

Yokohama Triennale 2014 Pre-event

A Case Study on Educational Programs of Asia Pacific Triennial of Contemporary Art in Australia

Kids' APT:

Connecting Contemporary Art and Kids

Document

ヨコハマトリエンナーレ2014 プレイイベント
オーストラリア発、国際展における次世代教育普及プログラムの事例紹介
「現代アートと子どもをつなぐキッズAPT」
記録集



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Kids' APT: Connecting Contemporary Art and Kids

The Asia Pacific Triennial of Contemporary Art (APT) is a contemporary art exhibition that takes place every three years at the Queensland Art Gallery / Gallery of Modern Art (QAGOMA). It was inaugurated in 1993 to exhibit and collect contemporary artworks of Asia and the Pacific region; Kids' APT is a program that started in 1999 with a focus on young audience.

Simon Wright of QAGOMA was invited on March 8, 2013 to introduce the program at the pre-event of Yokohama Triennale 2014, "Kids' APT: A Case Study on Educational Programs of Asia Pacific Triennial of Contemporary Art in Australia." The programs for young audience at the Yokohama Museum of Art and Yokohama Triennale 2011 were briefly introduced together with the case study of APT. The questions from the school teachers and education officers in the audience led to highlighting and sharing specific efforts and issues. This document is a record of the proceedings.

[Date/Time]

March 8, 2013 / 19:00-21:00

Children's workshop, Yokohama Museum of Art

Organizers: Organizing Committee for Yokohama Triennale, Yokohama Museum of Art

[Timetable]

- | | |
|-------|---|
| 19:00 | Opening Remarks by the Organizer
Osaka Eriko (Director, Yokohama Museum of Art / Chairperson, Organizing Committee for Yokohama Triennale) |
| 19:05 | Part 1 Presentation "Kids' APT: A Case Study on Educational Programs of Asia Pacific Triennial of Contemporary Art in Australia"
Simon Wright (Assistant Director of Programming, Queensland Art Gallery / Gallery of Modern Art [QAGOMA]) |
| 19:40 | Part 2 Introducing Education Programs in Yokohama "Yokohama Triennale and Yokohama Museum of Art"
Seki Junichi (Educational Department Manager, Yokohama Museum of Art) |
| 20:00 | Part 3 Discussion
Moderator: Hoashi Aki (Managing Director, Organizing Committee for Yokohama Triennale) |
| 20:45 | Closing |

1) Affiliation and positions of the speakers are current as of September 14, 2014.

2) Japanese, Chinese, and Korean names are spelled in the order of family name, given name with some exceptions.



Simon Wright
Assistant Director of Programming, Queensland Art Gallery / Gallery of Modern Art (QAGOMA)



Osaka Eiko
Director, Yokohama Museum of Art
Chairperson, Organizing Committee for Yokohama Triennale



Seki Junichi
Educational Department Manager, Yokohama Museum of Art



Moderator: **Hoashi Aki**
Managing Director, Organizing Committee for Yokohama Triennale

Part 1

Presentation

“Kids’ APT: A Case Study on Educational Programs of Asia Pacific Triennial of Contemporary Art in Australia”

Osaka Eriko [Osaka] | Hello and welcome. Thank you all for coming on a Friday night.

Today, we have invited Simon Wright from Queensland Art Gallery / Gallery of Modern Art (QAGOMA) to speak about the special program called Kids’ APT, a program inaugurated in 1999 to coincide with the Asia Pacific Triennial of Contemporary Art (APT). When we talk about international exhibitions, we usually discuss the artists and trends in contemporary art. But today, we will hear how the art on exhibit is communicated to the children.

When I visited APT in 1999, I remember seeing a group of children enjoying themselves in the corner of the gallery. I remember thinking about the potential of a program like this taking place during an international exhibition, but I also then thought how we would not be able to do the same in Japan.

I am sure there are advantages as well as disadvantages in running a program for children in a museum. I hope that Wright-san can share with us his various experiences in his talk. Today’s program will be 2 hours long, but I hope you will enjoy it until the very end.

Hoashi Aki [Hoashi] | So, I would like to now invite Simon Wright to give his presentation.

Wright-san is currently Assistant Director of Programming, QAGOMA. He has worked for university galleries as well as private collections in the past. Therefore, I hope to hear about the education program during APT, but also maybe other things that may be related to his experiences in the different fields. His presentation will be on Kids’ APT, a program for children that is organized during the APT.

Simon Wright [Wright] | Thank you. It’s a very great pleasure for me to be here.

It seems a very natural experience these days to walk into a museum and encounter generations of visitors participating and experiencing art in their own way – perhaps they make something, perhaps they watch something like a performance or talk, perhaps they’re thinking about an artwork, perhaps they’re viewing online interviews, interactive labels or uploading images of their visit on social media. This opening up of the museum space has created a very different visiting experience. We privilege interpretive potential over the authorial voice. We are taking the museum experience from a more passive to a more active experience.

At QAGOMA, contemporary art has become a major focus for children and for collection building and our approaches to programming, and it has contributed to some of the gallery’s highest atten-

dances. Exhibitions drive attendance.

The image that you are looking at is the front of GOMA, the Gallery of Modern Art (FIG. 1). The Queensland Art Gallery is about 100 meters away.

The impact of recurring exhibitions, such as the Asia Pacific Triennial of Contemporary Art, or APT, which is the gallery’s flagship contemporary international art exhibition, is testament to how we service different audiences. Without question, some of the most inspiring contemporary artworks presented in exhibitions like the APT have really challenged visitors’ expectations and provided new experiences, we want to enable direct contact and participation with artworks.

Children as New Audience of Contemporary Art

We see children as amongst our most significant audiences for contemporary art, and we tailor specific programming for their attention.

As a consequence of this, we have become central to many debates surrounding the contested space of art and children and its relationship to core museum practices. And it reveals a lot of about our assumptions about art, who values it and for whom it is made.

When the Queensland Art Gallery decided to focus especially on children and families in its programming in the late 1990s, there were very few national or international models to draw on. Since 1998 over two million children have visited the gallery.

Museum education in the late 1990s was seen as playing an



FIG. 1 Visitors to *21st Century: Art in the First Decade*, GOMA, 2010-11

important, but only a secondary to developing collections and curating exhibitions. Now, after 15 years of programming for young audiences, the gallery is recognised as an international leader.

In particular, for the development of children's programming at the Queensland Art Gallery, the culture of our museum had to change first. This was an immense collective effort and challenge for generations of directors, executive managers, educators, curators and designers. The organizational culture of the gallery has evolved so that, now, children and families as an audience is not considered a separate group, but a part of our strategic plan [FIG. 2].

Children's Art Centre and Its Vision

Since the Gallery of Modern Art opened in 2006, the Children's Art Centre has occupied two physical spaces, but its presentation extends into all gallery exhibition spaces [FIG. 3]. So projects integrate children's programming in ways that very purposely blur the boundaries between artworks for adults and artworks for children.

In the process of working with artists and audiences, the Children's Art Centre has come to define several principles, and there are three main ones:

1. Active participation enables children to engage their intellect in direct experience with a diverse range of contemporary ideas and cultures.
2. Contemporary artists' ideas are an authentic and appealing means through which children can learn about art and its importance in the lives of people around the world.
3. In the 21st century, the profession of art continues to expand and diversify, providing children with a broader understanding of the field and their role in it in the future.

So while design innovation and staff expertise has changed and evolved greatly over time, many principles of the current Children's Art Centre programming have remain unchanged. We aspire to deliver and support direct engagement with artworks. So the focus there is on making, doing and interpreting. Secondly, we want to foster enjoyment while learning. So the focus there is on visual literacy, comprehension and problem solving. The third aim is to allow children to maximize their own experience with a range of

contemporary ideas and different cultures. We always try for a balance between direction, instruction and free association.

Very simple and very practical measures like providing more insight for audiences into an artist's process of making art, and demystifying the practice of being an artist, and getting closer, more personal connections through hands-on interaction are all central to our aims.

The approach that we have taken has exceeded expectations, so much so that in the evolution of the Children's Art Centre, the model for audience engagement has not only changed children's expectations, but every visitor's expectations. In exhibition spaces around all of the galleries we have special cards for children. We often receive feedback from adults that says that information enriches their experience as well as kids.

Children as Ambassadors for the Museum

Children are some of our most regular visitors now and they are our best ambassadors. They bring their families to the gallery, rather than parents bringing their kids.

We trial all of our projects with school teachers in the community first, so that we know they are going to work. Last year, 20 percent of our visitors to the whole complex were children. When you compare this internationally, that is an extraordinary response, much higher than the normal range of art museums; for instance, in the United Kingdom, it is around 9 percent.

In developing projects for children, we conduct research trials in schools and communities which enable our gallery staff to test concepts and materials, and we observe and gauge the children's response to the different projects.

While we are collaborating with artists, we are also collaborating with children. The child's feedback is part of a crucial feedback loop.

In this way, the Children's Art Centre projects are subject to the same rigorous scrutiny as any contemporary exhibition or commissioning process we undertake. It's an insurance policy we take out, so that we know our exhibition product will work. Kids are very honest. They tell you straight up if it's not going to work. When they like something, they don't just like it, they love it.



FIG. 2 Visitors to *The 7th Asia Pacific Triennial of Contemporary Art*, QAGOMA, 2012-13



FIG. 3 Children's Art Centre, Level 1, Gallery of Modern Art

Kids' APT

Let's talk about APT3, which was the first APT where we took APT Kids to the public.

Consider here the numbers of visitors that attend and see the number grow overall as well as the number of children [FIG. 4].

Kids' APT in 1999 represented a number of groundbreaking firsts in terms of our children's programming. Firstly, it acknowledged children as a key audience for an international contemporary art event. It was also the beginning of a shift in the gallery that saw a need for children's programs to be an integral part of major exhibitions, not just a quick add-on. And it was the first time the gallery commissioned contemporary artists to develop artworks specifically for children, and we now acquire those works as well.

Since 1999, Kids' APT has contributed almost one quarter of the gallery's total children's attendance. Many of our adult visitors today, as well as some of our young gallery staff members, made their very first encounter with the gallery through Kids' APT, whether they visited with their family or with schools. A very significant part of our audience started with us as children and they now see the gallery as their place, a place that they can show off to others.

One of the highlights of APT3, for example, was the work of New York based Chinese artist Cai Guo-Qiang (b. China, 1957). Cai

Guo-Qiang's 30-meter long bamboo suspension bridge called *Blue dragon & bridge crossing* spectacularly spanned the gallery's Water-mall. In collaboration with Cai Guo-Qiang, we encouraged young visitors to make their own structures. Thousands of kids, in fact, visitors of all ages took up that challenge and they made quite beautiful things out of bamboo and masking tape [FIGS. 5, 6]. Very simple. Some people said, "Wow, that bridge must be dangerous for kids." In case you are worried, no children fell off this bridge; only an adult.

Three years later, the numbers were growing in both audience and children for APT4.

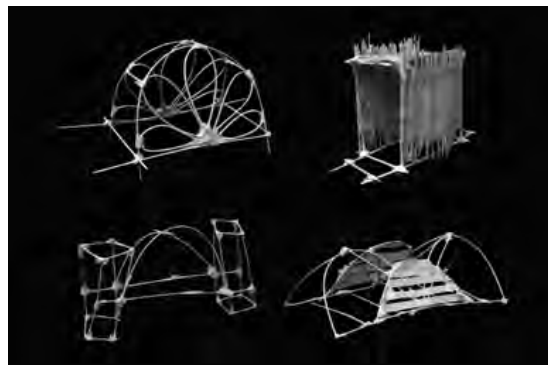
With Kusama Yayoi's (b. Japan, 1929) work, *The obliteration room*, a project that really builds nothing from something and something from nothing, we used over 250,000 dots [FIG. 7]. We were able to talk about screen technology and pixilation. This was ultimately shown in the Tate Museum's survey of Kusama last year.* Some of the kids covered themselves in dots which was actually a great extension of Kusama's focus on the body.

We had an extraordinary number of visitors for APT5, but the number is a little bit artificial because it coincided with the opening of GOMA as the second site. We involved children in the "Bamiyan drawing project." Afghan children sent drawings through Khadim Ali (b. Pakistan, 1978) so that kids in Brisbane could see what it's like to be a child in Afghanistan [FIG. 8].

* The retrospective exhibition "Yayoi Kusama" held at Tate Modern from February 9 to June 5 in 2012.

FIG. 4 Changes in visitor numbers of APT3-7

	Dates	Duration	Number of visitors	Number of visitors (children)	Number of venues
APT3	September 9, 1999 – January 26, 2000	5 months	More than 150,000	More than 16,700	1
APT4	September 9, 2002 – January 26, 2003	5 months	More than 220,000	More than 44,400	1
APT5	December 2, 2006 – May 27, 2007	6 months	More than 750,000	192,445	2
APT6	December 5, 2009 – April 5, 2010	5 months	More than 530,000	More than 130,000	2
APT7	December 8, 2012 – April 14, 2013	4 months	More than 350,000	More than 83,500	2



FIGS. 5, 6 Cai Guo-Qiang, *Blue dragon bridge crossing* / Kids' APT3, 1999

You can see from the moment an idea starts, we involve the designer and the architect as well as curator and artist.

This is Shirana Shahbazi's (b. Iran, 1974) project at Kids' APT6. We asked children to use local fruit and vegetables to make a still life that were sent to the artist, which then was turned into the artwork for the Children's Art Centre [FIG. 9]. We did still life drawing workshops.

This is Isabel & Alfredo Aquilizan's (b. the Philippines, 1965/1962) project, with an emphasis on recycling materials found at home [FIG. 10]. Children were asked to bring in normal everyday things that had no more use to repurpose.

APT7 continues as we speak, with over 350,000 people through the doors so far and we had almost 85,000 children. (as of March 8, 2013)

This is contemporary Aboriginal artist Daniel Boyd (b. Australia, 1982) [FIG. 11]. Aboriginal art in Australia is often thought of as only being about dots, but there is so much more information underneath those dots. So Daniel Boyd's interactive screen project allows children to move their fingers over the screen to reveal their own image under the dots.

With the artwork by Tiffany Chung (b. Vietnam, 1969) from Vietnam, we asked children to group animals together in workshops and tell us a story about what was going on, and then displayed those groups and asked children to draw them and make up their own stories, creating a new narrative [FIG. 12]. This workshop was about multiculturalism and cross-cultural studies, but also about matching text with image.



FIG. 7 Yayoi Kusama, *The obliteration room* / Kids' APT4, 2002



FIG. 8 Khadim Ali, *The Bamiyan drawing project* / Kids' APT5, 2006



FIG. 9 Billboard painter Sirous Shabaghghi creating the mural in Iran / Kids' APT6, 2009



FIG. 10 Isabel & Alfredo Aquilizan, *In-flight (Project: Another Country)* / Kids' APT6, 2009



FIG. 11 Daniel Boyd, *History is made at night* / Kids' APT7, 2012



FIG. 12 Tiffany Chung, *One day the bird flies across the sea* / Kids' APT7, 2012

This is a fantastic multimedia project by Parastou Forouhar (b. Iran, 1962) [FIG. 13]. Farsi script in Iran, often in the shape of the text, embodies a full word, and the children are able to draw on the screen, altering the Farsi script until they have made an animal that the script says, and then they can e-mail it to themselves or to their friends.

We will finish with Iwasaki Takahiro (b. Japan, 1975). Obviously you are aware of Iwasaki's practice; he uses very delicate materials like strands of hair, or cotton threads, bits of dust particles and he makes exquisite miniature replicas of landmarks and urban buildings. And it teases out the idea of a viewer's visual perception. So we have discreetly placed some of those around the gallery and put telescopes up for children to see them through [FIG. 14]. The focus is on what you look at as much as how you look at it. The focus is on out of sight everyday materials that are transformed by creative process.

You can see that the museum does not tell the artist what to do. The artist tells the museum what to do. We test that with children, they tell us if that is going to work, and then we all work together across a lot of departments to make it happen. Not all artists want to work with children's projects and that is fine. But there are plenty who do, and we love them. Thank you.

Hoashi | Thank you. The presentation has provided us with a concise introduction to the children's program at APT.



FIG. 13 Parastou Forouhar, *Persian for kids* / Kids' APT7, 2012



FIG. 14 Takahiro Iwasaki, *Out of disorder (under construction)* / Kids' APT7, 2012

Part 2

Introducing Education Programs in Yokohama

“Yokohama Triennale and Yokohama Museum of Art”

Hoashi | Next, we would like to introduce the educational programs that take place in Yokohama.

By the way, we are here today, not to compare notes to decide on which education program model is better, but to understand what kind of possibilities are available, if such programs are possible, and how we can benefit from them.

Yokohama Triennale was inaugurated in 2001 and has so far completed four editions, including the ones in 2005, 2008, and 2011. In the last edition in 2011 (“Our Magic Hour”), included artist like Iwasaki Takahiro. We have been able to attract 350,000 visitors in the first edition, 190,000 visitors in the second, 550,000 visitors in the third, and 330,000 visitors in the fourth edition.

For the last fourth edition, in which we put “See, Nurture, and Connect” as core values, we were conscious about what to do in order to actually “nurture” our audience and program.

As a result, we ran the Kids Art Guide program, in which children did a guided tour to the visitors. We are now evaluating this program while looking for ways of running such programs. In particular, we would like to either consolidate or to complement our program, and utilize the resources and knowledge available in the existing studio programs, Citizen’s Workshop and Children’s Workshop, which has 24 years of history at the Yokohama Museum of Art. This is why we were interested in the Kids’ APT model which is a program ran during the APT, but which is based in a museum.

Our colleague will now introduce you the studio programs at the Yokohama Museum of Art.

Seki Junichi [Seki] | My name is Seki Junichi and I am in charge of the education department. Since Wright-san is here today to talk about APT, I would like to share the kind of programs we run at the Yokohama Museum of Art, so that we can together think about how we could utilize the educational resources in the museum for the Yokohama Triennale.

It is now 24 years since the inauguration of Yokohama Museum of Art, and from the beginning, we have held programs that introduce the process of the making of art, including meeting artists, producing and creating artworks, to those who are age 12 and over, and children under age 12. The former is called the Citizens’ Workshop and the latter is called the Children’s Workshop.

In the Children’s Workshop, the focus is on nurturing the minds of the children through creative activities while developing future audience by becoming familiar with the museum environment.

We also have programs for schools and individuals. Starting this year, we have a new program for art appreciation, so we will be integrating that with the current programs.

This is a photo of a workshop when we had children watch a professional printer demonstrate his skills during the special exhibition, “The Spirit of KUNIYOSHI—From Ukiyoe to Japanese Modern Paintings,” which exhibited a collection of Japanese woodblock paintings [FIG. 15]. The children took turns to experience printing, and then went to see the print works. We prepared stools so that children could see the works at the right height.

During the summer, we usually host the Kodomo Festa, which invites children with homework to visit the museum during the summer holidays. We involve the educator, volunteers and also teachers volunteers to guide the children through the museum. We provide information on the material and other features of the artworks when we interact with the children so that they are prompted to see the artworks closely. We encourage the children to hold their own opinion, and to think about the artworks in their own ways. During this time, we also organize gallery tours for students of school art clubs and individuals who are interested. We involve school teachers and students who are particularly interested in art, so that we can network with school and expand our museum programs.



FIG. 15 Special Exhibition Class for children and families
“Children meet Ukiyoe Printer”
Ukiyoe Printer: Hayashi Yusuke

Part 3

Discussion

Hoashi | We have received many questions.

The first question is on QAGOMA and its relationship with schools, including the teachers, as well as those students who are not particularly interested in art.

Wright | We work closely with the school's community in a number of ways. In Brisbane, there is the Queensland Art Teachers Association. So we network with them quite closely.

I should also explain that the Children's Art Centre, organizationally, is separate to our education department. From the minute we decide to do a project, a committee will be formed and for the two hours that committee meets, we are all employees of the Children's Art Centre. Education will come, marketing will come, design and architects will come, artists will come, and curators will come. All of them will come to that meeting so that we are working together with a united purpose.

The staff from the education department, there are two full-time staffs, each having secondary and primary art teaching backgrounds. The two staffs in the Children's Art Centre have educational backgrounds as well. So we cross-fertilize.

What we are trying to do is allow a situation to unfold quite naturally in the museum space. For the upcoming exhibition, the floor plan is such that it will take a child who may think they're not interested to enter a space and, after a while, own the process of discovery. Some children who may want to make things will have four desks where they can work. Some children may want to perform and have themselves videoed, and there would be a corner for that, too. And then there is an arcade game section, which is an interactive educational project for children to engage with.

For example, for APT7, we offer 13 projects, 9 of which are in the Children's Art Centre, and the others are in the restaurant and throughout the gallery spaces. It's basically impossible for a child not to find something that they really enjoy.

Education Program in Relation to its Sponsors

So I'm showing you a plan for something that hasn't happened yet; this is a proposal for our next CAC project, a one-artist project. It will cost maybe 150,000 AUD to make, and we rely very heavily on going into the community and generating our sponsors, those people who would pay for these projects. The museum tends to pay for the staff and the publications and resourcing around it and the education kits that go out to schools, but we need money to make these things. So we have support from companies like Santos, the big mining company in Australia, and the Tim Fairfax Family Foundation, a very big private philanthropic organization.

The relationship with our sponsors is extremely important. Santos, for instance, operates in remote communities around

Queensland, and as we are not the "Brisbane" Art Gallery, but the "Queensland" Art Gallery, and we also deliver services into those regions. Tim Fairfax's family is involved in agricultural business throughout Queensland, so he also has a very big personal interest in servicing the regions. He supports us also to deliver projects and content from the regions to show in the city, but also to deliver them regionally. To give you an idea of the level of commitment that the Tim Fairfax Family Foundation gave us just towards APT7, it was over 300,000 AUD.

Hoashi | I would just like to add that Queensland is a state, like the Kanagawa Prefecture, and Brisbane is a city, like the City of Yokohama, so the outreach programs cover the wider state of which the museum is located.

Wright | The Children's Art Centre is free to the public. It is open seven days a week and is part of an overall integrated plan to deliver for young children. We look at two groups: kids with adults and school groups.

We conduct a lot of research with school teachers. We go into the classrooms and we work very closely with teachers and their students so that we get direct feedback. We also make sure, through our education department, that whatever we are doing is very closely aligned with the Queensland Government education curriculum.

Education and Staff Training

We also employ young contemporary artists who do combined degrees of visual arts and teaching at universities to be our attendants in the Children's Art Centre. They are not volunteers. It's another way that we stay in touch with what is being taught at universities about the curriculum development, and it also allows emerging artists to see with great excitement how children react to different situations and communicate about art; it's great for their own personal practice.

Hoashi | I would also like to follow up with another question on Children's Art Centre and the education department. You mentioned about the paid work for artists within your organization. What is your staff training scheme, including those for full-time educators as well as volunteers and other people who are not necessarily paid workers? And how do you build the skills of your full-time educators?

Wright | There is a volunteer program at the QAGOMA, but it is separate to the Children's Art Centre.

We feel we should employ young artists to provide services in the Children's Art Centre but also to train them for special circum-

stances whilst they are there. It's too much responsibility to rely on volunteers. Children are making things, sometimes in dangerous situations, with scissors or carving tools. So our curatorial staffs work with our education staffs and they brief our roster of 25 young artists who work in the Centre about each project.

Working with Schools and Educational Institutions

But we're only talking about the staff in the Centre itself. It's important that when we are working in the regions that the educational staff develop information sheets and contextual information to go with our touring exhibition product. For APT7, for instance, we are touring Kids' APT7 to 79 regional venues.

It presents a lot of complex challenges if you look at the map of Queensland; at the very tip of the north there is the Torres Strait Islands. Queensland is unique in Australia because it has an aboriginal population but also the Torres Strait islanders in the far north. So, the communities in the Torres Strait often identify more with Melanesia and Indonesia. Aboriginal people in the mainland are very focused on their oral traditions and personal histories, so we need to be very culturally aware of what we are taking to these regions and how we are communicating.

This is why, in our working committees, we have the curator of Aboriginal art, curator of Asia Pacific art, staff from the Children's Art Centre department, the education department, and myself to come together and unite around one project.

We train our staff. All of our staff receives a certain level of training, even volunteers, particularly around information for each specific project. But the volunteers also receive training in emergency management response, first aid, you know, the usual things. Where it gets trickier is the staff working in the Children's Art Centre; they need an accreditation that is checked by the police to make sure they are okay to work with young people, which has its own training requirements. But training itself is ongoing and regular, and our two education staff and our two Children's Art Centre staff are regularly meeting with the school teachers association and other professional organizations and keeping up to date with changes in curriculum.

The gallery invests heavily in professional development for its entire staff whether they are volunteers or young artists employed on a casual basis in the Children's Art Centre.

Gordon Hookey (b. Australia, 1961) is an Australian Aboriginal artist, who is very political. His work often talks about colonization and Aboriginal people having to move away from their homelands when settlement happened [FIG. 16].

Part of the curriculum in Queensland schools recognizes Aboriginal history, and they are seeking new ways to represent how this gets taught. Visually and orally, a lot of Aboriginal culture have transferred.

The teaching seeks to emphasize that there is not one Aboriginal person or people. There are over 700 language groups in Australia. Each identifies as a separate culture. Gordon Hookey's personal totem is kangaroo, while there are four different kangaroos in the project that we are going to do with him in the Children's Art Centre*.

* The "Kangaroo Crew" is an interactive project based on the children's book, *The Sacred Hill*, by Gordon Hookey

So using metaphor, we are going to tell the story of how Australia was settled. It was first occupied by Aboriginal people but then people came. There is an image in which the noisy myna birds have arrived and they have scared the four different kangaroos away from their sacred hill [FIG. 17].

So the little guy on the left, Treeza, or the tree-kangaroo lives in the green area in the trees, and the second guy, Rocko, is the rock-wallaby, so the seats around the making tables will be rocks. Potsy and Bluey, different kinds of kangaroos that inhabit the rocks and the flat areas, are also represented in the Children's Art Centre.

In keeping with the Queensland education department's curriculum, this story is ultimately about how the four kangaroos banded together and reclaimed the sacred hill and then lived with the myna birds. It is a story about reconciliation. Children will also learn about the different characteristics of the various animals and be asked to identify with them; strength, cleverness, eyesight, and the power to jump. They will be able to make activities and identify. This project has been researched very closely in two Aboriginal schools with feedback from indigenous teachers and students to make sure it is culturally appropriate.

Hoashi | Thank you for your presentation.

By the way, while you mentioned that the Children's Arts Centre is open seven days a week for free, I just wanted to mention that QAGOMA is also free.

I have received many questions, but among them, there were many which referred to the issue of evaluation and assessment, particularly on evaluating and assessing programs for children.

Evaluating the Program and Feeding Back the Results

Wright | QAGOMA is conscious about getting independent evaluation. We do our own measurement of numbers, which is easy, but the hard part about the quality of the experience is contracted to a London company, Morris Hargreaves McIntyre (<http://www.lateralthinkers.com/>). Morris Hargreaves McIntyre has worked with the gallery for a number of years to develop a very detailed set of questions for children, parents and teachers. And we make sure that a representative sample is taken for every project.

Between 50 and 100 evaluations are done every day. So it creates a big feedback loop; we can refine our processes and change our communication strategies even in the middle of an exhibition if we need to.



FIG. 16 Gordon Hookey, *Blood on the wattle, blood on the palm*, 2009

Hoashi | So, for quantitative assessment, you have a professional company to help you. What is the reason you decided to hire a third party company and what is your view on what they do?

Wright | I don't want to do a paid advertisement for them, but we recognize Morris Hargreaves McIntyre's skills in methodological framework for constructing questions that are unbiased. They have an excellent reputation in the industry. They tailor the specific evaluation to the museum and do not resell the same product over and over. Also, they are not just interested in what the gallery does but the context in which the gallery operates. So they will understand the Queensland Government's strategic objectives for cultural tourism, education outcomes, community development, audience development, and their evaluation will measure our success against those objectives.

Obviously we do self-evaluation all the time as well. We are looking at what our sponsors expect from us. Santos, the mining company, does not tell us how to spend their money but obviously they are working in a lot of regions around the state and they need to see how we work across the state. We like to involve the staff of the organizations that support us and offer our programs to their kids especially, but we also seek their feedback. And we are also dealing with schools that are constantly telling us gaps in the market for exhibition product.

Just to finish, I would like to mention that for different projects there will be specific sponsors like Tourism and Events Queensland or Brisbane Marketing. And they will need very specific information from us. So we are constantly evaluating against their expectations and sometimes where, for instance, a target is not met for audiences, we will not get the full sponsorship dollar. Because obviously these organizations want to know how many hotel nights people spend in Brisbane when they come to the gallery and how much they spend while they're there.

Hoashi | So, your evaluation is done with an understanding that you have corporate sponsors as well as the tourism sector involved.

My last question is on the role of the artist. The exhibition drives the increase of the audience, and the artists are the ones who make the exhibitions possible.

At QAGOMA, artists are those who exhibit, but also who work at the Children's Art Centre, and also get commissioned specifically for Kids APT. What are your criteria for selecting artists for the commissions? And how do you approach them? If you have any thoughts on working with artists in an education program context, please share your thoughts with us.

Wright | The best word is collaboration. I think in the process neither the gallery nor the artist would feel like they are on their own. All is very tightly worked out and communicated. We are doing projects with artists across both galleries, but we do not always do a solo project by that artist in the Children's Art Centre. In other words, we will do programming across both sites at the Queensland Art Gallery and GOMA, but not necessarily a project with that artist in this Children's Art Centre every time. We are looking for a lot of triggers in the work to extend into the Children's Art Centre. We do not want to change an artist's conceptual framework. We do not want to tell them what to do. We just don't do that. They tell us if they are not comfortable, because there are plenty of other opportunities.

One thing we have found for sure is that children, even at a very early age, can understand extremely complex ideas. And we do not want to dumb down an artist's practice. We just need to explain it in a certain way so that they understand the different layers in that practice and can unpack it for themselves across different activities.

We find the best projects are just simply natural extensions over an existing series, or idea.

Hoashi | Thank you for that clarification. With this final question, I would like to close this event.

By the way, the APT7 in Brisbane is open until April 14, 2013. I hope that some of you will be interested in visiting them after having heard about their program.

The Gold Coast may be the famous tourist destination in Queensland, but it may be good to know that, in Brisbane, there's another worthwhile destination; a museum which houses a collection of artworks from the Asia-Pacific region and organizes an interesting international exhibition once every three years.

Please give applause to Mr. Simon Wright. Thank you.

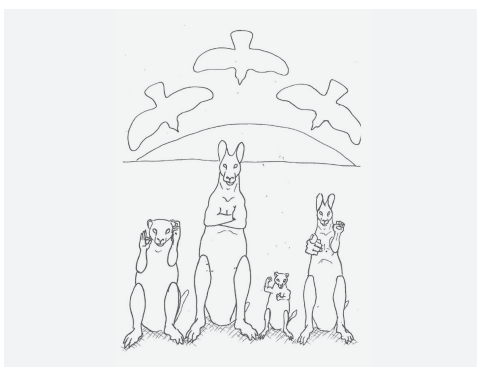


FIG. 17 Gordon Hookey concept sketch

Simon Wright

Assistant Director of Programming,
Queensland Art Gallery / Gallery of Modern Art (QAGOMA)

Simon Wright has held curatorial and management positions in private, commercial and public gallery and museum realms since 1993. Currently Assistant Director of Programming at Queensland Art Gallery / Gallery of Modern Art (QAGOMA), he is a former Director of Griffith Artworks + Griffith University Art Gallery, and curatorial consultant to private collections. He has developed over 200 exhibition and publication projects. He received a Museums Australia Gallery and Museum Achievement Award (2004-2005), a National Australia Bank Partnering Award [QLD] at the Australia Business Arts Foundation Awards (2006), and joined the Queensland Art Gallery Foundation (2007), and was appointed current position in November 2012. He was appointed a member of The Commissioner's Council for Australia for the 53rd Venice Biennale (2009) and served as a member of the 54th Venice Biennale Champion's Program for Australia (2011). He was a member of the selection committee for The Premier of Queensland's International Sculpture Commission, and continues on QCA Industry Advisory Board (2012).

© Image credits

FIGS. 1-14 (PP. 20-24), FIGS. 16-17 (PP. 27-28): Courtesy of Queensland Art Gallery / Gallery of Modern Art [QAGOMA]

FIG. 15 (P. 25): Courtesy of Yokohama Museum of Art

Audience Feedback

[No. of Audience] 67

[No. of Collected Surveys] 54

[Sex] M: 6 | F: 44 | N/A: 4

[Age] 19 & Under: 1 | 20s: 11 | 30s: 15 | 40s: 12 | 50s: 10 | 60s: 2 | Unanswered: 3

[Location of Residency] Yokohama City: 20 | Kanagawa Prefecture: 9 | Tokyo: 18 | Other (in Japan): 3

About the Event

- The discussion helped me understand how to connect contemporary art and children.
- I didn't know that a program like APT existed until I came here today. The story about the children's program broadening the access to art was, indeed, very plausible. I would like to take this knowledge back, and connect and art through my work as a school teacher.
- I learned a lot, especially how the museum, the schools and the artists are related to each other and how important the relationships are. I also learned which activities actually work and how children's programs benefit not only children, but also other visitors.
- It was interesting to learn how APT connects Australia's history and its people (Aborigini, etc.) to art.
- I was impressed with the steady growth of the audience number and the careful organizational structure that enabled its growth. I thought the QAGOMA's policy for volunteers, which is different from Japan, holds water.
- It was good that the thinking process behind the development of the program was shared in an open forum like today.
- It was good to learn about this good model along with the process that brought about its success. I hope that this event will help spread information on APT and art to a broader audience.

Comments on Yokohama Triennale in General

- It would be good if there is a corner dedicated to children.
- I hope that there will be more programs that connect children and art.
- I would like to see a guidebook for elementary and junior high school students, with a narrative which does not use complex words. It would be nice to see an interesting device (other than artworks) in the second venue that would draw people's attention to go.
- I hope you will reflect on today's discussion when you plan your future editions. I always bring my children to the Triennale, so I hope you can continue to build on this good foundation.
- I would be interested in a participatory program that provides tactile and interactive experiences.
- I am interested in artist's workshops.
- The programs should target people of all ages. Also, workshops and interactive artworks would the audience to engage more with art.
- The local community should be involved more.
- I want Yokohama Triennale to become a world-class event.
- If you could share the preliminary process of the event with the public, it may lead others to start a new art event or promote similar events. I hope you can become the forerunner and not limit yourselves to being local to Yokohama.
- It would be good if the exhibition would be accessible to both first-time and regular museum visitors.
- Identifying and thinking about issues do not come across as easy, but I hope Yokohama Triennale can provide an entry point. I am looking forward to the "entertainment" directed by Morimura Yasumasa, I hope you can make contemporary art accessible to a wide range audience.

Yokohama Triennale 2014 Pre-event
A Case Study on
Educational Programs of
Asia Pacific Triennial of Contemporary Art
in Australia

Kids' APT:
Connecting Contemporary Art
and Kids
Document

ヨコハマトリエンナーレ2014 プレイベント
オーストラリア発、国際展における次世代教育普及プログラムの事例紹介
「現代アートと子どもをつなぐキッズAPT」
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