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KALDOR PRIMARY PUBLIC ART PROJECT: WORKING WITH CONTEMPORARY PUBLIC ART AND TEACHERS THROUGH THE e[5] INSTRUCTIONAL MODEL

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Abstract

This paper discusses the Kaldor Primary Public Art Project that was conceived and enacted during the late 2009 and first half of 2010, where the Department of Education and Early Childhood Development (Victoria, Australia) worked in collaboration with Kaldor Public Art Projects. The concept of this project was developed by Kaldor Public Art Projects, a not-for-profit organisation that has pioneered the presentation of influential art projects in Australia. These projects have changed and shaped Australians' perceptions and appreciation of contemporary art through the support and development of individual artists.

The project aim was to build teacher capacity in using contemporary visual art in primary arts programs. The key components of the project highlighted building understanding and use of the e[5] Instructional Model (Department of Education and Early Childhood., 2009); using interactive whiteboards as an instructional tool; and developing a resource for primary teachers that aligns with the Victorian Essential Learning Standards (Victorian Curriculum and Assessment Authority, State Government of Victoria , 2009). This paper reflects the experiences of the ten teachers from Victorian government and catholic schools involved in the project. Throughout particular focus is made to honouring the voice of the teachers and students who experienced the contemporary public art units and lesson sequences using the e[5] Instructional Model. Acknowledgement of the varied experiences prior and through the project is made to areas of visual arts program in schools and involvement in contemporary arts practice to highlight visual arts teachers' professional development and formation of a community.

Introduction

This is a reflective paper that shares the professional learning of the primary visual arts teachers involved in the Kaldor Primary Public Art Project (KPPAP). Throughout this project a learning community was established consisting of the teachers and experts in ICT, curriculum and visual arts. This provided a unique opportunity for all participants to be a part of a community where they could discuss visual arts – their pedagogy, passion, learning experiences and application and ideas for learning and teaching activities in the art classroom. The sharing of these perspectives and experiences is provided, whereby the teacher voice is shared. Interspersed with contextual elements, this paper offers an insight into the Kaldor Primary Public Art Project.

Context: Establishing the Kaldor Primary Public Art Project

The KPPAP was conceptualized at the end of 2009, concluding at the end of 2010, through the collaboration of the Department of Education and Early Childhood Development (Victoria) with Kaldor Public Art Projects. The project was announced with a focus on developing a Kindergarten to Year 6 visual art education resource

based on Kaldor art projects and specifically designed for Interactive Whiteboards (IWBs) as a tool for learning and teaching.

The concept of this project was developed by Kaldor Public Art Projects, a not-for-profit organisation that has pioneered the presentation of influential contemporary art projects in Australia. These projects have changed and shaped Australians' perceptions and appreciation of contemporary art through the support and development of individual artists and contributes to increased participation and greater understanding of the arts in the community.

The project aimed to build teacher capacity in using contemporary visual art in primary arts programs. Specifically for this project two key works were used to inspire classroom work (Christo and Jeanne-Claude's Wrapped Coast and Jeff Koons Puppy). The project has a number of key components: building understanding and use of the e^5 Instructional Model as a planning and teacher practice self-assessment; using interactive whiteboards as an instructional tool; and developing a resource for primary teachers that aligns with the state curriculum documentation of Victorian Essential Learning Standards (VELS) and the e^5 Instructional Model. Although this project was influenced heavily on the e^5 Instructional Model, this paper does not go into specific detail. Acknowledgement is made of this model, however, it was best viewed to honor it in more detail in future papers.

Participants

See Appendix 1: Figure 1: Location of schools in the state of Victoria involved in Kaldor Public Art Project.

The teachers were selected on the basis of the following key selection criteria: strong creative arts program in the school; involvement in innovative visual arts projects; demonstrating contemporary practice; and utilising/engaging with digital technology. The breakdown of these schools is provided in Table 1 indicating the student numbers and grades working with their respective visual art teacher.

Table 1: Breakdown of schools involved in project

School	Region	School Enrolment Numbers	Students numbers in project
Appin Park Primary School	HUME	350	84 Grade 3/4
Coral Park Primary School	SMR	450	150 Grade 5/6
Osborne Primary School	SMR	626	86 Grade 6
Robinvale P-12 College	LMR	P-12=490/P-6=245	96 Grade 4,5 and 6
Sandringham Primary School	SMR	540	157 Grade 3/4
Sherbrooke Community School	EMR	NA	NA
Solway Primary School	EMR	282	125 Grade 1/2
St Joseph's Primary School Sorrento	CEO	128	26 Prep
Wodonga West Primary School	HUME	450	175 Grade 5/6
Yarra Road Primary School	EMR	365	40 Grade 4, 20 Grade3

 Being a part of the project allowed visual arts teachers to interact with each other professionally. Opportunities were provided for collegial conversations through several professional development days, one-

to-one visits by the expert team members to schools, curriculum coaching, and the establishment of a NING site for ongoing interactive sharing and dialogue anytime, anywhere.

Kaldor Public Art Projects: an introduction

In 1969 artists Christo and Jeanne-Claude came to Sydney, Australia, and wrapped the rocky coastline at Little Bay; two-and-a-half kilometres of coast and cliffs up to 26 metres high. It was the largest single artwork that had ever been made at the time. One of the first major land art projects anywhere in the world, it was made possible by a young Australian collector, John Kaldor. Forty years later, in 2009, the Art Gallery of New South Wales celebrated four decades of John Kaldor's public art in an exhibition containing archival material, photographs and unique television footage.

With John Kaldor as director, Kaldor Public Art Projects (Kaldor Public Art Projects, n.d) is a not-for-profit organization, with tax deductible status on the Australian Government's Register of Charitable Organisations, and has pioneered the presentation of influential art projects which have changed and shaped Australians' perceptions and appreciation of contemporary art. The organization sees contemporary art as a critical and potent element in lifelong education.

Kaldor Public Art Projects work with a wide variety of partners to bring innovative works to spaces outside galleries and museums. They see the arts as a global community which has a unique power to bring people together through the celebration of creativity.

Kaldor Public Art Projects supports the development of individual artists and contributes to increased participation and greater understanding of the arts in the community. They collaborate with groundbreaking artists to create new works inspired by place and time, and explores the linkages between art, creativity, and education. Their mission is achieved through:

- Longstanding links to the international art community and the Australian contemporary visual art sector, identifying visual artists of significance, with whom collaboration occurs in the creation of new works of relevance to today's world and to the development of contemporary art practice.

- Working with artists to locate and interpret unique sites in Australia, bringing new meaning to these sites and creating works which mark important new directions in their art.

- Creating groundbreaking art outside the walls of galleries and museums, we enhance and stimulate the community's understanding of contemporary art and the place it plays in today's world.

- Developing readily accessible and relevant programs for schools and tertiary institutions, to afford all students exposure to the highest standards of contemporary arts practice which inspires the imagination.

Artworks Inspiring Kaldor Primary Art Project: Wrapped Coast and Puppy

Two artworks were selected for in-depth focus and promotion of discussion about public art for this project. Christo and Jeanne-Claude's Wrapped Coast (1969 – 1st Kaldor Project) and Jeff Koons' Puppy (1995 - 10th Kaldor Project), both completed in Sydney, Australia, were juxtaposed to represent cutting edge innovation and design that ignites audience interpretation and participation on multiple levels.

Introduction to Christo and Jeanne-Claude's Wrapped Coast

Husband-and-wife team Christo and Jeanne-Claude are widely known for their public art projects. Since 1961, they have proposed ambitious alterations of public places. Their temporary large-scale environmental works (in both urban and rural settings) have elements of painting, sculpture, architecture and urban planning. In some of their most famous works, they have wrapped buildings and landscapes in fabric, securing the wrappings with rope.

In 1968, John Kaldor, then a young textile designer, met Christo and Jeanne-Claude in New York, and bought a small *Package* (he had seen their work in a *documenta 4* catalogue). While working for Universal Textiles in Australia, Kaldor had initiated the Alcorso-Sekers Travelling Scholarship, supporting travel and professional development for Australian artists. He requested permission for the scholarship to be used to bring an international artist to Australia and, subsequently, Christo and Jeanne-Claude were invited to visit to give a lecture. Instead, they proposed the concept for *Wrapped Coast*.

The site selected was Little Bay, property of Prince Henry Hospital, located 14.5kilometres southeast of the centre of Sydney. The cliff-lined shore area that was wrapped is approximately 2.4kilometres long, 46 to 244metres wide, and 26 metres (high at the northern cliffs, and is at sea level at the southern sandy beach. One million square feet (90 000 square metres) of erosion-control fabric (a synthetic, woven fibre usually manufactured for agricultural purposes) was used for the wrapping, along with 56.3kilometres of polypropylene rope, 3.8 centimetres in diameter. Ramset guns fired 25000 charges of fasteners, threaded studs and clips to secure the rope to the rocks. Over four weeks, it took more than 100 workers (including 15professional mountain climbers) and 11 volunteers (architecture and art students from the University of Sydney and East Sydney Technical College) in excess of 17 000 hours to complete the work.

To raise funds for the project, an exhibition was held at Sydney's Central Street Gallery, which included Christo's preparatory drawings, photographs by Harry Shunk of *Wrapped Coast* in progress, and a work entitled *Wrapped Hay*, comprising hay bales packaged in black plastic. In addition, *Wool Works* was created at the National Gallery of Victoria in Melbourne in November 1969, with wool bales arranged in the gallery and in its Murdoch Court.
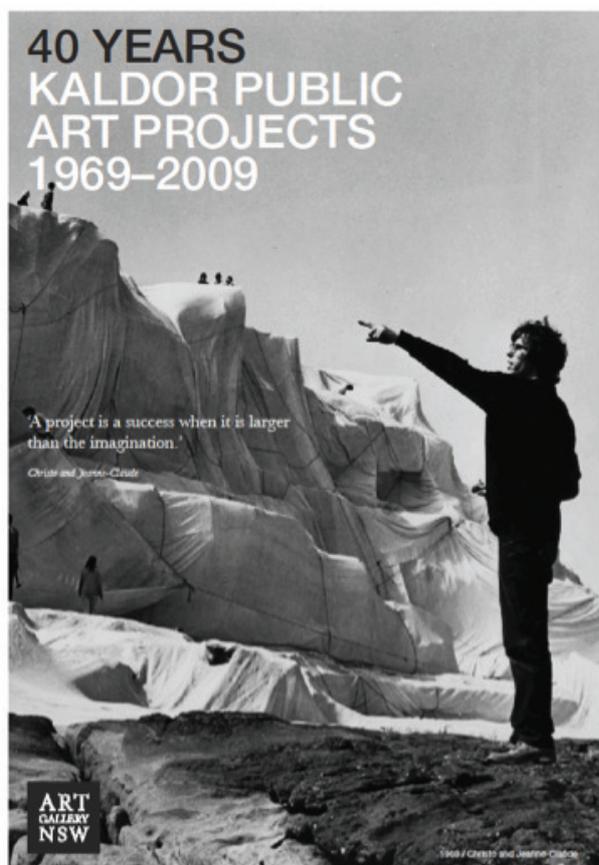
Photograph 1: Image of Wrapped Coast as shown on front cover of 40 years celebration publication. The coast remained wrapped for a period of ten weeks from October 28, 1969. Then all materials were removed and recycled, and the site was returned to its original condition.

Introduction to Jeff Koons' Puppy

In 1995 one of the best known of the Kaldor projects was Jeff Koons' Puppy outside Sydney's Museum of Contemporary Art (MCA). This gigantic sculpture, over 12 metres high, towered in front of the MCA, situated on the Sydney Harbour foreshore at West Circular Quay looking out towards the Sydney Opera House.

Controversial artist Jeff Koons polarises people. Many scorn him for relinquishing all the rules of good taste, while others get a kick out of his elevation of unapologetic kitsch to the status of high art. He ignites conversations about Beautiful or ugly? Ridiculous or sublime? Or all of the above? His monumental floral sculpture *Puppy* remains the most popular contemporary art project created in Australia. Koons' work explores contemporary obsessions with sexuality and desire, celebrity, advertising and the media. His deadpan choice of objects and images addresses the impact of status, plutocratic power, materialism and cupidity in contemporary life.

Photograph 2: Puppy by Jeff Koons

Working together: collaborating and reflecting

In utilizing the resources and mutual benefit of collegial thinking and sharing (Sherry & Gibson, 2002) the KPPAP provided opportunities for collaborating and sharing ideas about visual arts, particularly contemporary public art. Throughout the project many of the participants reported how they had felt isolated from professional dialogues, collegial support and collaboration of ideas and perspectives to enhance their own and student learning. Often reporting they work in teams of one and in isolated visual arts classrooms within a school environment.

While as visual arts teachers we may be working alone or in a small team of specialists in the primary education environment, the collegial conversation can often be the most powerful tool in professional learning. Recent literature in education and corporate training has talked about the most frequent and effective learning activity as having a chat with a colleague (Casebow & Ferguson, 2010). It is important to search out these conversations, even if short, with colleagues within the working environment and with those who work elsewhere but who can provide a different perspective that can stimulate ideas, thoughts, and possibilities for visual arts education.

Underlying all professional development, one-to-one sessions and contact via other sources (including a NING, email and phone conversations) the KPPAP focused on reflective practice and collegial conversation. Ongoing dialogue between varying audiences for ongoing learning (Sherry & Gibson, 2002) whereby an environment that was conducive for professional learning was created. It was vital for a community in which everyone was continually collaborating and advancing their own knowledge and skills (Casebow & Ferguson, 2010).

Alongside and intertwining within the collaborative learning community was the value of acknowledging those aspects of practice which were successful (Loughran, 1996). Reflective inquiry should lead to continuous professional development (Alger, 2006) whereby a professional is capable not only of practising and understanding the craft, but of communicating the reasons for professional decisions and actions to others (Shulman, 1983; Shulman, 1986b).

In addition working with teachers this way during the project highlighted the element of 'noticing' Mason (2002). As Mason (2002) states that 'every act of teaching depends on noticing' (p.7) and argues that which is noticed carries influence on the nature of reflection and action. Throughout the process of noticing, and through the framing of self, 'refection becomes a necessary mechanism for the enhancement of professional learning and therefore engenders much more active and demanding prospects for practice' (Loughran, 1996, p.52). Thus highlighting reflection as an essential component of teachers' work and the involvement in learning that is important in the development of one's use of reflection (Loughren, 1996; Loughran, 2002).

Teacher Experiences: Areas of visual arts program in schools

This paper shares some insights into the project pre, during and towards the end. Throughout the teacher voice is shared in regards to their experiences and growth in approaching visual arts curriculum, planning for contemporary visual arts and using ICT in the visual arts classroom.

In regards to planning in the visual arts classroom, the teachers often mentioned their needs and desires for collegial support. This support was often articulated in regards to feeling isolated from colleagues within a school setting or from visual arts colleagues. This project provided opportunities to address these needs and allowed for the establishment of a new network of ideas, pedagogical perspectives and practical applications for the classroom. As seen in the examples shared approaches changed and developed throughout the project based on the space and state of where the teachers had been working from.

Anthony, Ros and Kirwan expressed how they enjoyed planning with others and learning from colleagues:

> I am really grateful for this opportunity because, really, I often feel that I am not teaching art the "right" way. I think maybe a few other teachers feel the same? Working together with a diverse group of experienced/talented educators is giving me huge reassuring insights into the way art teaching is practiced and I hope that some of my Internet ramblings can be of some assistance to everyone. – Anthony

> I have a passion for teaching art and am always looking for different ways to improve the delivery of the art program. - Ros

> Being new to the visual arts teaching field, I felt my professional development coming from the KPPAP immense. Students have thoroughly enjoyed the project with video footage showing engaged and intrinsically motivated students working on their multicultural tiles. One student in particular commenting 'I want people to embrace the art.' This is what the public art notion is all about stimulating the wonder, the excitement, the expression of ideas. What other forum do kids have that allows such freedom of expression in so many different forms. - Kirwan

As part of this new learning community a sense of belonging (Wenger, 1998) allowed for the discovery and openness to developing planning for learning and teaching in the visual arts classroom. On planning to engage students and thinking about what is actually to be learnt, Kate, Kirwan, Kerry and Sue reflected, saying:

> So much has been focused on creating and making. Now curriculum is focusing more on conceptual understandings, critically exploring visual culture, and engaging and exploring ideas for purpose of creating, exploring ideas as a whole and higher order thinking, really getting the children to think visually and verbally. – Kate

> I'm looking forward to seeing how the e5 framework can be utilised in planning and improving visual arts programs and developing my understanding of the 5 components. - Kirwan

> This project will help me to improve my teaching skills. By using the provided technology and adopting the e^5 framework I expect my teaching style to improve my motivating and engaging skills. - Kerry

> There's an amazing new awareness around the preparation and process for the art to be work and displayed. It didn't just land there. – Sue

Teacher Experiences: Involvement in contemporary arts practice

The teachers involved in the KPPAP often talked about engaging with public art with students and acknowledging their perspectives, backgrounds and experiences:

> I predict the students will be keenly interested in this project as public art is a highly controversial topic. Questions like what is Art? Or how can that be art? has already led to inquiry and discovery about the many facets of public art. –Kerry
> Since we started talking about Public Art children tell me of all the places they have seen it

> …that makes them aware that art is all around us. – Maureen

Interactions with children have been curious for teachers, many shocked by the thinking the children wanted to engage with once they began talking about public art, what is it, where it can be found and how the public interact with the art.

> I knew at the beginning of this unit, which is in its very early stages that I had to start at the absolute beginning. We broke down what the term 'public' meant and what 'art' was and put it all together to establish that it was art that was accessible, easy to see and it sends a message to the viewer. Each senior class created a concept map that tracked their understandings about public art. Students then identified pieces of public art around the school and their community. We discussed the key indicators; Is it accessible? Does it send a message? - Kirwan

Exploring contemporary public art through conversation and thinking rather than just creating and making expanded the teachers' interactions with students in the visual arts classroom. As Ros and Kirwan say, they had to challenge the way they had previously worked in the classroom however, the benefits of working this way challenged the students thinking and production of work at a later date.

> An unexpected outcome is learning the true value of spending art sessions with the students on reflections and not "Creating and Making". Previous to this my students arrived

at the door for their "Hour" ready to paint, draw, make and create. (Get Dirty!) They would walk in and say "What are we making today?" NOW I can easily spend the session sitting together looking at artworks, discussions, sharing ideas without one person asking "when are we going to start?" and then not realising that the session time was finished. This would not have happened six months ago. I have had to take risks in my teaching to allow this to happen but it has been so worth it. - Ros

The children didn't know what public art is. I just tried to communicate what it is…what, when, where…..children were then like, but we didn't do any making…they were asking, are we going to look at pictures again next week in art? – Kirwan

Teacher Experiences: Utilizing/engaging with digital technology in the primary visual arts classroom

Contemporary society is becoming increasingly theorized as networked (Castells, 2001; Gee, 2004; Jewett, 2008) with varying technologies influencing the communicational landscape of the 21st century. Communication is changing in profound ways and extends to schools and elements of everyday life, often with these changes occurring to different degrees and at uneven rates (Castells, 2001; Luke & Carrington, 2002). The growing use of the interactive whiteboard (IWB) in primary school teaching is one of theses technologies and forms part of a number of initiatives within schools to develop the use of information and communications technology (ICT) in teaching and learning.

> I was excited at learning to utilise more ICT in the art room but was very unsure of exactly what the project would entail. I have also started to be more involved in the teaching of ICT across the P-6 campus over the last 2 years and hoped this would give me more knowledge in the use of IWB in the classroom to pass onto my colleagues. - Heather

Much has been claimed about the potential of IWBs, including greater interactivity between teachers and students, and increased student engagement, motivation and enjoyment (Hall & Higgins, 2005). The IWB offers new ways to think about learning and supports communication as a process in which students make meaning by selecting from, adapting, and remaking the range of representational and communicational resources (including physical, cognitive, and social resources) available to them in the visual arts classroom.

> I had access to an interactive whiteboard where I would use it as a sharing and exploration tool when introducing new concepts. – Kirwan

> In the visual art programme I use it every session as an exciting tool for motivating and assisting children with learning experiences. I use it with the little children to outline the procedures and then they have this to refer back to when they have lost their way. I use it for reflection and it is so easy to save files for reuse at a later stage. It is a great tool to compliment the hands on activities that the children all want to do. – Ros

IWB are fast becoming standard in a growing number of classrooms (Holmes, 2009), with considerations being made for not only how children perceive and integrate with the technology but also the teacher. A common theme throughout the IWB literature is that teacher proficiency with the technology is a key factor in determining the effectiveness of its application in classrooms (Holmes, 2009). It has also been found that teachers' own learning experiences with technology is a major determinant of the extent to which they will incorporate technology when teaching (Crison, Lerman & Winbourne, 2007).

This project emphasised that teachers need to be able to integrate technology, such as the IWB, with specific content in meaningful ways in order to enhance student learning. As researchers Mishra and Koehler (2006) reiterate, it is not sufficient for teachers to be knowledgeable about technology or quality pedagogy, rather they must have high levels of knowledge in relation to both areas accompanied by high levels of knowledge and applicable skill to utilize both areas in order to enable student learning. Technical and pedagogical competencies need to be addressed for effective interactive use of the IWB in classroom teaching (Beauchamp, 2004).

> Every classroom at my school including the art, library and music rooms have IWBs installed. Our Principal and leadership team encourage our staff to embrace new technology and support us through PD and equipment. The art room was one of the first rooms to acquire an IWB due to my Principal's strong understanding of how beneficial it would be to the art program and how well it lends itself to the arts.
>
> I use it almost every day in many ways as a motivational tool at the beginning of a unit, a reflective tool during the unit, a sharing tool, and an evaluation tool at the end of the unit. However, I have struggled to find quality art sites that are interactive. There is a tendency to use it more as a projector than as an interactive piece of equipment and that is one of the main reasons why I wanted to be involved in this project.
>
> I am currently having four computers installed in the art room. They are hand-me-downs from other areas of the school so not ideal but they're a start. We are hoping to replace them with new ones in 2011. I'm planning to use them with the students for research as well as design, photography and digital art. - Julie

Photograph 3: Teachers at a professional development day listening to the practical application of the IWB in the primary visual arts classroom from another participant.

This project builds on research findings to ensure that it adds to the conversations about IWB and the integration into the classroom in regards to pedagogy by as Table 2 demonstrates:

Table 2: Focus for integrating IWB

Supporting teachers with initial skills, knowledge and technical areas	- Supplying ongoing technical assistance (Jones & Vincent, 2006; Kennewell, 2006) to specifically support technical and pedagogical competencies which need to be addressed for effective interactive use of the IWB in classroom teaching (Beauchamp, 2004). - Professional development sessions as a team of teachers; - Ongoing professional support was available through one-to-one sessions between teacher and technology expert; - Support through Ning to allow sharing of resources, applications, ideas and questions; - Sharing by teacher's in project during professional development team days of practical strategies, ideas and examples of application from the visual arts classroom; and - Transparency that the introduce IWB into the classroom involves much more than the physical installation of the board and software (Armstrong, et al., 2005).
Teachers are offered technologies, not have them imposed upon them (Slaya, 2008)	- Support teacher enthusiasm about IWB as a technology tool that can be integrated into visual arts classroom to help structure lessons Cogill (2002) - Opportunities created to use IWB regularly without any pressure from school management or project team (Beauchamp, 2004). - Evolving process - Teaching and learning continue to evolve and adapt; teachers are confident to integrate a range of ideas and resources with the aim of helping learners. (Jones and Vincent, 2006; Becta, 2003)
Improve teacher confidence	- Improving teacher confidence in ICT was the use of other programs that they are familiar with to support exploration of IWB into classroom. - Supporting teachers to make transition to integrate IWB in the visual arts classroom and to adopt an interactive teaching style, alongside the gradual development of specific ICT skills (Beauchamp, 2004). - Strategies for embracing student inquiry and engagement with IWB in the classroom and support to explore. - Teachers begin to combine their own skills as pedagogues with those of their pupils, and the IWB, to initiate a classroom practice which produces a new pedagogy (Beauchamp, 2004).

Photograph 4: One-to-one assistance provided for a teacher in how to use the software for the IWB.

As transition points emerge for development of skills, the list mentioned in Table 2, the teachers began to reassess their own practice in the light of greater technical ability. Teachers began to use a wider range of programs, and there is also a growing use of graphics and incorporating digital photographs produced themselves throughout the project. However, these are not 'decorating' the presentation (as in earlier stages where teachers were developing their technical competence), but are an integral part of the learning process and are used to illustrate a teaching point.

Teachers began to combine their own skills as pedagogies with those of their pupils, and the IWB, to initiate a classroom practice which produces a new pedagogy. The first step in this process was to allow the children themselves to use the IWB as part of planned activities within lessons.

Photograph 5 and 6: Students talking about what is public art in the visual arts classroom and using the IWB as a tool for discovery

The ongoing support and open dialogue between teachers within the project and the support team was deemed vital at these stages as acknowledgement had to be transparent in that 'it is not just teachers' ICT skills that need to be developed, but also teachers need to 'accept changes in their role and in the interactions they [have] with students and they also [have] to support children as their roles [change] too' (Harris, 2002, p. 457).

Photograph 7: Teacher using the interactive whiteboard during a professional development session to share use in the classroom.

Conclusion

In our role as teachers we learn, teach and use reflective and metacognitive processes (Wilson & Clarke, 2004). It is Schön's (1983) notion of 'reflection-on-action' and 'reflection-in-action' that provide the foundations for my understanding of teacher reflection and the sense of framing and reframing whereby 'the self might be engaged in (as well as learn through) the reflective process' (Loughran, 1996, p.43). This paper shares these perspectives from primary visual arts teachers involved in the Kaldor Primary Public Art Project. From their reflections it is possible to see the growth in professional development in using technology in the classroom to explore contemporary public art while also seeing the exploration in extending thinking in approaching learning and teaching activities. Extension past just creating and making has been vital in this shift. The opportunity for professional conversations has also been important for this development and for ongoing pedagogical exploration within the visual art primary classroom. Teachers moved from feeling isolated and at times uncomfortable in sharing their ideas and perspectives to developing a sense of belonging in a like minded community of learners whereby shifts occurred in planning and working with young children.

Acknowledgments

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