Melbourne Now: learn now
- From professional learning to teaching practice research project

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Sample of Instagram Feed from Melbourne Now exhibition
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Melbourne Now: learn now - From professional learning to teaching practice research project

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Executive summary

After only two days I already feel more confident as listening to the "narratives" behind the art give me the language to deliver contemporary art. The diversity of resources to access will support curriculum documentation, providing a range of assessment perspectives. If I don't know the answer or have an idea to pursue I feel confident to reconnect to the education staff and the gallery. I also can direct students to a wider range of services.

– Teacher, post reflection

Introduction

This project aimed to investigate primary and secondary school teacher capacity associated to their involvement in the National Gallery of Victoria’s Melbourne Now, learn now Summer School delivered as part of the Melbourne Now exhibition. Particular focus was on impact beyond the professional development with NGV Schools and how teacher confidence and capacity to integrate contemporary arts into curriculum and assessment changed over time.

This was a new endeavor for NGV to connect both fields together as traditionally they are separated during professional development— that is primary and secondary teacher professional development are different offerings. This was an innovative way to encourage teachers to think about their position as a whole where there are many overlaps in how we approach learning and teaching, rather than specifically connecting to a year level or age range.

Approach

A mixed methods approach underpinned this participatory action research (PAR) inquiry. Survey, observation, teacher generated digital photographs and reflections including written and oral were collected over different stages of the project (pre, during and post professional development).
This research was guided by the question of: How does teacher capacity to access and integrate contemporary art into their teaching in the primary and secondary school setting develop upon undertaking gallery-based professional development?

Survey data was analysed using basic descriptive statistics. The open responses, reflections, observations and artifacts were analysed using a narrative approach to keep the text as an entirety for meaning and authenticity. To capture these practices and decisions Bamford and Glinkowski’s (2010) Effect and Impact Tracking Matrix (EITM) was used to guide analysis of data.

Participants
Primary (P-6) and secondary (7-12) school teachers, generalist or specialist arts educators, who self nominated to participate in the Melbourne Now three day professional learning Summer School offered in January 2014 were invited to participate in this study. There were 11 of the 23 teachers who nominated to be a part of the research (47.8% participation rate). Three of these teachers participated in post interviews six months after the professional learning opportunity.

Findings

Pre professional learning experiences
In looking at teachers’ ability to engage with contemporary art before the Melbourne Now, learn now professional learning opportunity strengths and weaknesses. Data revealed how important it is for teachers to be able to extend these skills and knowledge associated to contemporary art in learning experiences such as Melbourne Now, learn now.

In engaging with students, curriculum, and pedagogical decisions to scaffold opportunities to gain knowledge and experiences in understanding, exploring and creating contemporary art it was significant to uncover that teachers feel confident to:

a) ‘provide opportunities for students to explore the qualities of different media, tools and techniques’

b) ‘provide opportunities for students to make contemporary artworks about things of interest to them’.

These are significant occasions to allow students to explore and gain skills in the beginning stage of inquiry. These are closely connected to being able to ‘extend the students’ understandings of the concepts of the artists to include different types of artists’.

These are good points to build from when working with contemporary art in the classroom. These findings do reveal teachers do need to build skills and confidence in being able to connect with artists and different traditions to extend art making,
exploring, and evaluation, thus providing further evidence of how important it is for the NGV to continue to develop and provide opportunities for teachers and students to engage with art work, art spaces, and the artists to extend skills and knowledge.

In addressing more holistic situations about the place of contemporary art in Australian schools pre data revealed:

a) Confirmation that schools as a whole are not always supportive environment for art teachers and their vision for innovative curriculum links.

b) Illuminated that although there is perceived some support and value there is still a gap to arts in the school community being appreciated and viewed constructively as a valid and holistic discipline area that contributes to students understanding of the world, their communication, thinking, problem solving and expression skills, as well as their development of specific art skills and knowledge.

c) There is an impact on perceived low staffing support, staffing and resource allocation.

Most significantly the findings indicated that teachers do not believe they are supported to develop partnerships with cultural organisations to support curriculum and student engagement and participation with cultural understanding and arts education. This linked closely to lack of support in planning associated to arts in the school community and was revealing in relation to meetings, building partnerships, and contributing to forward thinking to enable ongoing sustainable success across year levels and whole school.

Pre professional learning experience reflections
Melbourne Now, learn now also offered opportunity for the teachers to build capacity in:

• New knowledge about Melbourne artists;
• Confidence to integrate across curriculum;
• Bringing students to the NGV for contemporary art experiences;
• Enabling focus on specific curriculum areas;
• Working across early years, primary, secondary, tertiary; and
• Establishing a community of practice, that addresses three areas of:

  ⇒ Domain – a shared common interest;
  ⇒ Community – shared activity, joint discussion, sharing information, assisting each other, and seeking advice; and
  ⇒ Practice – a collective repertoire of resources, experiences, narratives, tools, interaction patterns, modes of address, which developed over time.

This approach aligns consistently with the Australian Institute for Teaching and School Leadership (AITSL) guide to professional learning whereby professional learning (AITSL, 2014, pp.1-7):
• Is matched to experiences and strengths, current knowledge, career stage and goals of each adult learner;
• Links closely to school, sector and system goals and initiates;
• Supports teachers and leaders engage in ongoing reflection about the impact of their professional learning and use this information to inform their professional learning choices in the future;
• Supports innovation in the classroom and the implementation of new strategies and while evaluating their impact effectively; and
• Is not a one off event, but rather is coordinated and planned learning to maximize impact.

The program included:
• Multiple locations and sites across the gallery itself and Melbourne;
• Changes in how the gallery works with the public and schools;
• Encouraging the audience to realise art and design are a part of our everyday life;
• Highlighting creative practice in all art forms and how it can inform practice as educators (links to curriculum and pedagogy); and
• A well resourced exhibition from the perspective of both public and schools that the gallery has ever produced with electronic and paper based resources having been developed.

These areas influenced the teacher participation growth over the three days and provided excellent evidence of a program design that provided an effective culture of learning to develop teachers’ confidence and skills in contemporary art explicitly connected to Melbourne Now over a sustained period of time.

Evaluation at the end of day three of the professional learning
At the end of Day 3 the teachers were invited to reflect in a round table format the immediate impact of the three day professional learning experience. In summary the teachers shared the impact in regards to:

• Holistic approach, program, and NGV Education team
• Engaging
• Networking and connections
• Promoted the energy associated to the gallery [and Melbourne Now]
• Social
• Access to all education areas
• Community of practice
• Not practical based [and therefore balanced with theory, floor talks, artists, curators, designers, etc.]
• Learner centered
• Education team presented
• Comprehensive and unique programming
• Modeling of how to engage with NGV, Melbourne Now artists and art works
Evaluation six months post the professional learning

Exemplar reflections included:

So even when I went back, I went back I think about three times, just to keep taking in – I think everyone got a bit sick of me. But certainly I think I was quite animated and I certainly hoped that my students understood that that is something that is quite passionate to me and I really enjoy sharing it. If I can turn a light bulb on for one child in a class or give them that then that’s a good thing.

– Teacher 6 month post reflection

It was so enjoyable. That was perhaps the first thing and it was so easy to have conversations with the educators there, but also the fellow school art educators, either in the group discussions or at lunch time.

– Teacher 6 month post reflection

It was exciting, yeah, and I loved the way that the educators at the NGV were non-hierarchical in the way that they led us. So, that was lovely actually, that sort of feeling.

– Teacher 6 month post reflection

We went to the National Gallery [and] we took these cool little concertina diaries and the students did notes. They’ve documented their experience at Melbourne Now and written up how in turn they explored it in terms of their own art making back here. So we tried to use art making as a form of appreciation.

– Teacher 6 month post reflection

We’re going to study Julia Deville as well because we’re going to talk about is taxidermy a valid form of art. So they had to go in and see this part of the exhibition and then had to write about it...so a lot of the students found it really upsetting and disgusting but then after they understood what it was about and what the artist was about they liked it a lot more. They felt a lot better about it and that was good because they had to talk to the attendant that was there to gain that knowledge and research themselves.

– Teacher 6 month post reflection
The Effect and impact tracking matrix (EITM) framework provided an opportunity to evaluate the impact of the professional development six months post evaluation. Three teachers (case 1, 2 and 3) accepted the invitation to share insights and are summarized here:

- **Personal impact:**
  ⇒ Delighted to engage with Melbourne artists, participated in multiple return visits, and confidence to engage with contemporary art.

- **Social impact:**
  ⇒ Fostering networks with NGV educators, and other colleagues

- **Cultural impact:**
  ⇒ Changes awareness of how valuable engaging with NGV and cultural organisations is for learning and teaching, professional development, and contemporary art

- **Educational impact:**
  ⇒ Confidence to engage in with contemporary art, NGV and artists blogs

- **Ethical impact:**
  ⇒ Changing school attitudes, learning how to work with food in educational settings for art

- **Economic impact:**
  ⇒ All educational institutions paid, some required justification reports and made it difficult for teacher to participate. Perceived lack of support.

- **Innovation impact:**
  ⇒ New pedagogical ideas, innovative curriculum development back at school, inspiring peers, new knowledge on specific Melbourne artists usually not accessible.

- **Catalytic impact:**
  ⇒ Changes how connect with NGV educators, extended curriculum across year levels and long term at school, Melbourne artists could be promoted with students, free access meant that low socio economic students could access NGV.

- **Negative loss:**
  ⇒ Hope for more collegial support post professional development with new networks, didn’t track own impact of Melbourne Now and would like to in future, own school interest/involvement/perceived support in regards to attending and integrating the professional development, and no foresting of community of practice established post 3 days amongst schools involved.
Project Report

Abstract
This project aimed to investigate primary and secondary school teacher capacity associated to their involvement in the National Gallery of Victoria’s Melbourne Now, learn now Summer School delivered as part of the Melbourne Now exhibition. Particular focus was on impact beyond the professional development with NGV Schools and how teacher confidence and capacity to integrate contemporary arts into curriculum and assessment changed over time.

Introduction
Melbourne Now is a new and innovative exhibition, the largest and most ambitious in the National Gallery of Victoria’s (NGV) history. It was presented free to the public across the two sites of the gallery from 22 November 2013 to 23 March 2014 and showcased over 300 artists, architects, designers and creative practitioners that reflect the complex cultural landscape of creative Melbourne.

Education programs that paralleled this exhibition included education festivals that addressed young peoples exploration of contemporary art and artists as well as programs to support teachers in their professional learning. The program addressed in this research is the Summer School for teachers – Melbourne Now, learning now which was a three day professional learning program exploring the latest creative practice in art, design and teaching run from 21 to 23 January 10am to 3:30pm each day. The innovative program supported current school curriculum frameworks, including Visual Arts in AusVELS (P-10), VCE Art, Studio Art, Visual Communication and Design, Product Design and Technology and included a solid well-rounded picture of the exhibition with artists, curators, designers, and gallery educators. This research focuses on both primary and secondary, including the Victorian Certificate of Education (VCE), teachers involved in the professional learning and how they
integrated the skills, ideas and concepts connected to contemporary art and *Melbourne Now* beyond the professional learning three day program.

Specifically this research contributes to:

- The Australian context of gallery education and teacher professional development;
- Understanding the needs for primary and secondary teacher professional development on contemporary art and how to utilise the gallery space;
- The little research that exists and looks at the impact of teacher capacity to develop skills from targeted professional developed specifically attached to an exhibition over time;
- Understanding the Effect and Impact of teacher confidence to engage with contemporary art from curriculum and assessment perspectives;
- Establishing a participatory action research approach to engage individual primary educators as well as support a community of practice; and
- Understanding teacher self-efficacy to engage with contemporary art in the primary and secondary school setting.

**Research Design**

A mixed methods approach underpinned this participatory action research (PAR) inquiry. Enacting this model throughout the project provided powerful, authentic contexts for professional learning and change interventions. It is represented through a cyclical process of Planning, Acting, Observing and Reflecting.

*Figure 1: Visual representation of the PAR cycle*

The focus of this research is the teacher voice and the uncovering of the visions, tensions, challenges and celebrations upon undertaking gallery-based professional learning opportunities. A mixed methods approach of survey, observation, teacher generated digital photographs and reflections including written and oral were collected. Alongside these methods the collection of curriculum documents and artifacts produced by the teacher in their integration of contemporary art inspired by the *Melbourne Now* exhibition professional learning were also viewed in partnership with a semi-structured interview undertaken at the participants school (see Table 1).
Table 1: Overview of the PAR cycle connected to research methods

<table>
<thead>
<tr>
<th>Planning (moving into acting)</th>
<th>Acting and Observing</th>
<th>Reflecting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre PD @ NGV</td>
<td>During PD @ NGV</td>
<td>Post classroom delivery @ participants schools</td>
</tr>
<tr>
<td>(Completed in information pack sent out to participants prior to PD)</td>
<td>(3 days in January 2014)</td>
<td>(End of Term 1/beginning of Term 2)</td>
</tr>
<tr>
<td>1. Contemporary Art Survey</td>
<td>1. Goal setting</td>
<td>1. Reflection on goals set and how achieved</td>
</tr>
<tr>
<td>3. Pre-reflections and anticipations</td>
<td>3. Reflections</td>
<td></td>
</tr>
<tr>
<td>4. Teacher generated photographs</td>
<td>4. Artifacts – work samples, curriculum and assessment design that the teacher undertakes back at school</td>
<td></td>
</tr>
</tbody>
</table>

The cycle engaged participants in four stages. These are outlined as follows:

**Stage 1: Planning**
Completed prior to 21 January 2013 and guided by when the teacher booked into the program and when pre-program information was sent by the NGV. This information pre professional learning at NGV included reflections guided by wants, needs and goals for undertaking the Summer School and completion of survey instruments (Contemporary Art Survey, and Value of Arts and Contemporary Art in School Environment Survey) developed explicitly for this study.

**Stage 2: Acting**
This was the participation in the professional learning at NGV on 21 to 23 January 10am to 3:30pm. Reflections were carried out during participation of sessions with guest presenters, gallery educators and artists. Teacher participation included interactions, questioning and engagement with contemporary art. This stage also moved into action taking for the teachers connected to transferring ideas and skills from the professional learning and applying these to curriculum development.

**Stage 3: Observing**
This stage is post professional learning and back at school (Term 1, 2014). Teacher reflections and sharing via face-to-face, digital connections (e.g.: Blackboard Collaborate, e-book, Melbourne Now app, and NGV website), and school booked visits with gallery educators in accordance to curriculum focuses. Teachers were invited to capture reflections and visual narratives (photographs and text) of their practice throughout the design, implementation and evaluation of their practice.
Stage 4: Reflecting
This stage is at the end of term 1/beginning of term 2. Reflections via semi-structured interviews at school sites were undertaken including reference to artifacts such as curriculum planning documents and student work samples. Connections to goal setting and outcomes achieved when integrating *Melbourne Now* into curriculum were focused on to understand the impact of the professional learning on teacher practice, including visual narrative evidence.

The project approach provides flexibility in how certain activities can be strongly shaped by an action learning approach to achieve the best project outcomes (Kemmis & McTaggart, 1988). This approach has been used to help teachers’ develop their reflexive capacity. By using a PAR methodology the project attempts to achieve full benefit of available data to support the multiple constructs of realities (Lincoln & Guba, 1985) and generate shared understandings of what constitutes effective practices leading to pedagogic transformation. The reflective nature of PAR is also very appealing for this research. The cyclical nature and the relationship between action and reflection support the reflective spiral (Kidd & Kral, 2005; McTaggart, 1997) (see Figure 1). The distinctive process of PAR allows for the addressing of distinct needs, challenges, celebrations, and inquiry into the unique learning experiences communicated by the participants. The true effectiveness and validity of PARs multiple cycles of reflecting, planning, acting and observing advocate for multiple perspectives and voices to be shared while the researcher merely acts as a ‘tool for facilitating change, rather than owner, director and expert in the research project’ (Walter, 2009, p.2). Interactions over time and in moments of time can be analysed and deconstructed to support the cyclical process of PAR.

**Research Questions**
This research is guided by the question of: *How does teacher capacity to access and integrate contemporary art into their teaching in the primary and secondary school setting develop upon undertaking gallery-based professional development?*

The sub questions ask:

a) How does teacher confidence to integrate contemporary arts into their teaching change over time?
b) How does teacher capacity to integrate contemporary art in the curriculum and assessment in the school setting?
c) What is the effect and impact for the teacher and thus school setting, including students, upon undertaking gallery-based professional development?
d) How do schools and educational institutions invest (financial, time, resources, school community, professional learning, promotion of arts, marketing of what you do) into the inquiry into contemporary art?

**Analysis**
This study provides case studies that identify effect, sustainability and impact of integrating contemporary arts inspired by the exhibition *Melbourne Now* into the primary (generalist or specialist classrooms) and secondary school contexts.
Furthermore, the study specifically set out to uncover the visions, tensions, challenges and celebrations for the teacher upon undertaking gallery-based professional development and moving back into enacting their ideas through curriculum in the classroom setting.

Survey data was analysed using basic descriptive statistics. The open responses, reflections, observations and artifacts were analysed using a narrative approach to keep the text as an entirety for meaning and authenticity. To capture these practices and decisions Bamford and Glinkowski’s (2010) Effect and Impact Tracking Matrix (EITM) was used to guide analysis of data. This construct assists in identifying a number of domains that have been identified through international research in arts education that are consistently associated with high levels of impact. The nine domains are defined by Bamford and Glinkowski (2010, p.8) as:

- Personal impact, such as the development of confidence, aspiration, enjoyment, fun and happiness.
- Social impact, such as the fostering or development of networks, collaborations, partnerships and contact webs.
- Cultural impact, such as changes prompted at an organisational level, changes in external perceptions, changes in profile and influence.
- Educational impact, such as new knowledge, skills development, conceptual development, professional education, education of the broader field or community.
- Ethical impact, such as addressing social problems or minority issues or audiences, promoting changes in attitudes, or contributing to sustainability.
- Economic impact, such as value for money, changing spending patterns, income generation.
- Innovation impact, such as talent development, the development of new pedagogic techniques, processes or products and the instigation of debates or new discourse.
- Catalytic impact, such as flow-on effects, changes in direction, transformations and journeys.
- Negative loss impact described things that had to be sacrificed, or else negative consequences of some other kind that arose. This includes opportunity costs, talent loss, personal loss, unhappiness, loss of enjoyment, and loss of creativity.

**Participants**
Primary (P-6) and secondary (7-12) school teachers, generalist or specialist arts educators, who self nominated to participate in the Melbourne Now three day professional learning Summer School offered in January 2014 were invited to participate in this study. Activities designed as a part of this research were delivered as a part of the professional learning, thus if a participant elected to not participate, or withdraw at anytime, their participation did not impact their experience.

A break down of the participants is presented in Table 2 with 11 of the 23 teachers nominating to be a part of the research (47.8% participation rate). Three of these
teachers then carried out post semi structured interviews as a part of their reflection (total participation rate of 13%).

Table 2: Outline of participants

<table>
<thead>
<tr>
<th>Name (pseudonym)</th>
<th>School Profile</th>
<th>Teacher area of Study</th>
<th>Pre &amp; PD data</th>
<th>Post Interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rochelle</td>
<td>Higher education institution offering teacher education degrees in early years/ primary/secondary schooling</td>
<td>Tertiary for pre-service students studying early childhood and primary</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Jennifer</td>
<td>Government Regional Victoria secondary school (Year 7 to 12)</td>
<td>VCE Studio Arts</td>
<td>✓</td>
<td>□</td>
</tr>
<tr>
<td>Sally</td>
<td>Government Eastern Suburbs secondary school (Year 7 to 12)</td>
<td>Year 7 - 10 Art &amp; Studio Art</td>
<td>✓</td>
<td>□</td>
</tr>
<tr>
<td>Melissa</td>
<td>South Eastern Melbourne Suburbs secondary school (Year 7 to 12)</td>
<td>Integration Co-ordinator</td>
<td>✓</td>
<td>□</td>
</tr>
<tr>
<td>Margaret</td>
<td>Private Outer South Eastern Melbourne Suburbs secondary school (Year 7 to 12)</td>
<td>Art + Studio Art, Year 7 - 12</td>
<td>✓</td>
<td>□</td>
</tr>
<tr>
<td>Tanya</td>
<td>A south east school for secondary students with intellectual disabilities</td>
<td>Art</td>
<td>✓</td>
<td>□</td>
</tr>
<tr>
<td>Skye</td>
<td>Catholic South Eastern Melbourne Suburbs secondary school (Year 7 to 12)</td>
<td>Studio Arts - media and photography</td>
<td>✓</td>
<td>□</td>
</tr>
<tr>
<td>Natalie</td>
<td>Catholic South Eastern Melbourne Suburbs secondary school (Year 7 to 12)</td>
<td>Studio Art - painting/drawing</td>
<td>✓</td>
<td>□</td>
</tr>
<tr>
<td>Bridget</td>
<td>Government Outer West Melbourne Suburbs secondary school (Year 7 to 12)</td>
<td>VCE Art and Studio Art teacher with some classes in Year 7</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Harper</td>
<td>Outer eastern Melbourne Suburbs secondary school (Year 7 to 12)</td>
<td>VCE Vis Comm</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Bianca</td>
<td>Rural North Central Prep to Year 12 school</td>
<td>P-8 (Art &amp; LOTE/Indonesian)</td>
<td>✓</td>
<td>□</td>
</tr>
</tbody>
</table>

The relevance of working with a small sample is supported by Yin, Crouch and McKenzie who suggests that “a small number of cases” (Yin, 2001, p. 7), or even “just one ‘case’ can lead to new insights” (Crouch & McKenzie p. 485).
Findings and Discussion

Teacher Expectations
The teachers were invited to indicate their confidence in engaging with contemporary art prior to undertaking the professional learning experience. There were 9 participants that completed these survey instruments. Only one teacher completed the same survey’s post and thus due to the low numbers a comparison pre and post has not been carried out due to the validity and relevance. Instead the pre data offers opportunity to consider the shape of teachers’ confidence and access to engage with contemporary public art as a part of learning and teaching.

Prior Knowledge of contemporary art

The Contemporary Art Survey (see Appendix 1) completed prior to the three day professional learning opportunity. This was complied of 30 statements divided up over four stages. These included:

- EARLY STAGE 1 – Tuning In
- STAGE 1 – Sorting Out and Finding Out
- STAGE 2 – Going Further
- STAGE 3 – Reflection and Evaluation

These stages allow for a breakdown of teacher actions associated to teaching contemporary art in the school context. This was adapted form the work of Hudson and Hudson (2007) who have investigated teachers’ preparedness for teaching art. Hudson and Hudson (2007) share that:

The NSW Creative Arts K-6 Syllabus provided the basis for constructing the survey, which was organised across four stages of development for primary students (i.e., Early Stage 1, Stage 1, Stage 2, and Stage 3)...These indicators formed items on the survey instrument, which were used to provide an indication of the...teachers’ preparedness for teaching art education...To further substantiate the instrument’s validity, two primary art educators not involved in the research examined the items on the proposed survey (p.5).

Each teacher was asked to reflect utilising the trigger, for teaching contemporary art, *I believe that I am able to...* and thus rate these on a 5 point likert scale whereby 1 = Strongly Disagree, 2 = Disagree, 3 = Uncertain, 4 = Agree, and 5 = Strongly Agree. In Table 3 the mean score for each statement is presented (N= 9).
Table 3: Mean score of teacher responses to beliefs about teaching Contemporary Art ($N=9$)

<table>
<thead>
<tr>
<th>FOR TEACHING CONTEMPORARY ART, I BELIEVE THAT I AM ABLE TO:</th>
<th>MEAN</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EARLY STAGE 1 – Tuning In</strong></td>
<td></td>
</tr>
<tr>
<td>1. Discuss contemporary artists with students? (Who the artists is/are, what they do, what they make, what they philosophically believe)</td>
<td>3.86</td>
</tr>
<tr>
<td>2. Provide opportunities for students to meet and talk with contemporary artists</td>
<td>2.48</td>
</tr>
<tr>
<td>3. Provide opportunities for students to look at and discuss contemporary artworks and their properties (e.g.: painting, drawing, sculptures, digital artworks, photographs, and so on)</td>
<td>3.57</td>
</tr>
<tr>
<td>4. Discuss the ways in which the world is represented in contemporary artworks and the features of concepts depicted in artworks</td>
<td>3.33</td>
</tr>
<tr>
<td>5. Provide opportunities for students to make contemporary artworks about things of interest to them</td>
<td>3.86</td>
</tr>
<tr>
<td>6. Provide opportunities for students to explore the qualities of different media, tools and techniques</td>
<td>4.29</td>
</tr>
<tr>
<td>7. Demonstrate various visual effects with different techniques, media and tools to support contemporary art practices</td>
<td>3.57</td>
</tr>
<tr>
<td>8. Assist students to experiment with different contemporary art issues who an audience effects and techniques</td>
<td>3.33</td>
</tr>
<tr>
<td>9. Discuss who an audience may be and consider where audiences view contemporary art</td>
<td>3.57</td>
</tr>
<tr>
<td>10. Provide opportunities for students to talk about what is of interest to them in different contemporary artworks</td>
<td>3.71</td>
</tr>
<tr>
<td><strong>STAGE 1 – Sorting Out and Finding Out</strong></td>
<td></td>
</tr>
<tr>
<td>11. Extend the students’ understandings of the concepts of the artists to include different types of artists (e.g.: painter, sculptor, architect, graphic designer, printmaker, digital artist, video artist, weaver, ceramic artist, and so on)</td>
<td>3.86</td>
</tr>
<tr>
<td>12. Consider how contemporary artists make artworks for different reasons</td>
<td>3.71</td>
</tr>
<tr>
<td>13. Question students about what they do in their contemporary art making</td>
<td>4.00</td>
</tr>
<tr>
<td>14. Extend students’ opportunities with different media, tools, and techniques and assist them</td>
<td>3.57</td>
</tr>
<tr>
<td>15. Use examples of contemporary artworks, and discuss abstract representations</td>
<td>3.33</td>
</tr>
<tr>
<td>16. Provide opportunities for students to observe the characteristics of interesting things through contemporary art</td>
<td>2.86</td>
</tr>
<tr>
<td>17. Demonstrate different viewpoints in contemporary artworks</td>
<td>3.17</td>
</tr>
<tr>
<td><strong>STAGE 2 – Going Further</strong></td>
<td></td>
</tr>
<tr>
<td>18. Discuss how artist intentions affect the choices that contemporary artists make</td>
<td>3.33</td>
</tr>
<tr>
<td>19. Assist students to reflect on their representational activity through questioning</td>
<td>4.20</td>
</tr>
<tr>
<td>20. Have students talk about their own reasons and others’ reasons for making contemporary art</td>
<td>4.00</td>
</tr>
<tr>
<td>21. Provide opportunities for students to meet and talk with artists about their contemporary art interest</td>
<td>2.43</td>
</tr>
<tr>
<td>22. Provide opportunities for students to view different kinds of contemporary artworks</td>
<td>3.57</td>
</tr>
<tr>
<td>23. Discuss the ways in which subject matter and concepts are given a particular emphasis in contemporary artworks</td>
<td>3.5</td>
</tr>
<tr>
<td>24. Provide opportunities for students to explore different traditions and techniques in</td>
<td>3.71</td>
</tr>
</tbody>
</table>
Provide opportunities for students to make contemporary artworks about real experiences

Compare their interpretations of contemporary artworks with those of others

STAGE 3 – Reflection and Evaluation

Provide opportunities for students to analyze and interpret the qualities and details of selected subject matters

Extend the range of opportunities that students have to investigate and use various media, techniques and tool in relation to the investigation of subject matter

Provide opportunities for students to reflect about own engagement with contemporary art and artists

Provide opportunities for students to consider how they could engage with the NGV again beyond Melbourne Now

Analysis of strengths (see Figure 1) and weaknesses (see Figure 2) of teachers ability to engage with contemporary art before the Melbourne Now, learn now professional learning opportunity revealed that there were distinct self efficacy associated to having a belief in that they are capable to undertake specific pedagogical decisions. It should be noted that no item rated at 5 or strongly agree, with only items rating a mean at 4.29 and 4, and then a further three ranked at 3.86 respectively. Thus of the thirty items there were only seven items that the teachers had a mean score sitting close to the agreement (agree or strongly agree) in their belief associated to teaching contemporary art. This highlights how important it is for teachers to be able to extend these skills and knowledge associated to contemporary art in learning experiences such as Melbourne Now, learn now. It indicates limited self-efficacy or belief in skills or opportunity to develop skills in pedagogical practices in contemporary art.

In engaging with students, curriculum, and pedagogical decisions to scaffold students’ opportunities to gain knowledge and experiences in understanding, exploring, and creating contemporary art it was significant to uncover that teachers feel confident. In particular confidence to ‘provide opportunities for students to explore the qualities of different media, tools and techniques’ and to ‘provide opportunities for students to make contemporary artworks about things of interest to them’ were showcased. These are significant practices to allow students to explore and gain skills in the beginning stage of inquiry. The two areas are closely connected to being able to ‘extend the students’ understandings of the concepts of the artists to include different types of artists’.

It was pleasing to note that teachers noted that they feel confident to ‘question students about what they do in their contemporary art making’. This is closely linked to Stage 2 (going further) with a high ranking of the item ‘assist students to reflect on their representational activity through questioning’ and ‘have students talk about their own reasons and others’ reasons for making contemporary art’. The high ranking was also indicated for the Stage 3 (reflection and evaluation) item ‘provide opportunities for students to analyze and interpret the qualities and details of selected subject matters’. These findings do reveal teachers do need to build skills and confidence in being able to connect with artists and different traditions to
extend art making, exploring, and evaluation, thus providing further evidence of how important it is for the NGV to continue to develop and provide opportunities for teachers and students to engage with art work, art spaces, and the artists to extend skills and knowledge.

Figure 1: Strengths of teachers’ ability to engage with contemporary art

Further more, when highlighting the teachers weaknesses (see Figure 2), or their belief that they Strongly Disagree (1), Disagree (2), or are uncertain (3) in their belief that they are able to teach specific items, opportunities to connect with artists was illuminated.

Specifically items such as ‘Provide opportunities for students to meet and talk with contemporary artists’, ‘Provide opportunities for students to meet and talk with artists about their contemporary art interest’ and ‘Provide opportunities for students to reflect about own engagement with contemporary art and artists’ were all rated under uncertain and in the disagree scale.

Highlighted also was the need to be able to scaffold further opportunities for teachers and students to understand how they can ‘Provide opportunities for students to consider how they could engage with the NGV again beyond Melbourne'
Now’. This may be a further addition to the program for future long term professional learning undertakings.

Figure 2: Weaknesses of teachers’ ability to engage with contemporary art

<table>
<thead>
<tr>
<th>Weaknesses of Teachers Beliefs in Teaching Contemporary Art... (Mean)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide opportunities for students to meet and talk with contemporary artists</td>
</tr>
<tr>
<td>2.48</td>
</tr>
</tbody>
</table>

Value of Arts and Contemporary Art in School Environment

In addressing more holistic situations about the place of contemporary art in Australian schools, a second survey instrument was administered that shifted from individual beliefs about teaching to the Value of Arts and Contemporary Art in the School Environment (see Appendix 2). There were 21 items ranked on a 5 point likert scale whereby 1 = Strongly Disagree, 2 = Disagree, 3 = Uncertain, 4 = Agree, and 5 = Strongly Agree. This survey was most revealing in terms of the enablers and blockers for teachers (see Table 4).

Table 4: Mean of the Value of Arts and Contemporary Art in the School Environment. (N = 9)

<table>
<thead>
<tr>
<th>VALUE OF ARTS AND CONTEMPORARY ART IN SCHOOL ENVIRONMENT</th>
<th>MEAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>VALUE OF ARTS IN SCHOOL ENVIRONMENT</td>
<td></td>
</tr>
<tr>
<td>1 There is a culture of mutual respect for the arts and arts teachers among all members of the school community.</td>
<td>2.86</td>
</tr>
<tr>
<td>2 The arts and arts teachers are viewed as an integral part of the school community.</td>
<td>3.57</td>
</tr>
<tr>
<td>3 Student work is current and displayed/performed appropriately and in various stages.</td>
<td>3.86</td>
</tr>
<tr>
<td>4 An arts educator is part of school leadership team.</td>
<td>2.86</td>
</tr>
</tbody>
</table>
5. School allocates the appropriate amount of staff to provide sequential arts education instruction for all students. 

6. School allocates the appropriate amount of financial resources to provide sequential arts education instruction for all students. 

7. School schedule allows for instructional time for arts teachers, arts partnerships and/or classroom teachers to deliver high quality arts education 

8. The school encourages parents to be involved in school arts programs. 

9. Students, teachers, and other staff attend arts exhibitions/performances to support students. 

### ACCESSING CULTURAL SERVICE PROVIDERS FOR EDUCATION PURPOSES IN RELATION TO SUPPORT GIVEN TO YOU AS AN EDUCATOR

11. School has relationship with one or more arts and cultural organizations that collaborate to support and enhance the work being done in both arts and non-arts classrooms. 

12. School supports the program through space, scheduling, funds, arts education liaison, etc. 

13. Partnership is well-managed by both school and arts & cultural service provider(s). 

### IN RELATION TO PLANNING

14. Arts & cultural service provider(s) is part of the school’s overall arts education plan. 

15. School leadership, arts teachers, and other participating teachers are involved in the residency and/or partnership planning. 

16. Prior to partnership(s) between school and arts & cultural service provider(s) planning meetings were held. 

17. School-based staff meets with arts & cultural service providers to do mid-residency evaluation, additional planning and reflection. 

18. Evaluation is part of the implementation process and the program has evolved in response to it. 

### IN RELATION TO STUDENT LEARNING

19. Goals for students are articulated by the service provider, aligned with the curriculum, and address the particular needs of the students, teachers, and school community. 

20. Arts & cultural service provider(s) provides expertise in arts discipline(s) and community arts and cultural resources. 

21. Student learning is assessed by the teaching artist(s) in conjunction with school arts staff or classroom teacher(s). 

The highest ranking items for this survey were associated to the value of arts in the school community (see figure 3). These items were rated 3 (uncertain) or above but did not quite meet a ranking of 4 or agree. This illuminates that although there is some perceived support and value there is still a gap to arts in the school community being appreciated and viewed constructively as a valid and holistic discipline area that contributes to students understanding of the world, their communication, thinking, problem solving and expression skills, as well as their development of
specific art skills and knowledge. Most significantly there is an impact on staffing support and staffing and resource allocation.

Figure 3: Highest ranking mean for value of contemporary art in school community

<table>
<thead>
<tr>
<th>Strongly Disagree</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student work is current and displayed/performed appropriately and...</td>
<td>3.86</td>
</tr>
<tr>
<td>The arts and arts teachers are viewed as an integral part of the school community.</td>
<td>3.57</td>
</tr>
<tr>
<td>School allocates the appropriate amount of staff to provide sequential arts...</td>
<td>3.43</td>
</tr>
<tr>
<td>Students, teachers, and other staff attend arts exhibitions/performances...</td>
<td>3.57</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>5</td>
</tr>
</tbody>
</table>

When looking at the items ranked at the disagree scale, more is revealed (See Figure 4) in regards to the place of arts in schools.

Figure 4: Value of arts in school environment.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>School schedule allows for instructional time for arts teachers, arts partnerships...</td>
<td>2.71</td>
</tr>
<tr>
<td>School allocates the appropriate amount of financial resources to provide...</td>
<td>2.86</td>
</tr>
<tr>
<td>An arts educator is part of school leadership team.</td>
<td>2.86</td>
</tr>
<tr>
<td>There is a culture of mutual respect for the arts and arts teachers among all...</td>
<td>2.86</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>1</td>
</tr>
</tbody>
</table>

Furthermore, the results of the section addressing access to cultural service providers for education purposes in relation to support given to one as an educator was also illuminating (see Figure 5). This highlighted that teacher do not believe they are supported to develop partnerships with cultural organisations to support
curriculum and student engagement and participation with cultural understanding and arts education.

**Figure 5: Value of partnerships between schools and cultural organisations**

This linked very closely to planning associated to arts in the school community and was revealing in relation to meetings, building partnerships, and contributing to forward thinking to enable ongoing sustainable success across year levels and whole school (see Figure 6).

**Figure 6: Value of teachers engaging with cultural organisations**

These areas are further unpacked in the three cases shared to demonstrate the impact from Melbourne Now, learn now professional development.
**Pre professional learning experience reflections**

The teachers were invited to share their insights and thoughts about *Melbourne Now, learn now* in regards to the reason why they would undertake a three day professional development in contemporary art with the NGV. The insights revealed (see Figure 7) that establishing familiarity with curriculum links and extending knowledge about contemporary art were key drivers for the teachers. This was followed closely by exposure to NGV works.

**Figure 7:** Reasons for undertaking *Melbourne Now, learn now*

![Reasons for undertaking Melbourne Now, learn now](image)

<table>
<thead>
<tr>
<th>Reason</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Establish familiarity with curriculum links</td>
<td>28%</td>
</tr>
<tr>
<td>Extend knowledge about contemporary art</td>
<td>28%</td>
</tr>
<tr>
<td>Exposure to NGV works</td>
<td>19%</td>
</tr>
<tr>
<td>Practical experience</td>
<td>15%</td>
</tr>
<tr>
<td>Network</td>
<td>5%</td>
</tr>
<tr>
<td>Confidence building</td>
<td>5%</td>
</tr>
</tbody>
</table>

The teachers were invited to share insights into what are the key concepts to success for effective learning when working with students at their school in contemporary art. Triggers were provided for the teachers to consider: What do you bring? What do your students bring? What does the school/educational setting where you work bring? What does *Melbourne Now* and the NGV bring? What does *Melbourne Now, learning now* bring? The responses were coded again three categories, that is NGV, teacher and students (see Figure 8).
In further reflection the teachers were asked to indicate why participating in *Melbourne Now, learning now* would support them as an educator (see Figure 9).
How do you anticipate *Melbourne Now*, learning now supporting your confidence to engage with contemporary art from curriculum and assessment perspectives? Was a question asked to the teachers (see Figure 10).

**Figure 10: Summary of confidence building attached to Melbourne Now, learn now**

Lastly in the pre-reflection the teachers were invited to share if they had any ideas as to how they would like to implement aspects of the *Melbourne Now* exhibition into
their teaching (see Figure 11). This capturing of pre-emptive ideas was considered import to see if there were any shifts upon ideas influenced by the professional learning opportunity.

**Figure 11: Ideas anticipated from participation in Melbourne Now, learn now**

<table>
<thead>
<tr>
<th>Idea</th>
<th>%</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop accessible links for young people to NGV and contemporary art</td>
<td>23%</td>
<td>2</td>
</tr>
<tr>
<td>Contemporary art concepts</td>
<td>12%</td>
<td>1</td>
</tr>
<tr>
<td>Being able to draw from specific artists</td>
<td>12%</td>
<td>1</td>
</tr>
<tr>
<td>Professional learning at NGV will help me develop ideas</td>
<td>45%</td>
<td>4</td>
</tr>
</tbody>
</table>

**Melbourne Now, learning now - professional learning program**

**Establishing a community of practice**

*Image 1: Teachers and public engaging with Nick Selenitsch on Day 1 (researcher generated)*
A fundamental element of NGV Summer will be the social – the Gallery will not only be filled with stimulating modern and contemporary art, it will be a place to mingle, meet, discuss and debate.

Much has been said about the scale of Melbourne Now – but there is a sense of intimacy among its vastness, social nooks and spaces in which to reflect and replenish.

– Tony Ellwood (Director) 2014, p. 11

*Melbourne Now, learn now* Summer School is a professional learning that in its inception has always been focused on building teacher capacity and addressing the needs and wants for educators across disciplines of arts as well as learning levels (early years, primary, secondary, tertiary). This cross pollination is a shift in how professional learning experiences are generally established and delivered, especially when there has been a strong tradition and expectation that professional learning is labeled “for primary”, “for secondary”, “for VCE design”, or “for VCE art” for example. The mixing together across teaching levels is very much a disruption of professional learning, however, is in itself an innovative delivery style that supports the establishment of a community of practice whereby all are educators who’s main focus is to provide engaging learning opportunities for students.

A social, collaborative and participatory focus underpins *Melbourne Now, learn now* Summer School that is carried through with the goals to provide a forum for:

- Engaging with ideas related to contemporary art and design practice;
- Exploring how contemporary art and design connects with curriculum frameworks;
- Exploring how contemporary art and design can inform teaching practice in the visual arts and design;
- Building skills related to making and responding to contemporary art and design;
- Learning from contemporary artists and designers;
- Sharing ideas related to contemporary art and teaching practice with colleagues; and
- Increasing familiarity with National Gallery of Victoria, including its role as a learning resource.
Just as the exhibition and program themes are focused on creativity, community, collaboration and participation, as too is Melbourne Now, learn now Summer School. The gallery educators have designed and implemented this through the theoretical framework of Etienne Wenger’s (1998; 2000) notion of Communities of Practice (CoP). In defining this, the following model reflects Melbourne Now, learn now Summer School from the perspective as all are learners, that is both gallery educators and artists as facilitators/experts and the teachers participation in the professional learning (see Figure 12).

**Domain** = how we can use/access Melbourne Now and contemporary art

**Community** = we interact, share, help each other as building professional relationships as

**Practice** = we are all educators and are practitioners with shared repertoires of resources therefore we can learn from and with each others from multiple perspectives

*Figure 12: Melbourne Now, learn now Summer School model of community of practice.*
The notion of community of practice (CoP) derives from Wenger (1998; 2000) who suggests that COPs can be small, highly focused and strictly bounded, or highly fluid and informal. In the case of teachers engaging with professional learning to support, all these areas are the focus of Melbourne Now, learn now Summer School. Wenger proposes that groups of people working together as a CoP are distinguished by:

1. **Domain** – a shared common interest. We have documented a domain in which there are overlapping interests, that is how we can use/access Melbourne Now and contemporary art, but where individual teachers interaction patterns and practices differ is that they are often guided by their professional needs, personal focus, school site focus, curriculum guidelines, or skills and capacity as a teacher while their interaction patterns and practices develop as a part of participation in professional learning.

2. **Community** – shared activity, joint discussion, sharing information, assisting each other, and seeking advice. The analysis suggests that these are the core activities of teachers while participating in professional learning. The building of relationships enables the teachers to learn from each other, including the facilitators. As confidence builds the acceleration of participation and capacity grows. In the case of a three day professional learning experience these accelerate beyond day one upon expectations being set, connecting with others, and being able to find ones place usually defined by interest areas connected to curriculum and teaching levels (e.g.: primary or secondary, and art or design).

3. **Practice** – a collective repertoire of resources, experiences, narratives, tools, interaction patterns, modes of address, which developed over time. This allows for the enactment that we are all educators and are practitioners with shared language over time therefore supporting we can learn from and with each other from multiple perspectives to enhance our practice as teachers while engaging with Melbourne Now and contemporary art. Voice as an educator is developed over time within the community to support learning for individuals and the group (teacher, gallery educator, and artist) as a collective thus supporting reflective practice and formation of a strongly connected professional identity.
In forming a CoP it was important from the beginning of the Melbourne Now, learn now Summer School to establish a common a language and to outline expectations. These focused on:

- Introductions of all participants (teacher, gallery educator, artist, and researcher) from the beginning. Allowing for connections to begin in relation to location of school sites, areas taught, and year levels taught. This highlighted that sharing voice, as a group would be a part of the professional learning experience;
- Reflection and metacognitive thinking was invited to be made publically throughout the professional learning activities to enable the processing of ideas individually and collectively;
- Asking and posing questions;
- Fluid timetable that catered for multiple options at any one bock of time;
- Highlighting learning in a visual age;
- Connecting with research that advocates for creative thinking, empathy for cultural knowledge, openness to explore, and positive outlook;
• Learning for all;
• Sharing perspectives/thoughts throughout;
• Opportunity to bounce ideas off one another;
• Cross disciplinary reference to design and art to encourage teachers to consider how to support student interact with contemporary art concepts; and
• Understanding how artists work and consider impact on practice in policy, curriculum and pedagogy as educators.

The National Gallery of Victoria educators explicitly shared that the artists are at the center of *Melbourne Now* and this is a huge shift from past exhibition where historically the gallery has been more encyclopedia like. This was reinforced through focuses such as:

• Multiple locations and sites across the gallery itself and Melbourne;
• Change in how the gallery works with the public and schools;
• Inviting the audience to go in and out of the environment;
• Encouraging the audience to realise art and design are a part of our everyday life;
• Highlights creative practice in all art forms and how it can inform practice as educators (links to curriculum and pedagogy); and
• How it is the best resourced exhibition form the perspective of both public and schools that the gallery has ever produced with electronic and paper based resources having been developed.

*Figure 13: Melbourne Now, learn now Summer School program (NB: Appendix 3 has full version)*
The professional learning experience overall focused very much on the formation of a CoP enhanced by a common language and the aims of Melbourne Now. Consistent was the message of social learning and understanding. This approach aligns consistently with the Australian Institute for Teaching and School Leadership (AITSL) guide to professional learning whereby professional learning (AITSL, 2014, pp.1-7):

- Is matched to experiences and strengths, current knowledge, career stage and goals of each adult learner;
- Links closely to school, sector and system goals and initiates;
- Supports teachers and leaders engage in ongoing reflection about the impact of their professional learning and use this information to inform their professional learning choices in the future;
- Supports innovation in the classroom and the implementation of new strategies and while evaluating their impact effectively; and
- Is not a one off event, but rather is coordinated and planned learning to maximize impact.

Specifically the Melbourne Now, learn now application of supporting professional learning has been analysed and visually represented in the following Table 5 and Figure 13 that reiterates how the teachers engaged with the professional learning experience. This provided excellent evidence of a program design that provided an effective culture of learning to develop teachers’ confidence and skills in contemporary art explicitly connected to Melbourne Now over a sustained period of time.
Table 5: Analysis of Teachers participation in Melbourne Now, learn now over three days

| Day 1 | • Late in attendance by over 50% of participants  
|       | • Reflection from teachers minimal  
|       | • Quiet voices  
|       | • Eyes to the floor when gallery educators/guest speakers/artists speak or ask questions  
|       | • 3 to 4 voices in whole group reflections  
|       | • Basic answers with limited detail shared  
|       | • Individual exploration when working in small groups not utilising the opportunity to network or reflect with other teacher  
|       | • Some 1:1 comments on curriculum ideas emerging at low level voice and privately  
|       | • Teachers finding place and connections  
|       | • Large program and thinking developing as to how teachers expectations of professional learning is carried out  
|       | • NGV shifting ideas of forming a CoP to support learning  
|       | • Pressure point for some teachers with early leavers from the professional learning without formal notification to gallery educators at the end of day reflection  |
| Day 2 | • Attendance on time and in many cases early  
|       | • Prepared notebooks and electronic tablets/mobile phones for recording notes and ideas  
|       | • Confidence building, asking artists specific questions that are displaying higher order thinking and practicality of use of materials in the classroom plus how to engage students  
|       | • Personal stories being shared to extend or rebut artists/gallery educator  
|       | • Critically thinking emerging and being publically shared.  
|       | • Well guest gallery educators/guest speakers/artists with content to engage, extend and question to shift ideas and options especially around ideas and contexts of working with contemporary materials to produce contemporary art that shares/address complex community and global issues  
|       | • Teachers making eye contact with gallery educators/guest speakers/artists  
|       | • Connections with content being made  
|       | • Asking about access to resources (e.g.: Where do I get that from?)  
|       | • Practical activities attendance with more participation and more a happy to complete practical tasks with a partner with immediate action  
|       | • More creative and experimental in art making  
|       | • Creative sessions end with artist talk and reflection activity yet some teachers so engaged they keep making and problem solving as they explore new materials  |
| Day 3 | • A shift based on Day 1 and 2  
|       | • Pulling together of all elements and married in Day 3  
|       | • Circle in morning clearly supporting teachers to discuss, share, reflect and inquire together to inspire ideas  
|       | • Question and answer sessions requiring limited facilitating by gallery educators/guest speakers/artists as teacher higher order thinking applied at high level  
|       | • Writing bout art lecture and then movement to gallery to apply skills and strategies promoted 2- and 3-way conversations amongst the teachers that flowed well and went over time displaying how engaged the teachers were becoming  
|       | • Confidence emerging in body language and contributions  
|       | • Language development to talk about Melbourne Now more developed  
|       | • Giving and generous in responses to facilitator sharing  
|       | • A different feel in the room whereby all participating; energized, inclusive  
|       | • Open dialogue to reflect upon the impact of the three day professional learning experience and visions for implementation of Melbourne Now into classroom  |
This information represented visually shows a growth in teacher participation in the professional learning, explicitly demonstrating how the shift between passive participant and active participant compared to leading occurring from program facilitator to more participant lead or guided.

Figure 13: Visual representation of teacher participation in three day professional learning

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### Impact of *Melbourne Now, learn now* on the Teachers

**Evaluation at the end of day three of the professional learning**

After only two days I already feel more confident as listening to the "narratives" behind the art give me the language to deliver contemporary art. The diversity of resources to access will support curriculum documentation, providing a range of assessment perspectives. If I don’t know the answer or have an idea to pursue I feel confident to reconnect to the education staff and the gallery. I also can direct students to a wider range of services.

– Teacher, post reflection

At the end of Day 3 the teachers were invited to reflect in a round table format the immediate impact of the three day professional learning experience.

The teachers’ were asked questions that were focused on action:
• How will you get the where you need to be in order to implement your ideas?
• How will you know you will get there?
• Then move into summary questions of the three days?
• Share a challenge, concern or celebration about the three days (they pick one and this enables negative plus positive to be shared without focusing on either)
• Recommendations for future?
• Thoughts about the NGV as a space to interact with as an educator?
• How did you find out about the professional learning?
• Was price okay?
• Could the format be different?

The teachers response have been summarized in the following figure to showcase the over all themes of their response.

Figure 14: Summary of professional learning aspects of success
I loved this. It was inspiring, thought provoking, informative, stimulating. It has me re-thinking how I present the arts to my students and engage them in being passionate about art. It has given me language and skills that are real and relevant. Thank you.

- Teacher post reflection

Specifically those teachers who completed the individual post reflection highlighted that there were mainly positive comments such as inspirational, dynamic, stimulating, good opportunity, well organised, and how it will change their teaching practice. Teachers enjoyed the talks, although one did not recommend one of them to be repeated. Another was disappointed to have missed a session due to a clash – “so many good sessions were run”. The teachers valued being able to share and discuss ideas. Such was the impact one teacher requested the details of participants and NGV staff so that they could keep in contact. In summary teacher post reflections included:

Very inspirational and a great way to recharge my battery as an art and visual communication teacher.

I really feel inspired by the program and intend to use what I’ve learnt and experienced at school.

Really enjoyed the 3 days. The writing program on the last day was a very practical session which I can take to class and use at every year and NOW. Opportunities to share and discuss with other teachers was frequent and also gave me many ideas to use immediately.

Well balanced - enthusiastic presenters, very positive experience.

Excellent ... inspiring.... All staff were on board with enthusiastic input... loved the chance to ‘ponder’ artworks/interpretations/methods with people across many areas of expertise with the arts education arena.

Great, loved it, the program was really well delivered, not arduous or pushy, but flowed nicely and gave everyone lots of choice.

My art teacher read pamphlet and thought it was of more benefit to me as a teacher of design. Kicking herself now.

This was a totally inspirational and dynamic program. There were activities/talks/discussion that covered a variety of areas/concepts. It was very worthwhile. Thank you.

Thoroughly enjoyed the range of activities and having time to talk about art. It was inspiring. Inspiring. Well run. Good balance of doing/listening.
Really enjoyable.

May we please have email or internet access to the transcripts and powerpoints from each session? Then share email addresses of participants for further networking. Also a list of education officers/ and other staff we met and their relevant titles e.g. Senior Curator etc.
An area of frustration was only that the program often had 2 areas running at the same time and this overlap meant I missed things I wanted to hear/see. I am Curriculum Leader of Arts (music/drama/visual arts) so I would like to see a program with choice before the course... or have a program that rotates the activities.

Good program - great exhibition.

In analysing the post reflections further key areas of feedback emerged that will be influential in future programing.

New or interesting ideas about contemporary art or the NGV provided feedback that was insightful (see Figure 15). Teachers commented positively on the interactive nature of the exhibition and the accessibility to the artists and resources. They enjoyed observing the use of new materials and techniques, and incorporation of sustainable practices in art. The "largeness" and diversity of the exhibition was also appealing giving a vibrant feel. The cross-curricular potential was mentioned by one teacher, as was the capacity to engage boys.

The amount of interactive work, and work which is engaging and accessible by the general public and families.

Exposure to practical - new materials and techniques. It was lovely to meet the artists who have extensively explored certain materials.

I like the interactive artwork that I feel it would appeal to the boys. The size of the exhibition is mind boggling, but can be used selectively with groups.

The way in which the gallery integrated children’s commissioned works into the exhibitions. The way social engagement with the arts is being presented - the shoe making project, pioneers around the city, the urban garden project, the interactive exhibits.

Development of the sustainability concept in Art. Interactive art. Vibrant feel of the gallery.

The combination of local artists and local contemporary artwork and accessible resources (that are dynamic) is VERY encouraging as it makes it easy/enjoyable to include contemporary art into our teaching/learning.

Melbourne Now is a great concept, and this summer school has been really positive, a great way to start the school year.
Being able to talk to artists about their work. The public's interaction with artists.

This was one of the most informative PDs I have ever done. I have jotted a million ideas which have made me think about contemporary art - which is an area that I need to investigate.

Simply the huge range of ideas, the vibrancy of the contemporary art scene and the willingness of the public to be engaged - a new face of the NGV.

Problems associated with keeping these artworks long term.

The diversity of presentations has made me think about the cross curricular opportunities. New and deeper insights into artists and their practice. Provided a reinvigoration to the arts and how to "sell" this to my students.

Orientation to Art Now and NGV. An insight into Tony Elwood's directions for their NGV.

The very fact that we have access to a list of contemporary artists through the NGV website is invaluable. The amazing diversity of Arts practice being celebrated through the NGV - this includes the involvement of the wider community an aspect that re-focuses this concept/practice at school community level.

I really enjoyed the program and the experience. The whole exhibit was new and the concept of the Melbourne Now also new, and I think the show, concept is amazing. Huge potential for schools, great for contemporary art.

Great to see new contemporary artists in Melbourne and the various materials they are using. Also great to see the common themes running through work.
Figure 15: New or interesting ideas about contemporary art or the NGV provided (N = Mentions)

<table>
<thead>
<tr>
<th>Idea</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big range of ideas</td>
<td>4</td>
</tr>
<tr>
<td>Interactive</td>
<td>4</td>
</tr>
<tr>
<td>Vibrant</td>
<td>2</td>
</tr>
<tr>
<td>Meeting artists</td>
<td>2</td>
</tr>
<tr>
<td>Local artists</td>
<td>2</td>
</tr>
<tr>
<td>Materials: new or variety</td>
<td>2</td>
</tr>
<tr>
<td>Accessible resources</td>
<td>2</td>
</tr>
<tr>
<td>Cross Curricular</td>
<td>1</td>
</tr>
<tr>
<td>Sustainability</td>
<td>1</td>
</tr>
<tr>
<td>Specified exhibitions</td>
<td>1</td>
</tr>
<tr>
<td>Children’s art</td>
<td>1</td>
</tr>
<tr>
<td>Boys</td>
<td>1</td>
</tr>
<tr>
<td>Large size of exhibition</td>
<td>1</td>
</tr>
<tr>
<td>New techniques</td>
<td>1</td>
</tr>
<tr>
<td>Accessible</td>
<td>1</td>
</tr>
</tbody>
</table>

All was inspiring - now it’s a matter of processing all of this information and ways of applying in the Art room - that’s the fun part - can’t wait to get back to work.

- Teacher post reflection

The teachers were invited to reflect upon aspects that were inspiring for their teaching (see Figure 16). The Writing about Art session was a real hit with teachers with just under half making specific mention of it. Presentations by Ash Keating (artist) and Michele Stockley (gallery educator), and those related to Ceramics, Plastics, Paper Folding, Sustainability, Secret Life, Elements and Concepts were also sessions that teachers found inspirational. Terms such as "participatory paradigm" and "hybrid learning" were raised, as was the enjoyable opportunity to share and discuss ideas with other educators. The teachers valued meeting the artists and seeing "behind the scenes", and gained a new awareness of artists as critical thinkers. A new resource for the classroom was also something teachers found useful.

Reflections shared included:

The "writing about art" lecture - really engaging and easy to do, fun and stimulating.
Fantastic resources to build into the Visual Communication curriculum. EcoInnovator - Sustainability. The Secret Life of things. How to write about art sessions - fantastic ideas to improve literacy and understanding. Thank you.

The writing about Art was inspiring and gave me some ideas of ways to approach contemporary art with students at all levels. It was great to have artists talk to us about their practice, and the studio activities were great (and can be used at school).

Using Ash Keating for exploring the concept of what makes something an Art work. A new range/list of artists to use in teaching Ceramics. An inspirational list of products and designers to discuss in Visual Communication Design.

Developing students' ability to write about their art. Meeting artists and hearing about their journey. Having the opportunity to see "behind the scenes" at the gallery.

"Non-precious" attitude of artists, NGV institution, curators/designers and educators. Participatory paradigm. Hybrid learning across our fields of expertise.

Loved the "Writing in Art" task and also the practical tasks.

Loved the information on writing for art - will definitely use these techniques. Will bring students in to see design wall. Feeling more confident about talking to students about contemporary design.

A variety of ideas but definitely the plastics in a practical class, and the elements and concepts sheets in a theory class.

The interactive nature of engaging with art and how that can be translated into art history/theory/appreciation. Ash Keating and the questions raised by artworks such as his practice. Artists as critical thinkers, responding to contemporary issues. Bringing students to Melbourne Now - areas of focus on in limited time.

Art activities - paper folding - inspiration for starting point for furniture design. Thinking about recycle reuse etc. What difference can I make in purchases of materials and equipment.

No, just one. The literacy strategies, the PE and interactive ideas of art in such a sports based culture and how to bridge this. The insight and stories that Simone presented about Melbourne designers and starting to rethink to embed sustainable thinking for students.

The technical workshop. The writing workshop.

All was inspiring - now it's a matter of processing all of this information and ways of applying in the Art room - that's the fun part - can't wait to get back to work.

Having more knowledge of the show, and discussing the ideas with other educators is very inspiring. I had already been to the exhibition 3 times at both sites but hadn't seen everything. I had bought the limited edition catalogue and the small book but the small group interaction is much more inspiring and it gives me an angle to start with students. Especially the walk through with Michelle Stockley.
Basic information about artworks in the exhibition and the artistic links that students can make to these artists through their own work.

In summary the reflections indicated that there were the following highlights:

Figure 16: Teachers aspects of inspiration for their teaching (N=mentions)

In focusing on what the teachers wanted to know more about, reflections indicated that there was interest to know more about the programs that NGV offer for students, as well as sessions such as Writing for Art, teaching creative thinking, and using sustainable and new materials/techniques (see Figure 17). Online resources including setting up blogs was also of interest as this was a way of keeping connected and excited about contemporary art. There was a curiosity about the notion of hybrid spaces, how NGV selected their artworks (and how this prompts creativity) and artists/designers for the exhibition. One teacher keen to bring her non-metro students to visit Melbourne Now wanted to now if there was any funding to help. In summary the reflections revealed themes of:
Figure 17: Summary of teachers’ reflections about what they would like to know more about (N=mentions)

With reflections revealing further insights into “I want to know more about…”:

**Sustainable art materials. Sustainable paint. How to set up a blog for students.**

**How to set up a blog for students to use and share art and ideas. How artists were chosen to exhibit in the Melbourne Now exhibition.**

**The conversation tour was good, but really rushed. I would have liked more time to ask questions, but it was a wonderful opportunity to see behind the scenes.**

**I will keep exploring new materials and techniques demonstrated and proposed by the visiting artists - this was inspirational.**

**Using online resources. Programs for students at the gallery.**
The "hybrid space" as a "learning space". (Q: when will the NGV educators be allowed to curate an exhibition of their experience of the collection? How NGV artworks can prompt creative arts investigations or vice versa (primary curriculum)?

More time to see the designers/curators/conservators. We had time to see the curators and conservators but missed the designers. Trouble is that you can’t fit everything in!

Writing for art. Didn’t see enough of exhibition - but I’ll be back.

The NGV school programs and any funding to bring country students down.

The range of new artists, new materials and concepts...ever changing. How will the gallery maintain the energy?

The behind the scenes - really interesting.

My ecological footprint! Teaching creative thinking.

How to bring the excitement of being in the city and a gallery into the classroom as many of my students can't or won't travel, but art comes alive in the context of the gallery. How to choose artworks to use as starting points - comparing and contrasting - and how to KEEP connected to contemporary art?

The writing workshops. More technical - new tech - old technologies.

At this stage need to hide away and sift through the information from all of these wonderful resources.

I would like to know about the workshops run by NGV with students.

**Evaluation 6 months post professional learning**

Three cases were captured at Stage 4 of this study. These cases illuminate varying impact levels of the three day *Melbourne Now* professional learning experiences and subsequent integration of ideas and concepts into the classroom.

The EITM is used as a framework to represent each case and is contextualized in the following Figure 18.
This EITM will be used to represent each case and the impact of Melbourne Now, learn now on the teachers.

In the next section of this report each case is presented with a leading contextual introduction of the educational setting. The case is presented as a narrative with the voice of the teacher dominate.

**CASE 1 - Harper**

**Context of educational setting**

Gower Secondary College is an outer eastern metropolitan school that opened as a Department of Education and Early Childhood Development (DEECD) standalone school in 2009. The school offers year 7 – 12 with an enrolment of 1277 students (2013 ACARA My Schools data) and has a self reported strong focus on VCE programs in the senior school. Gower Secondary College offers sport, music, media and enrichment programs and showcases these as a feature of the college, with extra curricula activities including debating, public speaking, student leadership, music performances including bands & choirs, public speaking, student film festival and drama/media productions incorporated into the school co-curricular program. The aim of these diverse programs is to enable students to explore their passions and develop their skills.

Gower Secondary College is one of only 35 schools in the state of Victoria to be able to offer the Select Entry Accelerated Learning Program (SEAL) for academically gifted students.

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1. Pseudonym used for all teacher names throughout the report
2. Pseudonym used for school name
or talented students. The College has a diverse student body with many students from non-English speaking backgrounds (39% according to 2013 NAPLAN completion). School safety surveys report that the school community ranks very highly in reflecting our harmonious school spirit.

**Case**

“Really clever thinking, whoever did it and how they – great vision. I don’t know, do you take the concept globally? it’s a huge program. Imagine San Francisco Now.” - Harper

Harper shared that she was inspired by *Melbourne Now* and this had influenced her teaching in the classroom:

“I have been undertaking discussions (what is art?), applied the design discussion of Simone’s to Vis com student, made specific reference to artists from *Melbourne Now*, encourages students to visit exhibition, and shared workshop reflection and programs with art domain and presented to staff as part of an internal PD day for staff.

I used the resources that they gave me for line and colour with my kids at year ten to get them starting to describe so that was a real, literally take that, let’s try that. And because they were all NGV artworks the kids didn’t really make the connection, they still don’t make that connection that that’s just in Melbourne. So we have big discussions about that.”

The support of the NGV was noted as a significant benefit of the generation of a community of learners connected to *Melbourne Now*.

“But that workshop it just reinvigorated, it just said look we’re here – it became a really clear we’re here to support you, what can we do. I’m sure if we said the year seven program needs to have work based around this idea they’d meet us and design it around that. Whereas we’ll start with because we do narrative, every picture tells a story I think is the program they run, which is just perfect for us. But I like that digital idea of yours, so then again it just keeps expanding.

So some of the work... I would question some of the drawing I think was the weaker part of it. So some I would have questioned but again because you don’t know them and the whole story which is what I tell my kids about top art and top design, until you see that whole folio of work, until you see and understand that whole contribution just perhaps one page isn’t enough to make that decision. But it would be massive and you’d have to time between because there’s not enough people in the arts.”

It was noted though that perhaps teachers didn’t take up the opportunity to networks as much as what could have been utilised:
“I didn’t network with any of the [teachers] – I don’t know if anybody did. I think we were all just there to – a number knew each other quite well through obviously networking. I think we were all just so in our zone and what can we take for our schools. I thought that was interesting that no one really “Come look at my school. But maybe that’s a time poor thing too. By the time you condense your own, send an email and – I don’t know.

That’s what I’m saying, I think maybe we’re all just so [tired]– I certainly didn’t hear, all of us were saying after the first day in that first session, if it’s no good we won’t come back tomorrow. But everyone just kept [coming back] - the enthusiasm certainly stayed through the three days and I was lucky I did the three days. It didn’t matter that it was the last week of the holidays, I think that enthusiasm – but you could see that everyone was just taking so much on board, well that was my perception.”

The impact on the students and their understanding of contemporary art shared has been varied:

“This is hard to judge as the students at Gower Secondary College have very little exposure to contemporary art and in fact I only asked my Year 10 studio Arts class who has been to a gallery and I was shocked to find not a single student had. But I have certainly felt more confident to introduce them to artists and open up the discussion around contemporary art.

So at year nine we’ve got CBD running at the moment and we’d still have about 30 or 40 students that need to be supervised on the train. I’d love to know the percentage, I don’t, of those that have been – because of their parents they don’t go in. I’d love to know the percentage of the number of students that go in a regular basis. I think when you mention the word gallery perhaps they have a perception of it being not somewhere that they’d feel comfortable being in.

[That sense of welcome needs to be contextualized for them that actually is the gallery where you would say...] And I that that’s what Melbourne Now did as well. I’d love to think that students could go to the Monet’s but that’s not realistic for this clientele. But when you have such a diverse and big overarching exhibition like that that is accessible, I think that’s a huge thing.

I think if I’d been able to talk about it prior to the holidays, the holidays are a long time for students so they may well have – but maybe they would have only had to have seen something or those that are really keen and I know a lot of the other schools their 11 and 12 students were told they had to go. I would have said that to my design students, it’s not negotiable, there’s a homework task set around that.

It is a big ask being out this far I think which is why if we can pick that up and then at seven you start something and just build it and just build it. So then that has the knock on effect that the 10s and 11s have never been to a contemporary
space. Certainly top designs and top art we go to but that’s still not meeting that whole need.

We’re doing lino prints with my sevens and that’s something, maybe that’s part of that I really wanted to bring that in earlier, we usually do it at the end of the year. It’s such a strong art process that it can often get rushed. So I want them to maybe think about an experience and really take their time to get it. You just watch them as soon as they peel that paper up it’s fantastic to see. So just that thinking of me Melbourne Now certainly gave me that thinking about your planning and taking the kids a bit deeper rather than just producing something, right we’ve done colour we’ve got to do – so yes.”

Melbourne Now was especially an attractive exhibition to promote within the curriculum as it was offered to the community for free. Harper shares that:

“Well there’s big discussions here at the [school at the] moment around year nine electives. With our cohort going to 13 year nines next year, we now have 50% of parents who won’t pay for electives. So there are all these domains coming up with – that is really an eye opener in terms of – we run a few now and students end up in those that don’t want to do that subject so then you’ve got this class of electives where half of them don’t want to be there, not interested. So it’s this real pressure is in existence.

Since doing the program [Melbourne Now, learn now] I just made it we just have to get our year sevens there [to the NGV] because I think I said in my feedback I talk to my year tens and I said - I could see them we’re talking all these artworks and because they do genetics in science in year ten we introduced them to a specific artist and they’re just there’s nothing, you’re not getting anything. So I try and contrast it with the Mona Lisa and get them thinking that way. So I just went I don’t think they know what an artwork – they’re seeing it as a Power Point so I asked the question “Who’s been to a gallery?” not one of my students had been to a gallery. And out of that class like I said there’s three selective high achieving students. So one would have presumed that they would have had that exposure.

And perhaps they’d seen it but didn’t recognise it, that’s the other thing. The first project I did with them this semester was street art because I thought was the obvious connection to me and I don’t think they’d seen a lot. So it’s been a really interesting learning curve for me that once you ask that obvious question, who has seen an artwork, who has seen an artwork. So I’ve been working really hard with Rob the domain leader and we’re going to have a year seven excursion. We’re hoping to take 300 out and then so if we can start it at year seven and then just build on it next year we make sure we take the eights out so that over three or four years they will have an exposure to something.

It’s the only way I could – and the gallery is so fantastic, I’ve been when I was doing my rounds [professional practice in teacher education], seen what they
do and even how they did it with us, taking the little chairs and sitting and really discussing the works. Our students will just hopefully just be in awe of that. So that’s a real push as a result of, I guess, me have being reflective after doing the workshop [Melbourne Now, learn now].”

Melbourne Now also sparked consideration of the place of art within the school community. Harper shares:

“Creating and reflecting is at some stage exhibiting the work and being proud of there’s no actual wrong answer and that anyone’s work is valued and it gives an opportunity for others who haven’t seen you making it or participating in it to respond and extend and we know that that exhibiting process in – and I wonder how...

I think that’s really important, I don’t know how we do it. I battle, I’ve got some faces up in that other room and my little houses are on the windowsills but that’s about it.

The principal, I’m not sure she really values the arts. Certainly a couple of the APs [assistant principals] do, it’s certainly an academic push from the school. Those in the foyer there they’ve only gone up this week, the photography, they’re beautiful. And as a collection I think that’s – whereas if you saw one of them you’d think that’s interesting but when you see it as a collection like that it’s lovely.

Like I said that’s really interesting because it’s only the last week that they’ve gone up and that was an AP pushed that. We’ve talked about these rooms pulling out the cupboards and making shelves but there is very little to room display and I think that’s a real shame.

No juniors are allowed in that senior room, which I understand at this time of the year with 12s and all their work but there’s lot of work up on display for open night, but the sevens never go and see that. So that’s an interesting...

But I don’t know how we change that, but certainly an interesting – I’m sure it is part of...”

It was interesting to note though that school support for the professional development was difficult:

“Because it happened all very late they nearly didn’t let me go and I’m so glad I persevered because it was really tense and the PD lady just said “Would you put this in” so it’s nice to – she was really quite horrible so I thought I won’t do it. So I’m so pleased I persevered because I think certainly I would hope my students have benefited from me having gone.
Maybe it clarified that it is so important, it is out there, it is accessible, there are resources like the gallery, it is simple as organising an excursion to start, it is simple steps.

It suited me, it also suits schools because they don’t have CRTs, so that cost of $300 is only a day CRT but you get three days PD.”

Post participation in the professional develop Harper shared the impact of *Melbourne Now* with her colleagues. She had a vision to embed the NGV and gallery resources into the curriculum.

“I presented to the staff which was interesting. I did it at Domain [seven colleagues who teach in Arts] because that’s just what you have to do on PD. And certainly shared with the photographers Selina’s work and the opportunity to involve in that. I’m not sure any of them got the same passion for it because I guess when you’re involved it in closely...

None of them [colleagues] had been [to Melbourne Now] but three went after so that’s really good. One took his nephews and just loved the interactive work, so we’re hoping to do something like that.

The work of Nick was inspiring. We are hoping to do something like that in our gym. I’d love to do it in the art room above the bin because every kid likes to shred paper, but it’s step by step and having only been here three years and as a grad I came out so it’s my first job, steady as she goes because there’s quite an entrenched...

So I just present it to the domain, was really passionate, and then as part of my review last year I applied and looked at how I could revamp what I did with what I’ve learnt from Melbourne Now. So I start all my classes now getting the kids to define what is art and just broadening their experience and then so you realise that the Power Point and You Tube are so limited because they don’t – it’s not real. So looking at ways now to expand that.

So for me it’s about – I guess the end picture is that the kids are more aware of the world around them and that exposure to just looking and appreciating you don’t have to be involved in it, but seeing it.

Well I certainly handed on with the Australian curriculum and sustainability said we need to access people like Layla. And certainly I’ve talked about that in technology domain, that whole practice and perception and what’s real sustainability rather than that superficial what we think. She had some great ideas.”

Personally, the impact on Harper was significant:
“There was so many things. Because I do Bus Com year 11 first time that
design wall and getting them to see the stories behind and really researching
and getting that understanding of that whole design. That reaffirmed for me
because we get so bogged down in the technical drawing side of things and
the process of things whereas it’s those stories that happen to the designers.
Not a lot of our kids go on to do arts or design, to see if you can’t get them to
see there’s so many opportunities and so many diverse products and just to
share that with my students.

So I don’t know, I never did a survey to see how many actually went, but I
certainly encouraged lots of them in those first few weeks left after school
started to go and visit it. I don’t know, there was so many things that I just
came away – it wasn’t particularly the other teachers that were there, for me
it was about how can I take that and how can I put that into my class. So the
interactive art, but let’s look at what that backing board for the basketball
rings could be. Can we put some colour into the PE so that then instead of the
students just seeing the backboard they’re looking at lines and shapes. So it
was more about how can I apply or take the ideas and put them into my
classes.

I even took my parents and while my dad loves going to galleries and he liked
particular pieces more than – but he loved it. They went back twice and they
told their friends who then – so perhaps timing so maybe it doesn’t need to be
– I know summer and I suppose that’s when everyone can go.

I certainly had gone in with if this isn’t going to be what I need it to be I
wouldn’t have gone the second day. It was fantastic, which isn’t the right
attitude but you think it’s the last week of the holidays and coming to school
anyway and I hadn’t taught year eleven before so you had to try and get all
that stuff happening, but it was great. It was really good. My kids said
“What did you do today?” “Well we did...” no it was good. So I certainly hope
that if they do run a program again and I’m sure they would because I think
even if only 50% of us talked it up I already know there’s two teachers that if
it happens again they want to come and do it with me.”

Substantial impact occurred with Harper’s relationship with her son and the power
of art.

“So even on a slightly different tact, my son has depression so his psychologist
has said to him he needed to make himself a talisman to have so that when
he gets himself stressed and anxious, so we did the plasti-mate and loved it,
we sat and he’s 16 so it was a big – it’s not often that you get a 16 year old
boy...

And he did it in – because obviously I’ve made rings with my daughter but he
did it in a real scientific way of approaching it. So when he went to then show
his psychologist he now uses that product with all ages and his clients to get
them to do that touchy feely, making something tactile. So I thought even if I took nothing else that’s...

just a real coincidence that happened on the side. So I guess it was just taking as many of those ideas and inspirations and trying to bring that into your classes.”

The professional learning opportunity and Melbourne Now impacted Harper personally in regards to her practice: She shares

“Part of me wanted to give up teaching and go back to designing. Certainly just being around that arts community because my partner was a potter so had been always surrounded by designers and artists and sometimes within a school context, while we all teach art we all come with different experiences. So I certainly missed all that and Simone’s boots were so cool and you just remember those days when you were designing. I was invigorated again and it certainly made more committed to really opening up the eyes and experiences of my students. It gave me a bigger understanding too behind, I hadn’t thought of – well I hadn’t experienced Ash Keating, I’d seen his work in the city but I hadn’t really investigated Christchurch and all of the things that he has done. And because I did primary teaching for my degree I haven’t got that real rich art history, it’s only my personal that I can bring. So that was really good to have a deeper understanding of some specific artists and what contemporary art can be.”

The students appreciated this passion, and it was a conscious decision on Harper’s part to share her experiences from the professional learning.

“I think everyone got a bit sick, even other staff members, because you just came back and I just wanted to share with them everything about it. So even when I went back, I went back I think about three times, just to keep taking in – I think everyone got a bit sick of me. But certainly I think I was quite animated and I certainly hoped that my students understood that that is something that is quite passionate to me and I really enjoy sharing it. If I can turn a light bulb on for one child in a class or give them that then that’s a good thing.

I can’t change their parent’s perception of the arts. I can’t change whatever direction – but really but if I have an influence and I’ll say to most students even if you do a straight maths science think of having a creative in there just as a different alternative that you can just get lost and enjoy the process in.”

Since the end of the Melbourne Now, learn now professional learning opportunity, Harper has engaged with the NGV. She shared:

“ I have provided gallery contacts to colleagues and opened up the discussion to engage every year level with excursion to gallery as an integral part of our art program.”
Important reminders from this case
In analyzing Harper’s case through the EITM framework clear messages are present in regards to the nine impact categories. Each of these are represented in a mind map at Figure 19.
Figure 19: Visual representation of impact

Melbourne Now, Learn Now professional learning impact Case 1 - Harper

- Good pricing for 2 days
- PD offered multiple ideas but could be transferred across curriculums, year levels, colleagues, and future curriculum design
- Change to awareness of how the young people taught do not have opportunities for cultural engagement!
- Cultural impact, such as changes prompted at an organisational level, change in external perceptions, changes in profile and influence

Education impact
- Educational impact, such as new knowledge, skills, development, conceptual development, professional education, education of the broader field or community

Development of debate amongst visual arts team to promote the value of such PD and exhibition value for student body sooner rather than later
- Sharing with colleagues
- Colleagues wanting to undertake any future 3 day professional learning at NGV

Communication concept
- Multiple returns made to NGV

Contemporary art making techniques shared with colleagues
- Confidence to explore contemporary art with young people

Personal impact
- Enjoyment, fun and happiness expressed in how Melbourne Now impacted personal confidence to connect contemporary art concepts from NGV’s 3 day Professional Learning

Catalytic impact
- Personal art making inspiration
- Connections with art colleagues

Social impact
- Networking of collaboration with colleagues to build students access to contemporary art, cultural organisations, NGV, and art in community

Economic impact
- School paid for PD
- Funding of PD announcement caused tension for school to pay in time

Innovative impact
- Development of new pedagogic techniques

Merging of networks with NGV educators

Ethical impact
- Changing school community attitudes of value
- Addressing social problems or minority issues or audiences, promoting changes in attitudes, or contributing to societal wellbeing

Negative impact
- No funding of networks with fellow art educators
- Yike hoping for collegial opportunities to hear about Melbourne Now applications

Cultural impact
- Change to awareness of how the young people taught do not have opportunities for cultural engagement!

Melbourne Now, learning now REPORT © 2014, page 56
CASE 2 – Rochelle

Context of educational setting
Future Teachers Higher Education Institution has a south-eastern suburb campus in the state of Victoria that offers teacher education degrees. The teacher of this case is one of the teaching staff.

Case
Rochelle shared that as an art’s educator and practicing artist, the biggest impact from participating in the professional development on Melbourne Now was that:

“It was so enjoyable. That was perhaps the first thing and it was so easy to have conversations with the educators there, but also the fellow school art educators, either in the group discussions or at lunch time. So being a pre-service educator it was very interesting for me to see how they were in turn responding to the artists and the concepts, and I particularly wanted to go along because I want to marry play-based and locally-derived art with the cultural domain and I just thought that that exhibition was just a perfect example of Melbourne’s living culture. So it was just a delight to meet some of the artists like Nick Salenitch and was it Laura, the up-cycling lady and the girl who did those fascinating drawings, and to brainstorm around the works was really good.

It was exciting, yeah, and I loved the way that the educators at the NGV were non-hierarchical in the way that they led us. So, that was lovely actually, that sort of feeling.”

Rochelle shared that there was real sense from the educators that they were a team and they had collectively thought how they were putting the three days together. She reflected: that this sense of community then feeds into working with students and accessing onsite and offsite resources.

“The other thing is I’ve previously done some work with Michelle Stockley who’s been fantastic to us here at Future Teachers Higher Education Institution and I do something with students where we – like I have a love of contemporary art and a philosophy that I feel that it’s really important for our pre-service teachers to be exposed to living culture because I worry that they might just go out and do the same old lesson on Van Gogh or what have you, nothing wrong with Van Gogh but that we’ve got to give them the tools to respond to the times that they’re living in.

So anyway, I have had this experience with Michelle whereby we explore. We do something called Arts Reach where we go out to the schools and our students undertake a unit where they do their own artwork, they create a lesson and then they take it out into the schools and Michelle has helped us through her webinar contacts in brainstorming those lessons to give a link back to the National Gallery of Victoria. So it’s from that premise that I was
attending the PD because I could see how well it would work and I thought "I've got this studio arts class coming up," and recently We've started a new visual arts specialism at Future Teachers Higher Education Institution for primary teachers. So I thought, "This would be a really cool way to approach this subject.

The students find it such an honor. They're a bit nervous to speak to someone from the National Gallery but it's so delightful because when they meet her, like we flash her up here on the whiteboard and they come around.

Well they experience it and actually it's interesting because they're on their best behaviour when they talk to Michelle because I think it's like "It's someone from the National Gallery," and then they realise she's just very nice. I sent her all their names and she could say their names. I could tell it was meaning something to them.

They [the students] hold up their artworks and they show her their lessons plans and they talk about how they're – like for instance one group were inspired by the Hotham Street Ladies and so they showed her some icing artwork that they'd done and they described how they were going to introduce the Hotham Street Ladies to a group of Grade 3 and 4 children using Alice in Wonderland as a theme. So, sort of through a facilitated conversation we asked Michele "Well what else could we link into the National Gallery?" So Michele suggested Charles Blackman's lovely Alice in Wonderland's series and I should show you the photos of that lesson. It was just amazing. The kids did artworks and art installation of dinner plates and teapots, iced, a la the Hotham Street Ladies and then they drew them as their own form of art appreciation. It was really something.

So the Hotham Street Ladies really did appeal to our students and you can sort of tell that by some of the artwork that's been produced now in their folios but also when we went out to the schools for Arts Reach there were probably about five lessons based on the Hotham Street Ladies. One group got the children to make hamburgers using icing. So one guy had made all these patty cakes beforehand and so the kids cut them in half and made layers of marzipan icing, like as if it were meat and cheese and things like that.

Another group did My Kitchen Rules but it was – what was it? My Art Rules, I think. Instead of Hotham Street they did their favorite sweet street. And then another group did sweet art stenciling. So they really had an impact.”

*Melbourne Now* was integrated into a specific curriculum unit of work with future teachers. As a part of this work the students [pre-service teachers] worked with a primary school (700 to 800 enrolment of Prep to Grade 6 students) in a program
called Arts Reach. The work was picked up by a TV show on Channel 31 who created a documentary to showcase the partnership. Rochelle shares:

“So in fact as I’m speaking to you Narelle I’m realising that going to the PD – having the working relationship with Michele and then going to the PD and then bringing the idea of it back here, and then going out to [insert suburb name] Primary School for Arts Reach, and then hearing actually on the video the art teacher at [insert suburb name] is talking about how she’d like to pick up on some of these ideas as well, especially the sport art, what we’ve been calling "sp/arts" and then it being televised. It has legs.

And I have to say it was a very exciting Arts Reach because it was so colourful and the kids could play with the sports games. They desperately wanted to eat all the icing. What else did we do? We were influenced by the donkey's tail and we did the music and printing, and the up-cycling. We noticed that a lot of the boys were really interested in making the musical instruments with the coffee cups that we provided and made little drum kits and things like this so that was interesting.

But one of the reasons why I've started Arts Reach was because students were saying that they hardly ever get a chance to work in the art room and as well they were saying that I realised from my PhD research that a number of students hadn't actually been to the National Gallery and I was thinking "Okay, we've really got to try and help our students access the culture in our region." So it was kind of a marriage across these things, so I'm actually trying to work with the colleague who's into professional development at the moment towards a seeding grant to explore an outreach as a professional placement concept. Or maybe not placement, but just professional experience, because the schools love it.”

One student of Rochelle’s had a background in stencil art and was inspired by the Hotham Street Ladies.

“One particular guy showed them all how he’d made marzipan icing the night before. So it was kind of good. Look, here's his visual journal of him making all of this and they did stencils using. So we did some sweet art stencilling here at Future Teachers Higher Education Institution and so he himself is a stencil artist. He does amazing works. He's adapted it to the kids. So this is the – he also made all those patty cakes. He really did lead the group this guy, and this little boy here just kept saying "Please, can we eat the art food?" and we were all a bit unsure about that because we thought it would be absolutely loaded with sugar. So we actually said "Not today." But anyway, so these kids, they made these hamburger icing sculptures and then they made stencils.”

This is a demonstration of how the students discovered the artwork and artists of Melbourne Now, then went through the steps of researching the artwork, then being
able to transfer it to a series of lessons for primary school students, followed by reflecting upon relevance, pedagogical decisions, engagement, and outcomes.

“And then they make their own artwork. So, this guy has done a stenciling project actually about refugees but I think he’s also probably been influenced by the stencil work of the sweet art. I’ll show you these. I got these out. So when we went to the National Gallery we took these cool little concertina diaries and the students did notes. That’s probably done afterwards, but they’ve documented their experience at Melbourne Now and written up how in turn they explored it in terms of their own art making back here. So we tried to use art making as a form of appreciation.

And in fact I get the students to take some of their artworks to show the kids out in the school, not for the kids to copy, but actually they might say "Look, I learnt how to do this cape technique and it dribbled here, but I learnt that I could smudge it with my finger," or things like that.”

As a part of this connections to NGV were important.

“Like for instance Elizabeth Gower, they loved her work. That one’s not got much in it. Yes and it’s inspired an artwork over there by one of our students. So the actual Melbourne Now led to a couple of – so what we did was we started out unit by I introduced them to the Melbourne Now Hotham Street Ladies and we watched a few of their groovy videos and we did some icing work and we set up an installation, and people added to it over time. Then the next session we actually went to the National Gallery and looked at the artworks and then probably for about four more sessions we did artworks based on some of the artists or the concepts that we’d seen.”

Rochelle shared that she led the students through many of the art works.

“I actually led that, yeah. So we looked at Lorraine Connolly-Northey’s work and Trina Ham’s work, indigenous artists who I think are expressing agency through their reclamation of cultural symbols. That led onto – perhaps it wasn’t totally – like Melbourne Now was the link into looking at the revival of the possum skin cloak and then that led to us doing some artworks, tiles, Rappuset iPad covers of students – sort of their own cultural stories. So it was a good, what would you say – a way to explore indigenous art and then take it into our own personal cultural identity.”

Of particular inspiration was the sustainability work underpinning Melbourne Now.

“So the PD at Melbourne now, there was that lady whose name I keep forgetting – Lucy – who did the sustainability. Lucy – anyhow, I found her fabulous and her concepts of lifecycles of products was something I took up on. So we looked at the lifecycle of a coffee cup because it’s in our environment. We explored actually in line with this what’s more sustainable,
a coffee cup that's paper or foam and we were surprised to read that foam coffee cups are more sustainable.

Yeah, which I think that some people find that hard to believe, but that's an interesting aspect. Anyway, so we just thought it was a good little exercise because we got people to volunteer their cups. We put bins downstairs in the café and we got a couple of hundred coffee cups and we Detolled them. Then the students used that idea of material thinking to really push them into octopi and flowers and theme parks. It's just amazing how a coffee cup can become almost anything you want it to be.

[The cups become a charter]. Hello, my name is Ollie the octopus. I'm an environmentally friendly octopus and I live in the ocean.

So when our students went out to do Arts Reach they took some of their coffee cup sculptures with them and the children made coffee cup artworks. Then our students, our pre-service teachers brainstormed "What could the children at that school use from their school that's a throw-away product that they could use for up-cycling into art? So, icy-pole sticks was one thing because kids don't really have access to...coffee cups per se.

So as well the up-cycling came through in things like this student here who has a fashion background and she's up-cycled newspaper and used this method that's made the newspaper waterproof, or nearly totally waterproof to create fashion and we were all daring her to wear her newspaper dresses to the Melbourne Cup. So the up-cycling – you know in Melbourne Now there was all the jewelry and everything, and there was a feeling like John Campbell's tea towels, using something you've already got and re-interpreting it. So we looked at those ideas. Then a student over here has created another dress out of newspaper and juxtaposed it with copper leaf. And this student went to an op shop and bought op shop pieces to make these little faces out of old records. You can see this piece here is very influenced by Elizabeth Gower. That's all the cups of tea she's had over two weeks or something like that. This student's used polystyrene.”

Hotham Street Ladies also inspired work by the students:

“So this picture shows the children's installation of their setup of their artwork. So they were all given op shop plates to decorate and our students made a top hat that they worked on. They learnt about the Hotham Street Ladies. They learnt different icing techniques. Some of our students work at cake shops. It's amazing how cake decorating is a huge art form at the moment. Then they related it back to Blackman. Then the students drew their installation and their artworks were beautiful. So, you can see it was kind of like just taking it further and further. So it was a delight and a very sticky experience.
We followed the recipe in the Hotham Street Ladies book and when we do an Arts Reach we have to be really careful about allergies and all that sort of stuff. So this had eggs in it, so because this Arts Reach was being filmed as well as us going there and using it for our students to take photos and to write up, we had to do three levels of permission forms. So it actually was quite a process but I've done it before and I've got a bit of a system happening. So, I also think it's a really good experience for our students because our students have to be able to cope with, if students have anaphylactic different situations in the art room, being able to work with photography where some children will be allowed to be photographed and others not and how to be very inclusive regardless. That only happened in one or two instances. So, things like that.”

There were small groups of students (4 to 5 pre-service teachers) formed who worked in the primary school together to develop and deliver curriculum and assessment based on a Melbourne Now artist and their work.

“They have to prepare their own materials, have to make the icing. We did have a lot of help from Mel who's our fantastic technician. The icing was an experience and it was very interesting to see who would be really neat in the kitchen and who wouldn't be. So, I feel that it made our students realise that contemporary art can be accessible and enjoyable.

I give them a bit of a proforma and they write up their lessons as a group. As a model, I'm actually applying for a seeding grant to research this model of arts reach to see artist, teacher, researcher, arts practice, arts criticism, art historical – this is what they brainstorm and then they work out their lesson idea. Then they talk about that with Michelle and myself and this is what they've ended up with. They document the lesson.

Actually our students did have some of these sort of conversations with their students and I feel that it reflects back to the Australian Curriculum. You know how we've moved on from modernist art elements and principles to now a more contextual looking at critical theories and ideologies and context and everything, well I feel that it got us into that more. We made art and we talked about sustainability and up-cycling and is this ethical, this use. We didn’t say those words necessarily.

I'm really fortunate to be involved in the Arts Reach program because for me it’s professional development. I have students who come out here every idea and provide me with a wealth of ideas. So for me personally it’s really good. For the kids, they just adore it. They love working with the young students or the pre-service teachers and they’re always thrilled and engaged with the activities that are taking place.”
Institutional support in regards for funding to attend the three day professional learning opportunity was reflected upon by Rochelle and highlights a consistent message across education in regards to financial support.

“"I have to apply for funding through the Associate Dean of Teaching and I have to put forward a cause. So I said that I really wanted to introduce an edge of contemporary concepts into the subjects that I was teaching and that I felt that a lot of what I would see would pick up on some of the notions in the Australian Curriculum like intercultural understanding, sustainability, which is all true, but I've raved on a bit. And also they are very supportive of this sort of thing because they like all the projects that come out of our arts practice. So, I think there might be a certain amount of money that they put aside for PDs for university lecturers anyway. I didn’t have to report back in a formal way No, I didn’t but they see it all around the walls.”

Important reminders from this case
In analyzing Rochelle’s case through the EITM framework clear messages are present in regards to the nine impact categories. Each of these are represented in a mind map at Figure 20.
Figure 20: Visual representation of impact of Rochelle
CASE 3 - Bridget

Context of educational setting
At Sunnybrook College the school has the aim is educate young people for their future with a focus on understanding the environment in which they will work, and play an active role in shaping. They are a Year 7 to 12 school with an enrolment of 1000 students with 2% indigenous and 14% language other than English. The college’s motto is: Try, Persevere, Achieve. Subsequently it strives to offer strategic pathways for all students. Sunnybrook College is an accredited Select Entry Accelerated Learning (SEAL) school, delivering specialized pathways for highly able students. We have a consistent and coherent whole-school approach and deliver curriculum in a supportive and positive manner. The College has a Trade Training center facility being built to deliver Building and Construction. Excellent facilities including bright classrooms, access to digital technologies, sporting ovals, basketball courts are all set in attractive grounds.

Case
Bridget, a teacher of Year 12 art and studio art and Year 7 art, celebrated the inspiration of the Melbourne Now, learn now professional development opportunity by sharing:

“I feel very inspired each time I go to a PD, so this was really great”.

For Bridget it was important to be able to engage the students in both the exhibition and the artists represented in Melbourne Now. This exposure to Melbourne artists was vital for Bridget as she used this as a way to illuminate what is possible for her students. It was more tangible for them to see what is possible by a Melbourne individual than to discuss an artist they have no connection with. Increasingly import for the students because the connected with Bridget herself as their teacher but also artist. The students thoroughly enjoyed that their teacher had studies at art school with several of the Melbourne Now artists. All these elements highlighted the significance of this exhibition to the students, their learning environment and wider community, as well as learning.

The students were invited to attend an excursion to the NGV. This was highlighted as an important part of both the curriculum and their development as artists. Bridget reflects that “there was about 20 [students] and they all came [to the exhibition], except maybe one. On making links to the value of visiting the NGV Bridget shared that she had to convince some in regards to the connection to curriculum, personal development, openness o other ways of sharing meaning making, and exploring opportunities outside of the local suburb. She shares on the challenges of encouraging the students to attend instigated form the question ‘was it hard to get them there? ‘:

“A couple of them but it was a lot easier to do one year level than say two year levels in a big group which we did later on for Top Art so it was really good. I think there was two students that didn’t come, everyone else came, they really liked it, it was great because we did the morning at international and then we went to Federation Square after, so it was really, really nice because we could look at both parts of the exhibition.
Well a lot of our students, I don’t know about other teachers at other schools, but they really don’t get anywhere unless you really help them, so it’s a matter of finding out what they’re interested in and then putting that into practice and seeing what they were good at year 11 and then finding something that they can make it more deeper with the thinking and a lot of our kids can’t do that themselves alone, but if you explain it broadly you can say it and in a much articulate way they get there. So that was good.

They loved it, younger kids particularly loved it. The great thing about it was a lot of the artists have really great contemporary art websites of their own because they are contemporary artists. It was great they were all from Melbourne, as opposed to being international or interstate. So it was good because you could say which artist did you like? Alright, go and look them up and then bang there were these super flash websites and they can go and look at more of their work, that kind of thing. So that was fantastic. It was good to see that work from across the spectrum was represented like you said, that anything – stuff that you’re doing at school could be seen as art which was good”.

Further she shares that it was important for the students to go on the school-organized excursion as none had gone in the school holidays (December to January school break).

“[Had any students gone in the holidays by themselves to see Melbourne Now?]. No, most kids don’t go. They don’t venture out much and there’s no gallery here, which is a real shame. [Did any go again after they went with you?] I can’t remember, I don’t think out of my year 12s there was seven, I don’t think they did but it was only for one more week, so we went right at the end. So that was unfortunate but it was the way we had to book it in to get the excursion run because I had to organise it first week back so it had to be a little bit later to be approved and as a result of that we were quite late so they didn’t have time. I think others would have gone back had it have been going on still.

Top arts takes a long time to come out, I also don’t really like top arts very much because for my students it’s an impossible goal that they’ll never reach. There’s a lot of money that goes into a lot of the artworks made there, we don’t have a lot of money here, they can’t compete. As a result of that with Melbourne Now it wasn’t like that as much. Everyone was learning about different artists and stuff, it was really good”.

At the NGV Bridget scaffolded the exploration of both spaces (International and Federation Square).

“While at the NGV the students had to do a write up of what they saw and what they liked at the exhibition. We’re going to study Julia De Ville as well because we’re going to talk about is taxidermy a valid form of art. So they had to go in and see this part of the exhibition and then had to write about it”. 
Was there interesting reactions to the taxidermy exhibition? Once the students opened the curtains and walk in to see the taxidermy exhibition, Bridget reflected on some interesting reactions from the students:

“So a lot of the students found it really upsetting and disgusting but then after they understood what it was about and what the artist was about they liked it a lot more. They felt a lot better about it and that was good because they had to talk to the attendant that was there to gain that knowledge and research themselves”.

Image 6: Teachers engaging with the Julia Deville exhibition space at NGVA (researcher generated)

Bridget shared that the *Melbourne Now* art works and use of space inspired many art works as a part of the Year 12 student art requirements.

“[The students produced] a lot of photos, the kids loved the dance room, they all made a necklace, it was like this interactive exhibition that was free. The students could take something home from [the NGV], so they got to do an activity but we didn’t have to do an activity where a gallery person comes out, they don’t know the gallery person, the gallery person talks at them for ages about stuff, they’re not interested in. It was go in, get your stuff, do it and they loved it. They loved the stickers on the walls, they loved the dance floor, we were at the dance floor for ages and then they got to see all the other rooms and it was so different and they thought it was amazing. We all had a seat, a photo where the Hopman Street ladies, all that was really good”.

Image 7 and 8: Elisabeth Gower, 150 Rotations (2013) – this was referred to by the students as “stickers on the wall” (researcher generated)
In reflecting upon this reaction it was noted that Melbourne Now was like a design your own gallery tour. Bridget illuminated this by sharing:

“It was perfect and it was great because I felt like I was knowledgeable enough to then take them but take them enough and because they know me and particularly with our students in our area you have to gain a rapport with them for them to respect you enough to listen to you. So that’s why they really struggle with anyone that comes in.

Particularly there is a bit of a stigma that they would have is it’s how you look and people in the gallery they don’t necessarily have the – there’s one that I’ve had that’s amazing but often they have a different kind of attitude or vibe about them and the kids can’t relate to that and they know that and they can sense that because they’re very aware of people that think they’re maybe better than them.

They don’t want to hear it, you think you’re better than me, who do you think you are”.

In showing a student work during the interview Bridget shared:

“So this work you can see is very directly inspired by Melbourne Now in terms of she took that stencilling cut out and stuff and she’s going to do more things like that. Then her final actually was like family and all the silhouettes all overlapping.

So she’s [the student] is very excited about that.

She sewed by or hand. It is very delicate and beautiful.

So they’re all the members of her family and she’s got a split family so this is the step dad’s side and then this is her side so it sort of shows where the parents come together and how they’re now...

She’s very proud of it. So they’re the work that was made that was really inspired by Melbourne Now. They were the main things that we did, that was probably all”.

In reflecting explicitly on the impact of the three days of Melbourne Now, learn now for Bridget, she shared:

“I really liked when we were shown around, that was great and people explained the works on both sides. I thought that was fantastic. I thought doing the materials workshops were excellent because that was great to learn things and from the artist in the exhibitions, so that was amazing I thought that was awesome. I thought that learning about the exhibition was really good, being there, and I loved that, I found that really good because then you find the reason behind the works and you actually appreciate things more. I think often my students don’t do that because they don’t take the time and I think it’s probably just kids in general, they rush. They’re always rushing through life, through what’s going on and everything like that.
They just want to know, particularly at my school here, what’s the minimum. What do I have to do to pass? They always say that. So it was good getting them to take the time to look. It was wonderful starting the year going to an exhibition to get a little bit motivated before they started”.

Bridget shared the inspiration for continuing themes that have been generated in visiting Melbourne Now:

“I like the shield thing, I want to do that, there was the shields and there was the response to the shields. I love that kind of responding to work, here’s your work, let’s respond. We do a little bit of that like creating Weeping Woman, your version of a Weeping Woman, that kind of thing. I’d like to do a little bit more of that. I’d like to do [named suburb of Melbourne] Now, I liked that idea, and I think that would be really effective. I just haven’t got around to getting that started but I think this semester I will do it because we have half years for our juniors and because the senior kids finish up a bit early you have a bit more time to get a bit more creative than what you want to do for the next half of the year. That’s something I would like to do and then we could go off and do some drawing about [named suburb of Melbourne] and I could take some photos and bring them in and they could have a look around [named suburb of Melbourne] and that kind of thing. So that would be something I would like to do.

The plastimate we’ll keep using. Apart from that I can’t think of what else that we would do. Just the knowledge that I now have of those artists is really good in terms of when I see kids doing things I can then draw on “Well you should look up this artist because…” and we’ll probably use Julia Deville again probably next year in issues as well. So that’s really good.”

Participation in the three day professional learning opportunity highlighted different from past experiences. Highlighted in this interview sequence Bridget shares how the sense of community is not always present at NGV professional developments (PDs) for teachers:

Narelle: Would you do a PD again?

Angela: Yes. I like PD. I find for me sometimes working a bit out from the city and not around any art in particularly that going to PD is very refreshing, particularly at the gallery because you’re at the gallery and it’s just a stimulating environment. Sometimes the crowds that go can be shocking, I often get quite – people are really rude to me from private schools because of where I teach. There’s quite a hierarchy within teachers.

Narelle: So you get that from the…?

Angela: A couple. I’ve had it many times at NGV PDs where people look at me and see where I’m from and don’t speak to me and are really rude.
Narelle: That’s a shame isn’t it?

Angela: Well we’re all teachers aren’t we.

Narelle: It’s missing out on – it’s their loss.

Angela: It’s been interesting but that’s happened a couple of times to me. I didn’t get that, I met some great teachers at Melbourne Now and that was really good and it was nice to do a couple of days with them because there was a lot of people that I talked to that were from different schools, from private schools, but they were really friendly, they were great. That was wonderful and it was good to find out what other people were doing in other schools, that kind of thing.

Narelle: Have you kept in contact with any of them?

Angela: I’ve got one person’s email address and I haven’t emailed them but I do mean to email her and I think I will by the end of this year particularly because she did this assignment she was talking about and I would like to see – find that out. So that was good. But I did find it a much more friendlier PD which was good.

In regards to impact with colleagues, Bridget shares:

“I just showed them her work [artist] and the examples of her work and I said “So I was thinking when we do this we could do the front covers [of art sketch books] like this” because we do them every year. We try and do them a bit different because they do one in year seven and one in year eight. They said “that’s a great idea because it combines both magazines, collage as well as textures as well as colour so they’re not just colouring, they can have a bit more dynamic, a bit more diverseness to what there were. So they adopted it so then they did hand out some stuff.

The students responded well. They really enjoyed it and now halfway through the year has gone and they’ve taken their books home. So they did enjoy it and I think it was that kind of – one of the year 12 girls said, “This is just really easy work”. I said “Well it doesn’t have to be hard”.

From the wider school community insights into difficulties for art teachers was illuminated through this interview sequence:

Narelle: So to go to the PD did you get support from the school?

Bridget: Well they paid, yes. That’s it, that’s all.
Narelle: Was there any interest from the rest of the school community like non-art teachers in regards to...?

Bridget: No. There wasn’t much from the art department.

Opportunity to access the NGV again once post PD and school organised excursion was not possible for Bridget. She shares:

“There was no opportunity to go back personally or with the students, what we did do we all went on the Melbourne Now website, we all looked up the photo thing, I was trying to encourage the kids to put something in that, I don’t think any of them did but we looked at it. We all went on the website and looked at the different artists that was really good. One of the things though that I have and it might just be our school but it could just be the education department is the actual NGB website is blocked. Well it used to be blocked, I don’t know if it was – for Melbourne Now we struggled to get into it for a little bit and I don’t know why that was, that was a bit odd. So I don’t know if it was the department or not.

Anyway it seems to be working now so it’s okay, but the kids did go on that website and it was great because you could go to the things. I tried to get them to download the app before we went so that they could look the artists up there. I liked it because I studied gold and silver smithing at RMIT and all of my professors were there. Megan Turnbull was in my ear at University and had a whole room so I could tell the kids about that. So it was really good because it meant instead of it just being artists that no one has heard of it was no, I know this person and we went to school together and now she’s here at the gallery from when we studied, you could do this. So it was much realer”.

**Important reminders from this case**

In analyzing Bridget’s case through the EITM framework clear messages are present in regards to the nine impact categories. Each of these are represented in a mind map at Figure 21.
Figure 21: Visual representation of impact on Bridget
Conclusion

Pre professional learning experiences
Analysis of strengths and weaknesses of teachers’ ability to engage with contemporary art before the Melbourne Now, learn now professional learning opportunity revealed that there were distinct perceived self efficacy and beliefs associated to views of being capable to undertake specific pedagogical decisions in integrating contemporary art. It should be noted that no item rated at 5 or strongly agree, with only items rating a mean at 4.29 and 4, and then a further three ranked at 3.86 respectively. Thus of the thirty items there were only seven items that the teachers had a mean score sitting close to the agreement (agree or strongly agree) in their belief associated to teaching contemporary art. This highlights how important it is for teachers to be able to extend these skills and knowledge associated to contemporary art in learning experiences such as Melbourne Now, learn now.

In engaging with students, curriculum, and pedagogical decisions to scaffold students opportunities to gain knowledge and experiences in understanding, exploring and creating contemporary art it was significant to uncover that teachers feel confident to ‘provide opportunities for students to explore the qualities of different media, tools and techniques’ and to ‘provide opportunities for students to make contemporary artworks about things of interest to them’. These are significant opportunities to allow students to explore and gain skills in the beginning stage of inquiry. These are closely connected to being able to ‘extend the students’ understandings of the concepts of the artists to include different types of artists’.

These are good points to build from when working with contemporary art in the classroom. These findings do reveal teachers do need to build skills and confidence in being able to connect with artists and different traditions to extend art making, exploring, and evaluation, thus providing further evidence of how important it is for the NGV to continue to develop and provide opportunities for teachers and students to engage with art work, art spaces, and the artists to extend skills and knowledge.

In addressing more holistic situations about the place of contemporary art in Australian schools pre data revealed confirmation that schools as a whole are not always supportive environment for art teachers and their vision for innovative curriculum links. Findings illuminated that although there is perceived some support and value there is still a gap to arts in the school community being appreciated and viewed constructively as a valid and holistic discipline area that contributes to students understanding of the world, their communication, thinking, problem solving and expression skills, as well as their development of specific art skills and knowledge. Most significantly there is an impact on staffing support and staffing and resource allocation.

Most significantly the findings indicated that teachers do not believe they are supported to develop partnerships with cultural organisations to support curriculum and student engagement and participation with cultural understanding and arts education. This linked closely to lack of support in planning associated to arts in the
school community and was revealing in relation to meetings, building partnerships, and contributing to forward thinking to enable ongoing sustainable success across year levels and whole school.

**Pre professional learning experience reflections**
The teachers were invited to share their insights and thoughts about *Melbourne Now, learn now* in regards to the reason why they would undertake a three day professional development in contemporary art with the NGV. Responses revealed that: a) establishing familiarly with curriculum links, and b) extending knowledge about contemporary art were key drivers for the teachers. *Melbourne Now, learn now* also offered opportunity for the teachers to build capacity in:

- Explore new knowledge about Melbourne artists
- Build confidence to integrate across curriculum
- Bring students to the NGV
- Enable focus on specific areas

**Melbourne Now, learn now – professional development vision**
*Melbourne Now, learn now* Summer School was a professional learning that in its inception had always been focused on building teacher capacity and addressing the needs and wants for educators across disciplines of arts as well as learning levels (early years, primary, secondary, tertiary). Specific focus was:

- Engaging with ideas related to contemporary art and design practice;
- Exploring how contemporary art and design connects with curriculum frameworks;
- Exploring how contemporary art and design can inform teaching practice in the visual arts and design;
- Building skills related to making and responding to contemporary art and design;
- Learning from contemporary artists and designers;
- Sharing ideas related to contemporary art and teaching practice with colleagues; and
- Increasing familiarity with National Gallery of Victoria, including its role as a learning resource.

**Establishing a community of practice**

“But that workshop [*Melbourne Now, learn now*] it just reinvigorated, it just said look we’re [gallery educators] here – it became a really clear we’re here to support you, what can we do. I’m sure if we said the year seven program needs to have work based around this idea they’d meet us and design it around that”.

– Teacher post reflection

Just as the exhibition and program themes are focused on creativity, community, collaboration and participation, as to was *Melbourne Now, learn now* Summer School.
School. The gallery educators have designed and implemented this through the theoretical framework of Etienne Wenger’s (1998; 2000) notion of Communities of Practice (CoP). That is:

- **Domain** – a shared common interest;
- **Community** – shared activity, joint discussion, sharing information, assisting each other, and seeking advice; and
- **Practice** – a collective repertoire of resources, experiences, narratives, tools, interaction patterns, modes of address, which developed over time.

This approach aligns consistently with the Australian Institute for Teaching and School Leadership (AITSL) guide to professional learning whereby professional learning (AITSL, 2014, pp.1-7):

- Is matched to experiences and strengths, current knowledge, career stage and goals of each adult learner;
- Links closely to school, sector and system goals and initiates;
- Supports teachers and leaders engage in ongoing reflection about the impact of their professional learning and use this information to inform their professional learning choices in the future;
- Supports innovation in the classroom and the implementation of new strategies and while evaluating their impact effectively; and
- Is not a one off event, but rather is coordinated and planned learning to maximize impact.

The program included:

- Multiple locations and sites across the gallery itself and Melbourne;
- Change in how the gallery works with the public and schools;
- Invites the audience to go in and out of the environment;
- Encouragement of the audience to realise art and design are a part of our everyday life;
- Highlighting of creative practice in all art forms and how it can inform practice as educators (links to curriculum and pedagogy); and
- Showcasing a well resourced exhibition from the perspective of both public and schools that the gallery.

These areas influenced the teacher participation growth over the three days and provided excellent evidence of a program design that provided an effective culture of learning to develop teachers’ confidence and skills in contemporary art explicitly connected to *Melbourne Now* over a sustained period of time.

**Evaluation at the end of day three of the professional learning**

At the end of Day 3 the teachers were invited to reflect in a round table format the immediate impact of the three day professional learning experience. In summary the teachers shared the impact in regards to:
• Holistic
• Engaging
• Networking and connections
• Promoted the energy associated to the gallery [and *Melbourne Now*]
• Social
• Access to all education areas
• Community of practice
• Not practical based [balanced with theory, floor talks, artists, curators, designers, etc.]
• Learner centered
• Education team presented
• Comprehensive and unique programming
• Modeling of how to engage with NGV, *Melbourne Now* artists and art works

The teachers who completed the individual post reflection highlighted that there were mainly positive comments such as inspirational, dynamic, stimulating, good opportunity, well organised, and how it will change their teaching practice. Teachers enjoyed the talks, although one did not recommend one of them to be repeated. Another was disappointed to have missed a session due to a clash – “so many good sessions were run”. The teachers valued being able to share and discuss ideas. Such was the impact one teacher requested the details of participants and NGV staff so that they could keep in contact.

**Evaluation six months post the professional learning**

The Effect and impact tracking matrix (EITM) framework provided an opportunity to evaluate the impact of the professional development six months post evaluation. Three teachers (case 1, 2 and 3) accepted the invitation to share application and these insights are shared in this visual representation:
Recommendations

*Melbourne Now*, learn now was an innovative three day program that inspired all participates – teachers, educators, NGV team, and researcher.

For the analysis of pre, during and post data the model of *Melbourne Now*, learn now was well designed involved a holistic vision of the NGV team and displayed how the NGV Educators work together to support teachers. The sense of community established over the three days enabled the teachers to move beyond individual needs to big picture thinking. Most importantly all teachers were able to enact their excitement through greater participation and involved as the days progressed.

Utilising the network and community of practice built over three days. Teachers would be delighted to know more about how colleagues implemented ideas. This could be an element added to the program in future delivery associated to major exhibitions.

The costing of the professional development was appreciated, as to the timing. Although all teachers commented on the three days being located in the school holidays this did assist negotiating economical support from schools. Earlier notice of the professional development would be appreciated in future and teachers would hope they could bring colleagues to next opportunities.

The combination of primary and secondary together was appreciated for the growth of a community of practice. It was noted though that primary teachers did not elect to participate in the research. This would be an area of future investigation to see how the research can support their needs.

*Melbourne Now*, learn now was a new endeavor and well celebrated. It would be highly recommended that programs such as this are developed and delivered in future using *Melbourne Now*, learn now as a model. Inviting teachers to participate in the research to celebrate impact and continue the community of practice beyond the three days could be one way to address teacher requests to continue to connect while also respecting time.

References


Appendix 1: Contemporary Art Survey

Melbourne Now: learning now
From professional learning to teaching practice research project

Researcher: Dr Narelle Lemon
Project Number: R059/13

Teacher Survey - Contemporary Art Survey

1. Please tick relevant boxes:

Teacher in:
☐ Primary generalist in: ______________________
☐ Primary specialist in: ______________________
☐ Secondary 7-10
☐ VCE Art
☐ VCE Studio Art
☐ VCE Visual Communication Design, Product Design and Technology
☐ Other: ______________________

Gender:  ☐ Male  ☐ Female

2. Please circle relevant answer for you in relation to each question:

SD = Strongly Disagree, D = Disagree, U = Uncertain, A = Agree, SA = Strongly Agree

<table>
<thead>
<tr>
<th>Question</th>
<th>SD</th>
<th>D</th>
<th>U</th>
<th>A</th>
<th>SA</th>
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<tr>
<td>For teaching contemporary art, I believe that I am able to:</td>
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<td>EARLY STAGE 1 – Tuning In</td>
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<td>1 Discuss contemporary artists with students? (Who the artists</td>
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<td>is/are, what they do, what they make, what they philosophically believe)</td>
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<tr>
<td>2 Provide opportunities for students to meet and talk with contemporary</td>
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<td>artists</td>
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<td>3 Provide opportunities for students to look at and discuss contemporary</td>
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<td>artworks and their properties (e.g.: painting, drawing, sculptures,</td>
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<td>digital artworks, photographs, and so on)</td>
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<td>4 Discuss the ways in which the world is represented in</td>
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<td>contemporary artworks and the features of concepts depicted in</td>
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<td>artworks</td>
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<td>5 Provide opportunities for students to make contemporary artworks</td>
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<td>about things of interest to them</td>
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<td>6 Provide opportunities for students to explore the qualities of</td>
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<td>different media, tools and techniques</td>
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<td>7 Demonstrate various visual effects with different techniques,</td>
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<td>media and tools to support contemporary art practices</td>
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<td>8 Assist students to experiment with different contemporary</td>
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<td>art issues who an audience effects and techniques</td>
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<td></td>
<td>Discuss who an audience may be and consider where audiences view contemporary art</td>
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<td>10</td>
<td>Provide opportunities for students to talk about what is of interest to them in different contemporary artworks</td>
<td>SD</td>
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<tr>
<td><strong>STAGE 1 – Sorting Out and Finding Out</strong></td>
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<td>11</td>
<td>Extend the students’ understandings of the concepts of the artists to include different types of artists (e.g.: painter, sculptor, architect, graphic designer, printmaker, digital artist, video artist, weaver, ceramic artist, and so on)</td>
<td>SD</td>
<td>D</td>
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<td>A</td>
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<tr>
<td>12</td>
<td>Consider how contemporary artists make artworks for different reasons</td>
<td>SD</td>
<td>D</td>
<td>U</td>
<td>A</td>
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<tr>
<td>13</td>
<td>Question students about what they do in their contemporary art making</td>
<td>SD</td>
<td>D</td>
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<td>A</td>
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<tr>
<td>14</td>
<td>Extend students’ opportunities with different media, tools, and techniques and assist them</td>
<td>SD</td>
<td>D</td>
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<td>15</td>
<td>Use examples of contemporary artworks, and discuss abstract representations</td>
<td>SD</td>
<td>D</td>
<td>U</td>
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<td>16</td>
<td>Provide opportunities for students to observe the characteristics of interesting things through contemporary art</td>
<td>SD</td>
<td>D</td>
<td>U</td>
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<td>17</td>
<td>Demonstrate different viewpoints in contemporary artworks</td>
<td>SD</td>
<td>D</td>
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<tr>
<td><strong>STAGE 2 – Going Further</strong></td>
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<td>18</td>
<td>Discuss how artist intentions affect the choices that contemporary artists make</td>
<td>SD</td>
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<td>19</td>
<td>Assist students to reflect on their representational activity through questioning</td>
<td>SD</td>
<td>D</td>
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<tr>
<td>20</td>
<td>Have students talk about their own reasons and others’ reasons for making contemporary art</td>
<td>SD</td>
<td>D</td>
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<td>21</td>
<td>Provide opportunities for students to meet and talk with artists about their contemporary art interest</td>
<td>SD</td>
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<td>22</td>
<td>Provide opportunities for students to view different kinds of contemporary artworks</td>
<td>SD</td>
<td>D</td>
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<td>23</td>
<td>Discuss the ways in which subject matter and concepts are given a particular emphasis in contemporary artworks</td>
<td>SD</td>
<td>D</td>
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<td>24</td>
<td>Provide opportunities for students to explore different traditions and techniques in contemporary art making</td>
<td>SD</td>
<td>D</td>
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<td>25</td>
<td>Provide opportunities for students to make contemporary artworks about real experiences</td>
<td>SD</td>
<td>D</td>
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<td>26</td>
<td>Compare their interpretations of contemporary artworks with those of others</td>
<td>SD</td>
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<td><strong>STAGE 3 – Reflection and Evaluation</strong></td>
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<td>27</td>
<td>Provide opportunities for students to analyze and interpret the qualities and details of selected subject matters</td>
<td>SD</td>
<td>D</td>
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<td>28</td>
<td>Extend the range of opportunities that students have to investigate and use various media, techniques and tool in relation to the investigation of subject matter</td>
<td>SD</td>
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<td>29</td>
<td>Provide opportunities for students to reflect about own engagement with contemporary art and artists</td>
<td>SD</td>
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<td>30</td>
<td>Provide opportunities for students to consider how they could engage with the NGV again beyond <em>Melbourne Now</em></td>
<td>SD</td>
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</table>
Appendix 2: Value of Arts and Contemporary Art in the School Environment

Melbourne Now: learning now
From professional learning to teaching practice research project

Researcher: Dr Narelle Lemon
Project Number: R059/13

Teacher Survey - Value of Arts and Contemporary Art in School Environment

1. Please tick relevant boxes:

Teacher in:
☐ Primary generalist in: ______________________
☐ Primary specialist in: ______________________
☐ Secondary 7-10
☐ VCE Art
☐ VCE Studio Art
☐ VCE Visual Communication Design, Product Design and Technology
☐ Other: ______________________

Gender: ☐ Male   ☐ Female

2. Please circle relevant answer for you in relation to each question:

<table>
<thead>
<tr>
<th></th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
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<tbody>
<tr>
<td>VALUE OF ARTS IN SCHOOL ENVIRONMENT</td>
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<tr>
<td>1 There is a culture of mutual respect for the arts and arts teachers among all members of the school community.</td>
<td>1 2 3 4 5</td>
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<tr>
<td>2 The arts and arts teachers are viewed as an integral part of the school community.</td>
<td>1 2 3 4 5</td>
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<tr>
<td>3 The arts and arts teachers are viewed as an integral part of the school community.</td>
<td>1 2 3 4 5</td>
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<td>4 Student work is current and displayed/performed appropriately and in various stages.</td>
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<tr>
<td>5 An arts educator is part of school leadership team.</td>
<td>1 2 3 4 5</td>
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</table>
School allocates the appropriate amount of staff to provide sequential arts education instruction for all students.

School allocates the appropriate amount of financial resources to provide sequential arts education instruction for all students.

School schedule allows for instructional time for arts teachers, arts partnerships and/or classroom teachers to deliver high quality arts education.

The school encourages parents to be involved in school arts programs.

Students, teachers, and other staff attend arts exhibitions/performances to support students.

### ACCESSING CULTURAL SERVICE PROVIDERS FOR EDUCATION PURPOSES

In relation to support given to you as an educator, please respond to these statements:

- School has relationship with one or more arts and cultural organizations that collaborate to support and enhance the work being done in both arts and non-arts classrooms.
- School supports the program through space, scheduling, funds, arts education liaison, etc.
- Partnership is well-managed by both school and arts & cultural service provider(s).

In relation to planning, please respond to these statements:

- Arts & cultural service provider(s) is part of the school's overall arts education plan.
- School leadership, arts teachers, and other participating teachers are involved in the residency and/or partnership planning.
- Prior to partnership(s) between school and arts & cultural service provider(s) planning meetings were held.
- School-based staff meets with arts & cultural service providers to do mid-

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*Melbourne Now, learning now REPORT © 2014, page 83*
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<td>18</td>
<td>Evaluation is part of the implementation process and the program has evolved in response to it.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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IN RELATION TO STUDENT LEARNING, PLEASE RESPOND TO THESE STATEMENTS:

| 19 | Goals for students are articulated by the service provider, aligned with the curriculum, and address the particular needs of the students, teachers, and school community. | 1 | 2 | 3 | 4 | 5 |

| 20 | Arts & cultural service provider(s) provides expertise in arts discipline(s) and community arts and cultural resources. | 1 | 2 | 3 | 4 | 5 |

| 21 | Student learning is assessed by the teaching artist(s) in conjunction with school arts staff or classroom teacher(s). | 1 | 2 | 3 | 4 | 5 |
Appendix 3: Melbourne Now, learn now Summer School program
