

On Albatross Island

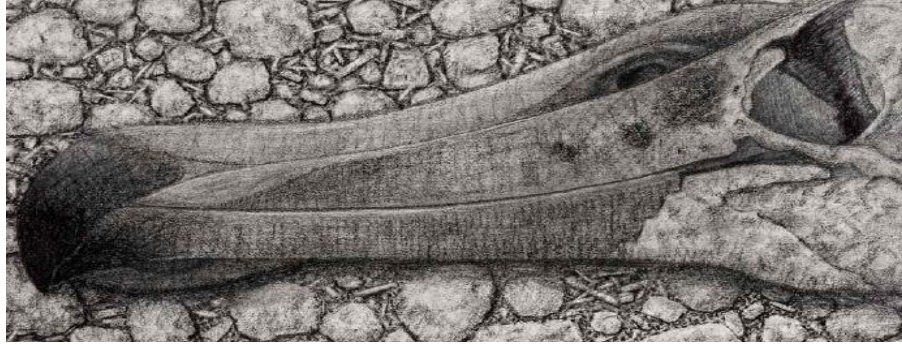
Education Kit

Developed by the Tasmanian Art Teachers Association (TATA) in collaboration with
Art Education Australia (AEA)



Tasmanian art teachers recognise the reconciliation journey as integral to all aspects of art teachers' work in education contexts. We acknowledge the original Owners of the land upon which we work with our students, and we pay our respects to the traditional owners of this island lutruwita (Tasmania). We honour Elders past and present, and value the history, culture and strength of the Tasmanian Aboriginal community. Respectful art teachers keep at the fore of their practice the need to embody mindful, inclusive, accessible and culturally appropriate approaches to art teaching, learning and making with their students.

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North Colony Charcoals, On Albatross Island, 2015, Nos 1-29. Richard Wastell, Charcoal on paper. Variable sizes.

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For Teachers

About this Education Kit

This education kit has been designed by art teachers from the Tasmanian Art Teachers Association (TATA) in collaboration with Art Education Australia (AEA) to support teacher and student engagement with the award winning short film **namanu rruni | Albatross Island**, and materials ensuing from the **On Albatross Island** exhibition. **On Albatross Island** was exhibited at the Queen Victoria Museum and Art Gallery (QVMAG) and Moonah Arts Centre (MAC) in Tasmania throughout 2016. While the physical exhibition has concluded, the opportunity for teachers and students to engage with its core creative outputs is made possible through this education kit. In addition, a virtual gallery of images from the exhibition has been curated into a dedicated online gallery space available from the TATA homepage. **namanu rruni | Albatross Island** takes the viewer to a place almost entirely unseen. The documentary offers an eloquently layered intersection of storylines within a highly engaging visual journey to a remote and beautiful corner of Tasmania. The focus is on the endemic shy albatross that live on only three islands around Tasmania, and the scientists that are working to ensure the survival of this unique species. Thank you to Matthew Newton (RUMMIN Productions) for generously making the award winning **namanu rruni | Albatross Island** documentary available to teachers for 72 hour rental via Vimeo for \$9.99 (AUD). For budgets that allow, the documentary is also available for purchase, and you can find out more about access options for the **namanu rruni | Albatross Island** documentary at <https://vimeo.com/ondemand/albatrossisland>

The activities outlined in this education kit have been developed to help introduce students and teachers to visual art centric learning opportunities about Albatross Island. The activities outlined in the kit pay particular attention to examining the ways artists and scientists collaborate in meaningful interdisciplinary inquiry to enhance breadth and depth of understanding about place and person through diverse ways of knowing. When explored in conjunction with this education kit, the creative outputs from the 2016 exhibition positions students to encounter a range of creative writing, film, photography and drawing media artefacts that enable us to consider:

- the different ways in which identity and land are connected,
- the synergies and distinctions between scientific and creative inquiry, and;
- How artists express and communicate ideas about relationships between person and place.

The **On Albatross Island** Education Kit has been developed by art education specialists from the **Tasmanian Art Teachers Association (TATA)** in collaboration with **Art Education Australia (AEA)**, and consultation with a range of education and cultural community and Arts industry stakeholders. TATA is a not for profit organisation governed by a council representing a diverse range of visual arts education specialists and is the peak state body for visual art education, providing advice, curriculum and pedagogy resources, information and assistance to members to support high-quality visual art teaching and learning opportunities across all

education sectors in Tasmania. Art Education Australia (AEA) is the peak national professional association that supports and promotes all levels of visual art education practice and research as an integral part of general education across Australia. AEA is the national professional association for members of the Australian visual art teaching profession, working alongside and in collaboration with other art education state/territory, national and international peak associations and Arts industry sector stakeholders to deliver high quality visual art learning outcomes for Australian students.

The **On Albatross Island** Education Kit can be used by teachers to explore with their students the interrelated strands of **Making** and **Responding** in the [Australian Curriculum – The Arts](#), focussing on the visual arts.

The **On Albatross Island** Education Kit has been designed to help teachers identify entry points for students from upper primary (grade 5/6) through to middle (grade 7/8) and upper secondary (grade 9/10) to consider a range of viewpoints and perspectives through which the **On Albatross Island** creative and investigative artefacts can be explored and interpreted. The kit itself includes excerpts taken from the imagery, essays and statements provided by the artists and scientists who worked together on Albatross Island during 2015. These can assist teachers in drawing connections across the many themes and ideas that emerge and presents rich opportunities for learning in relation to the Australian Curriculum. The nature of questions threaded throughout the activities include questions for the teacher to consider, as well as questions for students to help guide their investigation and facilitate scaffolded inquiry.

While the **On Albatross Island** materials presents opportunities for diverse interdisciplinary teaching and learning contextualisations, such as in STEAM (Science, Technology, Engineering, Arts and Mathematics) discipline specific education, the activities within the kit have been designed from a visual art centric perspective to help teachers align their explorations to aspects of the Australian Curriculum that can be embedded within their art teaching/learning programs for assessment and reporting purposes. While the activities outlined in this kit focus primarily on learning opportunities pertinent to visual art, teachers are strongly encouraged to consider the vast opportunities for interdisciplinary learning and teaching across other curriculum areas, and use this kit as a tool to broker collaborative projects with their teaching colleagues who specialise in areas beyond visual art.

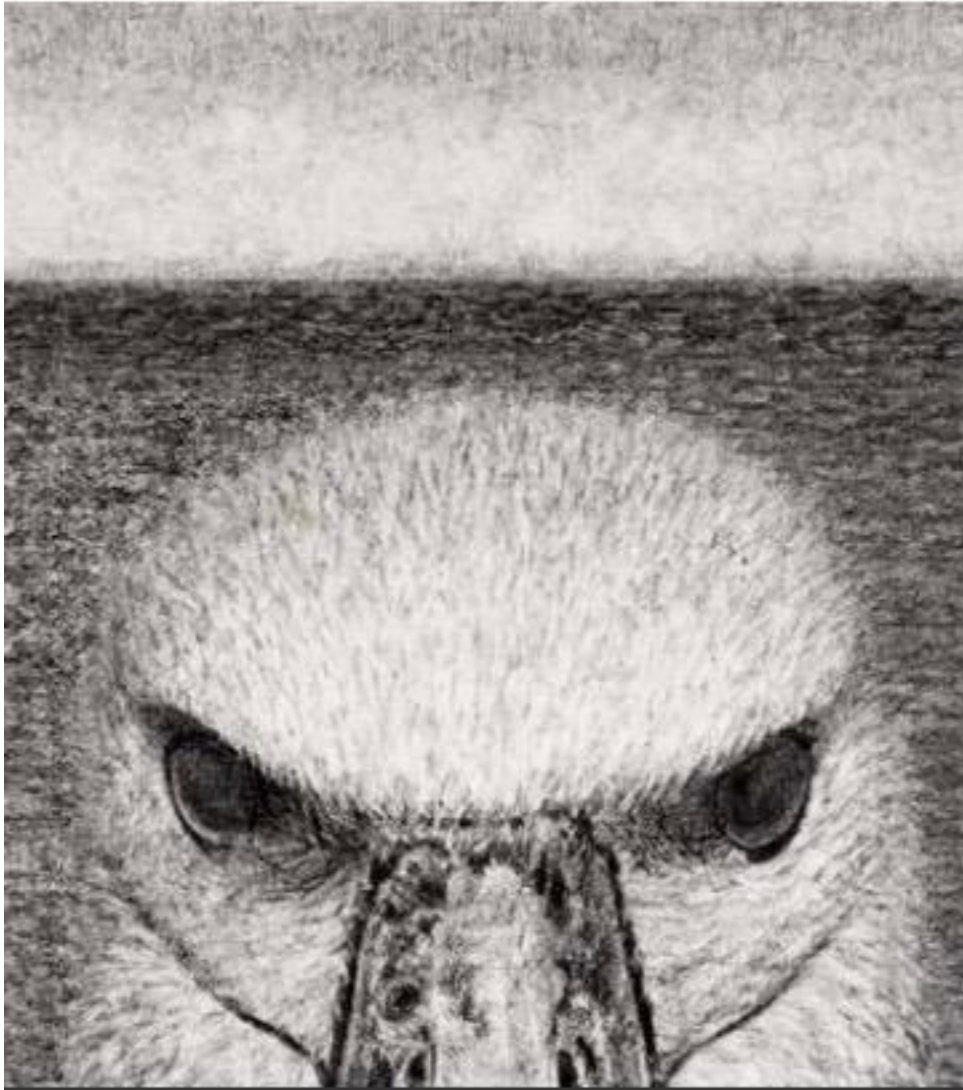
This iteration of the **On Albatross Island** Education Kit also indicates opportunities, relevant to content and context, for teachers to support students' development of skills and understanding integral to the Australian Curriculum General Capabilities (GCs). Whilst opportunities to explore some of the GCs are highlighted, these are certainly not offered as finite or inflexible. In using this education kit, teachers are encouraged to exercise their expertise, agency and preferences in how they might like to approach the activities outlined in this kit. TATA and AEA acknowledge that 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. The seven GCs in the Australian Curriculum encompass knowledge, skills, behaviours and dispositions to equip students to live and work successfully in the twenty-first century and are therefore embedded, where relevant, in the learning experiences. Further detail and guidance regarding how to cultivate the GCs from an Arts-centric perspective can be found in the Curriculum Connections section of this kit (p. 47).

In addition to the GCs, there is also scope for teachers to further tailor the activities for their students to feed into the Australian Curriculum Cross-Curriculum Priorities (CCPs). Teachers are encouraged to exercise their expertise and identify opportunities to further tailor the activities in this kit to explore the CCPs for their students. TATA and AEA encourage all those teachers who might consider exploring the CCPs, particularly those relating to aspects of cultural perspectives and histories, to do so collaboratively and in consultation with community protocol resources. The creative artefacts ensuing from the **On Albatross Island** and the **namanu rruni | Albatross Island** short film include the work of scientists and creative practitioners who have encountered landscape from diverse cultural and discipline perspectives, within which they have engaged in a respectful process of collaborative learning about Tasmanian Aboriginal story, history and cultural perspectives in relation to Albatross Island. In teachers' contextualisation of the activities outlined in this education kit, they may wish to explore artworks that deal with culturally situated knowledge, stories and complexities. Teachers are strongly encouraged to not do this in isolation, and instead seize the opportunity to collaborate with communities, organisations, industry and wider teaching and learning resources. Wherever possible, and in the interest of authentic and appropriate learning, 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. A list of relevant, freely available and credible online resources and cultural protocol documents can be found in the References and Resources section on p. 55 of this education kit. Please refer to these resources before, during and after your explorations of artwork with students.



North Colony 1, On Albatross Island 2014 Matthew Newton, pigment print, 120 x 100cm

THE SHY ALBATROSS



North Colony Charcoals, On Albatross Island, 2015, Nos 1-29. Richard Wastell, Charcoal on paper. Variable sizes.

“I believe one of the most effective things we can do right now for the conservation of the shy albatross is to raise their profile. My role affords me unique access to these birds and their worlds. It is easy for me to champion their cause. But what we need is to create opportunities for other people to learn about the shy albatross, to invite the community to connect with this remarkable species and thus value and support the work being done to protect them”

Dr Rachael Alderman, scientist

“However you cut it, science is in trouble ... It needs help, and this is most particularly needed at the point at which it butts up against a largely non-scientific public. It has a communications crisis, and it needs to find new, more effective ways of getting its message ‘out there’”

Pete Hay, writer

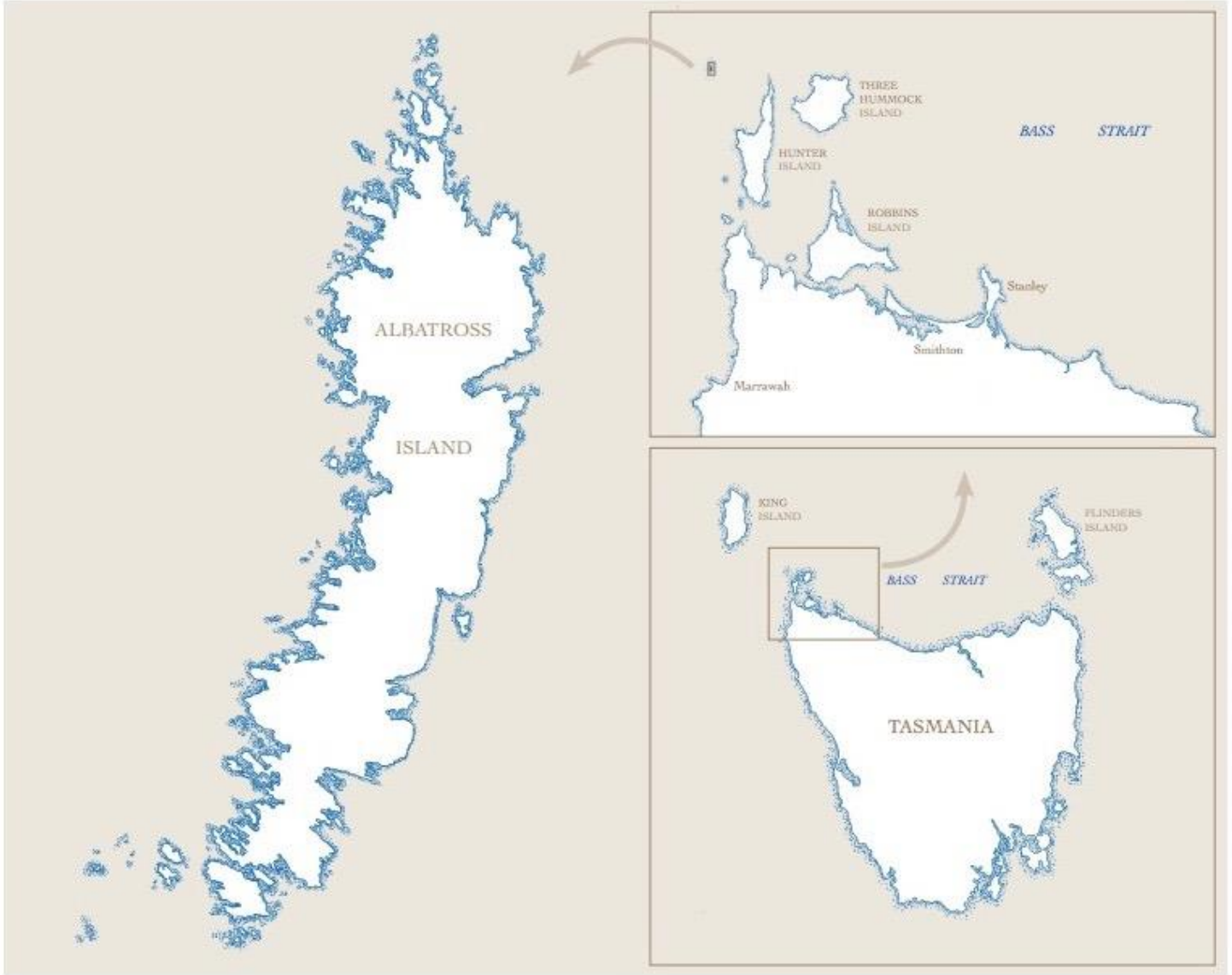
“Science must find new ways to communicate with the world. Facts alone are not enough in the struggle for the public’s hearts and minds. Together we seek to make connections with an audience that is unable to visit the island for themselves”

Matthew Newton, artist

“Never before had I experienced such a visually, emotionally and biologically dynamic environment — not to mention the compelling cultural aspects. I was overwhelmed by it all. To camp inside a giant sea cave, once inhabited by colonial era sealers and Aboriginal women, surrounded by raucous nesting penguins and fairy penguins is one experience I’ll not soon forget. How to make sense of and translate such multifaceted stimuli into charcoal on paper, into art — in a mere seven months? I could spend ten lifetimes coming to terms with Albatross Island, its startling and various topographies, its wildlife, human histories, and the crucial scientific work being done there”.

Richard Wastell, artist

Map- Albatross Island



Encountering the Shy Albatross

The shy albatross, *Thalassarche cauta*, breeds only on three Tasmanian islands; Albatross Island in western Bass Strait, and Pedra Branca and the Mewstone in the south. The naturalist John Gould was the first to describe the species in 1840, and noted “*that the present bird differs from all other species in the extreme caution with which it avoids rather than approaches the neighbourhood of vessels at sea*”, conferring the specific name, “*cauta*” from the Latin for cautious.

Albatross are renowned for their ability to fly great distances. Elongated wings allow effortless gliding flight as they exploit the winds to cover hundreds of kilometres in a day, searching for food in the vast open ocean. Shy albatross are no exception - they remain almost exclusively at sea and may travel as far as South Africa during the first few years of their life.

Shy albatross begin returning to their colony of origin once they reach three or four years of age. First they must find a mate with whom they will form a long lasting pair-bond. This bond is developed through a series of courtship rituals that are unique to the species, involving dancing and display, vocalisations and feather preening. These bonds may take several years to develop and strengthen - most birds do not begin breeding until they are at least six or seven years of age.

When a strong bond is formed and the pair is ready to breed, they build a high mud nest, copulate and, soon after, the female lays a single large egg. The breeding season is highly synchronised, with all eggs in a colony laid during a short period in late September. Both parents share breeding duties. One bird will sit on the nest for days at a time, their only task to incubate the egg and protect it from the elements and predators. They do not move from the nest, they do not eat. The partner forages at sea for up to ten days, searching for the small fishes and squid or cuttlefish that are their preferred prey. Reunited at the nest, the pair may spend time reinforcing their bond by mutual preening or some nest maintenance, before swapping roles. This pattern is repeated for the next 70 days until the chick hatches.

Many eggs do not make it to hatching. Albatross colonies are crowded and chaotic places and mishaps are common. Birds squabble vigorously with neighbours and incoming birds with misjudged or ungainly landings can break eggs. Others have poorly built nests that offer the egg little protection from sharp stones, rolling away, or flooding rains.

Chicks hatch from surviving eggs in December, weighing around 150 grams. Newly emerged chicks are particularly vulnerable to weather extremes and predators. The parents continue to brood their chick on the nest until it is large enough to fend for itself. Both parents then spend most of their time at sea, independently searching for food and bringing back regular meals to their rapidly growing chick. Over the four month chick-rearing period the chick will consume approximately 40kg of food. By April, the chicks have grown to their adult weight of five or six kilograms, are fully feathered and ready to fledge.

One by one, fledglings launch themselves off the high island cliffs for the first time. This is one of the most critical times in the life of an albatross; young naïve birds must immediately learn to both fly and to find their own food. Many do not survive. Once the chick has fledged, the parents spend the next four months foraging

to regain body condition – raising a chick is hard work. Before long, the surviving parents reunite to defend and rebuild their mud nest, engage in their courtship rituals, copulate and lay again.

Shy albatross can live for over 30 years - these survivors will have many opportunities to breed. However, only a small fraction of the eggs laid by a female in her lifetime will survive the long process of incubation, chick-rearing and the many challenges at sea to become a breeding adult.

namanu rruni is what Tasmanian Aboriginal people call Albatross Island. Written in ***palawa kani***¹, it appears in the manuscript of George Augustus Robinson as ‘num.mer.nor rown’, on a page with other place names from the same north west region. Perhaps they paddled over in canoes on rare days when the turbulent and tidal waters of Bass Strait had subsided and the waves of the Dangerous Banks between Hunter and Albatross Islands could be safely negotiated. The first recorded visit to Albatross Island by Europeans was in December 1798 as George Bass and Matthew Flinders circumnavigated Van Dieman’s Land.

One other word, also recorded by Robinson for ‘Albatross Island’ (‘tangatema’), is recorded for two other places, i.e. Rocky Cape (tang.dim.mer) and West Point ([tang.er.dim.me](#)), and further evidence would be required in order to determine the location of the place/area of ‘tangatema’.

George Bass “...they came up with some land, which proved to be a small island, high and very steep; and a long swell, which had just before made its first appearance, broke violently upon it, making a furious surf on all sides. Its summit was whitened over with birds. With some difficulty a landing was effected at the foot of a chasm filled up with loose stones; and, after a slight encounter (sic) with some seals that stood above, they reached the top. The birds they found were albatrosses innumerable ...”

Matthew Flinders “... there were vast numbers of albatrosses on that isle to which their name is given, which were tending their young in the beginning of December; and being unacquainted with the power or disposition of man, did not fear him: we taught them their first lesson of experience ...”

Flinders could not have known at the time how prophetic were his words, for not long after their voyage of exploration, the fur sealing industry boomed and many of the islands of Bass Strait were systematically plundered for their wildlife – including Albatross Island.

James Kelly is reported to have visited the island during his famous Bass Strait sealing expedition in the early 1800s and may have collected skins. However the main attraction of Albatross Island was the abundant source

¹ ****palawa kani*** is the only Aboriginal language now spoken in lutruwita (Tasmania). The spelling system was developed specifically to reflect the sounds of Tasmanian Aboriginal languages (some of which do not occur in English), and to be able to write the words down accordingly. For more information about ***palawa kani*** see the website of the Tasmanian Aboriginal Centre.

of feathers, meat and eggs. Albatross will remain on their nests, protecting their egg, in the face of most dangers. They would have made easy targets, offering little resistance to the sealers as they approached with their clubs.

In October 1830, George Augustus Robinson's mission brought him to the north-west of lutruwita/Tasmania. He took a small party, which included Tasmanian Aboriginals Trukanini and Wurati among them, to visit the sealers on Albatross Island. Robinson was clearly struck by the island and describes his brief visit at length in his journal. His account makes clear that the harvesting of albatross had been occurring for many years. He noted large piles of putrid carcasses and described how the sealers killed hundreds of birds at a time by driving them from their nests on the top of the island into a naturally formed pit, known to the sealers as the "prison". In spite of the great destruction, Robinson marvelled that *"...the top of the rock from one end to the other was covered with albatross ... considering the many thousands killed by the sealers it is astonishing there are so many ..."*.

In 1834, the missionary James Backhouse noted

"... nearly 1,000 albatrosses are said to have been killed on this island, last year. Sometimes the birds are stunned, plucked and cruelly left to linger; but often the skin of the neck is taken, as well as the feathers; the down on this part being nearly equal to that of the swan ..."

Exploitation of the albatross on this island continued in one way or another for many years. Feather collection was replaced by the guano trade, which was on the rise in Tasmania by the 1850's. Various reports hint at large scale activity on Albatross Island in the 1860's. In February of 1863, a local newspaper reports a ship's captain returning from Albatross Island with a broken leg having been knocked down by bags of guano sent down a 200 feet chute. Another similarly timed account reports a party of guano traders who became stranded when their boat was dashed upon the rocks and they were forced to subsist on albatross until they were rescued.



After a century of systematic killing of birds, collection of eggs, disturbance and habitat destruction, the cumulative impact upon the Albatross Island population was substantial. There may have been as many as 11,000 breeding pairs present at the time of Bass and Flinders' visit based on various descriptions and the extent of old guano deposits. The first available count was in November 1894 when a pair of naturalists visited the island and reported some 400 nests remained. Today, following a range of protective measures, approximately 5000 pairs breed on the island. Only a few weather-beaten piles of bones and decaying bags of guano remain as testament to the scale of carnage once witnessed on Albatross Island.

In the early 1980's, a dedicated biologist from the Tasmanian State Government initiated a conservation monitoring program on Albatross Island that has evolved and continues to the present day. Several times a year, a small research team makes its way to the island to spend about a week collecting a range of data. These trips are planned to coincide with key phases in the breeding cycle of the shy albatross. Even today, the timing and duration of these trips is determined by the weather. Passage across the short stretch of Bass Strait and transfer from the boat to the island is only possible in mild conditions. These trips are entirely self-sufficient and focus on minimal impact research. All provisions (food and water supplies) must be carried onto the island with extra as a change in the weather can prevent departure for up to a week. Camp is set up in a cave that affords some protection from the elements, but life on the island is typically cold, often wet and always windy.

In the past, the bird harvesters exploited the fact that shy albatross remain on their nest rather than fly away. Today, we use this tenacious behavior to collect valuable data for conservation with minimal disturbance at the colony.

At the end of each breeding season, a uniquely numbered metal band is applied to the leg of a pre-fledging chick. This band is used to monitor the bird over its lifetime. During incubation, we undertake a roll call of breeding birds. Moving slowly through the colony we are able to systematically check the bands of nesting adults, transcribe the unique number and record the presence of an egg. While outwardly, our proximity appears not to distress them, we still take great care to move slowly, quietly and low to the ground to minimise any impact. With many hundreds of bands recorded each visit, it makes for slow, repetitive and sometimes painful work. Crouched in between nesting birds, you are often within striking range of the sharp tipped bill of several neighbours.

Over time, the data we collect enable us to follow the fates of known individuals throughout their lives. Did the young birds survive and return to the colony to breed several years later? Did the adults recorded in one season survive to the return in the next? Did they lay an egg this year? Were they successful? How do these patterns change with age? Given that adult birds can live more than 30 years of age and do not start breeding until at least five years old, albatross studies require decades of continuous annual data collection.

Such long-term study is the only way to ensure accurate and timely knowledge of how the population is faring. We know that the breeding population was recovering from past exploitation, but recovery appeared to stabilise in the early 2000's at less than half the estimated historical size. Recently, the breeding population has started to decline. Two factors appear to explain this pattern. Firstly, there is a decline in breeding success, which means that albatross pairs have become less likely to successfully raise a chick. The second factor is a decline in juvenile survival - fewer chicks that fledge from the island are surviving their juvenile years to return to the island and breed.

We are now working to understand what is causing these trends – a difficult problem. The genus name for this species, *Thalassarche*, is Greek for “of the ocean”. The time that we are able to observe them in the breeding colony represents only a portion of their lives. To properly understand albatross, we need to know what happens on the oceans. Where do they forage and why? What changes and processes might be occurring in their foraging environment? And how do these relate to breeding trends back at the colony? One way to answer these questions is to follow them on their foraging journeys. We use miniaturised tracking devices, weighing less than 30 grams, taped temporarily to feathers on the back of the bird. Some devices communicate with satellites, allowing location data to be obtained in real time, others record the information. In order to download the data the units must be retrieved when the birds return to the colony. These tracking studies, combined with other complementary investigations into breeding biology and diet allow us to understand some of the threats to shy albatrosses. Given this insight, what, if anything, can be done to help the shy albatross? While humans are no longer harvesting shy albatross, we continue to threaten their long-term survival in a myriad of ways. Two of the biggest threats for shy albatross are interactions with fisheries and anthropogenic climate change.

Albatross are renowned for their ship-following habits. In Samuel Taylor Coleridge's poem *Rime of the Ancient Mariner* (1798), it was considered a good omen to have an albatross behind the boat. When the author shot one with a crossbow the fortunes of the ship and crew changed dramatically for the worse. Early travellers to

Australia were not deterred by omens, and made sport of shooting albatross to ease the boredom of a long sea voyage. Unfortunately, ship-following behaviour continues to bring bad fortune to the albatross. Albatross are particularly drawn to fishing vessels where there is usually an abundance of food, such as bait and the offal and discards which are thrown overboard. Hooking or entanglement with fishing gear while feeding leads to the death of many thousands of birds in fisheries around the world. This mortality is one of the most pervasive threats to albatross populations and contributes to the endangered status of albatross species around the globe.

Conservation scientists and fishers have worked hard to develop ways to catch fish without killing birds and in turn educate the industry and consumers. Many improvements have been made, particularly in the development of practical mitigation measures such as bird scaring devices. Areas where birds and fisheries overlap can be closed to certain types of fishing – tracking data have been important in understanding where these areas are located. Despite improvements, particularly in Australian fisheries, reducing bird deaths due to fishing is an ongoing management challenge.

The greatest challenge looming for shy albatross, as for many others, is climate change. We know that changes in the ocean will have many effects on a species. We have compelling evidence already that that ocean areas occupied by shy albatross are changing. South-east Australia is already one of the fastest warming ocean areas. Many biological changes have already been observed in the region – many fish and plankton species are moving further south and the ocean is now less productive around the breeding colonies.

What will be the specific effects on shy albatross? Unfortunately, the rapid rate of climate change means we may have little time to understand all the impacts. Some species can respond naturally to negative impacts of climate change by moving to new regions. If the rate of climate change was slower, albatross may be able to respond, as they have in the past, for example to changes in sea level that made new breeding locations available. Natural responses can be slow, however, and moving is not an easy option for albatrosses because of their life-history. The natal philopatry that compels young birds to return to their colony of origin, and adults to return annually to the same nest to breed each year, limits the capacity of a population to relocate to a more favourable breeding site. The need to return to the nest regularly also limits the distance that birds can go to if their usual foraging areas are no longer providing enough food.

Another option is to adapt or evolve to the new conditions. However, the low reproductive rate and long generation time of albatross means the process of selection for favourable behavioural or physical traits is likely too slow for this species to adapt to rapid change.

Despite these challenges, we can help shy albatross. Managers can respond by minimising other threats. Scientists continue to work with fisheries managers to reduce albatross deaths caused by fishing. We can reduce the amount of marine pollution and plastics in the ocean – plastics that are ingested by foraging seabirds. Protecting the colony from invasive species, such as mice and rats, is one reason Albatross Island is managed as a Nature Reserve. Access to Albatross Island is restricted to ensure there are no introductions of feral species, spread of diseases, unnecessary disturbance, and habitat destruction.

Unfortunately, the climate changes that are forecast over the next hundred years, mean these actions are unlikely to be enough. Declines in shy albatross abundance have been projected over the next 100 years, even if fishing no longer kills any birds.

As a result, we are now focusing on trying to better understand how when and where variation in the marine and breeding environment influences shy albatross populations. We are starting new monitoring approaches – such as remote cameras, temperature loggers, and genetic techniques – to rapidly fill important gaps in our knowledge. At the same time, we are working to identify and evaluate practical ways we can bolster the population on Albatross Island, so that we are well prepared should the need arise.

Currently, we are investigating low impact ways of counteracting the decline we have observed in breeding success. We have recently shown that controlling parasites on chicks can improve their health and survival rates for very little cost or disturbance. There are many other potential options that we will continue to explore to offset the declines projected under climate change. Testing these options before it is too late is important, as not all options may be suitable or effective.

In partnership with the Bookend Trust (www.bookend.trust), we have established the Tasmanian Albatross Fund. Our aim is to ensure Tasmania's albatross populations are understood and conserved, now and into the future. A tax deductible donation to www.tasmanianalbatrossfund.com.au will help ensure the continuation of existing long-term monitoring and conservation programs and help fund effective ongoing education and outreach initiatives.

The Bookend Trust is the educational arm of the Pennicott Foundation, which undertakes not-for-profit conservation and educational work relating to the positive management of our natural environment. Bookend provides career-building opportunities to school students and teachers from a wide range of backgrounds. This multi-award winning program has provided life-changing opportunities for students to work in the Tasmanian Wilderness World Heritage Area, fly over Antarctica with scientific experts, undertake hands-on scientific learning from Lord Howe Island to Thailand, and engage in online and on-ground exchange projects with other students across Australia and around the globe. Bookend is funded through the donation of time, energy and resources by private individuals concerned about building a positive and co-operative environmental future for our students and community.

The Scientist's perspective – Dr Rachael Alderman



My first visit to Albatross Island was overwhelming. I was a young volunteer foisted upon a group of scientists with no idea of what to expect. The landscape was surreal, the birds amazing and I was both awed and inspired by the people I was with. I remember lying awake all night on the rocky floor of the cave wondering how anyone could possibly sleep through the chaos of penguin and fairy prion calls. I did not imagine that in a few years' time I would have the responsibility for running this program, that my life would literally revolve around the breeding cycle of the shy albatross and that I would accumulate over six months' of nights in that cave, sleeping more soundly there than any other place.

The information obtained over the life of this program by myself and many other colleagues, past and present, shows that the shy albatross population on Albatross Island is no longer recovering from earlier depredations, but has entered a period of decline that appears likely to continue for the foreseeable future.

And so we double our efforts to better understand the underlying cause of this decline and to identify what, if anything, can be done about it. But perhaps a more fundamental challenge is to maintain a relevant and

effective conservation and monitoring program at a time when there are ever increasing demands upon an ever decreasing pool of resources.

How do you secure the future of the shy albatross when most people are not even aware there are albatross breeding in Tasmania, let alone our own endemic species breeding nowhere else on earth?

I believe one of the most effective things we can do right now for the conservation of shy albatross is to raise their profile. My role affords me unique access to these birds and their world. It is easy for me to champion their cause. But what we need is to create opportunities for other people to learn about the shy albatross, to invite the community to connect with this remarkable species and thus value and support the work being done to protect them.

Richard Wastell and Matthew Newton have lent their wonderful talents to this endeavour. When we began, I had no idea how these artists would react to the island, what story they would choose to communicate and how this story would be received by its brand new audience.

Looking now at the works that they have produced, it is clear to me that in Matthew and Richard, the shy albatross had gained two new champions. It is my hope that through our exhibition, on Albatross Island, they gain many more.

Dr Rachael Alderman

Rachael has been actively involved in albatross research and conservation for the last 15 years. She is a biologist with the Tasmanian Government where she works on the monitoring and conservation of marine mammals and seabirds around Tasmania, including Macquarie Island.

The writer's perspectives - Pete Hay

The wind roars in from the west, scouring exposed conglomerate rock, funnelling into the cave where a party of humans is seeking vain relief from the angry elements. Rachael Alderman is here. She is a government wildlife biologist and, since 2003, co-ordinator and team leader of a long-term monitoring study of the shy albatross. Photographer extraordinaire, Matt Newton, is here, and so is Richard Wastell, an artist rapidly scaling his calling's heights. The shy albatross is here, though not precisely here. It is outside in the weather, fixed and resolute upon its flowerpot nest.

What is anomalous here is the presence of Newton and Wastell. This is aptly-named Albatross Island, 18 wild hectares 35kms out in the very teeth of the Bass Strait westerlies. To land on this island you need a permit – and if you are not a scientist your chances are virtually non-existent. Yet Newton and Wastell are here, for this is to be a collaborative science/art exercise in communication. More about that science/art nexus later. Why, though, should there be any call for such a project in the first place?

In her own essay herein, Rachael outlines the biology of the shy albatross, the nature of the monitoring program that has existed since 1980, and the history of human interaction with Albatross Island. It is an extraordinary story, one that features near-extinction – from 10-12000 breeding pairs when Bass and Flinders landed on the island in 1798, the shy albatross declined to a mere 300-400 a century later. In the twentieth century the species recovered, climbing towards half its pre-contact population. Since 2005, though, the number of breeding pairs has undergone a small but steady attrition.

The bird only breeds on three remote Tasmanian islands and, though Albatross Island is off bounds to you and I, it is the most accessible of the three and it is here that the project is based. Rachael speaks of 'her' albatross with great passion. It spends most of its life at sea, but Rachael knows it with a unique intimacy. After a day of banding and fitting miniature satellite tracking devices her hands and forearms stream blood. These are the wounds of love; they mark an engaged scientist's deep affection for an extraordinary bird, one hovering on the brink of vulnerability. She wants it lodged in the hearts and minds of Tasmanians. She wants it known and iconic. Which is where Newton and Wastell come in.

'Albatross Island.' I am overwhelmed with the mythical portent inherent in those two conjoined words. There is a context for this project that sends it soaring it into rarefied realms. Let's take 'island'.

As a geographic trope, the island 'idea' constructs much of civilised societies' understandings of themselves. The life humans live, or might live, is simultaneously distilled and made luminous on islands – islands real and islands imagined. The island is the crucible within which utopian dreams are played out. It concentrates a can-do sense and it concentrates the passions. Albatross Island is a remote speck in Bass Strait, but Bass and Flinders were here, Robinson was here with Trukanini and Wurati, the lawless sealers of the Straits were here.

It is a place with a call on history. But its human history and its natural history have been profoundly incompatible. As we have seen, the sealers, having cleared the island of seals, then commenced plundering the albatross colonies to satisfy a pampered European taste for feathered pillows. A natural catastrophe was narrowly averted.

And here we have an all-too-familiar tale. Writing in 1987, that fine chronicler of the natural world, David Quammen observed that in the preceding 300 years 127 species of bird had entered the dark cave of extinction – and of these 116 had lived on islands. Here’s what he observed in his melancholic essay, ‘Island Getaway’:

“Speciation and extinction tend to happen more rapidly on islands. At the same time, the level of species diversity is almost always lower than on the continental mainlands. Therefore the complex relationships balancing life against death, stasis against change, the success of one species against the decline of another, show themselves more clearly in such places. The history of life on islands reflects – in a heightened and simplified way – the entire evolutionary process”.

Evolution speeds up on islands, then. It throws up biological anomalies, flightlessness in birds, say, or gigantism. And that’s fine, as long as the random evolutionary whims at work on any given island are left to unfold free from disturbance. But this rarely happens. At some point the cocooning isolation is breached, and then we see just how vulnerable are these little oceanic oases of uniquely evolved life. The isolation that made evolutionary pizzazz possible now become the problem – the island’s hard edge becomes an imprisoning wall, precluding escape. And so the short march to extinction begins, most visibly as a consequence of human rapacity, but also subtly – with little genetic variation within species, susceptibility to introduced pathogens is heightened in island-dwelling species.

It has been said that islands are evolution’s ‘natural laboratories’. The role they have played in the emergence and subsequent development of evolutionary science is incalculable. The twin fathers of evolution, Darwin and Wallace, each formulated his breakthrough theory from observations made of life on islands – indeed, Wallace published his pioneering study under the title, *Island Life*. In more recent times, MacArthur and Wilson’s 1967 book, *The Theory of Island Biogeography*, has set the agenda for a generation of ecological scientists. The Albatross Island scientific monitoring program, then, takes place with the very heartland – the *island* heartland – of evolutionary science. It stands four-square within a great tradition.

The shy albatross, though, is an ocean wanderer. It *should*, theoretically, be able to escape the prison of its breached island boundaries. Well ... no. Its dependence on a mere three of the planet's countless islands, from which it shows no inclination to diversify, gives the lie to this. Each admirably monogamous pair produces just a single egg each breeding season, and they must survive the perils of sea and land for six years before they can begin to breed. Not easy in these fraught and crowded times. The trend-line of post-2005 decline suggests that the bird is remorselessly succumbing to unprecedented and growing pressures within their land and, especially, marine environments.

This not to be borne.

Let's return to our portent-laden name: 'Albatross Island'.

We have seen that the 'island' half of the name is loaded with scientific symbolism.

What of 'albatross'?

It would be difficult to understate the place of the albatross as a defining motif within the cultural legacy of the English speaking world. This is because the killing of an albatross, and the dire consequences of that act, is the theme of one of the greatest literary works in the English language, Samuel Taylor Coleridge's 'The Rime of the Ancient Mariner'.

In the maritime mythology of the English-speaking world the albatross was a harbinger of good fortune. So it was in Coleridge's poem:

*And a good south wind sprung up behind,
The Albatross did follow,
And every day, for food or play,
Came to the mariners' hollo!*

Given the several centuries during which Britannia ruled the waves, it may be that the strength of this superstition was crucial to the survival of albatross species in those wont-of-sympathy times. In any case, in Coleridge's poem the sailors' taboo is transgressed: 'with my cross-bow', the accursed ancient Mariner tells the hapless Wedding Guest, 'I shot the Albatross'. As the poem unfolds, the doomed ship and its doomed crew descend into a tormented, parched and putrid hell:

*Water, water every where
And all the boards did shrink;*

*Water, water every where
Nor any drop to drink.*

In the poem, then, Coleridge, more than a century and a half ahead of his time, uses the killing of an albatross to embody a profound ecological imperative. The albatross is symbolic of the living spirit in all life that we should hold sacrosanct. The animal world in particular merits our kindly regard and, indeed, our own wellbeing as a species is dependent upon the cultivation of just such a cast of mind. The Mariner's message is one for our own times, and it is the fate of the albatross that emblemises this. Nor is this me being fanciful, for Coleridge makes his lesson explicit:

*'He prayeth well', says the Mariner to the Wedding Guest', who
loveth best/ Both man and bird and beast.'*

Let's not mince words, then. Central to the canon of English literature is the albatross as the icon for ecological integrity. It is the single most prominent symbol of the need to prevent species destruction. No other creature has borne with it, into the present day, such dramatic import. This given, it is unconscionable, it seems to me, that we should passively watch the albatross slide into the dark cave of non-being with all those other lost, lamented species. With it would go our cultural soul. With it the battle must necessarily be deemed lost.

Late in the 1950s C.P. Snow, acclaimed scientist, celebrated novelist, made his famous distinction between the 'two cultures'. In western society, he observed, an intellectual schism divides the humanities and sciences, with each ignorant about the very basics of the other and, moreover, with little respect for the epistemologies from which each proceeds. Snow was harshest on the humanities, and a backlash within those realms eventually led him, in the 1960s, to produce a sunnier prognosis, one in which divisions were smoothing out into what he called a 'third culture'.

Perhaps. Many in the humanities are now literate in the new physics, ecology, nano and cyber technologies, and even new-wave neuroscience. The popularisers of science can take much credit for this – books by, for example, Stephen Jay Gould, Paul Davies, Jared Diamond, the aforementioned David Quammen, and many others have been, and continue to be, runaway best sellers. Stephen Hawking and Richard Dawkins are household names. And on television popular science programs proliferate, turning their charismatic presenters into instant celebrities. For their part, scientifically-trained people are increasingly prominent in music, the visual arts and even literature. You may even encounter scientists at literary festivals!

But it would be foolish to take this too far. Mystification and wont of sympathy flourish on both sides, a situation not helped by dismissals, within the various post-modernisms that currently command the field in the humanities, of the 'essentialist' truth claims of science. The argument here is that science is just another

hegemonic story seeking to disguise self-interest and context-dependent 'truth' under an entirely spurious claim to universality. Some scientists have hit back by attacking the validity of metaphor-sourced paths to truth and knowledge – a case fatally undermined by the fact that all major scientific advances found their initial eureka moments in metaphor, conceptually in some cases, or via a visual equivalent in others.

The bedrock credibility of science as an enterprise has been so undermined that when scientific findings seem to challenge sacred ideological precepts, as climate science has for the ideologues of the fundamentalist right of politics, it is easy enough to assert the validity of unexamined ideological assumptions over the truth claims of science.

However you cut it, science is in trouble, its declining fortunes reflected in ever-shrinking public budgets. It needs help, and this is most particularly needed at the point at which it butts against a largely non-scientific public. It has a communications crisis, and it needs to find new, more effective ways of getting its message 'out there'.

So. Albatross Island. One scientific story among very many, but a compelling one, a story, as we have seen, of immense symbolic import, touching chords (and cords) that extend deep into the very roots of evolutionary science, and into the mainstream of cultural iconography. Enter Newton and Wastell, artists drawn to the rough and rugged soul of a rough and rugged place – two of Tasmania's great visual interpreters, and at the height of their powers. They were up for it and, as you can now see, they were also up to it. Here is a collaboration born in heaven (as I might say if I believed in heaven). The visual arts communicate truths in a way that sits radically apart from the empirical rigours of the scientific method, but which entirely complements it. An image communicates instantly, acting as a stiletto penetrating instantaneously to the bright heart of a truth. This is an ineffable insight, its impact working slowly through the viewer's constructed reality long after the initial exposure, quietly reconfiguring sympathies and core understandings. The communicative effect of a skilfully wrought visual image may be immeasurable, but it is of great potential power.

Albatross Island is an extraordinary place, the shy albatross an extraordinary creature, Rachael Alderman and her team of extraordinarily dedicated scientists at work on an extraordinary project. They deserve the talents of these extraordinary visual artists. Here is a collaboration that will ink the shy albatross upon that list of icons that constitute an island's soul, and position the shy albatross at the centre of Tasmanians' constructed sense of their vibrant home.

Pete Hay



Pete Hay has been an advisor to governments at state and federal levels. As well as poetry and personal essays, he writes about the politics of place and islands, historical meaning, environmental activism and democratic theory.

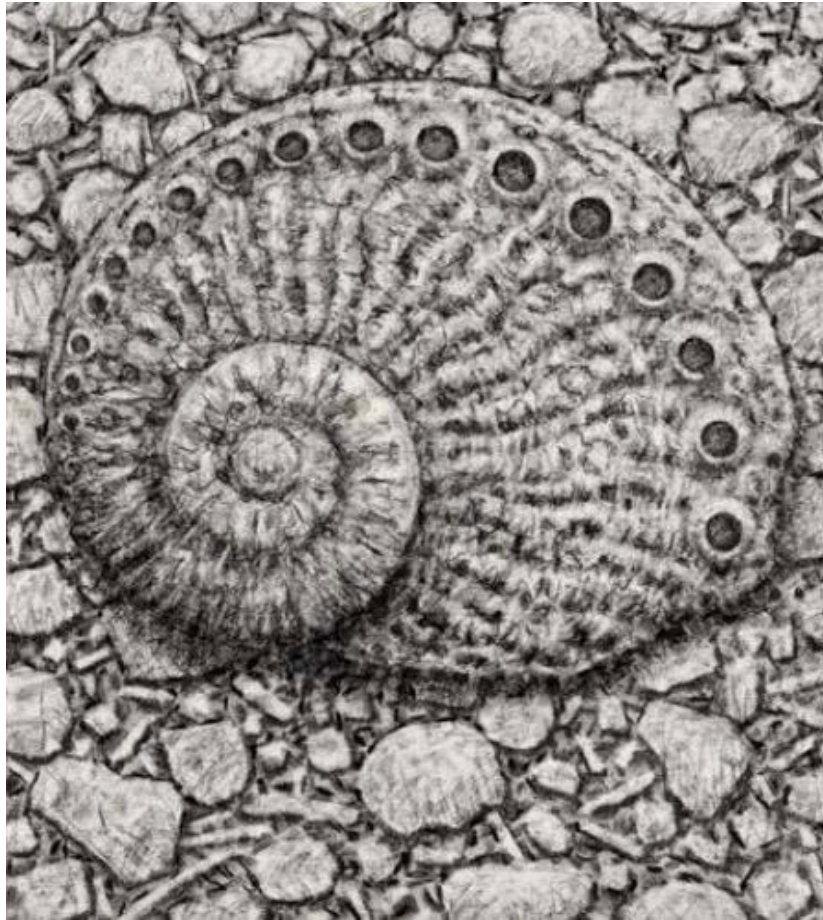
The Artists' perspectives – Richard Wastell



North Colony Charcoals, On Albatross Island, 2015, Nos 1-29. Richard Wastell, Charcoal on paper. Variable sizes.

For a long time I did not know where to begin on Albatross Island. Never before had I experienced such a visually, emotionally and biologically dynamic environment — not to mention the compelling cultural aspects. I was overwhelmed by it all. To camp inside a giant sea cave, once inhabited by colonial era sealers and Aboriginal women, surrounded by raucous nesting penguins and fairy prions is one experience I'll not soon forget. There are many others.

But how to make sense of and translate such multifaceted stimuli into charcoal on paper, into art —in a mere seven months? I could spend ten lifetimes coming to terms with Albatross Island, its startling and various topographies, its wildlife, human histories, and the crucial scientific work being done there.



North Colony Charcoals, On Albatross Island, 2015, Nos 1-29. Richard Wastell, Charcoal on paper. Variable sizes.

I tried many different ways into the project: oil paintings on canvas of Sealers Cave and the natural amphitheatre called The Trap; acrylics of the yellow and orange lichens and the multi-coloured carpets of succulent groundcovers; charcoals of conglomerate rock formations and boulder-fields like something from the Icelandic Fjords; drawings of a wind-whipped sea and crashing surf; and Black Pyramid Rock looming low on the Western horizon. But, in the end, I kept coming back to the birds. It became clear that on Albatross Island, the birds, the Shy Albatross are the stars of the show and I wanted to bring them to the forefront of the artwork.

In a last ditch effort to bring some clarity to these studio experiments, I turned to a journal entry I made in the field on Albatross Island in March 2015 at one of the main nesting sites named North Colony;

“The colony is a guano-polished flat outcrop of conglomerate rock, stripped of all vegetation and patterned with the systematic placement of nests, roughly one and a half metres apart. Most of the nests contain a fledgling chick, 3-4 months old, nearly fully grown. They are covered with tufts of soft down. Sitting upon the nests in which they were hatched, the chicks are not yet grown enough to fly.

Their adult mothers fish throughout the day and return to feed the chicks in the late afternoon—a diet of mostly regurgitated squid, the smell of which is potent and distinctive. On the one hand, the scene is one of hope and optimism—of new life, of giant fluffy birds and of motherly attention, but on the other, all this takes place within a localized landscape of utter desolation.

A number of nests, shaped like flowerpots, made from dirt and any scavenged material—old grasses and shale, Albatross and fish bones and even detritus from the local fishing fleet, now lay empty, the chicks having failed. All around lay the old clean bones of birds long dead and the newer half decayed bodies of the failed chicks.

The decapitated heads and old skeletons of fish scavenged from trawlers are scattered about with rotting squid and Cuttlefish bones and all manner of flotsam and jetsam like something out of the Apocalypse. And in amongst this rubble lie the brightly paint-spattered scientific markers telling their own story of decades of scientific research on the island”.

Reading this note again after a few months working in the studio, gave the project its necessary focus. I hope the finished drawings and their installation in the galleries do justice to the potent sense this field note recalls in me, of what it is like to sit in quiet contemplation of life and death, with the Shy Albatross on Albatross Island.

Richard Wastell



Richard Wastell is a Tasmanian artist whose paintings and drawings have received wide national recognition for their celebration of the material processes of art making and for their innovative depiction of the Tasmanian natural environment. Often conveying a high sense of patterning, texture and colour within natural forms, Richard's work also draws upon historical documents, personal mythologies and issues surrounding Tasmanian environmental politics for inspiration. Born in Hobart in 1974, Richard was awarded an honours degree in painting from the Tasmanian School of Art, University of Tasmania in 1996. He was the recipient of a three month Arts Tasmania Wilderness Residency at Cradle Mountain/Lake St. Clair National Park in 1997 and soon afterwards began exhibiting with Bett Gallery Hobart, where he continues to be represented today. Richard has held 13 solo exhibitions in Hobart, Melbourne and Sydney since 1998 and was commissioned by Devonport Regional Gallery to produce a solo exhibition in 2005.

Richard has been included in numerous group exhibitions throughout Australia, some of which have toured internationally. He has been represented in Sydney, NSW by King Street Gallery on William since 2009. In 2013 Richard was one of ten artists invited to be part of 'The Skullbone Experiment' a touring exhibition and ABC documentary film arising out of an artist's camp at Skullbone Plains, in Tasmania's Central Highlands, hosted by the Tasmanian Land Conservancy. His work is held by many public and private collections in Australia including Parliament House, Canberra, Macquarie Bank, Tasmanian Museum and Art Gallery, Queen Victoria Museum and Art Gallery, Devonport Regional Gallery, Burnie Regional Gallery, Janet Holmes a Court Collection, RACV, Westmead Childrens Hospital and Artbank. Richard lives and works at Prince of Wales Bay, Derwent Park, Glenorchy, with artist Rosemary O'Rourke and their two children, James and Sarah.

The Artists' perspectives – Matthew Newton

Storytelling is the most powerful way to put ideas into the world today. Stories are what move us, make us feel alive, and inspire us. Ultimately, as a documentary photographer, I want my work to be a part of the conversation in geopolitics, social issues, and the environment. To engage with the world on a deeply serious level. The price of admission to this amazing life is that you have to go all the way out there, come back and show the world what you saw. If you take that responsibility seriously it's a difficult task.



Breast feather, On Albatross Island 2014, Matthew Newton, pigment print, 120 x 100cm.

From the moment I heard about Albatross Island I wanted to go there. Access is highly restricted. It took around a year of negotiations. Often projects start with the answer - No, and grow from there. I knew there would be incredible images and the story of the birds and the scientists that live and work amongst them had never been told.

What I didn't expect was to find a place quite so extraordinary and unlike anywhere else I had been in Tasmania. Albatross Island is not an easy environment to work in, it is visually overwhelming and the weather

can be severe. The commitment of the scientists to their work and the compassion they showed not only to the birds, but to each other in the field was inspiring and not at all common.



Waiting to leave, On Albatross Island 2014, Matthew Newton, pigment print, 120 x 100cm.

My aim with this work is to tell the story of the island, to produce images that are more poetic in nature than pure documentary might suggest, whilst not turning away from the fact that I am there to bear witness to a place that very few people see.

*It is entirely conceivable that what I have photographed
may not exist in only a few generations.
I want you to care about the scientists and the birds as much as I now do.
I want to wage war against all those stories in the world today that tell us
that these things aren't important.*

This project is a collaboration between two artists and a scientist that all took risks and leaps of faith in order to see it realised. The process was not always easy, but things that are truly important rarely are. Science must find new ways to communicate with the world. Facts alone are not enough in the struggle for the public's hearts and minds. Together we seek make connections with an audience that is unable to visit the island for themselves. Ultimately we believe that when people are informed they will care.



Fairy prion and moths over The Gultch, On Albatross Island 2014, Matthew Newton, pigment print, 120 x 100cm..

Matthew Newton



Matthew Newton is an independent photographer / cinematographer based in Hobart. He has shot numerous documentaries that have been broadcast nationally and feature documentaries for festival release. He has worked in over a dozen countries, often in remote locations and has directed many of these shoots. Matthew's photographic work is regularly chosen amongst the country's best and exhibited in the nation's premier photographic art prizes. He has been a finalist in the National Portrait Prize, the Moran Prize for Contemporary Photography and the Bowness Photographic Prize on a number of occasions. Matthew has also received several awards and accolades for his work including winning the Devonport Art Prize in 2010. Most recently his work has been exhibited in Sydney's Hyde Park in the City of Sydney's Australian Life exhibition.

In 2007, Matthew self-published *The Forests*, documenting the struggle over the native forests in Tasmania, a collaboration with respected academic and writer, Peter Hay. The book features his critically acclaimed iconic image of the Weld Angel. In 2014, Mathew produced and shot the documentary film, 'The Skullbone Experiment' which aired on ABC Television in the same year. The film showcased a collaboration between ten of Australia's finest landscape painters and The Tasmanian Land Conservancy, to raise awareness of the long-term protection of biodiversity in Tasmania.

The Shy Albatross -
Making and Responding Activities



RESPONDING

Exploring 'On Albatross Island'

Before you visit the virtual gallery: Discuss with the students the differences between artworks featured in books and online and the same ones displayed in a curated exhibition setting. Some useful prompt questions and ideas could include:

- ***What might be missing or different in a virtual encounter, and how might that shape our interpretation? How might those differences influence our understanding?***

(For example, how might differences in scale affect what we can see, and assume?)

- ***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 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.)

- ***What opportunities do virtual spaces offer when face to face encounters are not possible?***

(For example, what does the virtual gallery space enable us to consider or have access to that we might otherwise not be able to explore? What can we do with that information?)

- ***How important is it to consider artworks in relation to the artist's statement and information they provide about their practice?***

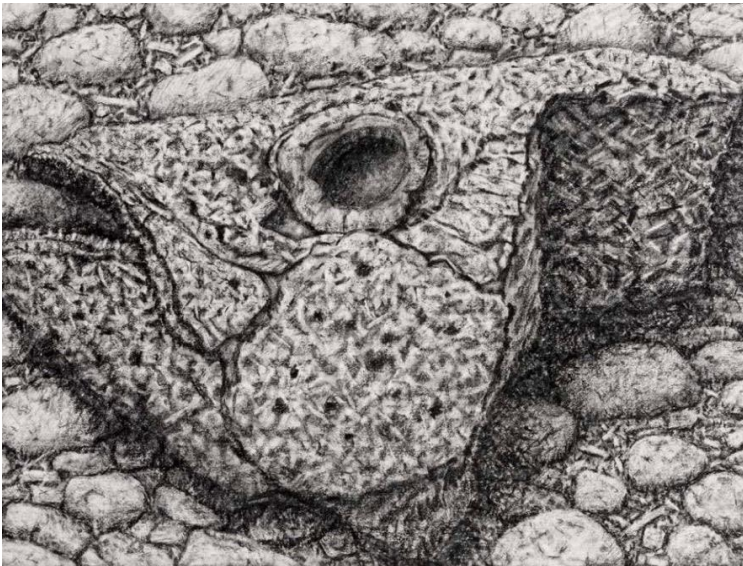
(Allow a balance of opportunity for students to have time and opportunity to 'read' the artwork, and respond intuitively before engaging in critical examination of the artist's intention is valuable. This helps students to consider their own interpretations in relation to the artist's intended meaning.)

- ***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/scale.***

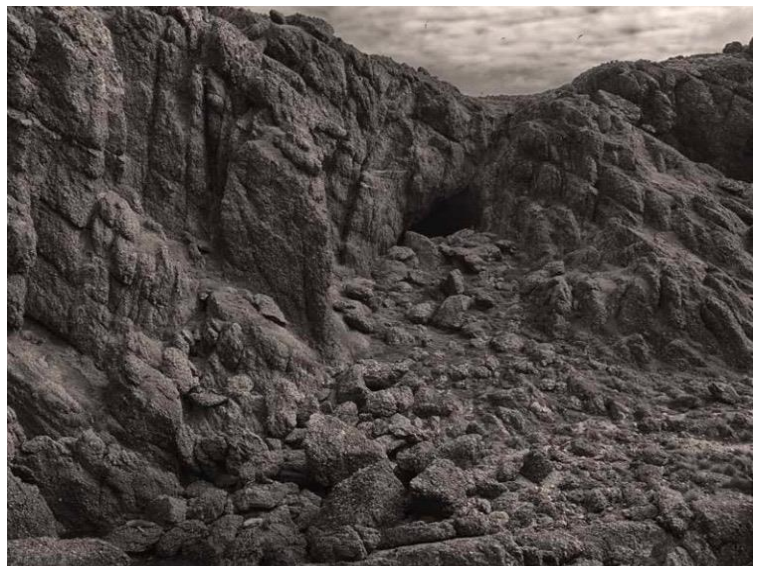
(For example, encourage them to look at artworks in books and online and to work out how large or small the actual artworks are that they are looking at using a ruler.)

Extending the discussion

- Engage the students in a process of focussed response and interpretation in relation to two different artworks from Newton and Wastell. You might have your own preferred pedagogical strategies for investigating artworks; if not, you might like to look at Visual Thinking Strategies (VTS) from Harvard Project Zero, (2007, see reference/resources for further information).
- Ask students - What do you see/think/feel and wonder about the artworks, individually and collectively in relation to each other? What might these artworks be trying to tell us about the bigger picture messages that the scientists/artists want us to consider and/or embrace? How might you ask students to communicate/articulate the interpretation and meaning they make? (i.e class discussion, individual reflection, through their making)
- Use this as an opportunity to explain how artists express themselves in different ways, because they are all different, and have different experiences and backgrounds, which necessarily affect the work they create. For example, if we look at Wastell and Newton's examples (below) of art making in relation to their encounter with Albatross Island, what synergies/differences can we find? Discuss the similarities/differences between the artworks using VTS or your preferred pedagogical strategy.



North Colony Charcoals, On Albatross Island, 2015, Nos 1-29, Richard Wastell
Charcoal on paper. Variable sizes.



Fairy prion and moths over The Gultch, On Albatross Island 2014,
Matthew Newton, pigment print, 120 x 100cm

- Further questions could relate to asking student to think about the importance of physical encounters (experiencing in person), and how the artists, through their work, speak about a place very few of us will ever get to encounter in person. How do artists help us establish connections to special places and important causes?
- Dedicate some time to discussing encounters and how these inform response and meaning making. You could explain that most artists expect people to see their work in 'real life' not through photographs. Ask the students what differences 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; to holistically experience its 'physicality'. It is also important to also discuss and recognise how limitations, cultural restrictions and lack of opportunity for access might sometimes inhibit upon our capacity to explore places and galleries in person. This is where opportunities to retrospectively encounter and experience a place through stories, objects and documentation become incredibly important.



Virtual Gallery tour – Looking at *On Albatross Island*

Suggested materials for this activity:

- + Clipboards (for mobility)
- + Drawing media (i.e range of soft/hard pencils, charcoal, pastels)
- + A4 cartridge and newsprint paper

Responding – What do you see?

Pair Activity

Ask the students to explore the suite of *On Albatross Island* artworks with a classmate and decide on two artworks they like together. On page 57 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.

Explain it might take a little while to make their final two choices, and allow adequate time to not rush this process. Once they have decided on the two artworks, they need to each write down the key details for one of the artworks, including the name of the artist, title, materials, size and year.

Students then each decide on which one they will create a simple line drawing (A4 paper), capturing the features that stand out to them, or that they notice the most. You might ask them to include some adjectives or brief notes to capture their initial response to their chosen work. Emphasise they only have to draw the major shapes and provide necessary detail to help them recall which artwork it is.

Group Activity

Once they have completed this task ask them to come back together 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?*

(Perhaps they will comment on the use of/lack of colour, or how use of shade/tone is used to create atmosphere or an affective/emotive response. Encourage students to focus on and use appropriate art terminology to explain their choices such as line, colour, shape, tone, texture ... These may be new or familiar terms.)

- *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?*

- *What are some of the similarities and differences you notice about Richard and Matt's artworks (still and moving image), and Pete's writing?*

(This question provides an opportunity to challenge and extend older students to explore the relationship between the written, the visual and the aural.)

- *How do sound, movement and image come together to tell us a 'bigger picture' story about the birds, and where they live?*

(What senses are engaged when we look at the static and moving images (i.e. Matt's photographs in relation to the **namanu rruni | Albatross Island** documentary, and what additional information does sound and narrative bring to the story being told?)



Making marks – Creating textures: Technical exploration of elements

Students are to create an artwork of a place or cause that is special to them, inspired by the stories, ideas and technical approaches adopted in their favourite artwork from **On Albatross Island**

Before any artmaking, it is important to have a conversation with students about the importance of 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 inherent to cultural knowledge in artworks, is not acceptable. These can be difficult differences and distinctions for children and adults alike to initially grasp, but it is not beyond any of us. It is our shared responsibility to expand our cultural awareness, and it is important to start and continue having these conversations early in any child's education. Whenever and wherever appropriate, make opportunity and allow time to explore the cultural protocol resources shared in the *References and Resources* section of this kit to help you have these important conversations with your students *before* they start making their artwork.

Suggested materials for activity:

- + Clipboards (for mobility if necessary)
- + Materials pertinent to whatever 2D art making activity you will do with your students, ie:
- + Drawing media (i.e. range of soft/hard pencils, charcoal, pastels)
- + A3 cartridge, card and other papers, canvas, boards
- + Glue, Scissors, masking tape, recyclables/materials to repurpose as part of artmaking

If you work on A3 cartridge paper, you might consider asking the students to divide their paper in half (from landscape to make two A4 sections) or use separate pages if creating larger works. They will be using the bottom half of the A3 page (or another separate page) to write a message to the artist whose work they drew their inspiration from.

On the top half of the A3 cartridge paper, they are to create their own work depicting their favourite place, or communicate something about a place-related cause that is special to them, similar to how Matt, Pete and Richard responded in relation to their experience on Albatross Island. You might consider framing this place to somewhere special in your school or local community, or expand the inquiry out to allow for something more personally significant to individual students.

Students are to use this as an opportunity to explore and further develop their own personal style, ensuring they do not copy from the artworks they were most drawn to from the **On Albatross Island** virtual gallery. It is important for students to be able to refer to their initial sketching and any notes taken during their planning stage, but once it comes to making their own artwork, discouraging or limiting access to the virtual gallery during their primary making stages can help reduce the likelihood for copying. Students should continue to refer to and experiment with their own interpretive sketches and details they noted down about the work they liked throughout the process of making their individual artwork.

To assist students in creating their artwork, ask them to consider the following:

- *How do you think your artist created their interpretation of their special place?*
- *Why do you think they chose to depict what they did?*
- *What do you notice about how they have presented their ideas through their artwork?*
- *What visual elements/principles do you see evidence of, and are one or more of these emphasised (i.e. texture, line, tone)?*
- *What materials do you think they have they used, and what special methods/techniques have they used to create their artwork?*
- *How might you use different techniques to include a special message or clue for your audience?*
- *Consider how shapes, colours, images, or words can be used to let your audience know how special this place is to you, and why it is special.*

When they have finished their artwork, the students need to write a message to the artist whose work they drew inspiration from. Ask the students to describe how their own experiences and background informed the work they created, and how they have sought to present something about themselves, and what is important to them through their artwork. They also need to reference/acknowledge and explain the ways in which their work was inspired by any of the techniques the artist used to create their work.

An important part of the students making activity is their artist statement. This is a short piece of writing to accompany their artwork that their audience can look to find further information about the idea, message or story they have sought to convey in their artwork. When putting together their artist statement, ask students to include details for the following:

- *What did you learn about your place and yourself as you created your artwork?*
- *What ideas are you wanting to communicate to your audience?*
- *What parts of the artwork should the viewer pay closer attention to in order to better understand what you are trying to say?*

The next activity incorporates making and responding, where students can become actively involved in the curatorial process, where their artworks (and accompanying statements) can then be exhibited together as a collaborative classroom exhibition.

Class exhibition

When the students have completed their artworks ask them to share and discuss their artwork with another classmate. The following questions can be used to encourage further responding and meaning making:

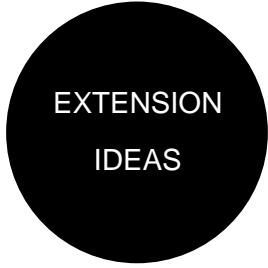
- *Before this process begins, remind each student that each artwork they have created is individual and personal, just like the artworks they have viewed in the gallery. It is important and appropriate that they are different because art is a personal form of expression.*

(For example, if they look closely at some of the line drawings from their earlier planning stages, they will see they have all drawn in response to the artworks a little bit differently, because they notice different things and are responding in relation to their unique experiences and background.)

- *Ask each student to pair up (with their original pair or a new partner) and view and look at each others' artworks, sharing with each other how they have incorporated special clues in their artwork for their audience.*
- *Ask student to describe to each other the particular techniques, art medium and/or elements of art (i.e. line, shape, colour, texture, form, space, tone) that they have used to create their artwork.*

As a class group, work with the students to curate an exhibition, including all the artworks and using their knowledge to look for connections between the works to assist in deciding how works will be placed. It is essential that all students have the opportunity for their artwork to be celebrated through display.

- If space is an issue in your classroom, you might consider grouping a small number of artworks, perhaps 5 – 7 each week and then rotating these until all artworks have been shown. Alternatively, you could consider curating a digital display of artworks.
- You may also consider sending colour JPEG files of the artworks to TATA or AEA and discuss with them the possibility of curating a digital exhibition of your classroom artwork into the TATA or AEA virtual gallery.



Expanding ideas and perspectives

The following section of this kit builds on the above making and responding activities to identify how and where steps can be adapted to incorporate added complexity and challenge. Information and ideas for extension, and further activities to extend student inquiry through making and responding are offered to assist teachers in their differentiation of tasks.

Extending making and responding:

Opportunities to further investigate the relationship between person and place.

We sometimes tend to associate landscape art as being of a natural scene outdoors without any people or building, which is not always the case for many artists. For many contemporary artists, landscape art is about showing and acknowledging their presence in, and relationship with land, sea, waterways 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.

'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 non-Indigenous writer 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).

The following questions/suggestions are divided into three sections pertaining to responding and making to help you and your students (depending on their year/need for differentiation and/or extension) delve further into learning about the relationship between place and person as captured in the artists’ work in the **On Albatross Island** virtual gallery space, and their own ensuing artworks:

Responding

- *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?*
- *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.*
- *In pairs describe to each other the particular techniques, art medium and/or elements of art (i.e. line, shape, colour, texture, form, space, tone) that you have both used to create your artworks.*
- *Is there an artwork you don’t like? If so, try and express using art vocabulary 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?*

- *Do you think it is a quiet place or a noisy place? You can convey ideas about your interpretations through the material/s you choose. For example, by using soft pastels for a quiet place, or bold oil pastels for a noisy place.*
- *In responding to and discussing artworks, remember 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.*
- *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 art work and making observational notes from your own unique artist perspective.*
- *In your pair, share the 'story' you have read from one of the artworks you looked at, and unpack it together. Try to help each other explain how the visuals informed the personal meaning you made.*
- *Be mindful that when listening and learning in and through story that can engage in ways of sharing knowledge and meaning making that synergise with Indigenous ways of knowing. Aboriginal and Torres Strait Islander cultures have theorised through embodied storying for tens of thousands of years (Phillips & Bunda, 2018).*

Making

- *Are there any people or animals you will include in your artwork? Why/why not?*
- *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, or perhaps 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.*

- *Create a gallery with all the artworks. In pairs look at the artworks together and discuss, using art terminology, which parts do you think work well and why.*
- *Place all the 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. In small groups make suggestions and explain to the group why you believe particular artworks would work better together.*
- *Consider how an artwork can be enhanced by being closely positioned to another artwork, or away from particular artworks.*

For the Teacher

- *You could adapt the tasks to focus on 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.*
- *Consider whether an existing unit you have planned might be adapted to incorporate a class exhibition as an outcome.*
- *Is there a particular object/symbol that students agree to each incorporate into their artwork design; what does this represent for the whole class and why is this significant?*
- *In addition to developing individual artist statements to accompany artworks, develop 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).*
- *Students identify and with the support of the teacher, broker a suitable space to hang their classroom body of work.*
- *Decide upon an agreed date that all students will commit to complete their art work 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 for the exhibition – design and create 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 and individual jobs for the exhibition install and take down.*
- *At the conclusion of your whole class exhibition work, you can adapt these questions to help you round out learning outcomes and assessment - What did we learn about the curatorial process? 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?*

Australian Curriculum Connections – General Capabilities

The **On Albatross Island Education Kit** describes a range of making and responding activities through which teachers can support their students' development of a broad range of skills and understandings integral to the *Australian Curriculum* General Capabilities (GCs). Whilst specific GCs are incorporated into the above curriculum connections sections across years 5/6, 7/8 and 9/10, these are certainly not offered as finite or inflexible.

In using this education kit, TATA and AEA encourage teachers to exercise their agency and preferences in how they might like to approach the activities outlined in this kit. We acknowledge 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 feed into the *Australian Curriculum* Cross-Curriculum Priorities. Depending upon the topics, themes and mediums teachers work with their students to explore, teachers are encouraged to identify opportunities to further tailor the activities in this kit to explore the CCPs with their students, in particular:

- Aboriginal and Torres Strait Islander Histories and Cultures; and
- Sustainability

AEA encourages all those teachers who might consider exploring CCPs, particularly those relating to aspects of cultural perspectives and histories to do so collaboratively and in consultation with communities and their protocol resources. (Please refer to the list of freely available online protocol resources on p. 55 of this kit for further information).

The seven GCs in the *Australian Curriculum* encompass knowledge, skills, behaviours and dispositions to equip students to live and work successfully in the twenty-first century and are therefore embedded, where relevant, in the learning experiences. The following section provides a summary of how the General Capabilities are evident in and can be cultivated through the Arts.

General Capabilities in the Australian Curriculum with specific reference to the Arts



Literacy – Students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through making and responding, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others’ artworks. Students understand that the terminologies of the Arts vary according to context and they develop their ability to use language dynamically and flexibly.



Numeracy – Students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks. They 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.



Information and Communication Technology (ICT) Capability – Students engage with digital and virtual technologies when making and responding to artworks. Students learn to apply social and ethical protocols and practices in a digital environment. They use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.



Critical and Creative Thinking – Students use critical and creating thinking when making and responding to artworks by drawing on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies. They consider possibilities and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively. They consider and analyse the motivations, intentions and possible influencing factors and biases that may be evident in artworks they make to which they respond. They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation, and innovations to a variety of audiences.





Personal and Social Capability – Students identify and assess personal strengths, interests and challenges. As art makers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience and adaptability. They also learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practice social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.



Ethical Understanding – Students develop and apply ethical understanding when they encounter or create artworks that require ethical consideration such as work that is controversial, involves a moral dilemma or presents a biased point of view. They explore how ethical principles affect the behaviour and judgement of artists involved in issues and events. Students apply the skills of reasoning, empathy and imagination, and consider and make judgements about actions and motives. They speculate on how life experiences affect and influence people's decision-making and whether various positions held are reasonable. Students develop their understanding of values and ethical principles when interpreting and evaluating artworks and their meaning. They consider the intellectual, moral and property rights of others. In particular, students learn about ethical and cultural protocols when engaging with Aboriginal and Torres Strait Islander Peoples and their histories, cultures and artistic practices.



Intercultural Understanding – Students develop and act with intercultural understanding in making artworks that explore their own cultural identities and those of others, interpreting and comparing their experiences and worlds, and seeking to represent increasingly complex relationships. Students are encouraged to demonstrate empathy for others and open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live. Through engagement with artworks from diverse cultural sources, students are challenged to consider accepted roles, images, objects, sounds, beliefs and practices in new ways.

(ACARA, n.d., *General Capabilities*, <http://docs.acara.edu.au/resources/Arts - GC learning area.pdf>)

Australian Curriculum Links – Years 5/6

In Years 5 and 6 for Visual Arts (Band description), students:

- Students use visual conventions and visual arts practices to express a personal view in their artworks.
- Students use different techniques and processes in planning and making artworks.
- Draw ideas from other artists, artworks, symbol systems, and visual arts practices in other cultures, societies and times.
- Extend their understanding of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.

Connecting with the content (Content Descriptors):

- ACAVAM114: Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different, views, beliefs and opinions.
- ACAVAM115: Develop and apply techniques and processes when making their artworks.
- ACAVAR117: Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks.

General Capabilities:



Opportunities for assessment (Years 5/6 Achievement Standard):

- Students explain how ideas are represented in artworks they make and view.
- Students describe the influences of artworks and practices from different cultures, times and places on their artmaking.
- Students describe how the display of artworks enhances meaning for an audience
- Students demonstrate different techniques and processes in planning and making artworks.

Australian Curriculum Links – Years 7/8

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

- Extend their thinking, understanding and use of perceptual and conceptual skills.
- Acknowledge that artists and audiences hold different views about selected artworks, given contexts of time and place, and established ideologies.
- Design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks.
- Exhibit their artworks individually or collaboratively, basing the selection on a concept or theme.
- Continue to use and apply appropriate visual language and visual conventions with increasing complexity.
- Consider the qualities and sustainable properties of materials, techniques, technologies and processes and combine these to create and produce solutions to their artworks.
- Students exhibit their artworks individually or collaboratively, basing the selection on a concept or theme.
- Students design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks.

Connecting with the content (Content Descriptors):

- **ACAVAM118:** Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork.
- **ACAVAM119:** Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes.
- **ACAVAM120:** Develop planning skills for art-making by exploring techniques and processes used by different artists.

- **ACAVAM122:** Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience.
- **ACAVAR123:** Analyse how artists use visual conventions in artworks.

General Capabilities:



Opportunities for assessment (grade 7/8 Achievement Standard):

- Students identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making.
- Students explain how the display of an artwork can enhance its meaning.
- Students evaluate how they and others are influenced by artworks from different cultures, times and places.
- Students plan their art making in response to exploration of techniques and processes used in their own and others' artworks.
- Students demonstrate use of visual conventions, techniques and processes to communicate meaning in their artworks

Australian Curriculum Links – Years 9/10

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

- Build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.
- Identify the social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia, and explore how these are reflected in developments of forms and styles in visual arts.
- Extend understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies.
- Identify and explain, using appropriate visual language, how artists and audiences interpret artworks through explorations of different viewpoints.
- Build on their experience from the previous band to develop their understanding of the roles of artists and audiences.

Connecting with the content (Content Descriptors):

- **ACAVAR125:** Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists
- **ACAVAM126:** Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions
- **ACAVAM128:** Plan and design artworks that represent artistic intention
- **ACAVAM129:** Present ideas for displaying artworks and evaluate displays of artworks
- **ACAVAR130:** Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making.

General Capabilities:



Opportunities for assessment (Years 9/10 Achievement Standard):

- Evaluate how representations communicate artistic intentions in artworks they make and view.
- Evaluate artworks and displays from different cultures, times and places.
- Analyse connections between visual conventions, practices and viewpoints that represent students' own and others' ideas.
- Identify influences of other artists on their own artworks.
- Students manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks.

Links to Further resources/references of interest

Links to the following resources are provided to assist teachers with discussion of Indigenous perspectives and histories they they might wish to explore in their further contextualisations of the described activities, or in relation to other directions for inquiry they wish to pursue. These resources are freely available online and provide excellent guidance for teachers looking to help themselves and their students to further understand Aboriginal and Torres Strait Islander Histories in relation to and through the three dimensions of The Australian Curriculum (learning areas, GCs, CCPs):

- *Aboriginal Education Services, Department of Education, Tasmania – Resources.* Available from: <https://www.education.tas.gov.au/parents-carers/school-colleges/aboriginal-education-services/>
- *Indigenous arts and culture protocols* (National Gallery of Australia) <https://nqa.gov.au/exhibitions/pdf/protocols.pdf>
- *Little J & Big Cuz -5E's inquiry resources.* Available from: <https://www.littlejandbigcuz.com.au/resources>
- *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
- *The Orb (2018.) Department of Education Tasmania, Retrieved from:* <https://www.theorb.tas.gov.au/>
- *Tasmanian Aboriginal Centre (TAC) website.* Available from: <http://tacinc.com.au/>
- *Valuing Art, Respecting Culture* (National Association for the Visual Arts) https://visualarts.net.au/media/uploads/files/Valuing_Art_Respecting_Culture_2.pdf

Further resources of interest

- ACARA (n.d.). *General Capabilities.* Retrieved from: <https://www.australiancurriculum.edu.au/f-10-curriculum/general-capabilities/>
- ACARA (n.d.). *The Australian Curriculum – The Arts.* Retrieved from: <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/>

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- †Expedition Class (2015), Search for the Shy Albatross: Lesson plans for Foundation – year 5/6 students, Retrieved from: <https://expeditionclass.com/learn.php>
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- Rose, D. B. (1996). Nourishing terrains: Australian Aboriginal views of landscape and wilderness, *Australian Heritage Commission*, Canberra, ACT.
- RUMMIN Productions (2018). *namanu rruni | Albatross Island*, available for rental/purchase at <https://vimeo.com/ondemand/albatrossisland>
- Yunkaporta, T. (2009). *Aboriginal pedagogies at the cultural interface*[†](Unpublished doctoral thesis). James Cook University, Australia. Retrieved from <https://researchonline.jcu.edu.au/10974/4/04Bookchapter.pdf>
- Yunkaporta, T., & Kirby, M. (2011). Yarning up Aboriginal pedagogies: A dialogue about eight Aboriginal ways of learning. In N. Purdie, G. Milgate & H. R. Bell (Eds.), *Two way teaching and learning: Toward culturally reflective and relevant education* (205-213). VIC: ACER Press.

[†] Founded in 2007, Expedition Class was created to inspire and motivate students in science and environmental education through a unique model of adventure learning. By collaborating with schools and external organisations, and conducting small footprint journeys, the goal is to provide free online learning resources, school visits, and professional learning for teachers in Australia and further afield. Expedition Class has published a suite of teaching and learning resources in relation to Albatross Island (2015) in collaboration with The Australian Science Teachers Association (ASTA) and The Bookend Trust. Bookend is part of the Pennicott Foundation and is based in the research departments of the University of Tasmania. To access the Expedition Class lesson plans for the Shy Albatross, you will need to sign up – follow the prompts via the website <https://expeditionclass.com/learn.php>

Encountering and engaging with the Shy Albatross – Reflective questions

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? _____

How does this artwork make you feel? _____

On the back of this page draw the major shapes/patterns/lines featured in your chosen artwork

Thanks

TATA and **AEA** would like to thank **Matthew Newton** for generously sharing the existing **On Albatross Island** creative artefacts from the 2014 inquiry and 2015 exhibitions at QVMAG and MAC, and providing us with the opportunity to repurpose and contextualise these resources into this education kit, to facilitate teacher and student engagement with Albatross Island. These resources, reimagined in the context of this education kit, empower teachers to continue the legacy of story sharing, value building and advocacy for protection of vulnerable people and places, to ensure their longevity and wellbeing for future generations.

TATA and **AEA** would also like to thank the **University of Tasmania**, and in particular **Professor Benjamin Richardson** (College of Arts, Law and Education), for creating the opportunity for an eclectic group of stakeholders interested in transformative experience for conservation and change to cultivate opportunities for collaboration, from which this education kit has emerged. **TATA** and **AEA** would like to acknowledge the collaborative efforts of **Carmel Dilger** (**TATA** Councillor, Art Teacher Scotch Oakburn College) and **Dr Abbey MacDonald** (**AEA** Vice President, Lecturer in Arts Education - University of Tasmania) for bringing this education kit to fruition.

The shape of this kit is underpinned by consultation and ongoing conversations, and in particular **AEA** and **TATA** would like to acknowledge and thank **Theresa Sainty** for her generosity and guidance in articulating cultural storylines and directions for further learning opportunities that the content of this kit provides a springboard for.

The Arts provide us with a repertoire of traditional and non-traditional means and ways through which to communicate, engage, make meaning and socially relate. In creative practice and education contexts, art practice, process and products offer a suite of pedagogical tools and possibilities for learning, fostering capacity for creative and flexible thinking, and providing a way of coming to understand and make connections across different fields and between domains of knowledge.

In closing, **TATA** and **AEA** would like to acknowledge and thank all those who originally contributed to the **On Albatross Island** collaboration. Thank you for making these rich resources available for teachers to explore with their students.