadley's Art Prize

The team at the Hadley's Art Prize would like to acknowledge and pay our respects to the traditional owners of this island lutruwita (Tasmania). We also acknowledge that Hadley's Orient Hotel is on the country of the Muwinina people of nipaluna (Hobart). We honour Elders past and present, and value the history, culture and strength of the Tasmanian Aboriginal community.



2018 Finalists' Exhibition at Hadley's Orient Hotel, photo: Jessica King

The Hadley's Art Prize (HAP) is the richest landscape art prize in Australia. The prize is sponsored by the owner of Hadley's Orient Hotel, Don Neil who dreamt up the idea of the prize on the 90th anniversary of the first art exhibition held at Hadley's Orient Hotel. The Hadley's Art Prize brings art back to the historic walls of Hadley's Orient Hotel and celebrates the work of contemporary Australian landscape artists. The prize exposes artists to new audiences and enables emerging artists to be shown alongside established artists. Being held just after the Festival of Voices, the prize contributes to Hobart's winter calendar of events.

Background Information

The History of Hadley's Orient Hotel



Hadley's Orient Hotel is host to almost two centuries of stories, scandals and secrets with the floorboards whispering of the hotel's rich and often tumultuous history. The hotel's halls house memories of gentlemen's lunches, nights of cabaret, and the most marvellous soirées. There are tales of convicts, entrepreneurs, celebrities-past, and countless other patrons of days gone by. Some such figures include Sir William Don (1862); the Duke of Penthièvre, France (1866); Dame Nellie Melba (1909); Antarctic explorers Douglas Mawson (1911) and Roald Amundsen (1912); and a host of visiting artists, actors, governors, premiers, and prime ministers.

Art is woven into the history of Hadley's Orient Hotel. In the late nineteenth century, landlord John Clay Hadley collected art and exhibited pieces around the hotel, including a striking picture of Hobart Town by Haughton Forrest (1882) which is now on display outside the Premier's office. Howard Hadley, John Clay's son, also collected art and was himself a landscape painter who won an Art Society of Tasmania prize in 1895. In the early twentieth century, the hotel was a meeting place for the Art Society of Tasmania and hosted art exhibitions. Landscape painter John Eldershaw had several exhibitions at the hotel, the first being in 1926. James E. Flett had an exhibition of watercolours and linocut prints at Hadley's in 1931. In 1934 W. B. Barnard exhibited a series of water colours. Also in 1934, Jessie C. A. Traill had an exhibition of oil paintings, watercolour paintings and etchings, which included several of her etchings of Sydney Harbour Bridge under construction, as well as a number of paintings of Tasmanian outdoor scenes and indoor studies of significant Tasmanian properties.



Wendy Sharpe AM

Wendy Sharpe is one of Australia's most acclaimed and awarded artists. She has won the Archibald prize, (finalist 8 times) the Sulman Prize, the Portia Geach Prize (twice), Calleen art Prize, Adelaide Perry Prize, The Gold Award and a long list of important awards, and residencies including a commission as an Australian Official War Artist from the Australian War Memorial (the first woman since WW2).

Milan Milojevic

Milan Milojevic is a Tasmanian artist whose artistic practice explores issues surrounding identity and his reflection upon his own cross-cultural position as a first-generation Australian, born of German and Yugoslav parents through printmaking media. Milan has exhibited nationally and internationally and has held regular solo exhibitions over the past three decades and contributed to group exhibitions throughout Australia, USA, UK, Europe and Asia.

Fiona Foley

Dr Fiona Foley is an artist, curator, writer and Associate Professor at The University of Queensland. Her publication, *Biting the Clouds: A Badtjala perspective on the Aboriginals Protection and Restriction of the Sale of Opium Act, 1897* (UQP 2020) was awarded the Queensland Premier's Award for a Work of State Significance in 2021. Foley exhibits regularly in Australia and internationally.

For Teachers

Art Education Australia acknowledges the First Peoples and Traditional Owners of the land upon which we work with Australian art educators, and pay our respects to Elders, past and present. In doing so, we commit to listen deeply to Story and be respectful of Country in our collaborations with First Nations People. Art Education Australia encourages art educators to embody mindful, respectful, inclusive, accessible and culturally appropriate approaches to art teaching, learning and making with their students.

The HAP Education resource has been designed to help teachers identify entry points for students from upper primary through to senior secondary to consider a range of viewpoints and perspectives through which the HAP finalists' artworks can be explored and interpreted. The activities within the resource have been designed to help teachers align those explorations to aspects of the *Australian Curriculum* that can be embedded within their art teaching/learning programs for assessment and reporting purposes.

This iteration of the HAP Education resource also flags opportunities where teachers can support their students' development of skills and understanding integral to the *Australian Curriculum* General Capabilities (GCs). Whilst opportunities to explore the GCs are highlighted, these are certainly not offered as finite or inflexible.

In using this education resource, AEA encourages teachers to exercise their agency and preferences in how they might like to approach the activities outlined in this resource. AEA also acknowledges that art teachers are in the best position to make decisions around how their students' learning experience should be structured to maximise engagement, and ensure that the activities they undertake reflect the priorities, needs and interests of their individual students and school context.

In addition to the GCs, there is also scope for teachers to further tailor the activities for their students to enable inquiry into the *Australian Curriculum* Cross-Curriculum Priorities (CCP's - Aboriginal and Torres Strait Islander histories and cultures; Asia and Australia's engagement with Asia; and Sustainability). Depending upon the topics, themes and media the exhibiting finalists work with, teachers will no doubt identify many opportunities to further tailor the activities in this resource to explore the CCPs with their students.

AEA encourages all those teachers who might consider exploring CCPs, particularly those relating to aspects of cultural perspectives and histories to do so collaboratively. Opportunities to connect with their local First Nations communities should be pursued. Such collaborations are integral to the ways we translate and contextualise activities to resonate with the histories, practices and stories of the Country upon which teachers work with their students. Links to a suite of community

protocol resources can be found in the Resources/References section of this document. This list is not in any way exhaustive and will continue to evolve as further resources become available. The following section provides a summary of how the General Capabilities are evident in the Arts.

General Capabilities in the Australian Curriculum: The Arts v. 9.0

Literacy

In The Arts, students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through arts learning students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret or evaluate their own and others' arts works. Each subject in The Arts requires students to learn and use specific terminology with increasing complexity and sophistication as they move through the curriculum. Students learn that Arts terminology is dynamic and flexible, can be symbolic, is not always expressed through words and varies according to context.

Numeracy

In The Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate arts works. Across The Arts subjects, students recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles. Students work with a range of numerical concepts to organise, analyse and create representations of data such as diagrams, charts, tables, graphs and motion capture, relevant to their own or others' arts works.

Digital Literacy

Digital Literacy can be developed in each of The Arts subjects through:

- experiencing arts works that are created or accessed using digital tools
- making arts works using available digital devices, tools or production techniques
- using digital tools and online or networked spaces and environments for sharing and engaging with arts works, artists and audiences
- using digital tools to develop skills and practice (individual and collaborative).

Critical and Creative Thinking

Students develop critical and creative thinking as they make and respond to arts works, ideas and practices in different contexts. As artists, students develop questions, imagine, consider various options and alternatives and make decisions, acting on possibilities when interpreting and generating ideas. As audiences, students think critically and creatively about their work and the

work of other artists. They reflect, analyse, critique and evaluate their thinking about arts works and the roles that The Arts play in the lives of people, cultures and communities.

Personal and Social capability

In The Arts, students develop personal and social capability as they make and respond to arts works, ideas and practices. When working with others, students develop social management skills and empathy for multiple perspectives as they communicate effectively, collaborate, make decisions that meet the needs of themselves and others, and demonstrate leadership as they create arts works. As artists and as audiences, students develop self-awareness and self-management skills when they set goals, work collaboratively, reflect upon various arts practices, and build resilience, adaptability, and perseverance while thinking about their work and the work of other artists.

Intercultural Understanding

Students develop intercultural understanding as they consider the influence and impact of cultural identities and traditions on the practices and thinking of artists and audiences. As artists, students develop empathy by exploring their own cultural identities and those of others, learning to appreciate the diversity of cultures and contexts in which artists and audiences live. As audiences, students engage with arts works from diverse cultural sources, and are able to consider accepted roles, images, objects, sounds, beliefs and practices in new ways. They take opportunities to use their arts practice to respond to biases, stereotypes, prejudice and discrimination.

Ethical Understanding

Students develop ethical understanding as they explore and respond to arts works that present, examine and/or challenge values, rights and responsibilities, and ethical norms. As artists students can create work that explores ethical issues or communicates a personal ethical outlook. Students may use their arts practice to help them manage context, conflict or uncertainty.

(ACARA, 2023, *Understand this learning area: The Arts*)



Halle Browowicz (Elizabeth College student) Kate Camm (Tasmanian Art Teachers Association, Immediate Past President), Ruben Sherriff (Elizabeth College student) and Dr Abbey MacDonald (Art Education Australia President) discussing student art journals (2021) Photo: Dr Amy Jackett

From the judges

“This year's exhibition of finalists is strong and diverse, with a notable focus on historical and contemporary issues and the various ways in which they manifest, in particular climate change. The Hadley's Art Prize draws a huge number of artists from around Australia and gives audiences a connection with contemporary artists they would not necessarily see in Hobart.”

—Milan Milojevic

“The field is very strong in its representation of Indigenous artists and female artists this year.”

—Dr Fiona Foley

“It was exciting to see the quality and range of work submitted for this year’s Hadley's Art Prize.”

—Wendy Sharpe AM

From the curator

The finalists’ exhibition varies greatly from year to year. It’s important that we have a different panel of art specialist judges each year to keep the prize dynamic and give everyone a chance to be selected as a finalist. It’s also important to me that at least one of these judges is a practicing artist who can understand and relate to the time taken to create every artwork entered. The first round of judging to select the finalists is based on digital images of the artworks the artists enter. We had a custom app built to help the judges view and rate every entry out of 10. We ask the judges to consider each entrant’s creativity, technical skill, concept or story, and response to the Australian landscape.

Lower Primary
Foundation – Year 2

Lower Primary

In the Exhibition – Foundation – Year 2

Before your class excursion:

Talk about the sorts of behaviour expected in an art gallery. This would include not touching artworks unless instructed to do so by the artist, being aware of your surroundings, not disturbing other people looking at the artworks, talking quietly, ensuring that the students allow other people to see the artworks, remaining a respectful distance from the artworks.

Explore and Respond

You can do anything you like with art. What do you think makes something an artwork? How would you describe an artwork? What kind of artwork would you like to see?

As an example, this artwork by Donna Marcus is about using colour and texture to create a mood. It draws on a movement in art history to create an artwork which is about how a landscape can make you feel. It might not look like a place, but for Donna this artwork reminds her of driving past a dairy farm before and after subdivision into allotments with the whoosh of green making her feel calm.



Artist: Donna Marcus

Artwork title: *Greenfield Allotments*

Medium: aluminium, steel, adhesive

Size: 145 x 125 cm

Glossary

whoosh noun informal UK /wʊʃ/ US /wʊʃ/

a soft sound made by something moving fast through the air or like that made when air is pushed out of something:

Create and make

Drawing inspiration from the Hadley's Art Prize finalists' artworks, students need to create a postcard picture of their favourite place.

Students are encouraged to visit the Hadley's Art Prize finalists' exhibition and view the finalists' artworks in person. If they cannot visit in person, the artworks can be viewed in the exhibition catalogue. They need to think about which artwork they like the most and what they like about it.

Use an A4 portrait-oriented piece of paper. Fold it in half for an image at the top with writing underneath.

On the top half students are to create a picture of their favourite place. On the bottom half, students are to write a letter to the artist whose work they were inspired by. They can tell the artist what they like about their artwork and describe their special place.

These letters may be shared with the artists, and students may receive a response from the artist.

Students can use any two-dimensional art materials. They may like to use similar materials to the ones used by the artist who inspired them.

The postcards can be exhibited together as a collaborative class exhibition.

Suggested materials:

- | | | |
|------------------|---------------|-----------|
| + A4 paper | + Watercolour | + Pen |
| + Colour pencils | + Oil pastels | + Paint |
| + Pastels | + Charcoal | + Collage |



Example of previous student work:

I chose to draw Dennes Point because it's my place to leave life behind and really connect with nature. The sand here is really hot and treasure filled, new things wash up every day. Every morning I go for a stroll. The fresh sea like air brushes against my face, waking me up. I chose to paint with water colours because it is simple and subtle like the beach. The beach was the first thing that popped in my mind. I was inspired by the *Terra Ingonita* art work by Milan Milojevic because of the collaged animals on the piece.

For visiting the exhibition: the next pages contain a worksheet to use in the exhibition and a scavenger hunt students can use to explore the exhibition.

Glossary

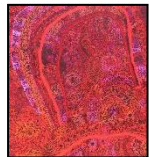
The Australian Curriculum V 9.0 provides a detailed Glossary and Examples of Knowledge and Skills for visual art. Please head to the [Learning Area Downloads tab](#) of the curriculum website to access these.

Hadley's Art Prize

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Exhibition Worksheet Your name:

Circle your favourite artwork:



Your name: _____

Can you find:



an artwork that is mostly blue



an artwork that is mostly green



an artwork which is mostly orange

Can you find artworks about:

- The Sky
- Water
- Trees

Can you find the artwork made with this wooden comb called a Kayimwagakimi:



Can you find the artwork that was made using this?



Which is your favourite artwork and how do you think it was made?

In the Exhibition – Foundation to Year 2

Australian Curriculum Links

Visual Arts (Version 9.0 Foundation Strands and Content Descriptors):

- **AC9AVAFE01:** Explore how and why the arts are important for people and communities (*Strand: Exploring and responding*)
- **AC9AVAFD01:** Use play, imagination, arts knowledges, processes and/or skills to discover possibilities and develop ideas. (*Strand: Developing practices and skills*)
- **AC9AV AFC01:** Create arts works that communicate ideas. (*Strand: Creating and making*)
- **AC9AVAFP01:** Share their artworks with audiences (*Strand: Presenting and performing*)

General Capabilities:	Literacy; Personal and Social Capability; Critical and Creative Thinking; Intercultural Understanding
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Opportunities for assessment (Version 9.0 Foundation and Years 1-2 Achievement Standard):

- By the end of the Foundation year, students describe experiences, observations, ideas and/or feelings about artworks they encounter at school, home and/or in the community (Foundation).
- By the end of Year 2, students identify where they experience visual arts. They describe where, why and/or how people across cultures, communities and/or other contexts experience visual arts (Years 1-2).
- Students experiment with visual conventions, visual arts processes and materials. They make and share artworks in informal settings (Years 1-2)

Middle Primary
Years 3/4

Middle Primary

In the Exhibition – Years 3/4

Before your class excursion:

Talk about the sorts of behaviour expected in an art gallery. This would include not touching artworks unless instructed to do so by the artist, being aware of your surroundings, not disturbing other people looking at the artworks, talking quietly, ensuring that the students allow other people to see the artworks, remaining a respectful distance from the artworks.

Explore and Respond

Another question that could be explored relate to details that can be seen in an actual artwork compared to one reproduced. You might ask:

- *What details do you think you would see on an artwork that might not be as easy to see when it is in a book or on the internet?*

This might result in a discussion about the evidence of brush marks, or other materials that have been used in the work, as well as very small details that are not captured in photographs.

2023 Artwork Example



Artist: Donna Marcus

Artwork title: *Greenfield Allotments*

Medium: aluminium, steel, adhesive **Size:** 145 x 125 cm

Curator's questions

- Have you ever seen an artwork like this before?
- How is it different in real life?
- How do you think it was made?
- How does this work make you feel?

Australian Curriculum Links – Years 3 and 4

In Years 3 and 4 for Visual Arts (Version 9.0 Band Description and Strands), students:

- Explore and respond to:
 - artworks and experiences that showcase where, why and/or how visual arts are created across cultures, times, places and/or other contexts
- Develop creative and critical practices and skills:
 - critical practices by observing, reflecting on and responding to artworks and visual arts practices they experience, including their own visual arts practice
- Create and make:
 - artworks in a range of 2D, 3D and/or 4D (time-based) forms using available materials (including available digital tools)

Interacting with the content (Version 9.0 Content Descriptors):

- **AC9AVA4E01** Explore where, why and how visual arts are created and/or presented across cultures, times, places and/or other contexts (*Strand: Exploring and responding*)
- **AC9AVA4D01** Experiment with a range of ways to use visual conventions, visual arts processes and materials (*Strand: Developing practices and skills*)

General Capabilities:	Critical and Creative Thinking; Intercultural Understanding; Personal and Social Capability
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Opportunities for assessment (Version 9.0 Years 3-4 Achievement Standard):

- **Describe** the use of visual conventions, visual arts processes and materials in artworks they create and/or experience.
- **Describe** where, why and/or how visual artists create and/or display artworks across cultures, times, places and/or other contexts.
- **Create** artworks that communicate ideas, perspectives and/or meaning

Upper Primary
Years 5/6

Upper Primary

In the Exhibition – Years 5/6

Before your class excursion:

View the 2023 exhibition catalogue at hadleysartprize.com.au/education. Discuss with the students the differences between artworks featured in books and online and the same ones hanging in a gallery setting. Some useful prompt questions could include:

Explore and Respond

What difference in size might there be to an artwork in a book or on the internet, to one you would see in real life?

Explain to the students that most artworks contain important details such as the title of the artwork, the name of the artist, the materials used to make the artwork and the size. Encourage them to look at artworks in books and online and to work out how large or small the actual artworks are that they are looking at using a ruler.

Further discussion

Further discussion could relate to the physical encounter between the viewer and the artwork. You could explain that most artists expect people to see their work in 'real life' not through photographs. Prior to exploring the exhibition, you could ask the students what differences they anticipate there might be between looking at a photograph of an artwork and then seeing the same artwork in real life (similar to meeting someone in real life when you had only seen their photograph). Discuss with your students how important it is to view artworks 'in the flesh' whenever possible so that you have the opportunity to really get a sense of what the artist has created.

It would also be useful to discuss the sorts of behaviour expected in an art gallery. This would include not touching artworks unless instructed to do so by the artist, being aware of your surroundings, not disturbing other people looking at the artworks, talking quietly, ensuring that the students allow other people to see the artworks, remaining a respectful distance from the artworks and not gesturing towards the artworks or taking notes and drawing near them with their pencils.

Gallery Visit

Materials for gallery visit:

- + Clipboards
- + Pencils

Ask students to bring or provide plastic clipboard folders that they can use to support their writing and drawing during the exhibition. Remind students of the importance of only taking pencils in order to ensure the work is not accidentally damaged by a permanent marker.

What do you see?

Pair Activity

Ask the students to walk with a classmate through the exhibition and decide on two artworks they like together. Explain it might take a little while to make their final two choices. Once they have decided on the two artworks they need to write down the details for one of the artworks each, including the name of the artist, title, materials, size and year. They then each decide on which one they will create a line drawing of. Emphasise they only have to draw the major shapes so they can remember which artwork it is.

There is a worksheet on the following page which can be printed and given to students, 1 worksheet per pair.

Worksheet for pair activity exploring the exhibition

Names of students: _____

Which two artworks are you both drawn to:

1. Artist's name: _____

Artwork title: _____

Artwork size: _____

Materials: _____

2. Artist's name: _____

Artwork title: _____

Artwork size: _____

Materials: _____

Group Activity

Once they have completed this task, gather your students as a group and ask the following questions:

- How did you decide on the two artworks you finally chose?
- What features of the artworks do you like? Please use art terminology to explain your choices such as: line, colour, shape, tone, texture ...
- What details did you see in the artwork that might not be visible in a photograph of the artwork?
- What do you think your artwork is about? Are there any clues in the details you have written down about the artwork that can help you, such as the title or the materials that have been used?
- How was your artwork presented? Take note of whether there is/isn't a frame and why you think the artist chose this way to present their work.
- Does the artwork have a lot of space around it? Make some notes about where the artwork is placed and why space might be important.
- What connections do you notice between your artwork and the other artworks nearby? Think about the decisions made by the curator to put artworks together

Extending the Group Activity

- Ask the students to find other people who liked the same artwork they chose and to sit in a group with them. Quickly ask each group to show their pictures and to explain which artwork they had chosen. You might also ask them to briefly explain what they liked about the artwork.
- Use this as an opportunity to explain why artists express themselves in different ways because they are all different and have different experiences and backgrounds, which necessarily affects the work they create. If they look at their line drawings they will see they have all drawn the artworks a little bit differently because they see different things in the artwork and are responding because of **their** experience and background.

In the Classroom – Years 5/6

Australian Curriculum Links

In Years 5 and 6 for Visual Arts (Version 9.0 Band description and Strands):

- Exploring and responding to
 - artworks and visual arts practices from across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces or engagement with artists
 - ways artworks created by First Nations Australians celebrate and challenge multiple perspectives of Australian identity

Visual Arts (Version 9.0 Strands and Content Descriptors):

- **AC9AVA6D01:** Experiment with, document and reflect on ways to use a range of visual conventions, visual arts processes and materials. (*Strand: Developing practices and skills*)
- **AC9AVA6E02:** Explore ways that First Nations Australians use visual arts to continue and revitalise cultures. (*Strand: Exploring and Responding*)

General Capabilities:	Intercultural Understanding; Ethical Understanding; Critical and Creative Thinking; Personal and Social Capability
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Opportunities for assessment (Version 9.0 Years 5-6 Achievement Standard): By the end of Year 6, students:

- **explain** the ways that visual conventions, visual arts processes and materials are used in artworks they create and/or experience.
- **describe** how artworks created across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning.
- **describe** how visual arts are used to continue and revitalise cultures.
- **develop** and document ideas for their own artworks.
- **present** documentation and artworks that communicate ideas, perspectives or meaning in informal and/or formal settings.

Appropriate Appropriation

Have ongoing conversations about Appropriation - When is/isn't it appropriate?

Before any artmaking, it is important to have a conversation with students about the importance and difference between drawing inspiration from artworks they like and not copying the style of another artist. For example, *Appropriation* is a strategy traditionally associated with Western Art movements, such as Pop Art, but *cultural appropriation*, such as copying and using styles and techniques culturally situated in artworks, is not acceptable. These can be complex differences and distinctions for primary students to grasp, but it is not beyond them and it is important to start having these conversations early in their education. These conversations are to be encouraged and revisited.

It is important to acquaint yourself with any engagement resources and cultural protocols that have been developed by the community of the Country you and your students work on. Further to this, there are a number of support materials referred to in the [Links to Further Resources/References](#) section on this resource. These may help inform your approach to having this important conversation with your students *before* they start making their artwork.

The 2023 Hadley's Art Prize includes a range of artworks that depict special places, events, and designs.

For example, 2023 finalist Kieren Karritpul is a Ngen'giwumirri artist from Nauiyu (Daly River), Northern Territory. As a Ngen'gi wumirri man, Karritpul is not permitted to weave, so instead he paints magnified views of woven objects and fibres. His work in this year's Hadley's Art Prize depicts a woven fish trap.

Video

<https://vimeo.com/742869517/2f67e50f73>

Provided by Merrepen Arts

Curator's questions

- Why does Kieren paint?
- Why is water important to Kieren?
- How could you learn more about this artwork?



Artist: Kieren Karritpul

Artwork title: *Weaving Through*

Medium: Acrylic on Canvas

Size: 135 x 35 cm

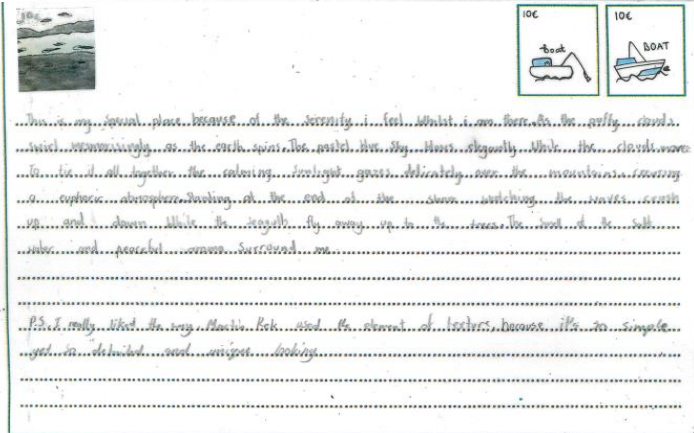
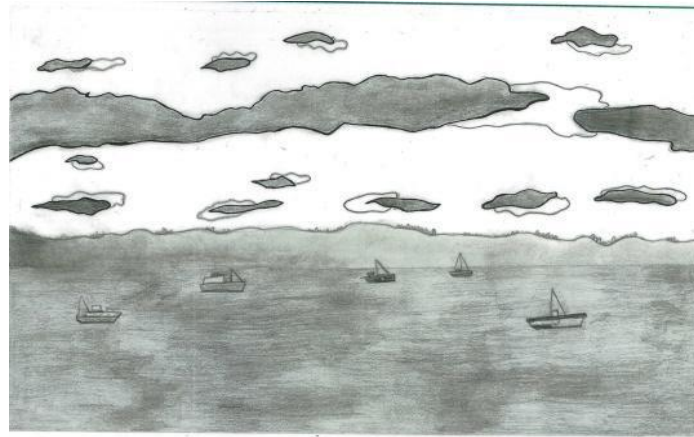
Artist statement:

I paint weaving as a metaphor for our relationship to land. We are born woven into the land: we belong with the land. It is a part of us and we are a part of our land. I am an artist and a hunter and each day I return to the land to get food and connect with my ancestors. I am following in their footsteps. In the evening I come home and paint following their guidance.

Create

Creating a postcard for 'favourite place' exhibition

Students are to create a postcard sized artwork of their favourite place inspired by the style of the artist whose work they selected at the Hadley's Art Prize Exhibition. They can also write a short artist's statement to accompany their artwork.



Ask the students to divide a piece of A4 cartridge paper in half in portrait format. They can use the bottom half of the page to write a short artist statement about their artwork.

On the top half of the paper they are to create their own work depicting their favourite place.

They are to use this as an opportunity to explore and further develop their own personal style, ensuring they do not copy directly from the artwork they were most drawn to from the exhibition. It would be helpful for them to have access to images of the HAP artworks during their planning stage, but once it comes to making their own artwork, the HAP images should be removed to help avoid any inadvertent copying. They should continue to

refer to their own interpretive sketches and details they noted down about the work they liked as they make their postcard.

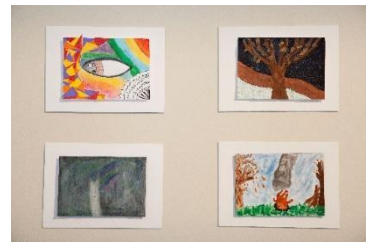
To assist students in creating their artwork the following questions can be asked:

- *How did your artist create their special place?*
- *Why do you think they chose it?*
- *How have they presented their ideas through their artwork?*
- *What materials have they used and what special methods have they used to create their artwork?*
- *How will you use some of their techniques to include a special message or clue for them? Consider how shapes, colours, images, or words can be used to let them know how special this place is to you.*

Underneath their artwork, they need to describe how their experiences and their background have informed the work they have created and how they have presented 'themselves' through this artwork. They also need to acknowledge and explain how their work was inspired by any of the techniques the artist used to create their work.

When they have finished their artwork, the students can write a message to the artist on the back of the page.

The students should sign and date the postcard so the artist knows who they are. The postcards and artworks can then be exhibited together as a collaborative exhibition.





*Margate Primary School students working on their postcards, 2018.
(Margate Primary School won the inaugural Hadley's School Art Prize, sponsored by Artery)*

+ A3 cartridge paper	+ Cardboard/ brown paper
+ Colour pencils	+ Coloured card
+ Pastels	+ Oil pastels
	+ Charcoal

Suggested materials:



*Lansdowne Crescent Primary School student postcards exhibited at Hadley's Orient Hotel, 2019.
(Winners of the 2019 Hadley's School Art Prize, sponsored by Artery)*



<p>Display</p>	<p>Class Exhibition</p> <p>When the students have completed their artworks ask them to share their artwork with a classmate.</p>
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Margate Primary School classroom exemplars of postcard activity, 2018.
(Margate Primary School won the inaugural Hadley's School Art Prize, sponsored by Artery)

- Before this process begins, remind each student that each artwork they have created is individual and personal, just like the artworks they have viewed in the gallery. It is important and appropriate that they are different because art is a personal form of expression.
- Ask each student to view and read the postcard artwork in their pairs and to share how they have incorporated special clues in the artwork for the artist they are sending the postcard to.
- Ask each student to describe the particular techniques, art medium and/or elements of art (i.e. line, shape, colour, texture, form, space, tone) that they have purposefully used to create their artwork.
- As a group, work with the students to curate an exhibition with all the postcard artworks using their knowledge to look for connections between the works to assist in deciding how works will be placed.
- If space is an issue in your classroom, you might consider grouping a small number of postcard artworks, perhaps 5 – 7 each week and then rotating these until all artworks have been shown.
- You may also consider sending colour photocopies of the artworks to the curator of the art prize to see if one of the artists responds to their postcard. Alternatively, you could also contact Art Education Australia (AEA) to see if your exhibition could be shown in the AEA virtual gallery.

Lower Secondary
Years 7-8

Lower Secondary

In the Exhibition – Years 7-8

Before your class excursion: This may be the first time some of your students have attended an exhibition in an art gallery. It is important therefore to discuss beforehand the benefits of engaging with artworks ‘in person’ and expectations for a gallery visit.

Ask students what differences they might expect between seeing an artwork reproduced online for example in contrast to viewing it in a gallery. You could discuss obvious differences such as the size of the artwork, its physicality, the opportunity to view details that may not be evident in a reproduction such as brushstrokes, the choice of framing, and perhaps an artist statement.

It is also important to advise students that expected behaviour would include not touching artworks (unless directed to by the artist), not taking food/drink into the gallery, using pencils for writing, ensuring their conversations do not interrupt other peoples’ enjoyment of the exhibition, and allowing other people the opportunity to view artworks as well.

In responding to and discussing artworks, students need to consider the context in which the artwork was created, and to be respectful of the diversity inherent in the approach and choice of subject matter by the artist.

Materials for gallery visit: Bring with you a means for making notes in response to the exhibition (a visual journal, tablet, notebook, pencils)

Explore and Respond	What do you see? Let students wander around the galleries and explore the exhibition. Later, come together and have a conversation about the artworks. On page 26 is a worksheet which can be photocopied for students with questions to prompt their thinking about the artworks and to assist in identifying traits of a chosen artwork. There is also a related art activity which could lead to a class exhibition.
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Australian Curriculum Links

In Years 7 and 8 for Visual Arts (Version 9.0 Band Description and Strands), students:

- *Explore and respond to*
 - artworks and visual arts practices across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces, or engagement with artists
 - the diversity of visual arts created by First Nations Australians and how this work demonstrates respect for Indigenous Cultural and Intellectual Property rights
- *Develop practices and skills*
 - creative practices and skills for developing ideas, themes and their visual arts practice
 - critical practices by taking opportunities to reflect on, evaluate or respond to their own work or the work of others; for example, developing intentions for artworks based on exploration, inquiry and research

Interacting with the content (Version 9.0 Strands and Content Descriptors)

- **AC9AVA8C01:** Generate, document and develop ideas for artworks (*Strand: Creating and Making*)
- **AC9AVA8D02:** Reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice (*Strand: Developing practices and skills*)

General Capabilities:	Critical and Creative Thinking; Intercultural Understanding; Information and Communication Technology
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Opportunities for assessment (Version 9.0 grade 7- 8 Achievement Standard):

- **Analyse** how visual conventions, visual arts processes and materials are manipulated in artworks they create and/or experience.
- **Evaluate** the ways that visual artists across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning through their visual arts practice.
- **Describe** respectful approaches to creating and/or responding to artworks.
- **Generate**, document and develop ideas for artworks

Name: _____

What is your favourite artwork?

Artist's name: _____

Artwork title: _____

What do you like about this artwork?

What material(s) has the artist used?

What could you say to the artist?

(write some notes on the back of this page)

Class Discussion – Exploring and expanding perspectives

Glossary

depict verb UK /dɪ'pɪkt/ US /dɪ'pɪkt/

to represent or show something in a picture or story.

- What do you think about the winning artwork?
- Would you have chosen another artwork as the winner and if so, why?
- Is there an artwork you don't like? If so, try and express using art vocabulary (language) to describe and explain why you feel this way about it. You may like to consider design elements such as line, colour, shape, and/or texture in your response.
- Are there any places you recognise in the artworks? If so, how does the artist's depiction compare with your own knowledge/memories of this place?
- Is there an artwork that inspires you to try a new art technique?
- Consider the different approaches the artists have used to depict a certain place. What place would you choose and how would you create it?
- If you could interview the artist, what would you ask? Make a list of questions you would like to ask.

In the Classroom – Activity 1 – Years 7-8

Australian Curriculum Links

In Years 7 and 8 for Visual Arts (Version 9.0 Band Description and Strands), students:

- Explore and respond to:
 - artworks and visual arts practices across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces, or engagement with artists
 - the diversity of visual arts created by First Nations Australians and how this work demonstrates respect for Indigenous Cultural and Intellectual Property rights

- Develop practices and skills, such as:
 - *creative practices* and *skills* for developing ideas, themes and their visual arts practice
 - *critical practices* by taking opportunities to reflect on, evaluate or respond to their own work or the work of others; for example, developing intentions for artworks based on exploration, inquiry and research

Interacting with the content (Version 9.0 Content Descriptors and Strands):

- **AC9AVA8D01** experiment with visual conventions, visual arts processes and materials to develop skills (*Strand: Developing practices and skills*)
- **AC9AVA8E01** investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts (*Strand: Exploring and responding*)
- **AC9AVA8P01** curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspectives and/or meaning to audiences (*Strand: Presenting and performing*)

General Capabilities:	Critical and Creative Thinking; Intercultural Understanding; Personal and Social Capability
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Opportunities for assessment (Version 9.0 Years 7- 8 Achievement Standard):

- **analyse** how visual conventions, visual arts processes and materials are manipulated in artworks they create and/or experience
- **evaluate** the ways that visual artists across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning through their visual arts practice
- **describe** respectful approaches to creating and/or responding to artworks

Activity 1: *Creating a postcard exhibition exploring the theme of 'Place'*

We tend to think about landscape art as being of a natural scene outdoors without any people or buildings. However, this is an older way of thinking. For many contemporary artists, landscape art is about showing and acknowledging their presence in, and relationship with, land, sea or sky. We all form our identity in relation to place. Certain places become important to us as we form memories in those places, and particularly if we move away from them.

Let's look at some examples from this year's art prize:



Artist: Philip Wolfhagen
Artwork title: *Cumulus V*
Medium: Oil and beeswax on linen
Size: 103 x 96 cm

Artist statement:

Cumulus V is my most recent treatment of the phenomenon in early summer when there is enough warmth and moisture to cause cumulus clouds to bubble up across the plains beyond my studio window. I find this an uplifting time of year. I often think of music in relation to my paintings; if this painting was a musical piece it would certainly be in a bright major key. I find I have a need to paint in this high-toned palette after painting nocturnes in my more characteristic dusky palette – a shift from minor to major in chromatic terms.

**Curator's
question:**

- How does Philip express the changing weather he views from his studio?

Glossary

phenomenon noun UK /fə'nom.i.nən/ US /fə'na:..mə.nɑ:n/

something that exists and can be seen, felt, tasted, etc., especially something unusual or interesting.

moisture noun UK /'mɔɪs.tʃər/ US /'mɔɪs.tʃə/

a liquid such as water in the form of very small drops, either in the air, in a substance, or on a surface.

cumulus noun UK /'kju:..mjə.ləs/ US /'kju:..mjə.ləs/

a type of tall, white cloud with a wide, flat base and rounded shape.

dusky adjective UK /'dʌs.ki/ US /'dʌs.ki/

dark in colour.

chromatic adjective UK /krə'mæt.ɪk/ US /kroʊ'mæʃ.ɪk/

relating to colours.



Artist: Sebastian Di Mauro

Artwork title: *Moon Falls Over Akragas*

Medium: Jacquard woven blankets derived from watercolour on paper,

Size: 127 x 152 cm

Artist statement:

Sicily has experienced the presence of a many different cultures and ethnicities in its vast history, including the Phoenicians and Carthaginians, Ancient Greeks and Romans, Arabs, Spanish, French, Germans, and the British. Their various legacies are embedded in the architecture, culture, and language in Sicily. The Greek ruin depicted in this throw is from the Valley of the Temples in Agrigento, Sicily. The original Greek town was called Akragas and its name was changed by the Romans. The Queensland house depicted is Di Mauro's maternal grandparents' home in Horton, Childers. They immigrated from Sicily to Australia around 1910.

Curator's questions:

- Have you ever seen an artwork in a gallery like this?
- What do you think the handwriting is about?
- What other ways could you make a homely landscape that feels comforting and warm?

Glossary

ethnicity noun UK /eθ'nɪs.ə.ti/ US /eθ'nɪs.ə.t̩i/

a large group of people with a shared culture, language, history, set of traditions, etc., or the fact of belonging to one of these groups.

legacy noun UK /'leg.ə.si/ US /'leg.ə.si/

something that is a part of your history or that remains from an earlier time.

depict verb UK /dɪ'pɪkt/ US /dɪ'pɪkt/

to represent or show something in a picture or story.

maternal adjective UK /mə'tɜː.nəl/ US /mə'tɜː.nəl/

behaving or feeling in the way that a mother does towards her child, especially in a kind, loving way.

Activity	<p>A postcard of my favourite place</p> <p>This activity asks you to create a picture of your favourite place in a postcard format. It can be anywhere you like, e.g. close to home, somewhere you go on holidays, etc.</p> 
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Suggested materials:	
<ul style="list-style-type: none"> + Colour pencils + Pastels + Oil pastels + Charcoal 	<ul style="list-style-type: none"> + Black paper + White paper + Cardboard/ brown paper + Coloured car

The following questions are to help you begin thinking about how you will decide on your favourite place to create it in a postcard-sized artwork:

- Consider places where you have happy memories. Think about these memories and choose one that will help you to make your place special and significant to you as an artist.

- Do you have several places in mind and can't decide? If so, you could write them down and either choose one at random, or create a picture which combines elements from all of them in the one artwork.
- Consider what time of the day you would like to capture in your artwork, such as early morning, during the day, at night. Consider what materials you will use to make your artwork, for example: A night picture could be made using white chalk or oil pastel on black paper; A daytime picture could be made with bright colours.
- Are there any people or animals you will include in your artwork?
- What are the colours and textures of the place you are creating?
- Is it a quiet place or a noisy place? You could convey this through the material/s you choose. For example, by using soft pastels for a quiet place, or bold oil pastels for a noisy place.
- You may also like to consider using coloured paper or interesting material such as newspapers, magazines or corrugated cardboard to help you create your work as a collage.
- As you create your artwork, consider how the artists in the exhibition approached their work. What made their art special and different? What personal elements will you include in your artwork to make it significant, such as through the use of colour, text, a personal symbol that only you know the meaning of?
- Consider an interesting title for your artwork, something that provides a little bit of mystery but still allows the viewer some clues to help them 'read' your artwork. You may decide on a very plain title such as 'My backyard on a Sunday morning' or you might call it after how this special place made you feel, or it might be the name of a song or a favourite book that you connect to this special place.
- Write a short statement about your artwork (75 – 100 words) to help viewers looking at your work to understand why this place is special to you. In your artist statement please use art vocabulary to explain the approach you have taken such as your use of colour, line and texture for example.

Activity 2: Curating exhibition of postcards

Australian Curriculum Links

In Years 7 and 8 for Visual Arts (Version 9.0 Band Description and Strands), students:

- **Explore and respond to:**
 - artworks and visual arts practices across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces, or engagement with artists.
 - the diversity of visual arts created by First Nations Australians and how this work demonstrates respect for Indigenous Cultural and Intellectual Property rights.
- **Develop practices and skills:**
 - *creative practices* and *skills* for developing ideas, themes and their visual arts practice.
 - *critical practices* by taking opportunities to reflect on, evaluate or respond to their own work or the work of others; for example, developing intentions for artworks based on exploration, inquiry and research.
- **Presenting and performing:**
 - *presenting* artworks to audiences, in physical and/or virtual spaces for a specific target audience.

Interacting with the Content (Version 9.0 Content Descriptors):

- **AC9AVA8P01** Curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspectives and/or meaning to audiences (*Strand: Presenting and performing*)

General Capabilities:	Personal and Social Capability; Critical and Creative Thinking
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Opportunities for assessment (Version 9.0 Years 7-8 Achievement Standard):

- **select** and **manipulate** visual conventions, visual arts processes and/or materials to **create artworks** that represent ideas, perspectives and/or meaning.
- **generate**, **document** and **develop** ideas for artworks
- **curate** and **present** exhibits and/or displays of their own and/or others' artworks and/or visual arts practice for audiences.

Class Exhibition

- Place all the postcard artworks on a large table or on the floor to see how they look together. Explore the concept of a 'salon hang' to see how many different pictures can be exhibited closely together and work as one larger artwork.
 - Look for connections between each of the artworks. Encourage small groups of students to make suggestions and explain to the group why they believe particular artworks would work better together.
 - Explain how an artwork can be enhanced by being closely positioned to another artwork, or away from particular artworks.
 - Create a gallery with all the artworks. In pairs look at the artworks together and discuss, using art terminology, which parts you think work well and why.
- + **Extension Activity:** Photocopy the postcard artwork into black & white and place together. Does it work as a diptych?
- + **Extension Activity: Match the statements!**
Have 4 students work together to create a small mini-exhibition. Mix the statements and paintings up – can the rest of the class work out which belongs where?

Tips for encouraging students to talk appropriately about each other's artwork:

- Respect the work of others
- Remind students that their peers have put a lot of time and effort into their artwork and that their work may be quite personal
- Use 'two stars and a wish': encourage students to say two things they like about the artwork and one thing they wish they could change.
- Choose three artworks that you like and read the artist statements. See if this extra information helps you to understand the artwork further.

Post-exhibition reflection activity

- What do we need to consider when placing a large number of works together?
- Now that you know what a 'salon hang' is, can you describe its advantages and disadvantages in relation to this particular exhibition?
- What have you noticed about how each artist in your class depicted their special 'place'?
- Can you see any influences from the HAP on the exhibition of artists in your class? If so what are they and why do you think your fellow artists have incorporated them?

Hadley's 
POSTCARD
PRIZE 

My Favourite Place

Upper Secondary
Years 9-10

Before your class excursion:

To ensure your students are best prepared to engage in meaningful making and responding, prepare your students with an exploration of the elements and principles of art and design in lessons leading up to your gallery excursion.

Acquaint them with the concept of curating individual art works into a larger exhibition (framing individual stories within a bigger picture).

The gallery-based learning experience provides opportunities for various lines of inquiry for upper secondary students. You could adapt the tasks to focus on students' exploration of the elements and principles of art and design; the ways artists communicate story and how students can interpret them; how curating of artworks can impact upon the meaning students make; and/or how story can be culturally situated by artists in their works.

Materials for excursion:

Ask students to bring a means for making notes and drawing in response to the exhibition (a visual journal, tablet, note book, pencils).

Please note: The following page can be printed and distributed to students.

Explore and Respond	<p>What do you see?</p> <p>Take some time to explore the exhibition – look at the artworks and consider the relationship they have to each other. Allow time to carefully read the artist statements. Decide on two artworks which catch your eye (this can be done individually or in pairs).</p>
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- What meaning do you make from the work/s? Make some notes around the story you see (in the artwork) and the story you read (in the statement).
- Consider the elements and/or principles of art and design and make some notes about the specific elements and principles that you observe to be most prominent in your chosen work/s. Try to put into words what makes them stand out for you.
- Make some notes about how you think the artist has used art and design elements and/or principles in their work. Don't worry about being right or wrong – this is an opportunity for you to interpret an artwork and making observational notes from your own unique artist and audience perspective.
- Pay attention to how the artworks are displayed. Careful consideration has been given to how the artworks 'work' together as a whole curated exhibition. Make notes about any patterns, relationships or contrasts you notice across the arrangement of works.

Discussion	<p>Exploring and expanding perspectives</p> <p>In small groups, share with each other the observations you have made about your two chosen artworks. Come together for whole group sharing and see if any common or contrasting themes emerge. Make note of these themes – they could provide the launchpad for your making beyond this exhibition back in the classroom.</p>
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- Talk about the use of material, mediums and techniques in the works. What materials and mediums do you recognise, and how do you think they are being utilised by the artist?
- Share the 'story' you have read from one of the artworks you looked at, and unpack these stories together. Try to help each other explain how the visuals informed the personal meaning you made.

Upper Secondary

In the Exhibition – Years 9-10

Australian Curriculum Links

In Years 9 and 10 for Visual Arts (Version 9.0 Band Description and Strands), students:

- *Explore and respond to*
 - artworks and visual arts practices from across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces or engagement with artists
 - ways artworks created by First Nations Australians celebrate and challenge multiple perspectives of Australian identity

Interacting with the content (Version 9.0 Content Descriptors):

- **AC9AVA10E01** Investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning (*Strand: Exploring and responding*)
- **AC9AVA10C01** Evaluate critical feedback when planning, developing and refining their visual arts practice (*Strand: Creating and making*)

General Capabilities:	Critical and Creative Thinking; Personal and Social Capability
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Opportunities for assessment (Version 9.0 Years 9-10 Achievement Standard):

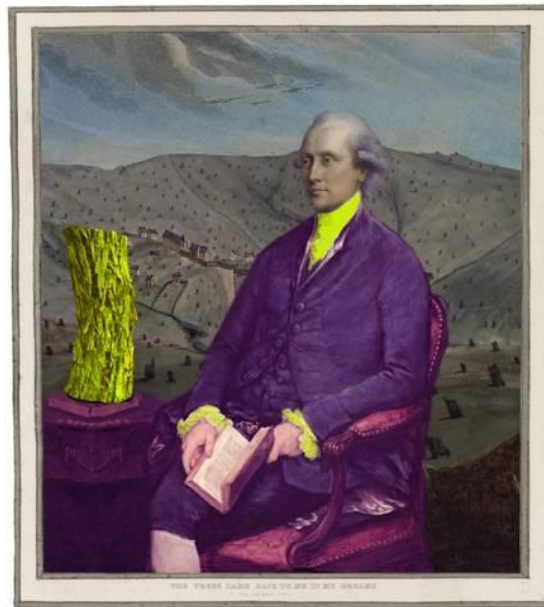
- **analyse** how and why visual conventions, visual arts processes and materials are manipulated in artworks they create and/or experience.
- **evaluate** how and why artists from across cultures, times, places and/or other contexts use visual conventions, visual arts processes and materials in their visual arts practice and/or artworks to represent and/or challenge ideas, perspectives and/or meaning.
- **evaluate** how visual arts are used to celebrate and challenge perspectives of Australian identity.

In the Classroom – Years 9-10

Make and Create	Developing a classroom body of work for exhibition that explores a theme
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Having explored the Hadley's Art Prize exhibition, part of the responding activities during your excursion asked you to identify common or contrasting themes that have emerged. As a class, review the themes identified, and make a decision around a key theme that could be used to guide your own body of work for a class exhibition.

Let's look at an example from this year's art prize to get a sense of what themes the artists are curious about or concerned with. Below is an artwork by Joan Ross:



Artist: Joan Ross

Artwork title: *The trees came back to me in my dreams*

Medium: Hand painted digital print

Size: 100 x 109 cm

Artist statement:

My work is about the ongoing legacy of Australian colonisation. I'm interested in shifting the narrative, in re-imagining the past. I am particularly interested in imagining that this man who came to Tasmania and cut all the trees down in an act of total disregard and insensitivity for the original inhabitants, has later in life realised what an enormous mistake he has made, that he has built his empire on greed.

Glossary

disregard noun UK /ˌdɪs.rɪˈɡɑːd/ US /ˌdɪs.rɪˈɡɑːrd/

the fact of showing no care or respect for something.

insensitivity noun UK /ɪnˌsen.sɪˈtɪv.ə.ti/ US /ɪnˌsen.səˈtɪv.ə.ti/

a lack of feeling or sympathy for other people's feelings, or an unwillingness to give importance to something.

Curator's questions:

- What do you think the fluoro yellow is about?
- Why is there a tree stump on a plinth next to the gentleman?
- What story is the artist telling? Is it real?

You will need to make some shared decisions (in collaboration with your teacher) around:

- **What materials, mediums and format your individual art works will include** (i.e. - painting, ceramics, 2D, 3D, mixed media).
- **What is it that you want to explore in the chosen medium/s** (i.e.- it might be experimenting with how a particular element/principle of art and design might be highlighted in your work. There may be a school/community priority that can help you determine what your theme will be. Consider opportunities to collaborate with other subject areas such as Science or Technology to help foster and facilitate experimentation).

For the Teacher

- Consider whether **an existing unit you have planned might be adapted** to incorporate a class exhibition as an outcome to present and curate works.
- **Is there a particular object/symbol** that students agree to each incorporate into their artwork design; what does this represent for the class and why is this significant?
- **Developing individual artist statements to accompany artwork** and a bigger picture statement about the premise of your class exhibition (i.e. explain the theme, how it was decided upon and responded to by individual students).
- Identify and with the support of your art teacher, **broker a suitable space** to hang your classroom body of work.
- Decide upon **an agreed date that all students will commit to complete their artwork** by, and for the opening of your exhibition. Consider how this might intersect with an existing school community event (i.e. Arts night, school fair, parent-teacher event).
- **Develop a promotion plan** to develop an e-Invite, and decide how you will circulate details of your exhibition and the opening event (i.e. school newsletters, appropriate endorsed school social media channels; our state/territory art teacher professional learning association).
- **Organise a suitable guest speaker** to open the exhibition.
- Identify dates for the **exhibition install** and take down.

Post exhibition reflection activity

At the conclusion of your whole class exhibition, you can adapt these questions to help you round out learning outcomes and assessment.

- What did we learn about the curatorial process and practice?
- How do artists communicate stories and messages through their artworks - What devices and practices do they use to convey ideas?
- Why are artworks important sites for learning about culturally situated stories and events

Upper Secondary

In the Exhibition – Years 9-10

Australian Curriculum Links

In Years 9 and 10 for Visual Arts (Version 9.0 Band Description and Strands), students:

- *Develop practices and skills*
 - building and extending creative practices and skills for visual arts practice, developing ideas and intentions, creating representations, and developing skills and techniques in specific visual arts processes
 - building and extending critical practices by taking opportunities to reflect, evaluate or respond to their own work and the work of others; for example, considering how to apply knowledge of visual arts practices in their work
- *Create and make*
 - artworks to communicate ideas, perspectives and meaning in 2D, 3D and/or 4D (time-based forms) and/or multi-disciplinary forms to communicate ideas and intentions using visual arts practices and materials
- *Present*
 - *artworks and practices to audiences; for example, curating exhibits of their work, as individual artists or by working collaboratively. This can include designing and preparing a space or developing supporting material such as artist statements.*

Interacting with the content (Version 9.0 Content Descriptors):

- **AC9AVA10D01** Experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression (*Strand: Developing practices and skills*)
- **AC9AVA10C01** Evaluate critical feedback when planning, developing and refining their visual arts practice (*Strand: Creating and making*)
- **AC9AVA10P01** Evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice (*Strand: Presenting and performing*)

General Capabilities:	Critical and Creative Thinking; Intercultural Understanding; Information and Communication Technology; Ethical Understanding; Personal and Social Capability
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Opportunities for assessment (Version 9.0 Years 9/10 Achievement Standard):

- Students draw on inspiration from multiple sources to generate and develop ideas for artworks.

- They document and reflect on their own visual arts practice.
- They use knowledge of visual conventions, visual arts processes and materials to create artworks that represent and/or communicate ideas, perspectives and/or meaning.
- They curate and present exhibitions of their own and or/others' artworks and visual arts practice to engage audiences.

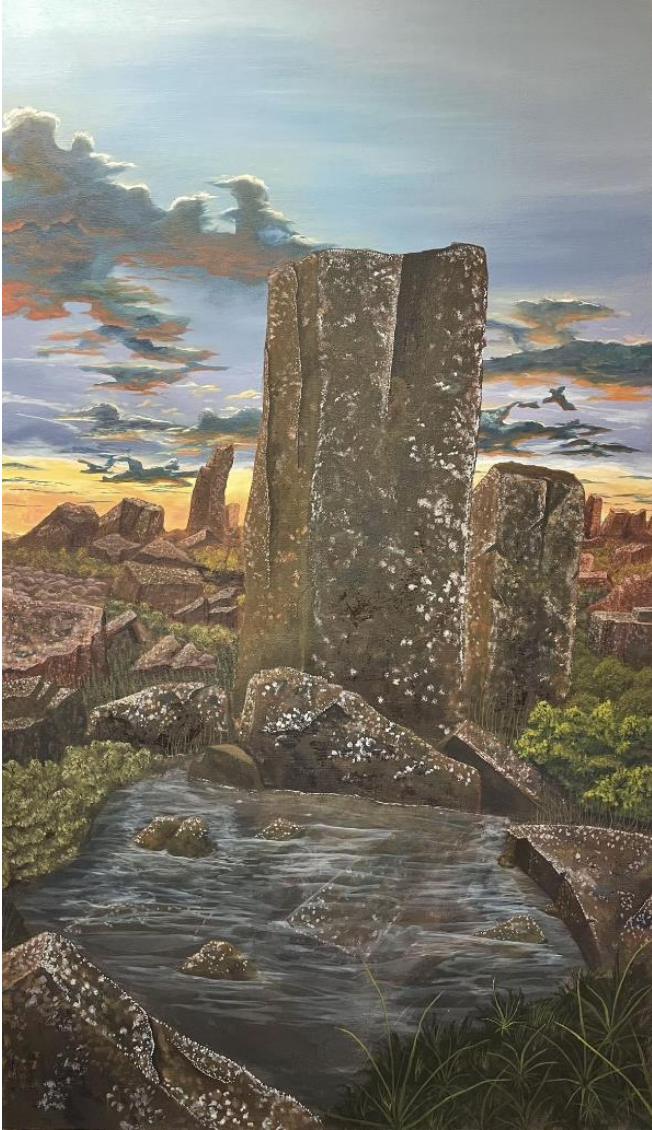
Senior Secondary
Years 11-12

Senior-secondary

This section of the education resource outlines critical reflective activities students can work through in exploring the exhibition of finalists' works. Where possible, the activities have sought to entwine key concepts and terminology of senior visual art and design syllabi nationally. This development is to support senior secondary teachers across the country to engage with this resource and encourage their senior secondary students to submit an entry for next year's University of Tasmania sponsored Hadley's Student Art Prize.

The University of Tasmania is proud to present a \$500 prize for an outstanding artwork by an Australian senior secondary student working with a landscape theme in their visual art studio practice. This prize is part of the 2023 Hadley's Art Prize offerings and the winning student will have the chance to have their artwork exhibited alongside the 2023 Hadley's Art Prize exhibition of finalists and their artwork featured on the cover of Australia's premier Art Education journal Australian Art Education.

Head to <https://www.hadleysartprize.com.au/education/> for further information about eligibility and criteria for this special student art prize. Now is a perfect time to encourage students to start planning and developing their artwork to enter in next year's Hadley's Student Art Prize!



**A National Art Prize for Senior Secondary Students:
The Hadley's Student Art Prize**



*Adam Howell receiving his award from artist Neil Haddon
Photo: Jessica King, 2022*

Adam Howell, *Monolith*

Acrylic paint on canvas

140 x 80 cm

The winner of the 2022 Hadley's Student Art Prize was Adam Howell from Rosny College in Hobart, Tasmania. Adam submitted a beautiful acrylic paint on canvas work titled 'Monolith'.



[Follow this link](#) to watch Adam speak about his artwork

The 2022 judges described the work as “a powerful and dramatic landscape” involving interesting composition and viewpoint of powerful rock forms seen at this site on kunanyi. “The painting attempts to capture the encrustation of lichen and accretions on the rocks with beautiful, hovering cloud formations.”

This senior secondary art prize creates an authentic opportunity for students to put forward their work for consideration in a national field of entries, and will undoubtedly give the winning student the confidence to continue their creative practice.

– Dr Amy Jackett (Hadley’s Art Prize Curator)

Entries are shortlisted by art education experts at the University of Tasmania and the winner decided by the 2023 Hadley’s Art Prize judges.

This is a significant opportunity for an Australian senior secondary student to have their artwork nationally recognised. It is a terrific honour to have their artwork displayed alongside some of Australia’s leading professional artists shortlisted as finalists in this year’s Hadley’s Art Prize.

– Dr Abbey MacDonald (AEA President)

Exposure for the winning student artwork is extended internationally through being featuring on the cover of the *Australian Art Education* journal, which has a strong international artist, art teacher and art education researcher readership base. **The winning artwork features on the cover of Australian Art Education Vol 42. No.2.**

Judges consider the student's creativity and technical skill, seeking artwork that is imaginative or profound in its response to contemporary art themes with a high level of conceptual and practical resolution. The 2023 winner of the Hadley's Art Prize will feature in next year's iteration of the HAP Education Resource and a forthcoming issue of the *Australian Art Education* journal.

Senior visual arts students can choose to focus on the development of their artistic practice through a course of study related to art studio practice. An alternative approach can either focus on art theory and criticism in relation to an applied approach to visual art, such as engaging with and learning about community art practices and processes. This is where interconnections between making and responding can be actioned, extended and interrogated, enabling students to foster innovative relationships between creative artforms and discipline areas beyond the arts. Teachers are invited to adapt and contextualise the senior-secondary activities to align with and support the address of key ideas and intended outcomes of their respective state/territory visual art courses.

Discussion – Art Studio Practice

Art Studio Practice seeks to prepare Year 11/12 students to further strengthen and refine how they visually communicate their personal interpretation of a theme or topic of study, both as an artist and an audience member. Within Art Studio Practice courses, students are required to demonstrate their self-directed learning in a range of ways such as through a research paper, visual schematic overview, artist's statement, presenting an exhibition for examination, and/or undertaking an external examination. Learners actively investigate the contemporary art world by engaging in self-directed inquiry and authentic learning experiences to build a relevant and meaningful context for their own studio practice.

In relation to Art Studio Practice learning outcomes of senior secondary art courses across Australia, the HAP exhibition provides a space in which students can explore and further their understandings in relation to a range of learning outcomes associated with art studio practice programs, including being able to:

- **Analyse** and draw inspiration from the ways in which artists apply studio processes in the production of their individual artworks
- **Apply** artistic judgements to resolve aesthetic and conceptual issues
- **Understand** traditional, modern and contemporary media, techniques and issues, their impact on society, artists and own art works

- **Appreciate** the different ways the world can be interpreted in the making of art and in the critical and historical interpretation of art
- **Develop** aesthetic understandings and critical awareness to appreciate and make informed evaluations of art through engagement in their own art practice and with the work of others
- **Recognise** and understand how artists realise and apply visual, written or spoken ideas to communicate an informed point of view

Hadley's Art Prize

HOBART

‘A story is ‘a collection of relationships - between people, community, characters, context, place or setting, storyteller, audience and reader, past, present and future - hundreds of factors forming a web of relations that we discern as a “story”’

– Penak (2018, p.264)

‘For Aboriginal peoples, “Stories are embodied acts of intertextualised, transgenerational Law and life spoken across and through time and place” ‘

- Phillips and Bunda (2018, p. 8)

‘Country for us is alive with story, law, power and kinship relations that join not only people to each other but link people, ancestors, place, animals, rocks, plants, stories and songs within land and sea. So you see knowledge about Country is important because it’s about how and where you fit within the world and how you connect to others and to place.’

- Suchet-Pearson et al., (2013, p.54)

Storyed ways of knowing

Some of the complex relationships between people, place and time can be better understood when we hear and see them in the context of living stories. The following activities are underpinned by two central guiding questions:

- What kind of stories emerge about the relationship between people and place in art?

- In what ways can story manifest in/ through/ from a work of art?

Please note:	Be mindful that when listening and learning in and through story that you are engaging in ways of knowing, wisdom sharing and meaning making that are inherently Indigenous. Aboriginal and Torres Strait Islander cultures have theorised through embodied storying for tens of thousands of years (Phillips & Bunda, 2018)
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Walk around the exhibition and choose one work of art to focus on. Begin by making notes about the artwork using the following questions to guide you.

- What do you think the artwork is about? Explain.
- What drew you to this artwork?
- Now read the artist statement about the artwork. Perhaps it surprises you, or confirms your initial reading of the artwork.
- Articulate how the accompanying artist statement 'shapes' your read of the storyline/s that speaks to you.
- What is the title of the artwork? What clues does it give you as to how you might interpret the artwork?
- What can you learn more about the context surrounding the creation of the work? How does this affect your interpretation and evaluation of the artwork? For example, where does the artist live? If you're not familiar with the place and Country, look it up and learn about its environment and history.

After you have responded to the above questions about your chosen artwork, consider the following questions:

<p>About the Prize</p>	<ul style="list-style-type: none"> ● Why do you think the judges chose the winning artwork? ● Do you agree with their choice? Explain why. ● If you don't agree with the judges' choice, which artwork would you have chosen as the winner and why? ● Is there a work you would describe as unsuccessful? If so, try and explain why you feel this way.
<p>About Landscape</p>	<ul style="list-style-type: none"> ● In what ways have the artworks challenged your understanding and perception of landscape art? ● Have any of the artworks changed your perception of a place? If yes, explain how/why ● What is it about a particular artwork that moves and inspires you to learn more about the place it portrays? ● Do any of the artworks portray a place you know or have been to? If so, how does the artist's presentation of the place compare with your own knowledge/memories/impression of it?

Discussion – Art Theory and Criticism

Art Theory and Criticism enables learners with an interest in art, but who do not necessarily wish to be artists, to immerse themselves in learning about significant developments and movements in art history. *Art Theory and Criticism* encourages learners to be confident, think critically and be innovative. It deepens and broadens the knowledge and appreciation of those learners destined to become designers, architects, artists, arts administrators, exhibition curators, art critics or art gallery directors.



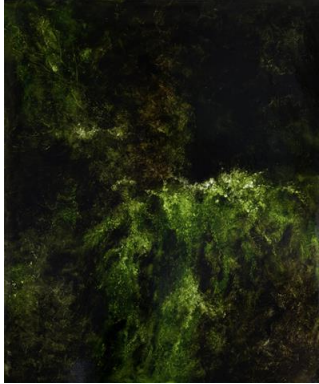
In relation to Art Theory and Criticism learning outcomes, the HAP finalists' exhibition provides a space in which students can explore and further their understandings. There are a number of learning outcomes associated with an exploration of art theory and criticism including:





- **Communicate** about visual art works and contexts in oral/signed and written form
- **Consider** relationships between artists, artworks, audiences, and the world to convey understanding of visual art in its cultural, social and historical contexts
- **Identify** significant concepts and principles of art theory
- **Articulate** connections between personal ideas, beliefs, values, thoughts towards and experiences of the visual arts
- **Apply** knowledge of artistic content and concepts to make judgements regarding art works
- **Engage** with local, national and global visual art communities to expand knowledge and appreciation of visual arts, artists and art movements.

Exploring inter-relationships between Landscape and Country

'Landscape' is a term laden with European ideological connotations. It traditionally suggests the artistic presentation of natural inland scenery from a distanced viewing position. This involves detachment and separation from the environment. In his book *Landscape and Power* (2002), art Historian W.T.J. Mitchell argues that landscape can be an instrument of cultural power. Landscape art can be about claiming and possessing land. The European notion of landscape differs in many ways from the complex spiritual Aboriginal notion of Country, which can include Sea Country and Sky Country. As Deborah Bird Rose writes in relation to her work with Indigenous communities on Country in *Nourishing Terrains* (1996): "Country is a place that gives and receives life. Not just imagined or represented, it is lived in and lived with" (p. 7). Yunkaporta and Kirby further emphasises the importance of links to land through the 8 ways of Indigenous knowing (2009), where "an indication of cultural integrity in storytelling is that land and place are central to the story. There's no story without place, and no place without story" (p. 6).

Read over some of the 2019 finalists' responses to the question 'What does landscape art mean to you?' below. Compare and contrast two different views and conclude by forming your own response to the question.

Artist	Response	Artwork
Alexander Beech	<p>I enjoy the process of being absorbed in the landscape, feeling the elements while drawing and painting, then bringing the experience back to the studio. What interests me is that the characteristics of landscapes are forever changing and evolving. In my practice, painting is a collection of moments in time coalesced with ideas. I am concerned about the impact of environments on humans and the impact of humans on environments. Out in the landscape, I appreciate the mundane and the magnificent and take delight in discovering something admirable in the commonplace. As an artist, this is why landscapes are and 'landscape art' is immensely satisfying to paint.</p>	 <p><i>Vulnerability VIII, Fingal Valley</i></p>
Denise Brady	<p>When I do painting, I think a lot. When I finish it and I look at my painting, I see a big picture of me - all in one place. It is a big landscape. I travel through it and see my worries, travel another way see my happiness. Your thoughts, your everything, your whole body is in the painting.</p>	 <p><i>Kamiku Tjukurpa Iritinguru</i></p>
Kylie Elkington	<p>Australia has a strong lineage of artists, indigenous and new of place, who have sought to communicate their experiences of landscape, and I see myself as another artist in that chain of history. The challenge I currently, mostly, set myself is to depict the landscapes of plants endemic to Tasmania, which have been constantly making their presence felt to me since relocating to Tasmania four years ago. To communicate my own experience of encountering landscape, I tend to focus on the minutiae of nature, filling every millimetre of a canvas with it, hopefully investing the essence of the life of the plants in the paintings, something that the pre-Raphaelites strove for.</p>	 <p><i>Native</i></p>

<p>Amanda Johnson</p>	<p>My exploration of landscape is both cultural and site specific. My process typically involves retracing locations where optimistic views of early colonial landscape painting were once made. I am particularly fascinated by first-contact views of Palawa country and how certain details in early paintings and drawings reveal confusion and ambivalence in settler assumptions of Terra nullius. Paintings from my Colonial Heat series often mimic nineteenth-century colonial landscapes but a lurid palette enables me to manipulate generic scenes, invest contemporary pictorial urgencies and a sense of disturbance. The resulting temporal ‘mash-ups’ suggest a compression of colonial past time with the colonial present</p>	 <p><i>Colonial Heat: Warming time</i></p>
<p>Robyn Mayo</p>	<p>Landscape is crucial in keeping us alive giving us clean air, water and land. I like to work in the landscape because the longer I sit the more I see. I am particularly interested in the plants that sit in the area where I am working. The secrets they hold especially their uses for domestic and medicinal purposes are of primary importance to me.</p>	 <p><i>Mourning for Tasmania's Central Plateau</i></p>
<p>Carbiene McDonald Tjangala</p>	<p>My country is a long way from here [Papunya]. It comes from the Petermann Ranges area. My country is called Blood Range. My country. I go back to see that country. To see that country is really good. I used to visit there but now I've come back to Papunya to work. I only paint my country. I felt I had to paint this way, paint my homelands. When I paint I feel good.</p>	 <p><i>Four Dreamings</i></p>
<p>Megan Walch</p>	<p>Landscape art is one of the most lucid and understandable ways for humanity to express itself. It can stand as a metaphor for complex conditions of the body, psyche and culture. We are deeply and intimately connected to landscape; representing its state can be a potent mirror of our own.</p>	 <p><i>Land of Fire and Flood</i></p>

Appropriate Appropriation?

2023 finalist Alex Wanders references John Glover in his work, *The Moon and Lady Franklin*

- How has Wanders acknowledged the appropriation?
- Why do you think he chose to do this?
- What is this work about?



Artist: Alex Wanders

Artwork title: *The Moon and Lady Franklin*

Medium: Acrylic on canvas

Size: 122 x 122 cm

Artist statement:

My painting is a personal response to one of Tasmania's most enigmatic colonial landmarks – Lady Franklin's 1843 reconstruction of a Greek temple in Lenah Valley. Lady Franklin was so committed to the project that she surprised the labourers by climbing a ladder to inspect the roof during its construction.

Intended as a museum to promote culture and learning in the fledgling colony, the building quietly encapsulates some of the ambitions, contradictions, and tragedies of colonisation. My painting explores

these themes by presenting the structure in a theatrical setting which includes a reference to a nocturnal landscape by John Glover.

Glossary

enigmatic adjective UK /,en.ɪg'mæt.ɪk/ US /,en.ɪg'mæt.ɪk/

mysterious and impossible to understand completely.

fledgling adjective (also **fledgeling**) UK /'fledʒ.lɪŋ/ US /'fledʒ.lɪŋ/

new and without experience.

encapsulate verb UK /ɪn'kæp.sjə.leɪt/ US /ɪn'kæp.sjə.leɪt/

to express or show the most important facts about something.

nocturnal adjective UK /nɒk'tɜː.nəl/ US /nɑːk'tɜː.nəl/

being active or happening at night rather than during the day.

For contemporary Australian Aboriginal and Torres Strait Islander and non-Indigenous artists, there are many different ways of engaging with and representing place. Contemporary landscape art is concerned with and curious about:

- identity and identity relations
- relationality and positionality
- a dialogue with the natural environment
- belonging through forming and expressing connections to place
- expressing sensations of being immersed in the land
- a means to explore formal devices, such as colour and style and/or
- exploring human impacts on, and relationships with, the land.

Respond	Discuss the above points and see if you can expand on them using the artworks in the Hadley's Art Prize exhibition as examples.
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Acknowledgments

Art Education Australia (AEA) would like to thank Hadley's Art Prize (HAP) for the opportunity to collaborate on this education resource. AEA would like to acknowledge the collaborative efforts of **Dr Amy Jackett** (Curator - HAP), **Dr Abbey MacDonald** (AEA President) & **Professor Margaret Baguley** (AEA Vice President) for their development of this education resource.

Revised each year with updated content, resources and activities for the HAP finalists' exhibition, 2023 marks the fifth edition of this education resource.

The ongoing development of this resource involves consultation and conversation with artists and art educators from across Australia. For the 2023 iteration of the HAP Education Resource, we would like to thank **Dr Heejin Chang** who has generously provided her experience and expertise in teaching English as a second language to the HAP Education resource.

AEA and HAP would like to acknowledge the collective effort and thank the following art educators for contributing their time and expertise in reviewing iterations of this education resource: **Alise Hardy, Robyn Carmody, Sarah Brooke, Kate Camm, Dr Heejin Chang, Dr Linda Clark, Gail Harradine, Sue Pavlovich, Theresa Sainty and Michelle Walker.**

We thank these educators, scholars and artists for their generous sharing of expertise at various points over the past five years. Their contributions have been instrumental in articulating points of tension and resonance between curriculum and syllabus content, informing the development of activities that support realisation of intended learning outcomes, and possible directions for student and teacher inquiry; all of which are considered and contextualised in relation to the emerging themes, cultural storylines, media and practices enacted by HAP artists each year.



James Dodd, *Nowhere*, 2017 finalist, Acrylic on Linen, 100 x 140 cm

Links to Further Resources/References

Links to the following resources are noted here as a means to assist teachers with discussing Indigenous artworks with their students. The resources and readings may also assist teachers in cultivating their own classroom collaborations with community, and further understanding of the Aboriginal and Torres Strait Islander Histories and Cultures Cross Curriculum Priority in their respective contexts:

- *Guide to evaluating and selecting education resources* (2022) Australian Institute of Aboriginal and Torres Strait Islander Studies [AIATSIS] <https://aiatsis.gov.au/education/guide-evaluating-and-selecting-education-resources>
- *Commonwealth of Australia (2023) Revive: a place for every story, a story for every place – Australia’s cultural policy for the next five years.* Available at: <https://www.arts.gov.au/sites/default/files/documents/national-culturalpolicy-8february2023.pdf>
- *Protocols for using First Nations Cultural and Intellectual Property in the arts.* Australia Council for the Arts. Australian Government. <https://www.australiacouncil.gov.au/programs-and-resources/Protocols-for-using-First-Nations-Cultural-and-Intellectual-Property-in-the-Arts/>
- *Protocols for Indigenous arts and culture* (National Gallery of Australia) <https://nga.gov.au/exhibitions/pdf/protocols.pdf>
- *Respecting cultures: Working with the Tasmanian Aboriginal Community and Aboriginal artists* (Tasmanian Museum and Art Gallery), http://www.arts.tas.gov.au/_data/assets/pdf_file/0017/91232/Respecting_Cultures_October_2009_Revised_2014.pdf
- *National Aboriginal and Torres Strait Islander Curricular Project – Resources.* Australian Government. <https://www.indigenous.gov.au/teaching-guides/curricula-project>
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- *Valuing Art, Respecting Culture* (2001). National Association for the Visual Arts. https://visualarts.net.au/media/uploads/files/Valuing_Art_Respecting_Culture_2.pdf
- *The Essential Introduction to Aboriginal Art: 25 Facts’* The Art Gallery of South Australia, https://agsa-prod.s3.amazonaws.com/media/dd/files/HTTAA_EDU_Resrce_25_FAQ_FEB2021_SCRN.901b139.pdf
- *The Orb.* Aboriginal Education Services, Department of Education, Tasmanian Government. <https://www.theorb.tas.gov.au/>
- *Map of Indigenous Australia,* <https://aiatsis.gov.au/explore/map-indigenous-australia>

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2023 Hadley's Art Prize Risk Assessment

Event:	Hadley's Art Prize Finalists' Exhibition
Venue:	Galleries at Hadley's Orient Hotel
Address:	34 Murray Street, Hobart 7000, TAS
Phone:	(03) 6237 2999
Insurance:	QBE Broadform Liability Policy Insurance \$50,000,000
Access:	Egress to and from the galleries are safe and without risk to visitors' health; the galleries are wheelchair accessible; disabled toilets are available.
Emergences:	Emergency procedures are in place at Hadley's Orient Hotel; hotel staff and exhibition invigilators are trained to deal with emergency situations.
First Aid:	First aid resources are available throughout Hadley's Orient Hotel.
Child-rated employment :	Employees engaged in child-rated activities as defined by the Commission for Children and Young People Act 1998 and the Child Protection (Prohibited Employment) Act 1998 have current Working with Children Registration.



HADLEY'S ORIENT HOTEL
 34 Murray Street
 Hobart, Tasmania, 7000
 Phone: +613 6237 2999
www.hadleyshotel.com.au

Activity	Personnel	Potential Risks	Control Strategies
Visiting the venue	Invigilators present for security; education officers have fine arts/visual arts degrees and/or bachelor of teaching qualifications	<ul style="list-style-type: none"> ▪ Stairs at front entrance ▪ Interference from members of the general public 	Reception staff are stationed at the entrance to assist with cloaking large bags and umbrellas and to guide groups, including school groups, into the galleries; invigilators supervise activity in the galleries; education officers may lead school groups; first aid resources are available.
Related events - lectures/ talks/ guided exhibition tours	Invigilators present for security; education officers have fine arts/visual arts degrees and/or bachelor of teaching qualifications	<ul style="list-style-type: none"> ▪ Stairs at front entrance ▪ Interference from members of the general public and school groups 	As above
Workshops/ art classes	Invigilators present for security; art instructors have fine arts/visual arts degrees and/or bachelor of teaching qualifications and, for youth events, Working with Children Registration	<ul style="list-style-type: none"> ▪ Stairs at front entrance ▪ Interference from members of the general public ▪ Art materials 	As above + all art materials are non-toxic; students are briefed prior to commencement of assigned tasks.



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